

**FROM THE ROOTS TO THE VIBE: TRANSLATION OF FOLK MUSIC FROM  
NAIROBI CITY TO ĪROMBA SUITE**

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**A Thesis Submitted to the Institute of Postgraduate Studies of Kabarak University  
in Partial Fulfilment of the Requirements for the Award of the Master of Music  
Theory and Composition**

**KABARAK UNIVERSITY**

**NOVEMBER, 2023**

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## **DEDICATION**

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## ABSTRACT

Historically, folk music has acquired different meanings, interpretations, and identities as it is recontextualized through translation. For instance, folk music has been associated with rural regions in Kenya. The perception stemmed from British colonialists who regarded rural districts as custodians of indigenous traditions and urban areas as ‘detribalized.’ Urban popular genres were perceived as foreign, though rooted in indigenous styles. Currently, musicians in the city subvert these stereotypes by creating and performing traditional music. On this premise, I interrogate folk music practice in Nairobi, focusing on how it is translated through popular genres. Compositional materials are also gathered from Nairobi to create a modern suite, *ĩromba*, establishing that the city is not ‘detribalized’ but upholds traditions like rural regions. I made inquiries to enable me to (i) analyze popular styles that are based on folk music genres in contemporary urban Kenya, (ii) identify specific folk music styles, elements, and techniques used to create folk-based music in the city, (iii) identify compositional elements and studio production techniques used in creating folk-based styles that are considered intercultural, and (iv) compose *ĩromba* suite in a prelude and three movements. Guided by Homi Bhabha’s (1994) Third space theory and models by Brian Schrag (2013), Timothy Rice (2014), Akin Euba and Cynthia Kimberlin (1995), the study was based on qualitative ethnographic and artistic research methods. I sampled 13 producers, 13 musicians, and 6 bands through purposive and snowball techniques. Interview schedules, focus group discussion guides, and observation protocols were used to collect data, which was analyzed using thematic and narrative approaches. The findings indicated that musicians in Nairobi incorporate indigenous melodies, rhythms, instruments, and sound effects in their music. They also compose in Zilizopendwa styles that are based on indigenous genres. I established that intercultural music interactions and creations blur societal boundaries by employing elements from diverse cultures. These practices were subsequently illustrated in *ĩromba*. *ĩromba* utilized studio production techniques, traditional and classical instruments, and other elements from Western classical music, Kenyan indigenous and popular styles, and Arabic and Indian musics. I concluded that recontextualizing folk music genres through fusion preserves and develops them in contemporary spaces. The study offers new perspectives on creating and reinterpreting traditions through fusion within urban settings and composing and analyzing intercultural music composition. Consequently, it contributes to fluidity, hybridity, folk, popular, and intercultural music studies. The study recommended the establishment of symposiums to share and learn composition and production techniques used in creating folk-based styles. It also proposed that the music education academy should include active musicians in practice-based curriculums to give learners a comprehensive perspective on composing, producing, and performing contemporary intercultural folk musics.

**Keywords:** *Folk music, Popular Music, Kenyan Popular Genres, Intercultural Music, Hybridity, Fluidity, Translation*



## TABLE OF CONTENTS

|  |             |
|--|-------------|
| <b>DECLARATION</b> .....   | <b>ii</b>   |
| <b>RECOMMENDATION</b> .....  | <b>iii</b>  |
| <b>COPYRIGHT</b> .....   | <b>iv</b>   |
| <b>ACKNOWLEDGEMENT</b> .....   | <b>v</b>    |
| <b>DEDICATION</b> .....  | <b>vii</b>  |
| <b>ABSTRACT</b> .....  | <b>viii</b> |
| <b>TABLE OF CONTENTS</b> .....   | <b>ix</b>   |
| <b>LIST OF TABLES</b> .....  | <b>xiii</b> |
| <b>LIST OF FIGURES</b> .....   | <b>xiv</b>  |
| <b>ABBREVIATIONS AND ACRONYMS</b> .....                                    | <b>xvi</b>  |
| <b>CONCEPTUAL AND OPERATIONAL DEFINITION OF TERMS</b> .....                | <b>xvii</b> |
| <b>CHAPTER ONE</b> .....   | <b>1</b>    |
| <b>INTRODUCTION</b> .....  | <b>1</b>    |
| 1.1 Background to the Study .....  | 1           |
| 1.2 Statement of the Problem.....  | 8           |
| 1.3 Objectives of the Study.....   | 10          |
| 1.3.1 General Objective of the Study.....                                  | 10          |
| 1.3.2 Specific Objectives of the Study.....                                | 10          |
| 1.4 Research Questions.....  | 11          |
| 1.5 Justification of the Study .....                                       | 11          |
| 1.6 Significance of the Study.....   | 13          |
| 1.7 Scope of the Study .....   | 13          |
| 1.8 Limitations of the Study .....   | 14          |
| <b>CHAPTER TWO</b> .....   | <b>16</b>   |
| <b>LITERATURE REVIEW</b> .....   | <b>16</b>   |
| 2.1 Introduction.....  | 16          |
| 2.1 Theoretical Framework.....   | 16          |
| 2.2.1 Third Space Theory by Homi Bhabha .....                              | 17          |
| 2.2.2 Timothy Rice’s Model on the Valorization of Musicians .....          | 19          |
| 2.2.3 Brian Schrag’s Model on Stable and Malleable Traditions.....         | 20          |
| 2.2.4 Akin Euba and Cynthia Kimberlin’s Model on Intercultural Music ..... | 22          |
| 2.3 Literature Review .....  | 24          |

|   |            |
|---|------------|
| 2.3.1 Translation of Folk Music Traditions in Global and Local Contemporary Spaces .....                | 24         |
| 2.3.2 Folk and Popular Music.....   | 30         |
| 2.3.3 Elements and Techniques used to Create Intercultural Folk-Based Music .....                       | 39         |
| 2.3.4 Intercultural Music Composition Models .....  | 44         |
| 2.4 Conclusion .....  | 50         |
| <b>CHAPTER THREE .....</b>  | <b>53</b>  |
| <b>RESEARCH DESIGN AND METHODOLOGY .....</b>  | <b>53</b>  |
| 3.1 Introduction.....   | 53         |
| 3.2 Research Design .....   | 53         |
| 3.3 Location of the Study.....  | 57         |
| 3.4 Population of the Study .....   | 58         |
| 3.5 Sampling Procedure and Sample Size .....  | 59         |
| 3.6 Data Collection Methods .....   | 61         |
| 3.7 Data Collection Procedures .....  | 63         |
| 3.8 Trustworthiness of the Study .....  | 64         |
| 3.9 Data Analysis.....  | 66         |
| 3.10 Ethical Considerations .....   | 72         |
| <b>CHAPTER FOUR .....</b>   | <b>75</b>  |
| <b>NAIROBI'S 'IN-BETWENNESS': AMBIVALENCE WITHIN THE CITY SPACE ..</b>                                  | <b>75</b>  |
| 4.1 Introduction.....   | 75         |
| 4.2 The Nature of the City .....  | 75         |
| 4.3 Performance of the 'Self' and the 'Other' .....   | 77         |
| 4.4 Re-Interpretation of Folk and Popular Music.....  | 90         |
| 4.5 Conclusion .....  | 101        |
| <b>CHAPTER FIVE.....</b>  | <b>103</b> |
| <b>MAINTAINING 'THE ROOTS' AND 'THE MODERN VIBE': FOLK MUSIC THROUGH THE LENS OF POPULAR MUSIC.....</b> | <b>103</b> |
| 5.1 Introduction.....   | 103        |
| 5.2 Popularizing Indigenous Sounds and Traditions .....   | 106        |
| 5.3 Recontextualizing Early Kenya Popular Music Genres .....  | 118        |
| 5.4 Localizing Elements from Outside Kenya.....   | 125        |
| 5.5 Intercultural Interactions and Music Collaborations .....   | 136        |
| 5.6 Conclusion .....  | 141        |

|   |            |
|---|------------|
| <b>CHAPTER SIX.....</b>   | <b>143</b> |
| <b>INTERCULTURAL COMPOSITION: CREATIVE PERSPECTIVE TO REALIZING ART.....</b>                        | <b>143</b> |
| 6.1 Introduction.....   | 143        |
| 6.2 Unfolding Creative Ideas .....  | 144        |
| 6.3 Collecting Resources .....  | 149        |
| 6.4 Realizing Art.....  | 151        |
| 6.5 Composing.....  | 153        |
| 6.6 Conclusion .....  | 155        |
| <b>CHAPTER SEVEN.....</b>   | <b>157</b> |
| <b>ĨROMBA SUITE: A NARRATION OF HYBRIDITY AND TRANSLATION IN A MUSICAL THIRD SPACE.....</b>         | <b>157</b> |
| 7.1 Introduction.....   | 157        |
| 7.2 ĩromba.....   | 158        |
| 7.3 The Call .....  | 160        |
| 7.4 Mũtararĩko wa ũbaani .....  | 161        |
| 7.5 Dua Tukufu .....  | 170        |
| 7.6 Njũũni Tumshukuru.....  | 179        |
| 7.7 Conclusion .....  | 191        |
| <b>CHAPTER EIGHT.....</b>   | <b>192</b> |
| <b>SUMMARY, CONCLUSIONS AND RECOMMENDATIONS .....</b>   | <b>192</b> |
| 8.1 Introduction.....   | 192        |
| 8.2 Summary.....  | 192        |
| 8.2.1 Popular Musical Styles Based on Folk Music Genres in Contemporary Society .....               | 192        |
| 8.2.2 Folk Music Styles, Elements and Techniques used in Creating Folk-Based Music in the City..... | 193        |
| 8.2.3 Compositional Elements and Production Techniques Applied in Creating Intercultural Music..... | 193        |
| 8.2.4 Composing ĩromba Suite in a Prelude and Three Movements .....                                 | 194        |
| 8.3 Conclusion .....  | 194        |
| 8.4 Recommendations.....  | 195        |
| 8.4.1 General Recommendations .....   | 195        |
| 8.4.2 Policy Recommendations .....  | 196        |

|  |            |
|--|------------|
| 8.4.3 Recommendations for Further Research .....                           | 197        |
| <b>REFERENCES .....</b>  | <b>198</b> |
| <b>APPENDICES .....</b>  | <b>213</b> |
| <b>Appendix I:</b> Letter Of Introduction.....                             | 213        |
| <b>Appendix II:</b> Interview Schedules .....                              | 214        |
| <b>Appendix III:</b> Focus Group Discussion Guide .....                    | 218        |
| <b>Appendix IV:</b> Observation Protocols .....                            | 220        |
| <b>Appendix V:</b> Introduction Letter From The University .....           | 222        |
| <b>Appendix VI:</b> Kurec Approval Letter.....                             | 223        |
| <b>Appendix VII:</b> Nacosti Research Permit.....                          | 224        |
| <b>Appendix VIII:</b> Evidence Of Conference Participation.....            | 225        |
| <b>Appendix IX:</b> List Of Publication.....                               | 226        |
| <b>Appendix X:</b> Map Of Nairobi County .....                             | 227        |
| <b>Appendix XI:</b> The Call (Prelude).....                                | 228        |
| <b>Appendix XII:</b> Mũtararĩko Wa Ũbaani (1 <sup>st</sup> Movement) ..... | 233        |
| <b>Appendix XIII:</b> Dua Tukufu (2 <sup>nd</sup> Movement) .....          | 254        |
| <b>Appendix XIV:</b> Njũũni Tumshukuru (3 <sup>rd</sup> Movement) .....    | 272        |

## LIST OF TABLES

|   |     |
|---|-----|
| <b>Table 1:</b> The Practice of Folk Music through Fusion with Popular Music..... | 105 |
| <b>Table 2:</b> Structure of Anja by Hybrid Sounds .....                          | 108 |
| <b>Table 3:</b> The Structure of Ribina by Hybrid Sounds .....                    | 111 |
| <b>Table 4:</b> Koth Chwe’s Musical Structure .....                               | 114 |
| <b>Table 5:</b> Ng’wono’s Musical Structure.....                                  | 115 |
| <b>Table 6:</b> Musical Structure of Fadhilee Itulya’s Nekesa.....                | 119 |
| <b>Table 7:</b> Zaituni’s Ananipenda Structure.....                               | 122 |
| <b>Table 8:</b> Structure of Nakupenda kama Sukari by Juma Tutu .....             | 126 |
| <b>Table 9:</b> The Structure of Murata by Shamsi Music.....                      | 131 |
| <b>Table 10:</b> Ngalah Oreyo’s Zanzibar Musical Structure .....                  | 138 |
| <b>Table 11:</b> Elements in Īromba.....  | 158 |
| <b>Table 12:</b> The Structure in Mũtararĩko wa Ũbaani .....                      | 162 |
| <b>Table 13:</b> “Dua Tukufu” Form and Structure .....                            | 171 |
| <b>Table 14:</b> Njũũni Tumshukuru Form and Structure.....                        | 180 |

## LIST OF FIGURES

|   |     |
|---|-----|
| <b>Figure 1:</b> Dodo Rhythmic Pattern.....   | 110 |
| <b>Figure 2:</b> Obokano Rhythmic Pattern.....  | 112 |
| <b>Figure 3:</b> Mwanzele Rhythm .....  | 128 |
| <b>Figure 4:</b> Nduumo Rhythmic Pattern.....   | 133 |
| <b>Figure 5:</b> Kamanyola Drum Pattern.....  | 147 |
| <b>Figure 6:</b> Salome’s Call and Response Melodies .....                                      | 149 |
| <b>Figure 7:</b> Ncungo Pattern.....  | 154 |
| <b>Figure 8:</b> Free Irregular Rhythm and Melody on the Flute .....                            | 160 |
| <b>Figure 9:</b> 1 <sup>st</sup> Movement’s Theme on the Double Bass Section .....              | 163 |
| <b>Figure 10:</b> Accordion Melodic Phrase.....   | 165 |
| <b>Figure 11:</b> Mwomboko and Waltz- Inspired Rhythms.....                                     | 165 |
| <b>Figure 12:</b> Second Theme in the B Section on the Solo Violin.....                         | 166 |
| <b>Figure 13:</b> Variation of the Second Theme by the First Violins .....                      | 166 |
| <b>Figure 14:</b> Variation of the Principal Theme on the Violin Solo in section C .....        | 167 |
| <b>Figure 15:</b> Jins Kurd .....   | 170 |
| <b>Figure 16:</b> Hanumatodi Ragam.....   | 170 |
| <b>Figure 17:</b> Phrygian Mode.....  | 170 |
| <b>Figure 18:</b> Transposed Melody of the Prelude .....  | 173 |
| <b>Figure 19:</b> Introductory Material Based on the Transposed Theme .....                     | 173 |
| <b>Figure 20:</b> Variation of the Violin Intro by the String Section.....                      | 173 |
| <b>Figure 21:</b> The Transposed Fragment from the Flute in the Prelude.....                    | 174 |
| <b>Figure 22:</b> The Last Subphrase of the 2 <sup>nd</sup> Movement’s Theme on the Violin..... | 174 |
| <b>Figure 23:</b> Measures 19 to 24 .....   | 175 |
| <b>Figure 24:</b> Inversion Antecedent Phrase on the 2 <sup>nd</sup> Violin.....                | 176 |
| <b>Figure 25:</b> Inversion of the Consequent Phrase on the 1 <sup>st</sup> Violin.....         | 176 |
| <b>Figure 26:</b> Mücũng’wa Basic Rhythm.....   | 182 |
| <b>Figure 27:</b> Kĩgarũ Main Rhythm played by Clapping Hands.....                              | 182 |
| <b>Figure 28:</b> Rhythm on the Wandindi .....  | 182 |
| <b>Figure 29:</b> Rhythm on the Nyatiti.....  | 183 |
| <b>Figure 30:</b> Primary Theme on the Strings .....  | 184 |
| <b>Figure 31:</b> Call and Response Form Displayed by the Nyatiti and the Drums .....           | 185 |
| <b>Figure 32:</b> First Period on the 1 <sup>st</sup> Violin .....                              | 186 |

|   |     |
|---|-----|
| <b>Figure 33:</b> The Transposed Phrase on the Solo Violin.....                           | 186 |
| <b>Figure 34:</b> Original Fragment on the 1 <sup>st</sup> Violins.....                   | 187 |
| <b>Figure 35:</b> Transposed Fragment on the Solo Violin .....                            | 187 |
| <b>Figure 36:</b> Original Subphrase Elements Played by the 1 <sup>st</sup> Violins ..... | 189 |
| <b>Figure 37:</b> Varied Segment of the Subphrase by the Flute.....                       | 189 |

## **ABBREVIATIONS AND ACRONYMS**

|         |  |
|---------|--|
| DAW     | Digital Audio Workstation                                  |
| KMF     | Kenya Music Festival                                       |
| KMFF    | Kenya Music Festival Foundation                            |
| KUREC   | Kabarak University Research Ethics Committee               |
| MYSA    | Mathare Youth Sports Association                           |
| NACOSTI | National Commission for Science, Technology and Innovation |
| NCPD-KE | National Council for Population and Development in Kenya   |
| PPMC    | Permanent Presidential Music Commission                    |
| UNEP    | United Nations Environment Program                         |



## CONCEPTUAL AND OPERATIONAL DEFINITION OF TERMS

**Translation:** Translation is a cultural process that involves transposing cultural text from one context to another while considering the ideological and cultural meaning linked to the initial text (Alwazna, 2014). Text, in this case, refers to various elements of culture, such as dance, musical sounds and styles, language, norms, and community practices. The study adopts Alwazna's (2014) definition to discuss the act and the process where folk music genres are transported from their initial settings to new musical contexts in contemporary society.

**Traditions:** Traditions are a set of discursive practices and conceptions that operate in a particular system of knowledge (Anttonen, 2005). System of knowledge includes cultural expressions, skills, and understandings developed by human beings as they interact with their immediate environment. Traditions are, therefore, created, changed, appropriated, and interpreted within various political, historical, and social contexts. They include oral and written forms of communication, performance practices, and established beliefs and behaviors.

**Indigenous Traditions:** Indigenous traditions are the cultural sediments from which humans derive infrastructures to maintain, innovate, and create new forms of expressions, skills, practices, and conceptions (Schrag, 2013). Cultural sediments are the social practices and human activities that have accumulated and deposited in a cultural space over time (Foucault, 1969/1972; St. Clair, 2007). The indigenous traditions discussed in this study include local tunes, dances, instrumental styles and techniques, rituals, narratives, sayings, metaphors, and poetry.

**Folk Music:** Folk music describes the musical styles or genres that are drawn from the traditions of individuals and communities that interact with each other and with their surroundings (Bohlman, 1988). The genres include urban and rural folk music, traditional and indigenous music from different ethnic groups, and contemporary folk such as filk music of the science fiction community.

**Popular Music:** Popular music has been defined as music that is created and promoted to achieve mass distribution for commercial purposes (Oxford Reference, 2012). It is consumed through recordings or live performances, where it may incorporate acoustic beyond electronic sounds.

**Kenyan Popular Music:** Kenyan popular music encompasses various styles and genres that acquire elements from existing traditions in Kenya that are indigenous or from elsewhere (Patterson, 1999). They are produced and marketed to attain mass distribution for commercial purposes. They constitute contemporary topics, traditional narratives, local and foreign instruments, melodies, rhythms, and languages. Kenyan popular music comprises local genres such as benga, omutibo, ohangla, taarab, chakacha, kapuka, mugithi, and popular genres that have been localized, such as rumba, hip-hop, afro-pop, afro-beats, rock, reggae and electronic dance music (EDM) among others. These styles borrow freely from each other and influence each other.

**Exponent:** Exponent refers to someone skilled in a particular activity or advocates for an idea, action, or theory (Oxford Lerner's Dictionary, n.d). This study links exponent to musicians, defining it as any musician with expertise and proficiency in their respective field. They demonstrate innovative performances, creations, or reinventions of musical traditions. The term exponents or music exponents is interchangeably used with musicians and artistes in this study.

**Intercultural Music:** Drawing from Kimberlin and Euba (1995), this study discusses intercultural music as music compositions, performance styles, and genres that integrate resources from two or more cultures and musical styles. The research also presents collaborative works as intercultural music since they are created by individuals from different cultures who influence each other and their creations. Culture, in this case, may include religion, ethnicity, academic fields, musical spaces, virtual networks, and many other systems of human knowledge.

**Fluidity:** Fluidity is the ability to change and flow freely (Oxford Lerner's Dictionary, n.d). Nassenstein and Hollington (2016) explain fluidity as the shifting, ever-changing linguistic material and the variation in its application, where it moves from one setting to another and is acquired and adapted to gain new meaning. Borrowing from the two definitions, the research regards fluidity as the flexibility that enables cultural elements to travel across different spaces where they are translated into new forms considering various contexts.

**Boundaries:** Borrowing from different social sciences, Lamont and Molnar (2002) describe boundaries as symbolic or conceptual distinctions that social actors create to categorize objects, people, practices, time, and space. They constitute cultural, musical, spatial, and temporal distinctions and identities such as ethnic groups, nationality, profession, class, and gender, among others.

**Contemporary Society:** It is a structured system comprising organizations of people who live in the present and rely on technology (Hasna, 2009). The present is characterized by electronic mediation and mass migration, which are constituents of globalization (Appadurai, 1990). Concepts of hybridity (Bhabha, 1994) and flexible boundaries are also depicted as components of contemporary society where cultural materials travel, influence the cultures they interact with, negotiate meaning and representation, and create an amalgam of traditions and cultures. The study uses these concepts to describe the diverse constituents of the present. They include current systems and communities, technology, amalgam traditions and cultures, fluid societal boundaries, electronic mediation, and mass migration.

**Development:** Development is a dynamic process of change propelled through human efforts, considering the objectives, means, and methods of transformation (Hyden, 1994). The development of folk music has been considered, where the genre evolves and adapts to diverse personal tastes and new societal trends (Brault, 2012; Mocnik, 2018). The project, therefore, views development as a dynamic process that propels societal transformations, including musical and cultural changes and is influenced by the actions and intentions of individuals.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the Study

On 23rd September 2022, I attended my friend's wedding at Christ the King Catholic Church, Githurai, in Nairobi. Both the church ceremony and the reception were held in the church premises. The nuptial mass was conducted in the church building, and the wedding party took place outdoors under white tents. Both settings were decorated with turquoise blue and navy blue ornaments that followed the bridesmaids and groomsmen's color schemes, respectively. Other colors filled the vicinity where different attendees wore diverse contemporary designs ranging from African prints to casual suits and fit and flare dresses. As it is in most Kenyan Christian weddings, the groom started the procession. He walked in with his parents, and the best man as a violin and piano performed "Most of All You're My Best Friend" by Don Williams and "Can't Help Falling in Love" by Elvis Presley. The wedding couple's entourage joined in, dancing to Mt. Theresia Matogoro's "I Love You Mpenzi Wangu" (I love you, my love), sung by the church choir. Finally, the bride strutted in with her parents and the best lady as the violin and piano played "In Christ Alone" by Keith Getty and Stuart Townend and "Canon in D" by Pachelbel.

The wedding was officiated by a Catholic priest. After the nuptial mass, the priest invited the Master of Ceremony (MC), who explained the next proceedings and guided everyone to the reception. The choir sang "Wanameremeta" (they are glittering) by Bernard Mukasa, and the congregation congratulated the newlyweds as they took pictures. Afterward, we settled in tents and ate as the wedding party left for their photo shoot. The Disk Jockey (DJ) played different popular songs, and the MC challenged the attendees to dance with him; few people did. However, when Kayamba Africa's version of Njoroge

Ngari's *Mugithi uyu* (this train)<sup>1</sup> was played, most of the audience enthusiastically joined the MC in dancing. This song is commonly performed at Kikuyu weddings, and the couple were both Kikuyu. People moved in a circle, dancing to the music as more Kikuyu songs were played and mixed with Zilizopendwa genres (Kenyan oldies), like rumba, and styles from other communities in Kenya. As we danced, the couple and their team returned, dined, and joined the dance circle.

At that moment, two songs from the Luhya community caught my ear: *Omundu omulosi* and *Mwanamberi*. *Omundu omulosi*, which means a witch, is a popular song by Joseph Shisia, a Luhya artiste. The song derives its beats from traditional isukuti rhythms of the Luhya and narration techniques from Luhya folk traditions. In the song, the speaker laments that a witch destroyed his family and property, rendering him poor and helpless (Opuka, 2020). The narrator asks Jesus to take him away since he has nowhere else to go. To express sorrow, a woman weeps using the vocable "ii" in the intro extension.<sup>2</sup> As we danced to the song, the MC instructed us to place our hands on our heads to express despair and shake our shoulders as Luhyas do. Instead of articulating sadness, we executed the guidelines as we laughed, desperately trying to move our shoulders in rhythm. Here, the song had been translated to a different context due to the danceable Luhya rhythms. Similarly, *mwanamberi*, a Luhya song familiar to most Kenyans, was translated at the ceremony. The DJ played the version of *mwanamberi* as performed by Them Mushrooms, a popular band in Kenya.<sup>3</sup> The adaptation incorporates 6/8 chakacha rhythms of the Mijikenda groups and the 12/16 isukuti beats. Though the two meters are fused, the audience followed the isukuti beats as they attempted to

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<sup>1</sup>John Ngari's *Mugithi uyu*: <https://www.youtube.com/watch?v=wFdFQvbgfMU>

Kayamba Africa's arrangement of the song: [https://www.youtube.com/watch?v=vI\\_XGsnmQyo](https://www.youtube.com/watch?v=vI_XGsnmQyo)

<sup>2</sup>Shisia's *Omundu omulosi*: <https://www.youtube.com/watch?v=v2bdu7AsFPg>. The woman weeps in 0.41 seconds

<sup>3</sup>Them Mushroom's *mwanamberi* version: <https://www.youtube.com/watch?v=6g9BNrdmTEA>

simulate the shoulder movements of the Luhya people. Some figured out how to do so while others struggled to move their shoulders, trying to maintain the 12/16 meter of *isukuti*, or keep up with the moving dance circle. Others would shimmy their entire body or incorporate *lipala* dance.<sup>4</sup>Here, *mwanamberi* had changed its indigenous context.

Traditionally, *mwanamberi* is associated with childbirth, particularly the birth of a firstborn child in the Luhya community (Kidula, 2009). The word *mwanamberi* is derived from the Luhya phrase, “mwana wa imberi,” which means the first child. In contemporary Kenya, *mwanamberi* is performed at different celebrations, especially events that acknowledge people’s achievements and those that represent the beginning of a new era. It is used to commemorate change in someone’s life or the first time anything is achieved: the first steps a child takes, marriage, graduation, etc. In the wedding, *mwanamberi* was played to mark the beginning of the couple’s new life as husband and wife. Though it was a Kikuyu ceremony, the inclusion of *mwanamberi* was very appropriate, given that Kenya is diverse, and different ethnic groups interact and exchange cultural products that are adopted into their traditions. Therefore, it is unsurprising to witness a performance of *mwanamberi*, *omundu omulosi*, or any other song from a different ethnic group in Kikuyu festivities or at events in other communities.

As people incorporate traditions from other societies, they alter elements to suit the new context. Hence, various forms of culture transcend boundaries. *Mwanamberi* and *omundu omulosi* had changed their ethnic settings as they were being integrated into modern Kikuyu traditions. Moreover, since the wedding took place in Nairobi, and the newlyweds had acquaintances from different places, the congregation was likely diverse.

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<sup>4</sup>Lipala is a popular dance style associated with Luhya. One stamps their feet while lifting their shoulders on the first, fourth, seventh, and tenth beats of the 12/16 *isukuti* meter. Also, one alternates placing their hands on their abdomen as the shoulders shake.

Meaning that the songs acquired national status as the varied audience interacted with them. Such nationalization is not a new phenomenon in Kenya. For instance, *Omundu omulosi* gained popularity in the early 2000s because most Kenyans could relate to the lyrics about suffering ascribed to witchcraft, despair, and yearning for Christ's intercession and deliverance (Opuka, 2020). Furthermore, based on my experience attending events where the tune is played, the lady's sobbing vocables and isukuti rhythms attract a large audience.

On the other hand, *Mwanamberi* was popularized in the 1970s at Bomas of Kenya when William Ingosi, a Luhya fiddler, performed it for the first president of Kenya, Mzee Jomo Kenyatta, at a national patriotic event (Kidula, 2009). After the occasion, Ingosi continued creating different versions of the song for various platforms.<sup>5</sup> Since then, the song has accrued several variants as people continually translate it depending on the context and their objectives. It has been modified through choral compositions, traditional styles, and popular genres, among other musical forms.<sup>6</sup>

The two songs introduce the discourse on translation of folk music in this study. Throughout history, folk music has been redefined in several spaces, considering societal changes, diverse contexts, and different perceptions and inclinations of individuals. During the European Enlightenment period, folk music was associated with the illiterate people who were considered wild, primitive, uncivilized, and rural (Bohlman, 1988; Herder, 1774/2017). It was assumed that such communities were not governed by strict rules or laws like the elite. Therefore, they lived in freedom and only strove to pursue leisure and happiness. This view stemmed from Johann Gottfried Herder's

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<sup>5</sup>One of Ingosi's *mwanamberi* versions: <https://www.deezer.com/en/album/104064632>

<sup>6</sup>The following links have different variants of *mwanamberi*. A neo-traditional version, often performed by cultural groups: <https://www.youtube.com/watch?v=zfnCP3nMSEM>. A choral arrangement in SATB (Soprano, Alto, Tenor, Bass) by Moi University Choir: <https://www.youtube.com/watch?v=zJf97j63r04>. A vocal arrangement by Ninga Flames, a male group: <https://www.youtube.com/watch?v=nzfJNA6ugjY>.

conceptualization of the term folk.<sup>7</sup>Folk was used to describe the non-elite communities influenced by nature<sup>8</sup>. Such societies were presumed to be unaltered by external influences like urbanization and modernization (Bohlman, 1988). Hence, their music was unaffected by ‘foreign’ genres such as popular and ‘art’ music. Their creations were perceived as simple, natural, and pure (Herder, 1774/2017; Cohen, 2006).

In Kenya, ‘pure’ music was presumed to emanate from the rural region. The perception originated from the colonialists who revered the rural area as the custodian of indigenous traditions and vilified the urban space as the residence of Africans who were detached from their customs (Fredericksen, 1994; Bushindi, 2010). It was assumed that people from the rural region maintained their ‘tribal’ customs and were uninfluenced by foreign cultures since they were confined in colonial districts. On the contrary, the urban environment accommodated individuals from different ethnic groups and countries, who were not bound by ‘tribal’ rules, hence the foreign influence. Furthermore, with the advent of radio and the development of recording industries in the city, the urban population had access to folk genres and popular music styles outside their ethnic boundaries. Consequently, the urban space was considered ‘detrribalized’ and a danger to the ‘native’ culture and colonial control (Fredericksen, 1994; Bushindi, 2010).<sup>9</sup>

To maintain their control and preserve indigenous cultures, colonialists regulated entry of Africans into the city. They developed leisure activities like games, sports, drama, and music festivals rooted in ethnic traditions (Fredericksen, 1994). British festivals started at

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<sup>7</sup>Johann Gottfried Herder was the first to use the term folk. Folk, or volk in German, first appeared in his publication, *Volklieder: Stimmen der Völker in Liedern* (Folksongs: Voices of the People in Song (Herder, 1774/2017).

<sup>8</sup>In this context, nature describes the settings within which the societies or communities considered uncivilized or unenlightened live. It results from what God has granted them (Herder, 1774/2017); hence, it is an unrestrictive space with free resources that the people can utilize.

<sup>9</sup>When Kenya became a colony, ‘tribal’ communities were constructed by the colonialists based on history, language, beliefs, habits, and practices, among other cultural aspects, and confined to rural villages for easier control (Fredericksen, 1994). The ‘tribes’ were governed by the clan elders and chiefs who were under British authority.



this time, and folk songs and dances were staged and presented according to their perceived ethnic and rural contexts (Hyslop, 1958). Even so, Africans in the city were reluctant to engage in these activities since they were unfamiliar and decontextualized from their customary practices, and they had yet to embrace the city as the place they belonged. This, I presume, furthered the perception that the urban population is disconnected from their ethnic traditions compared to those in the rural regions.

The view persisted even after independence. In the 1960s and '70s, the Kenyan government turned to the rural areas to acquire the most 'authentic' music heritage from which to construct 'national' traditions (Huff, 1968; Bushindi, 2010). The belief was that urban music would not 'Kenyanize' the nation but would destroy the country's cultural heritage (Bushindi, 2010). Yet, popular urban genres were influenced by indigenous musical forms, similar to how *Omundo omulosi* was grounded on traditional isukuti rhythms. For example, Luo benga translated melodies and rhythms normally played on the nyatiti and orutu instruments to the guitars (Ondieki & Okumo, 2019). Kikuyu benga also incorporated indigenous traditions where musicians like Wanganangu and Silas Muiruri utilized Kikuyu sayings and proverbs and sang tunes that reflected Kikuyu traditional melodies and way of singing (Low, 1982).

Additionally, the assumption that traditions were unaltered and preserved up-country did not consider that inter-ethnic interactions opened the rural space to foreign influences. For instance, indigenous Luo ohangla dance was influenced by Luhya isukuti music due to the two communities' proximity (Okong'o, 2011). Ohangla's fast-paced, vigorous rhythms are similar to isukuti. Moreover, the ohangla drums that accompany the dance are modeled after isukuti drums. Apart from ohangla drums, the Luo acquired instruments such as the orutu from other cultures. Nyakiti (2005, as cited in Okong'o, 2011) notes that the orutu was introduced to the Luo community at the beginning of the

20<sup>th</sup> century. It is presumed to have influences from the neighboring Luhya communities or the Arabs that passed through the Luo nation from the coastal region.

The connotations ascribed to the rural and urban spaces with regard to indigenous music present specific settings that propel the creation of its diverse identities, meanings, and interpretations. In the contemporary world, where the physical and the virtual meet, individuals from different backgrounds interact and translate the cultures they encounter. Therefore, as aforementioned, folk music is translated depending on the context and the translator's intentions. Considering this, I interrogate how folk music is translated from one context to another through contemporary urban popular genres. Songs by musicians who compose and perform traditional styles in Nairobi city have been analyzed to explore how folk music is practiced in the urban region. I also describe how indigenous traditions can be acquired from spaces beyond the rural region, particularly from the city. By doing that, I demonstrate that the metropolis can also be revered as a source of traditions.

Additionally, I discourse Nairobi as a space that allows cultural forms, like music, to reshape their initial selves to new identities that are subject to almost infinite translations. Translation is therefore presented as a process of negotiation and imitation where traditions are displaced from their 'original' contexts and are replicated, transformed, and relocated to new contexts (Rutherford, 1990). I inquire into the new contexts and identities that result from folk music translation by incorporating perceptions by musicians who engage with traditional styles in Nairobi. Consequently, I establish that folk music is dynamic. I illustrate the fluid nature of folk music by composing a contemporary suite titled *ĩromba*, which has a prelude and three movements. The compositional materials and techniques are sourced from folk, popular, and classical musics. Through composition, the study demonstrates how elements from different

cultures blend to create a hybrid intercultural product in an ambivalent process. The entire thesis, therefore, establishes that translation plays a significant role in destabilizing boundaries, subverting dominant powers and perceptions, and collapsing hierarchical systems (Meredith, 1998; Wolf, 2000; Alwazna, 2014).

## **1.2 Statement of the Problem**

The study's background illustrated how translation moves or modifies elements of culture from one context to another. *Omundu omulosi* and *mwanamberi* highlighted the dynamic nature of folk music. They demonstrated how indigenous styles transcend borders as they take on new significances and referents that can be adapted severally. In *omundu omulosi*'s performance, the song's mournful subject was humorized to fit the nuptial occasion. Additionally, indigenous isukuti rhythms were translated into contemporary popular music. In *mwanamberi*'s discussion, the traditional context in which the song celebrated the first child's birth was changed to include other festivities. This translation morphed in the 1970s when it was popularized at Bomas of Kenya, gaining an audience outside the Luhya community. Subsequently, it is continuously altered through different choral arrangements and traditional and popular genres, like chakacha, in contemporary Kenya.

Despite the fluidity of folk music, as depicted by the songs, its genres are often associated with ethnic groups and the rural region. For example, the Kenya Music Festival (KMF) still brands folk music to ethnic contexts where folk songs and dances are divided into ethnic clusters and performed according to the traditions of the community they hail from (Masasabi, 2017). Moreover, indigenous styles are perceived as disappearing cultural forms that should be collected and preserved. It is assumed that the modern world and changing trends increasingly erode traditional performance

contexts, established societal roles, and the functions of traditional music (Omenya, 2018). Strategies are therefore established to ensure the preservation of traditions in their initial form rather than encouraging the creation of new ones. These assumptions reinforce the idea that traditions, especially indigenous traditions, are fixed. Nevertheless, specific genres in rural regions, and those traditionally performed by native cultures, are influenced by neighboring or guest communities, as highlighted in the discussion of indigenous ohangla music and orutu instrument from the Luo community.

By emphasizing such notions, a disparity is created between traditional and modern styles, where elements not recognized as inherently Kenyan are considered a threat to indigenous styles and traditions (Mutuku, 2007). In this case, popular genres are perceived as destructive, yet they develop traditional styles (Sobania, 2003). On the other hand, most contemporary musicians refrain from performing indigenous styles as presented in the rural regions since they perceive the practice as old (LaRue, 2015). Therefore, an attempt to maintain folk music styles in their initial forms disadvantages them more than when translated and developed in various ways considering the context. As observed in the preceding wedding ceremony discussion, the formation of new traditions ensures sustainability because folk music is developed in diverse ways: new contexts are formed, and new techniques, melodies, rhythms, and dance movements are invented. Through such practices, musicians in Nairobi perform and compose traditional genres.

This research, therefore, articulates the innovative ways that new musical traditions are invented by translating indigenous styles through urban popular genres. By doing that, I establish that traditions are fluid since they are constantly being re-interpreted and transformed. I also acquire studio production techniques, folk and popular music

traditions, and other compositional materials and use them to compose *Ĩromba*, a contemporary suite with a prelude and three movements. I take a different approach in acquiring materials to compose *Ĩromba*. Instead of seeking musical traditions from the rural regions as most composers and performers do (Buyiekha, 2019), I obtain folk traditions from the urban space, specifically Nairobi. Through this, I depict the city as an upholder of indigenous traditions, just like the rural space. I also subvert the notion that urban popular genres are agents of cultural erosion and are foreign. Here, I present these styles as resources of indigenous traditions since they are grounded in diverse traditional musics from various societies within and outside Kenya. By doing that, I expose the new meanings and interpretations attributed to folk music. I also discuss how flexing boundaries produces amalgamations as popular and traditional styles are integrated with elements from cultures in Kenya and outside the country.

### **1.3 Objectives of the Study**

#### **1.3.1 General Objective of the Study**

To compose a contemporary suite that fuses indigenous traditions with popular music elements.

#### **1.3.2 Specific Objectives of the Study**

- i. To analyze popular styles that are based on folk music genres in contemporary urban Kenya
- ii. To identify specific folk music styles, elements, and techniques used to create folk-based music in the city
- iii. To identify compositional elements and studio production techniques used in creating folk-based styles that are considered intercultural
- iv. To compose *Ĩromba* suite in a prelude and three movements

## 1.4 Research Questions

- i. How are popular styles created by fusing different folk musics with elements from diverse musical cultures in the contemporary urban music space?
- ii. What are the folk music styles, elements, and techniques used to create folk-based music in the city?
- iii. What are the compositional elements and studio production techniques used to create intercultural folk-based music styles?
- iv. How was *Īromba suite* composed in a prelude and three movements?

## 1.5 Justification of the Study

As aforementioned, rural regions are perceived to be custodians of indigenous music traditions, yet other spaces also create, maintain, and develop their customs. As a result, studies on folk music concentrate on rural areas to understand the origin of traditions, their development, and their movement to other spaces (Bohlman, 1988). Scholars and governments also rely on the rural regions to source for established traditions recognized as native to a particular culture. Additionally, performers and composers turn to the rural region to collect materials for folk-based works. This practice has roots in European nationalism, where romantic composers like Bela Bartok, Vaughan Williams, Manuel de Falla, Igor Stravinsky, and others gathered folk materials directly or indirectly from the rural region and utilized them in their work.<sup>10</sup>Such composers sought to musically critique established systems exhibited in high ‘art’ productions, promote rural music, express national identities, create new musical aesthetics, and maintain originality as composers (Bartok, 1949; Ota, 2006). Therefore, they advocated for composers to ground their compositions in rural folk songs and dances. In this case, the rural styles

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<sup>10</sup>Bela Bartok and Vaughan Williams collected folk songs and dances from rural villages and used them as compositional materials, while Manuel de Falla and Igor Stravinsky drew their resources from collections by other composers and scholars (Bartok, 1949).

were presumed to be static and unchanging, unlike ‘art’ music styles, which were perceived to be products of historical development and new individual creative ideas.

As rural areas are construed as custodians of traditional heritage, other spaces that allow folk music practice are excluded from discussions on indigenous traditions. These spaces include the urban region, which has previously been stereotyped as ‘detrimentalized’ by the British colonialists in Kenya. Urban popular styles are then perceived as foreign and a threat to local traditions, even though most of them are grounded in indigenous music. Consequently, studies on the creation, performance, and development of urban folk musics are often left out. Additionally, since the city is cosmopolitan, discussions on how traditional styles are recontextualized for consumption by individuals of different backgrounds are excluded. To fill this gap, I set out to study folk music practice in Nairobi City, where I focused on popular styles based on folk traditions. I explored how musicians in the city translate folk traditions by fusing them with popular genres and other materials from different cultures. By doing that, I discussed how hybridity maintains and develops folk music traditions and blurs boundaries across diverse cultures. I then composed a contemporary suite that utilizes folk and popular music elements and traditions to illustrate this. Similar to how romantic composers collected materials to compose, I also set out to gather elements to include in my composition. However, instead of obtaining materials from the rural region, I acquired resources from the city. By doing that, I demonstrate that urban areas are also custodians of musical heritage. I gathered compositional ideas, elements, and techniques by interacting with music exponents who provided information on how they write and produce their music. I also observed and participated in some of the musical activities they engaged in to understand the creative processes and acquire inspiration for the contemporary suite. Utilizing these methods to acquire information enabled me to achieve my objectives and

comprehensively discuss and illustrate how folk music is translated in several contexts through my composition, *Ĩromba*.

### **1.6 Significance of the Study**

The research sought to probe into the translation of folk music where indigenous elements are fused with traditions from other genres and cultures to be consumed by diverse audiences in the contemporary urban space. By discussing these aspects, the findings supplement knowledge in urban studies by providing new insights into how traditions are invented and reinvented in the city, where old genres are utilized to create new cultural forms that blur societal boundaries. Debates on fluidity, hybridity, and folk, popular, and intercultural genres are also enriched, where the study discusses and illustrates how folk musics are further developed by fusing with popular genres and other materials from different time periods, regions, and cultures. Besides that, the study contributes to music composition and performance practice, where a new instrumental work is composed using indigenous traditions and popular music elements and techniques. The work can be performed by different musicians who play the prescribed instruments. This study also contributes knowledge in artistic research, where the entire creative process is highlighted, and the artistic work is analyzed. Therefore, any scholar or creative who aspires to conduct arts-informed research may acquire information that provides guidance or assistance.

### **1.7 Scope of the Study**

This inquiry was concerned with music exponents who work in the studio. They comprised solo recording and performing artists, bands, and music producers. I focused on musicians in Nairobi, for they are diverse in creating and performing popular music styles in Kenya (Oyugi, 2012). Such diversity was essential in providing substantial



information on traditional music practice in spaces other than the rural. The scope was determined by the musicians' use of folk music elements. Therefore, only those who interact with the genre and apply it in their creations participated. Music recording studios involved in producing popular and folk music styles were included in the study's scope to observe the composition and production processes of creating folk-based music. I also composed an instrumental piece where I incorporated elements from diverse cultures. I combined traditional and stringed orchestral instruments and various sonic elements. The structure was borrowed from the contemporary suite.

### **1.8 Limitations of the Study**

Due to the study's purpose, various groups of musicians were excluded from the sample even though they interact with folk music or popular styles. The research did not consider institutional bands like those in schools and police departments since their respective organizations restrict them. Thus, they may not have the freedom to create or perform certain types of music. Furthermore, such bands are often temporary as members come and go. In police bands, members may be deployed to other regions, while in schools, students graduate and leave. The bands likely have new members who are unfamiliar with the city's music scene. Therefore, they may not have sufficient information for this study.

Musicians who were outside the study's scope were also excluded. For example, urban artistes who compose in Euro-American styles or other genres not influenced by traditional Kenyan forms were not incorporated. Non-Kenyan resident musicians who perform Kenyan styles were also excluded since most of their creations are more rooted in their national styles than Kenyan indigenous music. Moreover, music groups like choral or cultural dance ensembles were excluded as the research was only concerned

with solo artistes, music bands, and music producers. The scope also limited specific musicians who fit the sampling criteria but were either inactive, residing outside Nairobi, or unresponsive to communication. In my search for potential research participants, I learned that some artists had left music to pursue other careers, others were still active but had relocated to regions outside Nairobi's metropolis, and others did not reply when I contacted them. Even though they had data on folk and popular music practices in the city, they were inevitably excluded from the study. Despite excluding these musicians, comprehensive data was gathered from those who participated.

Other limitations included changes to the research program. Some participants had traveled, and others encountered unexpected issues within their busy schedules. I had to postpone the pre-arranged meeting and reorganize the program to incorporate them since their input was significant. Meetings were also rearranged, considering my schedule. Since the musicians I met face-to-face had different meeting points, I needed to consider the time it takes to move from one meeting point to another, the interview time, the traffic in Nairobi, and the time of day. For the latter, I had to reschedule meetings that would approach nighttime, considering safety.

Understanding the elements employed in some songs was difficult, and musicians made unconscious decisions as they composed. Some musicians subconsciously utilized elements and techniques in their music. Since they often interact with diverse styles and cultures, they were unaware of what they included in their art, thus limiting the study's objective of identifying specific elements applied. However, through interviews, observation, and acquiring information from related literature, I recognized and understood the elements and techniques that influenced creations where unconscious decisions were made within the creative process.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter presents the theory and models that guide the study and the reviewed literature. The theoretical framework is first presented to introduce and explain the concepts that describe the phenomena under investigation since they appear in the literature review section and the entire thesis. Additionally, they enable me to examine the writings of different authors and gain insight into the ideas being postulated. In this section, relevant literature has been reviewed in four subtitles linked to the study's objectives. First is a discussion on how folk music traditions are interpreted in different parts of the world and utilized for consumption by diverse audiences, considering various contexts. Literature on popular music genres that include indigenous aspects is then explored. Thirdly, authors who interrogate intercultural music creations present compositional materials and production techniques that create folk-based genres. Lastly, intercultural music compositional models based on traditional musics are discussed.

#### **2.1 Theoretical Framework**

The study is guided by Homi Bhabha's (1994) third space theory, Timothy Rice's (2014) model on the valorization of musicians, Brian Schrag's (2013) model on stable and malleable traditions, and Akin Euba and Cynthia Kimberlin's (1995) model on intercultural music. The three models highlighted were utilized to complement Homi Bhabha's third space theory since they materialized as I collected, analyzed data, and composed music. Brian Schrag's (2013) model articulates the ductile nature of traditions as expressed by the city's musicians who practice folk music. Timothy Rice's model presented musicians as innovators and influential societal figures since they invent,

transform, and sustain traditions. Lastly, Akin Euba and Cythnia Kimberlin's model discussed how fused genres are created by integrating musical elements and practices from different cultures.

### **2.2.1 Third Space Theory by Homi Bhabha**

Third space is a cultural space where cultural differences are mediated, and production of meaning takes place. Meaning cannot be achieved on its own: it requires mobilization of the subject of proposition (énoncé) and the subject of enunciation. The space, therefore, represents both the general conditions of language and the specific implication of the utterance (Bhabha, 1994, p.36), as the meaning is neither one nor the other. As Baker (2007) notes, "the linguistic liminality of the Third Space is an area where neither the general nor the specific hold sway, but any symbolic, cultural or linguistic interpretation is an 'ambivalent' process that needs to be negotiated between the two" (p. 18). This is exhibited in the Kenyan contemporary society, where cultural forms acquire attributes through people's interaction with them. These attributes are linked to particular histories, practices, rituals, and other contexts. To fully understand the cultural forms, one has to analyze the features themselves and the contexts surrounding these characteristics.

In Kenya, popular genres have been linked to the urban region and youth, while folk music has been linked to ethnic groups and rural areas. However, rural and urban musicians create and perform both styles. Meaning, in this case, is achieved on its own. Popular and traditional styles in contemporary society can only be distinguished if their known identities, cultural, historical, musical contexts, and other identifiers are integrated for interpretation. This view was considered when establishing specific folk music traditions invoked in folk-based music and describing popular music styles based on folk music. The subject of proposition, in this case, is the known identities, while the

subject of enunciation represents the diverse identifiers. To illustrate this, benga music, a Kenyan popular genre, has changed in structure, instrumentation, and audience throughout its history, and it has evolved to include versions in several communities (Ondieki & Okumo, 2019). Therefore, some elements associated with early benga might not apply to current benga styles. For the style and its specific components to be identified and described, the early benga aspects, which are known, are mobilized with cultural, historical, musical, and various contexts to distinguish and interpret the genre and its diverse styles comprehensively.

Meaning in the third space is therefore not fixed. It can be appropriated, translated, rehistoricized, and read anew (Bhabha, 1994, p. 37). As discussed, musical genres continue evolving and developing as they adopt foreign elements and adapt to societal, cultural, and musical changes. The negotiations that take place for meaning to be achieved create tensions in the existing borderlines as new hybrid and transitional identities are created. These tensions are crucial for meaning to be achieved since they are only created where there is a cultural difference that presents culture as knowledgeable, authoritative, and adequate in constructing systems of cultural identity (Bhabha, 1994).

The tensions also lead to the creation of stereotypes of the 'other.' Such stereotypes are maintained through repeatability, excess probabilistic truth, and predictability and are accentuated through the ambivalent process (Bhabha, 1994). The study discusses the stereotypes that emerge as folk music is created and performed in contemporary urban spaces. It also addresses how stereotypes are subverted and preconceived identities are dismantled.

### **2.2.2 Timothy Rice's Model on the Valorization of Musicians**

This study adopts Timothy Rice's (2014) model to discuss the research participants as innovators of tradition. Rice discusses the valorization of individual musicians in ethnomusicological studies. He notes that individuals create music worthy of study since it is intellectual, artistic, and culturally embedded. Musicians are influenced by the social and cultural settings in which they find themselves. They are innovators who develop their skills and create musical cultures. Hence, they are important figures in tradition. Individual musicians act as agents who create, maintain, and develop tradition considering societal changes. They are significant figures in tradition or exceptional representatives of the style. Scholars engage with musicians to understand their creative thoughts and musical experiences.

According to Rice (2013), current studies on culture focus on particular fragments instead of homogenizing culture like previous researchers. Culture fragments are studied in line with specific disciplines like race, class, ethnicity, and gender. It has led to the valorization of individuality, where individual skill differences, identity, and experiences among musicians in a culture are studied. Studying the individual allows a scholar to understand existing differences and tensions, considering that communities operate in different social and historical positions. Here, individual musicians are viewed as agents who give meaning to and change social, cultural, and musical systems (p.86).

I utilize Rice's model to discuss present experiences and perceptions of musicians who fuse folk and popular music styles. For instance, when addressing the different meanings and interpretations of folk music in the city, the views of musicians are included. Their insights enable me to discuss how Nairobi acts as a contact space that allows different cultural forms to be reinterpreted and repackaged into new forms. Apart from that, I

analyze compositions and performances, considering musicians' styles and experiences. The social and cultural elements that propel the creation of traditions are identified. Hence, I gain insight into contemporary societal changes through the firsthand accounts of active urban musicians who shared their experiences in the folk music scene.

### **2.2.3 Brian Schrag's Model on Stable and Malleable Traditions**

This study draws from Brian Schrag's (2013) model that foregrounds how artistes create tradition by manipulating malleable infrastructures, strengthening the most stable. Schrag defines stable infrastructures as the traditions that display well-defined social organization since they are temporally and locationally regular and predictable. In this study, the stable infrastructures are the easily recognizable traditions since they have been established for a long time. They include elements from different ethnic groups and zilizopendwa music genres. Various artistes center their compositions around stable elements. The stable traditions, therefore, anchor the musician's style. The Malleable infrastructures are temporally and locationally irregular, unpredictable, and are more loosely organized. Malleable traditions in this study are the elements that are not easily recognizable since they are used to develop or ornament a creation. They include compositional, arrangement, and studio production techniques and elements, as well as indigenous and popular aspects that the artists temporarily utilize.

Apart from the malleable and stable aspects, Schrag's model discusses other elements that propel the creation of traditions. They include foundational plane, communicators, infrastructures, message(s), tangible artistry, and feedback. Foundational plane includes the location(s) and times(s) where the event of creating traditions occurs. Location denotes the physical site and other contexts where the event occurs, time presents the period when the event occurs, and the temporal-location view provides the specific limits

of time and place. In this study, the physical location is Nairobi. Other locations include bars, restaurants, music studios, and other platforms allowing folk music performance and creation. Particular settings like weddings, festivals, practice sessions, and concerts, among others, are also locations. Time is presented through historical periods and measured by calendars, clocks, order, or events.

Communicators are the people involved in creating traditions. These are the artistes, audience, and other individuals. The communicators acquire resources to create from their individual experiences, knowledge, and skills, the genres they create, and the contexts, locations, and time, among others. Within this study, the communicators are the bands, music producers, and solo musicians who create folk-based styles by utilizing several elements, including but not limited to local and international genres from different periods and various studio techniques.

Infrastructures include any social construct that facilitates and influences the transmission and reception of ideas. As discussed earlier, some infrastructures are the stable and the malleable aspects of culture. Artistes usually manipulate the infrastructures to create an artistic work. This study discusses the infrastructures when analyzing the popular styles created and produced by the music exponents. They have also been discussed in the music composition analysis.

Messages are the thoughts and feelings that emerge when the infrastructures are mediated. They include educational ideas, entertainment, and other purposes. Messages also emerge from extramusical aspects such as dressings, instrument functions, and so on. Since this study explores the translation of folk music, the messages include reasons folk-based styles are created in contemporary urban spaces and why popular elements are utilized and fused in the genres. I discuss these messages when situating folk music



in the city. I also highlight messages when analyzing the musicians' works and my composition.

Tangible Artistry comprises the product of creation. The communicators experience these objects through sight, audition, touch, smell, taste, and touch. They are an indication that a creation process took place. These products can be experienced, packaged, and analyzed through recordings, memory, interviews, writings, and other creative systems. In this study, tangible artistry includes the songs created and produced by the music exponents and my composition.

Feedback emphasizes how communication is reciprocal. The communicators receive certain elements, energies, or feelings from each other after creation occurs. This study presents feedback through a narrative musical analysis where the folk and popular music elements are described according to how the artiste presents them. The ideas that emerge from the analysis are also described. It also discusses aspects of dynamic traditions, creativity, and intercultural interactions through Schrag's model. The model guides the discussion on translation of folk music, where traditional styles are repackaged into new forms by fusing old recognizable elements with contemporary aspects.

#### **2.2.4 Akin Euba and Cynthia Kimberlin's Model on Intercultural Music**

Intercultural music integrates elements from two or more cultures (Kimberlin & Euba, 1995). There are various categories of intercultural music, which are determined by the composer's origin as well as the thematic material. Kimberlin and Euba (1995) identify four categories. In the first category, intercultural music is created by a composer from one of the cultures where the elements are derived. For instance, an African composer may employ elements from their indigenous culture and develop the music using Western music techniques. Intercultural music is also created when a composer writes in

an idiom from a culture they do not belong to, even when the music produced is not necessarily intercultural. For example, an African composer may create music in European 'art' forms without including African musical materials.

Intercultural activity also occurs when the composer and the elements applied are derived from the same culture. The activity is grounded on the ideologies within that culture and the movement of the material from one space to another. For instance, European society considers folk music and 'art' music separate entities. Therefore, composers who employ aspects of both exercise interculturalism. Additionally, the application of 'art' and folk elements places the music in broader social contexts other than Europe. The music moves from its locality to international contexts. Bela Bartok's music presents such characteristics. The Hungarian composer composed classical music out of Hungarian folk music. His inclusion of 'art' and folk materials of a European society, which placed his music in a broader social context other than Europe, is an aspect of interculturalism. The fourth category is highlighted in terms of performance, where interculturalism occurs when the music and the performer belong to two cultures. For instance, An African dancer may master Asian dances. This activity can be seen in the Kenya Music Festivals, where performances from various parts of the world are displayed (Wafula, 2019).

The study's entire discussion is grounded on intercultural music. For instance, the discussion on the fusion of folk and popular music genres highlights interculturalism, where folk music and popular music emerge from different cultural spaces. Additionally, my composition is a product of intercultural activity, where elements from classical, folk, and popular music genres are incorporated. The composition was also mixed and mastered by a producer. The collaboration is intercultural since we come from different musical and cultural backgrounds. Discussions on cultural amalgamation and resilient

and blurred boundaries are also based on interculturalism, where different cultures interact across physical and symbolic boundaries. The interaction yields fused forms of culture that speak to diverse audiences. These hybrid forms of culture are fluid and dynamic since they can be reinterpreted, recontextualized, and rehistoricized, considering diverse contexts and audiences. Hence, culture itself is a product of interculturalism.

## **2.3 Literature Review**

### **2.3.1 Translation of Folk Music Traditions in Global and Local Contemporary Spaces**

To ensure continuity of indigenous styles, contemporary societies in different regions have created spaces where folk genres are composed and performed. The spaces allow the translation of music traditions for different audiences in specific settings. They include but are not limited to religious spaces, online communities, festivals that take place online and face-to-face, bars, and restaurants. Mocnik (2018) studies Swedish Folk music and discusses how the genres develop by taking up current societal trends. He explains how folk music traditions are created, written down, performed, and disseminated locally and globally through virtual spaces and local festivals. Dances like polska are performed in various European traditions, and the variants are written down for different audiences. Tunes and musical themes such as Polana Nr. 56 and La Folia, and special skills like the Rullstrak bowing techniques are interpreted according to different European variants. According to Mocnik, countries like Sweden, Latvia, Slovakia, and Germany, among others, have their variations of Swedish traditions. During festivals, these traditions are transmitted orally through communal creation. Musicians meet and exchange old tunes and playing techniques, creating new versions

depending on individual preferences and cultural backgrounds. The repertoire and the playing style are then passed to new generations with or without the musicians' awareness of the process.

Mocnik's debate on the continuity of folk music provides this study with information on how new tunes and techniques emerge as contemporary musicians imitate and reinterpret them depending on their cultures and personal insights. It is the same way that musicians in Nairobi recontextualize folk music genres by incorporating different elements and techniques from their favorite popular styles. Even though Mocnik highlights some traditions, his focus on disseminating traditional music material leaves out particular styles and approaches employed by the musicians in the festival. To complement this discussion, Carter-Enyi and Carter-Enyi (2019) precisely front such specific styles and discuss their treatment in folk-based music as they reference 13 settings of the Hail Mary text in 7 of Nigeria's languages in the 2013 Biennial Choral festival.<sup>11</sup> Carter-Enyi and Carter-Enyi (2019) specify the type of festival, forms of music, and the elements used to compose and perform folk-based choral pieces. Information on how local and foreign elements are treated to create new works is provided. Also, inculturation and inter-ethnic collaborations are explored. The authors provide different approaches to composing choral styles based on traditional music. However, discussions on popular music and its fusion with folk music elements are left out since they focus on choral works.

In *Ekene Maria*, one of the choral compositions, tunes, and sounds associated with Igbo traditional songs, call-response form, instrumental imitation, and ostinato are applied. *Marian Noen Yesu* is based on the Goemai language, where pandiatonic/modal harmony is used more than major/minor harmony. The work is accompanied by

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<sup>11</sup>The Biennial Choral Festival is established through the Forum for the Inculturation of Liturgical Music (FILM). FILM offers a platform for university students to create music in indigenous languages based on the music styles of the indigenous cultures.

distinctive dressing characteristic to Northern Nigeria, pitched wooden idiophones with resonators made of cow horns, and a pot drum, indigenous to south-eastern Nigeria and southwestern Cameroon. *Ewu ene Eyiza Oohe*, an a cappella piece presumed to reflect the contours of the tonal Igala language within its text, is based on diatonic G major. It reflects Nigerian music, where two-beat and simple three-beat meters alternate with a consistent eighth-note pulse. Carter-Enyi and Carter-Enyi's (2019) focus on church spaces limits information on festivals in contemporary spaces since the festival they study is confined to religious rules and regulations. This research, however, acquires information on how listening and observing performances impact analysis.

Before discussing other festivals that complement Carter-Enyi and Carter-Enyi (2019), I will highlight a different religious platform that allows folk music translation. Mkallyah (2015) discusses a national project in Tanzania that propels the recontextualization of indigenous elements for church worship. His study concentrates on Dar es Salaam, a city in Tanzania. Although Mkallyah discusses the reinterpretation of traditions in religious spaces, this research acquires information on how lines are blurred as secular indigenous elements are translated into sacred settings. For instance, "Wakindaga," a song performed during childbirth by the Wanyamwezi, is appropriated in church worship to celebrate the birth of Jesus during the Christmas season. In addition, a wedding song from the Wafipa is changed to suit offertory songs in church. The language is changed to Kiswahili, and the body movements are modified to suit the diverse congregation. Grounding his study on inculturation, Mkallyah discusses how traditions are transformed for religious purposes and how ethnic and national boundaries are modified. In this case, indigenous traditions move from their ethnic settings to the city, where a diverse audience practices them. Mkallyah uses the term Tanzanianisation to expound on this.

He conceptualizes Tanzanianisation as appropriating musical traditions from one ethnic culture by many cultures outside the original ethnic group.

The conversation on music festivals in contemporary spaces continues where the Kenya Music Festival (KMF) is discussed. Similar to the Biennial Choral Festival in Nigeria, KMF focuses on students. However, the festival includes students from primary school level to universities and colleges. Teachers and lecturers also participate in the festival. The festival is organized by the Kenya Music Festival Foundation (KMFF), which provides guidelines and regulations on how musics from Kenya, the rest of Africa, Asia, and Europe is composed and presented. In folk music performance, Masasabi (2007) observes that KMFF divides folk songs and dances into ethnic clusters. The styles are performed considering the practices of the ethnic groups from which they are derived. However, some traditional aspects are not presented on stage. For instance, the traditionally performed bare-chested dances are displayed by participants who cover their upper body for moral reasons.

Masasabi (2007) also notes that KMFF encourages innovation and creativity where instrumental styles are modified by solo or ensemble performers to suit new contexts. Also, indigenous and popular styles are adapted and arranged using different compositional techniques. These reinterpretations result from various intercultural interactions and societal changes (Kidula, 1996). When arranging folk songs and popular genres, festival composers use materials consistent with the appropriate traditions from which they are derived. For instance, Kenyan folk song arrangements employ dance, instruments, ornaments, dramatization, and other visual and performing arts that coincide with the ethnic group that the music hails from (Wafula, 2019). Popular music arrangements incorporate vocalization of the studio's recorded instruments and dances adopted from different contemporary styles. By allowing the presentation of genres from

different cultures, KMF demonstrates fluidity where the attendees meet and exchange musical traditions as they compose and perform diverse traditional musical forms despite their age or cultural backgrounds. The festival is, therefore, a transnational space, as Wafula (2019) observes.

Apart from festivals and religious spaces, other platforms like online spaces, bars, and restaurants allow individuals to create folk music. Childs-Helton (2016) studies filk music, a folk music genre created in the 1950s by the sub-community of science fiction and fantasy fans who call themselves filkers. Filk music is based on well-known folk tunes, parodied through changes in lyrics or arrangement. Song topics are drawn from movie franchises, science, space subjects, politics, computer issues, and everyday life. Like Swedish songs are created, performed, and transmitted virtually and physically (Mocnik, 2018), filk songs are composed and shared when the folk group (the filkers) meet through small, intimate concerts and conventions online and face to face. Some filk songs have one author while others are communally created with contributions from individuals with diverse experiences and musical styles. Filk music acquires new variations through dissemination. As the filk community continues to extend to other countries, new generations of filk music based on well-known folk tunes from those regions are created.

Childs-Helton (2016) creates a different concept of folk music that this study embraces. That is the creation of folk music traditions by individuals with similar interests but different experiences and traditions. In my discussion on intercultural music collaborations, this aspect is highlighted where musicians of different styles, cultures, and musical fields work together to create a hybrid product that speaks to their diversity. Additionally, Childs-Helton's discussion expounds on Schrag's (2013) concepts about malleable and stable traditions, where the stable infrastructures are the science fiction

and fantasy topics and the recognizable folksongs, while the malleable aspects are the different traditions, genres, and experiences by filkers who come from different regions. Therefore, stable and malleable elements are negotiated to create filk music.

Folk music is also translated for performance in public spots like bars and restaurants where themed nights are organized. Considering such spaces, Ogude (2012) discusses the performance of folk music within urban spaces, focusing on ethnic or cultural nights. Cultural nights in the city allow interaction of different ethnic groups, ages, classes, and various identities where traditional music, cuisines, and dress associated with a particular ethnic group are displayed. Ogude (2012) observes that musicians who play traditional music fuse local and international musical elements and forms. Indigenous tunes and rhythms are played on Western instruments like guitar and keyboard, alongside traditional drums like ohangla or traditional string instruments like orutu. Some musicians play as lead singers or instrumentalists in bands, while others perform solo (one-man guitar). Traditional genres are popularized through these and other adaptations, where they acquire new audiences. Some of the folk-based popular styles that Ogude mentions are benga, contemporary ohangla, and mugithi. Ogude observes that ethnic nights offer a third space where urban masses perform their repressed and wishful desires as they experience their culture, which is expressed through new traditional music. Ogude's work presents a framework that this study adopts. The debate provides a third space (Bhabha, 1994) to discuss the development of folk music, fostered by fusing popular music materials with indigenous elements, allowing the production of cosmopolitan intercultural musics.

From the reviewed literature, it is clear that several spaces in contemporary society inspire the composition and performance of indigenous styles. They include religious celebrations, festivals, and cultural events organized by practicing musicians, religious



establishments, government institutions, and different nightspots (Mocnik, 2018; Carter-Enyi & Carter-Enyi, 2019; Masasabi, 2007; Wafula, 2019; Ogude, 2012). These spaces allow individuals with diverse musical preferences and traditions to interact. Here, artistes share musical ideas from their cultures to create new styles and techniques (Mocnik, 2018). By doing that, traditional, contemporary, geographical, ethnic, and religious boundaries are traversed (Carter-Enyi & Carter-Enyi, 2019; Masasabi, 2007; Wafula, 2019; Mkallyah, 2015). Though the literature discusses how cultural interactions in contemporary spaces lead to creation of new genres and styles, the authors focus on festivals as arenas that propel the performance and creation of traditional styles. Folk music practice in church services (Mkallyah, 2015) and within sci-fi enthusiasts' communities, Childs-Helton (2016) is also highlighted. However, the information is partial to specific groups, religious congregations, and science fiction fans. I address these gaps by researching musicians in Nairobi who come from different backgrounds, have varied musical preferences, interact with several cultures locally and internationally, and create intercultural styles that speak to diverse audiences in Kenya and other countries.

### **2.3.2 Folk and Popular Music**

Interaction between folk and popular music produces diverse amalgam genres. The hybrid genres incorporate both local and international elements (Ogude, 2012). To probe into such genres, I examine literature that discourses the fusion of folk and popular styles, where traditional-inspired popular styles in Kenya and the rest of Africa are discussed. Emielu (2011) uses highlife music to theorize African popular music. First, Emielu notes that African popular music analysis focuses on musical and non-musical elements as they are all forms of expression. Emielu mentions that all forms of African popular music are rooted in the people's traditional music (p.374). The styles are majorly

influenced by Western and Arabic/Islamic cultures. Focusing on highlife, Emielu shows that some African popular styles have variants influenced by numerous indigenous cultures. It is the same way that Swedish folk genres adopt features from different European countries, as Mocnik (2018) previously observed. However, unlike Mocnik's generalization of European traditions that influence Swedish folk song variants, Emielu details specific resources from different countries that impact highlife styles.

In Nigeria, the social music influencing highlife is drawn from Kokoma, Agidigbo, Dundun, Apala, Sekere, and Itembe dance styles. It is also derived from Swange among the Tiv, Ekpiri music, Akwete and Ekassa dance music, and Kalangu dance genres. In Ghana, traditional social music stems from the Fanti Osibisaaba, Odonson, Kpanlogo, and Borbobor of the Ewe-speaking people (p.377). These social music forms are fused with foreign styles like Maringa, Swing, Jazz, Cha-cha-cha, Foxtrot, Rhumba, and Calypso. Highlife also originates in military and regimental brass band music of foreign armies and European colonialists in West Africa and palm wine music styles that combined traditional instruments with Western instruments like acoustic guitar, banjo, accordion, and harmonica. Apart from the variants above, highlife has ethnic and regional identities influenced by styles like Congolese jazz, Makossa, Soukous, and Euro-American popular music. Hence, Highlife is a cross-cultural and transnational genre.

Emielu's (2011) work explains how popular genres in Africa are created through indigenization and syncretization. The former involves reworking and adapting foreign musical forms to reflect African aesthetics and cultures, and the latter includes creatively mixing foreign and traditional African music elements. Emielu's discussion also provides a framework that can be used as a guide when analyzing and composing African popular music. Although the literature includes local and international influences

of highlife, it excludes discussions on how these elements are treated for the highlife variants to emerge. This can be attributed to Emielu's focus on theorizing African popular music in general. Therefore, compositional elements or techniques are not given precedence. Meintjes' (2003) work highlights these aspects when discussing the creation and production of South Africa's mbaqanga. The style is discussed as a Zulu genre that embodies Zulu cultural values and expressions.

By conducting studio ethnography, Meintjes describes the creative environment within which mbaqanga musicians develop sound elements associated with the style. Studio production techniques such as programming, sequencing, and incorporation of synthesized instruments are highlighted as elements that illuminate the electronic character of the style and popularize Zuluness, that is, Zulu cultural values and expressions. Programmed drums and percussions, Vocal interjections, call-and-response vocals, programmed bass, keyboard sounds, guitar licks, and a few melodies are drawn from Zulu traditional songs, dances, and aesthetics. Though these elements and the creative process of producing mbaqanga are described, precedence is given to its sociopolitical significance. Hence, Meintjes focuses less on describing specific indigenous musics and traditions utilized in mbaqanga and discussing how new styles are created as they interact with other local or international genres.

Like Meintjes, Perullo (2011) researches the music studio, focusing on Dar es Salaam, Tanzania. Commercialization of popular music is explored, where musicians use creative strategies to attain airplay and appeal to specific contemporary audiences. Additionally, traditional and popular styles like ngoma, dansi, bongo flava, taarab, mchiriku, *muziki wa kwaya* (choral music), and *muziki wa injili* (gospel music) are discussed. Perullo highlights how these styles influence each other. Traditional ngoma influences various musical performances. For instance, dansi is created by amalgamating ngoma with

Congolese rumba, Cuban son, and European ballroom dance: the style and genres such as zouk, taarab, and reggae influence *muziki wa injili*. Mchiriku is an electronic version of ngoma, incorporating traditional drums, keyboard, and electronically amplified vocals. In the literature, these styles are distinguished by their elements and influences. Moreover, it presents how traditional styles are popularized and recontextualized by incorporating modern band instruments and recording them in the studio, where they are later played in mainstream media.

Perullo discusses the production and performance of these styles as economic strategies by musicians who earn from their music, want to appeal to specific contemporary audiences and acquire airplay. Consequently, less focus is given to the compositional and production techniques of manipulating traditional and contemporary elements to create new music. He only briefly indicates that when discussing bongo flava. Additionally, the discussion on how genres and traditions from other countries are localized is only hinted at when he explains how musicians imitate American R&B and hip-hop cultures within Tanzanian settings. Ondieki and Okumo (2019) take up this discussion by examining compositional elements utilized in traditional-based popular music. They explore benga music from Kenya. In the process, they highlight the localization of genres like Congolese rumba.

Ondieki and Okumo (2019) observe that benga's beginnings are attributed to indigenous Luo music fused with other styles, such as Congolese rumba. The style uses modern African popular song-dance techniques such as vocals, guitar accompaniment, and storylines, often in strophic form, discussing current issues. The music applied indigenous components such as syncopated rhythms and melodies of the nyatiti and orutu. The lyrics are in Luo language and sometimes in Kiswahili. The rhythm guitar bases its sound on the nyatiti, while the vocals and the lead guitars' melodies and

harmonies follow the style of the orutu. The drumming and rhythm are based on the ohangla drum. The hi-hat is rooted on the pekee, a hand-held rattle. The vocalists sing solo or in two-part harmony and are sometimes doubled by the bass guitar. Ondieki and Okumo also note that the lead and bass guitar engage in a musical dialogue as the rhythm guitar and the drum set accompany them while providing groove. The bass guitar also plays alongside the rhythm guitar to provide groove. There are diverse variations of benga in other communities, such as the Abagusii, Abaluyia, Akamba, Kikuyu, and Kalenjin.

Like benga music, Omutibo, from the Luhya community, also fuses elements from Luhya with popular guitar music elements (Low, 1982). Kusienya (2017) and Wanyama (2019) highlight the development of omutibo. Early omutibo music was characterized by an ensemble comprising a Fanta bottle, a metal ring, wooden boards, and acoustic guitars. The basic pulse was syncopated to imitate the isukuti drumming, where fast, bouncy, and lively rhythms were played (Low, 1982). The guitar imitated the litungu melody and rhythm. The songs were in strophic form, the same as in benga music (Ondieki & Okumo, 2019), and the lyrics were based on social issues and love. Some elements changed except the isukuti and litungu styles, which characterize omutibo music. The music developed to include lead, rhythm, and bass electric guitars. The female voices mainly provide background vocals for the male soloist in a call-and-response format. The harmony borrows from Latin American genres like rumba (Low, 1982). Two- or three-part harmony with intervals of thirds and sixths is employed.

The abovementioned genres emphasize that African popular music fuses traditional music elements and elements from other cultures in Africa and outside Africa. Although Ondieki and Okumo (2019), Kusienya (2017), and Wanyama (2019) discuss the particular components employed in the mentioned genres, they leave out studio

production elements and techniques applied. However, they continue discussing African popular music being cross-cultural and transnational since the genres have local and international influences (Emielu, 2011). This debate is advanced by Igobwa (2007), who discusses chakacha and taarab.

Igobwa (2007) says that these styles include instrumental, melodic, rhythmic, vocal, and harmonic aspects from Arabic, Indian, East-African, and Euro-American popular musics. Taarab is performed in social gatherings such as Waswahili weddings by men and women. There are two types of taarab; taarab ya ng'ambo and taarab ya majumba ya mawe. The first type is also taarab ya Kiswahili or women's taarab. It is majorly influenced by Swahili cultures, especially the Mijikenda communities. Some Swahili styles that influence the genre are vugo, msondo, and chakacha (Ntarangwi, 2001). The style also includes nasal singing, which reflects the singer's gendered voice. It is accompanied by a few instruments that facilitate dancing. They include Arabic tabla and tambourine, Afro-Cuban bongos, Euro-American electric guitars, keyboard and harmonium, and Mijikenda's chapuo drum. The style has call-and-response structures, short, repetitive musical ideas, diatonic melodies, and lyrics from Swahili poems.

On the other hand, taarab ya majumba ya mawe, or men's taarab, which was developed in Zanzibar, draws from Egyptian taarab, which is microtonal. It incorporates Arabic oud, European violins, and double basses. Some performances also have saxophones and clarinets to replace Egyptian zurnas and other reed instruments. Similar instruments are incorporated in Indian taarab, a taarab style rooted in Hindu cinematic music (Eisenberg, 2017). The instruments accompanying this style are two tabla drums, the harmonium, and the taishogoto (also known as tashkoto in Swahili), a Japanese two-stringed zither.

Considering the diversity in Taarab music, the genre's performers modify musical elements as they fuse them in their songs. For instance, they alter the microtonal modes

derived from Egyptian and Arabic music as they integrate them with indigenous styles from the coastal region, Turkish styles, Indian music, Congolese genres based on Latin music, or European genres (Kiel, 2012). Precursors of Taarab, like Siti binti Saad (1880-1950), altered Arabic maqams by using different tonal steps or fusing them with scales from other regions. For instance, her song *Beru Beru* uses modes resembling *jins kurd*, but they have tones foreign to the *kurd maqam*. Presumably, the scales are derived from Iraqi's *maqam lami*.

When discussing *chakacha*, Igobwa (2007) describes the style as a female wedding dance by the *Mijikenda* that involves pelvic gyration. The dance is accompanied by *chapuo* and *msondo* drums, *siwa* trumpet (Igobwa, 2007), *vumi*, and brass plates (Ntarangwi, 2001). The modern urban *chakacha* is also a ceremonial genre, but it includes male and female performers. It gained popularity in the 1980s. The style includes Western instruments such as guitars, keyboards, saxophones, and a drum kit, played alongside *Mijikenda* melodies and instruments like *chapuo* and *msondo*. The *taarab* and *chakacha* discussions supplement the study with information on the flexible nature of cultural forms. *Chakacha* and *taarab* acquire different identities depending on the settings, the instruments played, and the vocal structure. Hence, cultural meaning is not fixed; it can be repackaged for different situations and audiences.

Mutonya (2019) theorizes about *Gikuyu* music. Mutonya does not focus on specific styles and general characteristics as Emielu (2011), Ondieki and Okumo (2019), Kusienya (2017), Wanyama (2019), and Igobwa (2007) did, but centers on Joseph Kamaru and Kwame Rigii's music. Approaches that the two take to address cultural issues in postcolonial Kenya, specifically within the *Gikuyu* community, are discussed. This amplifies Rice's (2014) discussion on individual musicians being important figures in tradition. In this case, Kwame and Kamaru are studied as significant individuals

within the Gikuyu tradition. Their experiences and identities are given precedence since their participation in social and cultural processes effects change in musical and socio-cultural systems. Kamaru, in his music, has advocated for respect for Gikuyu traditions and cultures since the 1960s, singing in Kikuyu language and sometimes English and Kiswahili. His repertoire incorporates tunes that circulated in the 1930s and '40s. Mutonya says that Kamaru sees the role of a musician as the custodian of the community's culture. Through his song *Mitugo ya Agikuyu* (the customs of the Gikuyu), Kamaru teaches the audience the most essential aspects of the Gikuyu culture. He sings about Gikuyu ceremonies, clans, traditional songs and dances, and traditional house settings. He also uses Gikuyu oral traditions like proverbs and linguistic ambiguity to send messages to his audience, who may interpret the message differently. Mutonya states that Kamaru's application of proverbs, especially in his political songs, makes the music relevant in today's society since the messages can be interpreted to fit current contexts.

When discussing Kwame's music, Mutonya (2019) observes that Kwame represents the generation that decides to blur the perceived ethnic/national, rural/urban, sacred/profane, moral/amoral, and tradition/modern boundaries. Kwame sometimes performs in the traditional attire of the Gikuyu, singing in the Gikuyu language. He has done renditions of Kikuyu and English songs. His rendition of Kamaru's song, *Mwene Nyaga*, is a signature tune for traditional ceremonies and other associated cultural events. He has also done a cover of *If Tomorrow Never Comes* by Garth Brooks in the Gikuyu language. According to Mutonya, Kwame's music could fit into the style referred to as the contemporary urban beat, but Kwame describes it as urban folk.

Other discussions regarding Kenyan popular music are made by Korir (2013), who centers on Joel Arap Kimetto's appropriation of Kipsigis idiom in his gospel songs.



Different musical elements and compositional techniques are generally mentioned, but traditions like idiomatic expressions and oral culture are analyzed comprehensively. Korir observes that Kimetto uses the Kipsigis dialect in his music to address various issues within the Christian space and in his community. The meaning of some of his songs is embedded in Kipsigis' narratives. For instance, the song *Kirate Setyo* is based on the adage *Kirate Setyo ne kirat Kimaget* (you will be shocked like the hyena). This saying is derived from a Kipsigis story of a family of hyenas who were looking for human corpses. They found one on a heap of manure. The hyenas requested their leader to scratch the corpse. Upon doing that, the human rose and knocked the hyena to its death. The other hyenas were paralyzed in shock. Using this narrative, Kimetto tries to inform his audience that people in contemporary society indulge in shocking activities. The shock is comprehensively described through a short phrase. Apart from narratives, Kimetto uses imagery where Kipsigis expressions, proverbs, and wise sayings are incorporated. Wisdom in Kipsigis is measured by one's ability to understand these idioms. Kimetto also utilizes repetition, where words and sentences are reiterated to accentuate the rhythmic pulse and ornament the music. Kimetto also dialogues with the audience to evoke feelings and emotions. Additionally, he uses tonal variations derived from the Kipsigis language.

The examined literature described how popular genres in Africa draw elements and techniques from indigenous and contemporary styles from various cultures in Africa, European music, and Asian styles (Low, 1982; Emielu, 2011; Ondieki & Okumo, 2019; Kusienya, 2017; Wanyama, 2019; Korir, 2013; Igobwa, 2007; Ntarangwi, 2001; Kiel, 2012; Eisenberg, 2017). It also introduces studio ethnography, which this study employs to understand urban folk music practice (Meitjes, 2003; Perullo, 2011). Though these authors discuss how traditional genres are adopted and modified for contemporary

audiences, most leave out studio production techniques incorporated as folk and popular styles amalgamated. Those who explore this focus less on specific indigenous elements and musical traditions integrated into the popular style, the localization of foreign traditions, and how new styles emerge from the processes. I tackle this gap by analyzing selected songs produced in a music studio. I identify various studio production aspects utilized by musicians who fuse indigenous and current popular music traditions and highlight new emerging genres.

### **2.3.3 Elements and Techniques used to Create Intercultural Folk-Based Music**

In order to compose or perform, one is guided by intuition or logical procedures. Dingwall (2008) notes that logical or rational processes include preconceived plans, strategies, and specific structures, while intuition is based on emotions and improvisation. Mocnik (2018) discusses intuition, where Swedish folk musicians imitate others' tunes and create new versions based on their preferences. The same approach is addressed by Childs-Helton (2016), who focuses on filk music. As cited earlier, filk is based on well-known folk tunes that are parodied. The repertoires can be created by a single author or communally with local and international participants: filkers, collaborating and producing variations that draw from their experiences and musical styles. Childs-Helton (2016) explores parody, where a melody or a whole composition is borrowed and reused. Ogude (2012) also highlights this, noting that ohangla parodies bengal rhythm, song lyrics, and titles and uses dance movements to satirize certain ideologies. In mugithi, Christian music performed by other artists is copied and parodied, and renditions of songs by local and international musicians are redone in the Gikuyu language. However, the beat and rhythm of the original are maintained (Mutonya, 2014).

Ogude (2012) and Mutonya (2014) further discuss the composition of African popular music. They address the processes of syncretization and indigenization as presented by Emielu (2011). Ohangla music incorporates Western keyboards, drum sets, and ohangla traditional drums, orutu (a fiddle), and onanda mar dhok (a mouth organ) from the Luo. The keyboard and drum set play rhythms originally played by the nyatiti, orutu, and ohangla drums (Ogude, 2012).

In Mugithi, mwomboko melodies and rhythms are used (Njenga, 2010). Mwomboko itself is a parody of European waltz and Scottish dance styles indigenized in Kikuyu tradition (Muhoro, 2002). Mugithi also incorporates styles such as irua, mucung'wa, and gicaandi that are arranged for accordions, and acoustic and electric guitar (Njenga, 2010; Ogude, 2012; Mutonya, 2014). Rap, reggae, and hip-hop are also infused in mugithi (Muhoro, 2002) as instruments imitate mwomboko rhythms (Njenga, 2010). The guitar provides a chordal accompaniment and imitates the voice and instruments like the Karing'aring'a (metal ring). Chords I, IV, and V are majorly used as the singer improvises. The songs are in strophic form, and the tempo may change depending on the traditional songs/dances that the music is based on (Njenga, 2010).

Apart from popular styles, African 'art' music, as highlighted by Thierman (2015), Riva (2019), Buyiekha (2019), and Makobi (2019), combines African indigenous elements and Western aspects. Thierman (2015) cites elements and techniques such as indigenous instruments, call and response, polyrhythms, cyclic layers, repeated cycles, tonalities derived from African drum timbres, nonsensical syllables, dance rituals, and imitation of African instruments. Thierman's argument is limited to compositional materials and does not include studio production techniques employed when creating folk-based 'art' music, even when David Fanshawe's African Sanctus is discussed. Yet, African Sanctus

includes raw tape recordings of African traditional styles, which are layered and mixed in the studio.

Taking up the discussion on studio production techniques in African ‘art’ music, Riva (2019) mentions compositions like *Lambarena: Bach to Africa* (1993), composed by mixing Gabonese music with J.S Bach’s music. The piece was created to present the historical landscape of Lambarena in Gabon musically. Sounds are incorporated into the Gabonese music to give the impression of being recorded in the rainforest. They are contrasted with Bach’s music, which was recorded inside a church hall. Instrumentation used in the music was provided by ten Gabonese ensembles, Western classical musicians, and international jazz and tango musicians. Extracts of Bach’s music, which corresponds with songs from Gabon, are employed. For instance, an incantation of the dead within Bombé, a Bouiti-Apindji ritual, is mixed with *Ruht wohl, ihr heiligen Gebeine* from Bach’s St John Passion. Besides, Bach’s extracts are sometimes accompanied by African drums and played simultaneously with the Gabonese songs. The German lyrics are also translated into a Gabonese language.

Apart from highlighting musical works that employ studio production techniques, Riva (2019) discusses other cross-over compositions that include components from the composer's countries and elements from European countries. For instance, in *Pieces of Africa* (1992), Volans uses melodies from South African music. Suso plays the main theme in the kora, while a String quartet enhances that by playing pizzicato. Tamusuza imitates Ugandan instruments and styles on Western instruments. The pieces employ complex rhythmic patterns, repetition, and continuous improvisation based on cyclic harmonic patterns. Riva’s discussion inspired the study’s utilization of ‘art’ music elements in the composition. Riva’s literature exposed this study to different composers and various African ‘art’ musics, from which it acquired a particular motivation to

compose folk-based music that utilizes ‘art’ forms and studio production elements. Riva’s discussion also expresses how classical music borrows material from African traditions for aesthetic purposes. He provides a historical account of African ‘art’ in Europe where the listeners of Western classical music stereotyped foreign genres, including African musics, as ‘exotic’. Riva notes that such stereotypes are grounded in colonial ideologies.

Like Riva (2019), Buyiekha (2019) explores African ‘art’ compositions. However, instead of addressing African ‘art’ music as a Western classical genre that employs African elements, as Riva did, she discusses how classical compositional techniques are utilized as resources when creating African music genres. She provides a Kenyan perspective on African ‘art’ music and uses her transcriptions and compositions to express her views. Buyiekha collected Samia children’s songs, transcribed them, and utilized them to compose. She observes that the fusion of Western and African musical idioms has become common in creating ‘art’ music. The practice preserves folk music for future generations. Hence, most arrangers and composers consider melody, harmony, texture, text, rhythmical, and metrical components that correspond with the idioms of the community where they derive the folk music traditions. Even though arrangers use Western classical styles for compositional development, they try to maintain the original music's rhythm, correct accentuation, and melody.

Buyiekha’s perspective is supported by Makobi (2019), who analyses ‘art’ songs by composers in Nairobi. Makobi also explains how classical compositional techniques develop music based on African traditions. He discusses idiomatic expressions in ‘art’ songs. ‘art’ songs in Nairobi employ meter changes and syncopated rhythms. Irregular time signatures like 5/8 and 5/4 from the Agikuyu or 7/8 from the Iteso are also utilized. Word painting is also included. For instance, in the composition “While Justice

Slumbered” by Timothy Njooora, minor intervals portray sadness. A minor third interval is used to paint sadness in the word ‘our hero lay.’ Other than that, ‘art’ songs include repetition and variations, memorable melodies, and Western harmony that matches the folk idiom. For instance, pentatonic harmony is used to accompany Gikuyu pentatonic melodies.

African ‘art’ music also incorporates African languages. However, when the English language is included, the speech patterns are usually influenced by the composers’ native language. The songs’ texts vary from folk narratives and poems to political, religious, and socioeconomic themes connected to Africa. Dance may be included during the performance due to the rhythmic drive rooted in traditional songs. The performers may include costumes of their choice based on the different dressing traditions. Moreover, they may improvise vocally or with instruments where ornamentation such as ululations and yodeling may be incorporated. Vocal performances are based on folk-like singing where little or no vibrato is applied. Makobi’s analyses of the ‘art’ songs are supported by the composers’ responses. Thus, the thought process behind the composition is displayed. This study borrows from Makobi’s work, where musical analysis is guided by the narrations and opinions of the fusion musicians who participated in the study.

The literary works in this section provide insight into the creative process of composing and performing folk-based music. When composing, rational and intuitive procedures are taken into account. For instance, musicians interact with individuals with similar music preferences or other folk artistes and communally create music through intuition (Childs-Helton, 2016; Mocnik, 2018). They also parody known musical styles by creating new versions of songs by other artistes and replicating and reinterpreting musical elements associated with the genre (Childs-Helton, 2016; Ogude, 2012; Mutonya, 2014). Through syncretization and indigenization, musicians parody genres, perform, and produce

different folk-based musical styles (Emielu, 2011; Ogude, 2012; Mutonya, 2014). For instance, when creating African popular and ‘art’ music genres, composers fuse indigenous traditions with genres from regions outside Africa (Emielu, 2011; Ogude, 2012; Mutonya, 2014; Thierman, 2015; Riva, 2019; Buyiekha, 2019; Makobi, 2019). They also adopt and modify these genres to suit the African context (Muhoro, 2002; Njenga, 2012; Ogude, 2012; Mutonya, 2014).

In both syncretization and indigenization processes, musical elements and traditions from diverse cultures integrate and mediate to produce an intercultural amalgam product. Like the preceding literature on folk and popular music fusion, most of the authors in this section do not highlight studio production techniques involved in creating syncretic or indigenized music. Yet, some of the styles discussed are produced in a music studio. Apart from that, the creative thoughts behind the composition and performance of particular songs in the highlighted styles are only discoursed partially. The authors exclude discussions on how the composers gather traditions and musical ideas to compose. I supplement this conversation with literature in the next subtopic, where I review works by authors who describe specific works by composers and highlight the inspiration behind these creations.

#### **2.3.4 Intercultural Music Composition Models**

Various composers have created new musical forms that are grounded in folk music genres and influenced by other musical styles within their local environment or outside their residential region. The composer’s life experiences also shape the forms. For instance, Compositions by Timothy Njooora, a Kenyan composer, are influenced by his experiences in Kenya and excursions in the United States of America (Njooora, 2010). His works are also guided by academic knowledge, where he employs ideas by different

composers and scholars of African music and those in other regions he has studied. Hence, cultural traditions and folk music from Kenya and other countries are used as resources for composition. Diverse musical influences propel composers to create experimental works used as models to understand the composition of intercultural music and explore concepts such as hybridity and fluidity, among others. Such works include David Fanshawe's *African Sanctus*.

Thielen-Gaffey (2010) analyzes Fanshawe's *African Sanctus* and explores its intercultural, malleable nature. *African Sanctus* is a choral mass based on a collage<sup>12</sup> of Western classical music styles, indigenous musics from different African countries, Arabic Islam prayers, and popular music elements. Fanshawe juxtaposes the Latin mass and raw tape recordings of indigenous and religious sounds from African countries like Egypt, Sudan, Uganda, and Kenya. He utilizes medieval and renaissance styles, palindrome, improvisation, polytonality, and vocal ornamentation from Arabic and African styles. Languages and textures are also alternated. He alternates between English and Latin languages and varies timbres from choral to solo voices to instrumental and a cappella sections. The pop sounds and techniques employed in the composition include close microphone techniques, electric sounds, layering, timing, remixing, and re-pitching. Instruments like electric guitars and drum sets associated with popular music are also utilized. The guitars, for instance, play specific interludes.

Fanshawe accompanies the score with dedications but leaves out explanations, yet such details provide directions on the performance of any composition (Makobi, 2019). For instance, African Sanctus performances incorporate dances not included in the score. In an interview with Thielen-Gaffey (2010), Fanshawe details different dance options for the piece. He proposes ballet or contemporary dance style for movements like "Kyrie"

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<sup>12</sup>Citing Burkholder, Thielen-Gaffey (2010; p.77) describes a collage as the juxtaposition of different styles and textures that stand out individually, but at the same time, their arrangement creates unity.



and “Gloria” and no dances for “The Lord’s Prayer.” He also recommends that dances be used sparingly in the entire work; one may choreograph about 50 percent of African Sanctus. Even though explanations are not scored, the dedications include short notes about his journey, the recorded music, and the people he came into contact. These details can be used to understand, interpret, and perform the work. Additionally, photographs, literature, and recorded lectures and interviews by David Fanshawe may be used to guide the interpretation and performance of African Sanctus.

Other models discussed include African pianism, a concept developed by Akin Euba to describe the approach of composing for piano with influence from African traditional practices (Euba, 2005). Citing Nketia and Euba, Boamah (2012) observes that compositions in African pianism can apply styles and techniques associated with the performance of African instruments, traditional songs, or African popular music. These styles are then arranged to suit the piano. The styles and techniques may be utilized as fragments or whole sections of the material they are based on, leading to the creation of tonal or atonal music.

Omojola (2001) discusses compositions in African pianism by analyzing Akin Euba’s pieces. The analysis also includes Euba’s comments foregrounding the creative processes and the expected challenges in composing folk-based music. This is because some traditions are not exactly encompassed within the Western music system, mostly applied in various African regions. For example, *The Wanderer* (1960) is in abridged sonata form with continuous variations. Instead of the development section, the first theme is continuously varied with chromatic passages, pitch structures, and ranges derived from Yoruba tonal elements (p.160). *Igi Nla So* (1963), which incorporates traditional Yoruba drums, has clefless drum parts in the notated score since the drums do not have a fixed tuning system. The tuning procedures vary from one drum to the other. *Scenes from*

*Traditional Life* (1970) include melorhythms to create transient tonal allusions. When creating *Themes from Chaka* (1996), Euba discussed the problems he faced when trying to realize polyrhythmic structures for various instruments on a two-handed piano. Further, Euba explained the challenges he encountered as he tried giving tonal structures to opera motifs that had previously been played by instruments with limited pitch capabilities and uncoordinated tunings (Omojola, 2001). Due to Euba's experiences, I was prepared to face various challenges as I incorporated various traditions in my composition. Even though the composition was not based on African pianism, the approach of recontextualizing African traditions for Western instruments was prominent. Hence, Euba's experiences and creative thoughts were beneficial.

Sadoh (2004) discusses intercultural music composition processes by analyzing Joshua Uzoigwe's pieces. Uzoigwe employs pitch collections with semitones and whole notes and the twelve-tone method. His research on ukom music of the Igbo greatly influenced his tonal organization choices. Ukom songs are all based on a fixed scale of ten tones derived from the aria nkwa drum row, which comprises ten drums arranged from the largest to the smallest. Ukom music is organized according to the qualities of vocal singers in the same way that the drums are organized. The drum row has two sections: the singing drums and the responding/receiving drums. This organization corresponds to the solo-response structure within the vocal music performance-composition practice. Uzoigwe utilizes this aspect in compositions like *Talking Drum* for piano and *Ritual Procession* for African and European ensembles.

Apart from incorporating the aria nkwa drum row, Uzoigwe composes program music to depict certain rituals. Similar to how *Lambarena: Bach to Africa* (1993) paints the geographical landscape of Lambarena in Gabon by juxtaposing Western classical and indigenous traditions, Uzoigwe's *Ritual Procession* paints Igbo traditional ritual

ceremonies by juxtaposing traditional Yoruba instruments and European orchestral instruments. *Ritual Procession* incorporates familiar Igbo tunes, dance elements from atilogwu dance of the Igbo, and the ogene traditional bell, among other traditions. The ogene plays an ostinato pattern and gives the audience directions on how and when to change their body movements. Through *Ritual Procession*, Uzoigwe tries to evoke the ‘total theatre,’ which includes music, dance, poetry, and mime (Sadoh, 2004).

Apart from Fanshawe’s choral composition model (Thielen-Gaffey, 2010), other vocal music composition models have been discussed by Detterbeck (2019), Ondieki et al. (2014), and Masasabi (2018). Detterbeck (2019) addresses the amakwaya<sup>13</sup> approach. Amakwaya combines Western music repertoire, like hymns, with indigenous music traditions of the Zulu and other communities in South Africa. These traditions include songs created communally, like amahubo (old clan songs) from Zulu, call-and-response structures, poems, narrations, drums, communal singing, folk songs, and tonal glides. Amakwaya performances include African choral works by the amakwaya community in South Africa, western classical music, neotraditional songs based on indigenous wedding songs, and choir arrangements of traditional dance songs blended with American popular and local ragtime styles.

Since Detterbeck (2019) focuses on amakwaya practice in South Africa, the study seeks more information on Kenya’s choral practice for context. Ondieki et al. (2014) and Masasabi (2018) shed light on vocal music composition models based on adaptations and arrangements of zilizopendwa<sup>14</sup>. The choral genre borrows its structure from the Zilizopendwa popular songs. It also employs traditional melodic and rhythmic features

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<sup>13</sup>Amakwaya refers to the tradition and performance practice of choirs in South Africa that emerged from the mission schools in the nineteenth century (Detterbeck, 2019; p.37).

<sup>14</sup>Zilizopendwa refers to early Kenyan popular music. The term's application is similar to golden oldies used in the United States (Ondieki et al., 2014). Some popular styles in this category are twist, omutibo, bango, benga, Luo benga, Kamba benga, Kikuyu benga, and Kalenjin benga.

that Kenyans identify with (Ondieki et al., 2014; p.53) to address modern issues. The adopted traditional elements include short and memorable melodies, anacrusis, metronomic pulses, syncopations, and polyrhythms. Zilizopendwa also features call-response structures in the form of solo-chorus, dancing, constant repetition of certain melodic or rhythmic features, hand-clapping, tapping of feet, and oral articulations such as vocables, interjections, and punctuations. The arrangements are usually syllabic with occasional melisma, and the lyrics use narration and poetic stylistic devices similar to the original song. Western classical harmonies are utilized where chords I, IV, and V are used in plenty (Ondieki et al., 2014). Four-part polyphony, parallel 3rds, 6ths, and sometimes 4ths are utilized (Masasabi, 2018).

Drawing from the insights shared by Ondieki et al. (2014) and Masasabi (2018), I acquired guidelines for composing my final piece. For example, I assessed the instruments' timbres, ranges, and manipulation techniques, the same way Zilizopendwa arrangers evaluate melodic aesthetics to ensure its singability. Additionally, I considered the feedback and recommendations offered by different scholars and musicians. I revised my compositions, similar to how Zilizopendwa composers refine their arrangements based on the adjudicators' feedback. Additionally, I used virtual instruments to recreate instrumental sounds, much like how Zilizopendwa styles incorporate audio features (Ondieki et al., 2014).

The discussions in this section explore various composition models that can be adopted when creating intercultural music. The authors explain how composers acquire ideas and musical elements from their travels, background, research, and what is popular. Composers like Timothy Njooora (Njooora, 2010) and David Fanshawe (Thielen-Gaffey, 2010) gather compositional materials from the cultures they interact with as they travel and from their educational backgrounds. They arrange their works in styles that they are

familiar with, having acquired knowledge in school and other settings. Akin Euba (Omojola, 2001) and Joshua Uzoigwe (Sadoh, 2004) research indigenous styles and adapt the melodies, rhythms, dance grooves, and intonations for different orchestral instruments. They also integrate traditional and contemporary instruments, among other elements, in their compositions. Amakwaya musicians (Detterbeck, 2019) and arrangers of Zilizopendwa music (Ondieki et al., 2014; Masasabi, 2018) compose intercultural choral works that are influenced by indigenous music, western harmonic, and music arrangement techniques, as well as popular styles that are revered by a varied audience. Apart from Akin Euba's comments on how adapting various instruments for the piano is challenging (Omojola, 2001), other discussions in this section exclude the limitations that composers face as they gather compositional materials and create intercultural music. I address this in chapter one, where I explain how the geographical and population scope limited the collection of ideas from participants in other musical fields and regions. I also describe the challenges I encountered as I collected and analyzed the data that would inspire my composition.

## **2.4 Conclusion**

This chapter discussed various concepts that guided the data collection, analysis, and interpretation processes. I established that Homi Bhabha's (1994) third space theory and the three models align with this study since they provide concepts that guide the data collection and analysis procedures. From Bhabha's discussion, I deduced that one cannot interpret music or understand the depicted meaning without mediating the known characteristics and specific historical, geographical, social, political, and cultural contexts. On this premise, I discuss folk music practice in the city and analyze folk-based urban popular songs in chapters four and five. Similarly, I examine my composition in chapter six and seven, highlighting various musical and cultural contexts that influence

the artwork. To complement Bhabha's theory, Timothy Rice's (2013) model presented musicians as innovators of culture and agents of societal transformation. Musicians are valorized since they create, change, maintain, and develop traditions using the stable and malleable infrastructures (Schrag, 2013). I discourse this in the subsequent chapters by exploring the new musical creations, meanings and interpretations arising from folk music practice in Nairobi. Consequently, I emphasize Timothy Rice's argument that individual musicians facilitate societal change by innovating. I also align with Brian Schrag (2013), who examines how people invent traditions by manipulating the malleable and strengthening the most stable elements. These infrastructures are drawn from local and foreign cultures. Hence, by creating and reimagining traditions, musicians develop hybrid intercultural compositions. I study these creations by utilizing ideas from Akin Euba and Kimberlin's (1995) model on intercultural music. The framework explores how music is created, produced in the music studio, and performed using elements from two or more cultures.

The aforementioned theories guided my review of relevant literature. I explored how the third space is perceived in contemporary arenas such as festivals, virtual bars and restaurants, and religious places. In these spaces, people create and perform folk music, drawing from their individual backgrounds and other musical traditions. By negotiating their differences, new styles, techniques, and music composition models are produced, passed to the next generation, and shared across diverse geographical and cultural spaces. When reviewing literature, I identified knowledge gaps which I address in this study. Certain discussions excluded studio production techniques used in creating folk-based genres and the processes involved in gathering compositional materials and composing syncretic and indigenized intercultural styles.

In the next chapter, I highlight the procedures involved in collecting information on translation, fusion, and intercultural music production as practiced by musicians of folk in Nairobi city. I discuss the methodology, design, and methods used in this study. I also present the data analysis techniques and the measures taken to ensure the research is valid, reliable, and ethical.

## CHAPTER THREE

### RESEARCH DESIGN AND METHODOLOGY

#### 3.1 Introduction

This section focuses on the overall methodology and design that guided the study. It includes the data collection and analysis procedures and the instruments that carried out the study. Additionally, specific measures that ensured reliability, validity, and observation of ethics within the study are explored.

#### 3.2 Research Design

This is a qualitative, artistic research study based on an ethnographic design. Artistic research seeks to convey and communicate content enclosed in aesthetic experiences, enacted in creative practices, and embodied in artistic products (Borgdorff, 2010, p. 45). The artist, who is also researching, provides knowledge by producing artwork and analyzing the creative process (Hunnula et al., 2005). Therefore, art becomes the main focus of this research. Artistic research is characterized by methodological abundance or pluralism, where diverse methodologies, designs, and methods that satisfy the study's knowledge interests are used to collect data (Hunnula et al., 2005, 2014; Kjorup, 2010). One should, therefore, assess the usefulness of the methodologies selected as they should fit the research questions (Hunnula et al., 2005, 2014).

The ethnographic design, one of the methodologies suggested for artistic research (Hunnula et al., 2005), was employed due to its plurality in approaches and timeframes. Ethnographic fieldwork has several perspectives, such as virtual ethnography (Sinead Ryan, 2017), performance ethnography, photography (Naidoo, 2012), traditional ethnography, document analysis (Reeves et al., 2013), compressed ethnography (Jeffrey & Troman, 2004), and autoethnography (Naidoo, 2012; Reeves et al., 2013) among



others. I inferred from the mentioned approaches where aspects of autoethnography and performance ethnography were used to identify production and composition elements and techniques used in the intercultural music model. Onyeji (2005) observes that ethnographic study and analytical approaches in musicology enable a composer to understand the musical environment, creative forms required to compose new music, frameworks of the music traditions they intend to explore, and the processes and stylistic distinctions of the music type. Some techniques were drawn from the data gathered from the participants and the entire research site, and other elements were derived from my own experiences and perspectives in music performance and composition.

I applied traditional ethnographic methods such as in-depth interviews and observation to acquire rich, holistic insights into the exponents' views and actions and the nature (that is, sights, sounds) of the location they inhabit (Reeves et al., 2008, p. 512; Reeves et al., 2013). I was actively involved in several activities in the day-to-day lives of the participants, who shared similar processes, actions, and interactions and were not necessarily in the same locality (Sangasubana, 2011; Creswell, 2013). I interacted with musicians and producers who apply traditional and popular music elements and participated in some events involved in their music practice to understand their creative process. I also recognized the traditions used and acquired knowledge on folk music practice in the cosmopolitan urban space with transforming boundaries.

I regarded compressed ethnography as an appropriate approach. It involves intense ethnographic research within a short timeframe: a few days to a month (Jeffrey & Troman, 2004). The study was conducted in eight weeks. I collected data in Nairobi's Central Business District (CBD) and surrounding neighborhoods such as Umoja, Mathare, BuruBuru, South B, Dagoretti, Kilimani, Lavington, and Upperhill. I immersed myself in the research site's activities as I gathered information using in-depth

interviews, observation, photography, virtual ethnography, and document analysis. I acquired insight into recording artists and music producers' creative processes, from identifying compositional materials to creating and producing folk-based music through sampling techniques, layering, and other procedures. Knowledge on folk music translation in urban spaces, fluidity and blurred musical and cultural borders, development of folk music in contemporary society, and the fusion of folk and popular music was also acquired. Based on these considerations, ethnography suited the study's objectives and was the most suitable design.

Since the outcome of this study was an artistic product, *Īromba* suite, I selected a framework that incorporates both ethnographic and artistic methods of inquiry. The approach is the three-in-one artistic research model based on conceptualizing Frayling's (1993) suggestions. Frayling proposes three practical strategies that describe different practices associated with artistic research in visual arts. They are research into art, through art, and for art. Research into, on, or about the arts is an interpretive perspective comprising historical and aesthetic research and theoretical perspectives, including social, ethical, political, cultural, and economic outlooks (Borgdoff, 2006). This type of research intends to produce plausible conclusions about art practice where there is an implied distance between the researcher and the research object. The established qualitative and hermeneutics methodologies are applied to provide an interpretive, singular, non-experimental methodology (Penderbayne, 2018; p. 39).

Research into art was invoked to discuss the integration of different musical styles and cultures in contemporary society. It enabled an exploration of the development of folk music through popular music within a community that exhibits dynamic boundaries. I interacted with music exponents and analyzed their works to identify elements and techniques for composing folk-based music and obtain well-grounded conclusions. Their

works online were therefore analyzed. Applying Bhabha's third space theory and other models also suggests a certain distance between the researcher and the object of research because the process and the investigator's thoughts and strategies are not speculative but systematic with a certain degree of validation.

Frayling (1993) discusses research for art as the process of gathering reference materials to create an artwork that is not necessarily created to communicate knowledge verbally. Borgdorff (2006), who also refers to this approach as an instrumental perspective, mentions that art is considered the primary but not the only object of investigation. The approach is designed to gather insights and tools to apply in the creation process and the work. Thus, the research field and the artistic practice interconnect, where the investigation process influences the creative work (Penderbayne, 2018).

Research for art steered the collection of materials for application in the final composition. Here, ethnographic design as a methodology was beneficial since it guided the collection of compositional materials and techniques in the final creative work. Additionally, since artistic research fronts hermeneutics as an appropriate interpretive approach (Hunnula et al., 2005), I used a narrative analytical framework to identify specific materials and techniques for composition. The overall form or style of composition was informed by the knowledge acquired during the data collection and analysis procedures.

Research through art (Frayling, 1993), also known as research in the arts (Borgdorff, 2006), involves investigating materials used to create an original/unique work, the application of resources, and a detailed report that contains the creation process. It is assumed that there is a connection between theory and practice (Borgdorff, 2006) since art techniques are embedded in and shaped by certain concepts and theories, histories, beliefs, and experiences. The researcher is not distanced from the research object or the

art itself; the artistic experience or the composition is presented as a form of research (Penderbayne, 2018). The object and the practice, combined with artistic knowledge constituting concepts, theories, experiences, and understandings, express information better than any theoretic text (Penderbayne, 2018; p.28).

Research through art was actualized in *Ĩromba* suite. The composition denotes intercultural music as an aspect of folk music development and illustrates how several negotiations and shifts in contemporary societal boundaries express malleability. Using Almen's (2003) narrative framework, Homi Bhabha's (1994) third space theory, and other theoretical models previously discussed, I discussed the entire creative process in relation to the objectives. Additionally, I analyzed and described compositional elements and studio production techniques used in the piece to interrogate the research problem.

### **3.3 Location of the Study**

As mentioned in the first chapter, I conducted research in Nairobi, Kenya's most populated urban region. According to the 2020 census report, the city had a population of 4,396,828 (NCPD-KE, 2020). The second largest city, Nakuru, was inhabited by 2,162,107 people. Apart from the large population, I selected Nairobi because it attracts many business ventures and tourists as a capital city and a commercial center (UNEP, 2009). The cosmopolitan character of Nairobi is accentuated by the presence of individuals from different ages, ethnic groups, and other diverse cultures. As Ogude (2012) notes, it is a site for social contacts. Thus, traditional and popular ethnic musics in the Kenyan context travel to the city due to its temporal and spatial openness as it constantly interacts with rural spaces. Nairobi also has a thriving entertainment industry (Oyugi, 2012), with different musicians and diverse music production studios. As Eisenberg (2015) notes, it has been a hub for commercial popular music production since the 1970s, with the establishment of several recording studios. These studios record

diverse styles, including traditional and popular musics. The city, therefore, allows musicians from different backgrounds to acquire several traditions they integrate into their musicking. Additionally, the diversity in Nairobi ensured comprehensiveness in the study due to the presence of multiple perspectives.

### **3.4 Population of the Study**

Active music exponents in Kenya constituted the population of interest. They included individual recording and performing artists, music bands, and music producers who work with music recording studios known for producing folk-based styles. I also considered studios such as Taji Records, Afri-Mash studio, Ketebul Music, Box House Media, Bengatronics, and PPMC studio [a recording studio established by the Permanent Presidential Music Commission]. I focused on musicians in Nairobi, who are within the study's scope. The selected population was defined by how the exponents interact with and apply folk music by fusing it with popular genres. The population was targeted since I regard them as skilled and knowledgeable due to their active practice of folk and popular music in contemporary society. Roberts (2018) notes that it is unlikely to acquire an accurately representational population size of musicians residing in Nairobi due to the informal nature of the industry. However, I have indicated the approximate number of musicians who interact with folk and popular music according to the information gathered by the Permanent Presidential Music Commission (PPMC) officials (personal communication, May 10, 2022).

The music exponents include 150 solo musicians, 20 bands, and 15 music producers. Of the 150 solo musicians, 35 were female (PPMC officials, personal communication, July 28, 2022). Statistics on music producers were provided considering the estimated number of studios linked to the production of traditional music fused with popular music in Nairobi, with the presumption that each studio has one music producer. The studios

linked to traditional and popular music fusion did not include female producers but only sound technicians and deejays, who were not part of the study's population. Additionally, the available information about female producers in Nairobi and their existing sample creations demonstrated less emphasis on applying indigenous elements. Therefore, I excluded female music producers from the study.

### **3.5 Sampling Procedure and Sample Size**

Nonprobability purposive and snowball techniques identified the sample size. Purposive or judgemental sampling is based on the investigator's discretion. The researcher intentionally selects their sample based on the characteristics or qualities that the individuals possess (Casteel & Bridier, 2021). I applied expert purposive sampling where I selected music exponents who practice folk and popular music within the urban contemporary society. Snowball, chain or network sampling method, was a contingency method employed to reach participants who were inaccessible and to identify more respondents in order to achieve the desired sample size since some respondents had opted out of the research and others were omitted, as previously mentioned. Since snowball utilizes referral procedures, I sought assistance from the study participants who helped me recruit respondents in their circle of influence (Casteel & Bridier, 2021).

The sample was determined by the active years of the music exponents within the music industry, where they must have been practicing between 2010 and 2022. I presumed that the musicians are familiar with recent folk and popular music trends. Participating music producers had to be working with a particular music recording studio and must have recorded music with folk and popular music influences. The exponents' production or performance of popular and folk music within contemporary spaces also determined the population sample. Besides that, the relationship between music producers and recording

artists defined the sample size whereby producers associated with the works of the recording artists were part of the sample.

In order to acquire a priori sample size in qualitative studies, several approaches have been determined (Sim et al., 2018). I used numerical guidelines derived from empirical investigations (Sim et al., 2018, p.4), where data saturation was applied in relation to interviews and focus group discussions (Guest et al., 2006; Guest et al., 2016). Guest et al. (2006) conducted two high research activities where the data saturation percentages ranged from 70% for the first six interviews and 80% to 97% within twelve interviews. Research activities conducted using focus group discussions revealed an 80% data saturation mark within the first three focus group transcripts, while the 90% mark was achieved within six focus group discussions (Guest et al., 2016). Sim et al. (2018), Guest et al. (2006), and Guest et al. (2016) also cite other researchers who have conducted empirical studies where most inquiries mention that the data saturation mark was 90% for interviews ranging between 10 to 12 transcripts. Additionally, it is revealed that 5 to 6 focus groups reach a high percentage data saturation mark.

Following the statistics highlighted and the numerical guidelines proposed, I intended to have a priori sample of 12 solo musicians who record and perform traditional music fused with popular styles, 12 music producers involved in the creative process of producing a fusion of folk and popular music and 6 bands that perform the fused genres mentioned where nine male and three female musicians would be sampled, and 12 male musicians would be included to achieve the highest data saturation. However, due to snowball sampling, the number of participants increased to ten male and three female musicians, thirteen male producers, and six bands.

The purposively sampled participants were seven music producers, two female and seven male solo artistes, and four bands. The sample acquired through snowball sampling included six music producers, one female, three male recording and performing musicians, and two bands.

### **3.6 Data Collection Methods**

Since I selected ethnographic design as the appropriate methodology for artistic research, I utilized methodological triangulation (Reeves et al., 2008). It involved comparing and contrasting diverse data collection methods to acquire a comprehensive insight into the phenomenon investigated: popular and folk music and intercultural composition. Some techniques included direct and indirect observation (Ciesielska et al., 2017), focus group discussion, interviews, documentary analysis, photography, and film and life histories (Ejimabo, 2015). Direct observation included participant and non-participant observation during production sessions and musical performances. Indirect observation included analyzing the photographs taken in the research settings, audio and video recordings of the interview conversations and discussions, music records, and performances.

An observation protocol guided the observation process (Creswell, 2013). It included descriptive and reflective notes that answer specific questions and provide the required information. Field notes and a diary were also crucial in recording the details observed while gathering data. The observation sessions were recorded using audio-visual devices such as a phone recorder and Nikon D5300 camera. Observation and audio-visual data provided information on folk music traditions, the diverse musical elements and techniques applied in the participant's songs, and the popular styles created by fusing folk music with different cultural aspects because they constitute musical performances



and productions that show how musicians practice folk music through popular styles in contemporary Kenya.

Documentation analysis thoroughly examined archival works and material from the internet (Ciesielska et al., 2017). Archives and the internet contain published literature, recorded music performances, compositions and productions, and other related creations. Therefore, I acquired information on intercultural music models, hybridity, fluidity and negotiation of boundaries, fusion of folk music with sources from diverse cultures, development of folk music, and the techniques, elements, and processes involved in composing folk-based music.

Besides observation and archival data, six focus group discussions (two online and four face-to-face), six phone interviews, and five video calls (excluding the online focus groups) were conducted. The rest were face-to-face interactions. I conducted in-person interviews to converse with musicians directly, and acquire their views and histories regarding the study's objectives. I also observed the settings and the participants' expressions, emotions, and behavior. Phone and video call interviews took place at the participants' convenience, considering the inability to meet in person. Through focus group discussions, I interviewed the sampled bands and each member provided their opinions, dispositions, and experiences considering the study's questions. Additionally, their conduct and surroundings were observed to have comprehensive details throughout the study.

Semi-structured and unstructured interviews were applied. An interview protocol (Creswell, 2013) guided the interviews and the focus group discussions (see appendices II and III). It incorporated questions that steered the direction of answers based on the information required. The semi-structured interviews were content-oriented, and the

conversation would be redirected when it moved too far from the research questions and objectives. However, flexible questioning was allowed. The unstructured or in-depth interviews identified the perceptions and histories connected to the producers and performers to identify some of their musical influences. They helped distinguish musical traditions applied, as artistes fuse folk and popular music styles consciously or unconsciously. Hence, learning how musicians employ traditional music in their works was possible. Information on folk music practice in contemporary urban spaces was also acquired through interviews and focus group discussions. These conversations were recorded through written notes and recording devices to document the information and aid the transcription and analytic processes.

### **3.7 Data Collection Procedures**

I sent the proposal to the Kabarak University Research Ethics Committee (KUREC) for approval, and acquired a permit at the institutional level on August 18, 2022. Afterward, I obtained a research permit from the National Commission for Science, Technology, and Innovation (NACOSTI) on August 31, 2022. Gaining access to the field; in this case, the selected studios in Nairobi followed. A research assistant, familiar with the location and some of the exponents, helped me acquire access. I identified participants within the study's scope and population through data provided by PPMC and other individuals who are familiar with the industry since they have information regarding musicians in Kenya. The sampling criteria indicated were used to spot potential research participants.

I acquired the participants' contact information through their public social media profiles and websites. PPMC and my friends in Kenya's music industry also provided such details. The targeted respondents were consulted for consent to having their details shared. Four were contacted via email, two via Instagram, and one on Facebook. For the rest, the conversations alternated between phone calls, WhatsApp messages, and Short

Message Service (SMS). I established their interest in the study, where comprehensive information concerning the overall purpose of the research, their role, the procedures and time involved, and the risks and discomforts were shared (Gray, 2013) through the informed consent form. Additionally, they were informed that they were free to decline involvement with the study or withdraw at any particular point within the research period. I then planned a meeting at the convenience and availability of the participants and attained written and verbal consent. After gaining consent, I designed a program at the participants' convenience to ensure that all interactions with them, including the interviews, focus group discussions, and observations, were scheduled. Online, archival research and audio-visual methods were also planned. The collection of data was then conducted as per the pre-arrangements between me and the participants.

### **3.8 Trustworthiness of the Study**

The criteria by Lincoln and Guba (1985) concerning trustworthiness in qualitative studies were used to ensure the validity and reliability of the study's findings. Credibility, transferability, dependability, confirmability, authenticity, and reflexive journal were included. I established credibility through peer debriefing, referential adequacy, member checks, audience validation, and triangulation. Peer debriefing involved sessions where an unbiased peer provided reviews and insights on the methodology and findings to discover issues I had left out. Audience validation kept my biases in check through research participants, peers, and other relevant members who provided their views (Loh, 2013). The music model, narratives, and interpretations were also refined according to the responses from the audience. Data saturation was used to achieve credibility, where the data was collected until no additional information (Hayashi et al., 2019) was established. It created consistency and ensured that the study is replicable due to the detailed information provided.

Referential adequacy established descriptive validity (Hayashi et al., 2019). It constituted images, audio, and video documentation to ensure the raw data collected was not distorted. Therefore, the information gathered has the facts and situations as seen or heard. Member checking involved having sessions and consultations with the supervisors and a research panel that critiqued the entire process and provided reviews. Since they are knowledgeable, they noticed some problems in the work, and I resolved such issues for improvement.

With regard to triangulation, different methods, such as observation, focus groups, and individual interviews were used (Shenton, 2004). I interacted with several informants and explored relevant literature. Triangulation ensured the exploration of different viewpoints that support data (Hayashi et al., 2019). It helped assess consistency and verify diverse positions and experiences by cross-checking data from various sources. Different perspectives provided in the study also enabled a comprehensive exploration of the topic. I used field notes and other descriptions to corroborate information, provide additional data, and assist the transcription and analytic processes. In the case of interviews and focus group discussions, I built a rapport with the participants when gathering information to ensure honesty as they contributed freely (Shenton, 2004).

Transferability in the study, sometimes presented as verisimilitude (Low, 2013), was established by providing enough details, evidence, and explanations. It ensures that anyone interested in applying the findings in other contexts can do so with the descriptions provided (Lincoln & Guba, 1985). For instance, illustrations for the musical analyses are available (see appendices XI to XIV). Therefore, those interested in analyzing styles and genres identified in the field, as well as their compositions, can apply the approaches described in this study.

I established dependability through triangulation of several research methods (Shenton, 2004) and an inquiry audit (Lincoln & Guba, 1985). Triangulation strengthened the collection techniques where any particular weakness was made strong by a different method. For instance, field notes would leave out specific details on sound or images. In this case, the information gathered was corroborated by audio and video recordings. The interpretation of the data process was reviewed and examined through an inquiry audit for accuracy.

I established confirmability through an audit trail where details about the information collected, the instruments, the entire data collection process, and the analysis and interpretation process were highlighted (Lincoln & Guba, 1985). The actual names or stage names were used after consulting the participants. Therefore, the participants and the information written can be authenticated. Process notes and the intentions and dispositions in the process were also incorporated. Hence, the rationale, judgments, and thoughts behind certain conclusions can be understood. Quotes from the interviews were incorporated, and contextual information was provided to ensure authenticity and fairness in presenting various situations described by the participants. The reflexive journal provided data concerning all the techniques mentioned since it had information about the decisions taken. Therefore, any biases and judgment calls were understood, leading to a better understanding of the entire process.

### **3.9 Data Analysis**

Thematic and narrative analyses, two distinct but complementary approaches, were applied. Shukul et al. (2014) note that thematic analysis is better suited to providing a broad overview of a dataset, while narrative approaches allow an extended focus on particularities, including particular cases. I applied thematic analysis for the data

collected across diverse methods. The narrative analysis focused on musical works by the selected music exponents and the composition model produced. The analytical process, therefore, had two interconnected phases.

Thematic analysis sought to understand experiences, thoughts, or behaviors across the data set (Kiger & Varpio, 2020). It included the preparation and organization of the data collected, the coding process, and the presentation of data in a discussion (Creswell, 2013). I familiarized all details collected across the diverse methods, and transcribed audio data (Kiger & Varpio, 2020). I also transcribed performances and music using suitable graphic devices or scores (Kruger, 2008). All data was stored in computer files. Afterward, I developed initial codes where short phrases, key concepts, or ideas labeled the text (Creswell, 2013). Coding was also applied to the rest of the data. I analyzed the transcribed pieces and identified particular elements employed in the creations. Additionally, I recognized specific popular and folk music styles used as resources. Components of music were utilized as units of analysis when distinguishing traditions within the pieces.

I adopted seven units highlighted by Tagg (1982). They include time, melody, orchestra, tonality and texture, dynamic, acoustic, electro-musical, and mechanical components. Aspects of time include duration, pulse, tempo, meter, rhythmic motif, and periodicity. Melodic elements comprise register, pitch range, contours, motifs, and other tonal aspects such as scales, intervals, and resting notes (Ekwueme, 1980). The orchestral elements constitute the types and number of voices, instruments or parts, timbre, phrasing, and accentuation. Aspects of tonality and texture include the tonal center and categories of tonality, modulation or any other harmonic changes, chordal alterations, relationships between voices, parts, and instruments, and more details regarding harmony. The dynamic elements portray the levels of the strength of sound. They

included accentuation and audibility of voices, parts, or instruments. Acoustics focus on the degree of reverberation. The electro-musical and mechanical aspects include panning, filtering, compressing, phasing, distortion, delay, mixing, muting, pizzicato tongue flutter, and many more.

After the musical analysis and coding, I constructed themes by combining, comparing, and graphically mapping the relationship between codes. Thematic maps organized themes to distinguish connections between the main and the sub-themes and identify whether they relate to the objectives and the theory. The reviewing process ensured that each code fit within the allocated theme. At this stage, I added, removed, or moved information to a different theme to guarantee the establishment of a clear link. Comprehensive narratives that discuss why and how each coded data within each theme answers the general questions and interacts with each other were included (Kiger & Varpio, 2020). I determined overlapping themes, emerging sub-themes, and the data for presentation.

Narrative analysis was used to interpret the selected songs and decide on the relevant music compositional materials (Onyeji, 2005). I have provided written explanations for various interpretations and thoughts behind consolidating all sections of the composition model that constitute the entire work (Thomson, 2021). The write-up has a clear, concise, and logical explanation of the process of analysis and interpretation and detailed descriptions of the data. Additionally, it includes comprehensive information rationalizing how the narratives answer the research questions and how the composition relates to the study objectives. Textual descriptions and any relevant literature corroborate the information.

Narrative analysis was appropriate for this study because it focuses on crises, negotiations, and resolutions. As Liszka (1989) observes, narration focuses on aspects of cultural life that define hierarchical systems and place them in crisis. The narrative, built on tension, is revealed as it unravels a contradictory resolution. The focus on intercultural music makes narrative analysis appropriate. The reason is that this genre features aspects of narration where elements from diverse cultures interact to create a resolution whose attributes display tension because all its resources come from systems that have their specific cultural identity (Bhabha, 1994). Since such cultural systems have policies (Penderbayne, 2018), they need to compromise their boundaries and change to create a unique, complicated whole. As mentioned earlier, I consider the unique whole as a genre that is neither folk nor popular music. Intercultural music, therefore, fronts the tension between elements, traditions, and techniques that mediate to create a new whole. Narrative analysis also interconnects with the theory selected for this inquiry, which describes how diverse elements negotiate to create meaning (Bhabha, 1994).

Almen (2003) conceptualizes Liszka's argument on narrative inquiry within the musical space. He defines musical narrative as the process through which the listener perceives and tracks a culturally significant transvaluation of hierarchical relationships within a temporal span (p. 12). He notes that musical hierarchies hold particular cultural values, so any change creates tensions that are resolved acceptably or unacceptably to a culturally informed listener. The process depends on the listener who identifies the shift. It is neither manipulated by a narrator nor requires one (Almen, 2003). However, an implied narrator may explain the semantic content of a work. It is a hierarchy of levels or strata (Barthes & Duisit, 1975).



Musical narratives feature three main processes: the assessment of semantic features of musical elements within a particular context and in isolation, their mutual influences that define each in succession, and the recognition of the continuous reactions within the system in terms of order/hierarchy or the opposition/transgression. The last process also involves identifying the opposition after-effects and the narrative archetypes. Since a musical analysis has no single, correct approach, two or more listeners or narrative readers cannot assign similar significations to a single work (Barthes & Duisit, 1975). However, several identical features can arise from an interpretation. Therefore, an analysis should strive to identify as many relevant elements as possible to be convincing (Almen, 2003). Narrative analysis should look out for ordered, conflicting musical elements or stylistic tendencies and the analyst's sympathies because it correlates musical practices within a model that details how conflicting components influence each other and illuminates the semantic intuitions of the listener/analyst and other listeners to understand ideas that influence the analytic process. Therefore, conclusive discussions that explain the reasons for each analytic process were provided and validated by relevant literature for more effectiveness.

Basing his argument on Liszka's concepts, Almen (2003) identifies four narrative categories: comedy, romance, tragedy, and irony/satire. The categories, built on Northrop Frye's *Four Mythoi*, have six phases each (Liszka, 1989). An individual phase interlocks with another, leading to the creation of subtypes. Almen (2003) explores these narrative archetypes in musical analysis. He notes that there is no fixed form of any archetype since they operate across stylistic boundaries and use diverse musical frameworks that are not limited to musical elements.

The romance structure prefers order over transgression/opposition. Therefore, there is careful employment of musical tension. It may involve nostalgic/patriotic ideas that

evoke the listener's sympathy. Materials that evoke familiar emotions were identified in the music productions. The tragic archetype presents freedom over a restrictive/undesired order. It involves temporarily violating and re-establishing the original structure. A minor theme may temporarily take up the role of the principal material. It may also involve the employment of sad or tragic topics. I explored tragic structures by controlling instrumental timbres, tempo, dynamics, chord progressions, and temporarily utilizing inverted melodic phrases as principal themes, among other manipulations.

Almen (2003) discusses irony as the defeat or suppression of order in an undesirable condition. Irony is usually portrayed as a parody of romance since one is reminded of the disordered reality of the system. The music is majorly fragmentary and may incorporate romantic elements that do not have tonal structures. I considered this when identifying elements such as traditional musical instruments without a fixed tuning system, declarative style, and polyrhythms, among many, that portray the disordered reality of the system. The comic archetype establishes a new desired order emerging from transgressive actions (Almen, 2003). It displays a reconciliation where a musical theme reaches a tonal or registral goal. The initially opposed musical material finally comes to synthesis, and the musical elements fully develop harmoniously. I regarded this aspect when describing modulations that resolve ironic elements.

These narratives guided the description of the suite and the selected songs' overall form or style. They contributed to discussions on the ductile nature of cultural forms in contemporary society by illustrating how intercultural music compositions result from negotiating musical, cultural, and other societal aspects.

### **3.10 Ethical Considerations**

As mentioned earlier, I acquired necessary permits before conducting any research activity. As Iphofen (2013) notes, researchers must stay within the constraints of the law: county, local or international laws. Therefore, acquiring the correct permits ensures the legality and credibility of the research and assures that the inquiry does not intend to cause harm.

I acquired informed consent from the participants through a signed consent form and verbal communication. Comprehensive research details were presented clearly for the participants to make an informed decision and share information voluntarily. I briefed them about their role in the project, the purpose of the study, my intentions, their right to choose not to participate, and their right to withdraw from participation any time they decide. I informed that participation was entirely voluntary and no allowances or reimbursements would be provided for their involvement. Their decisions were respected, and consent and honesty were maintained throughout the research. This ensured that the information was provided freely without coercion, in the most convenient, least disturbing manner (Iphofen, 2013; p.4). Moreover, I informed them that their involvement would benefit the general population, the music industry, the academy, music composers, performers, and folk, popular, and intercultural music scholars and enthusiasts where the information they contribute would provide new perspectives in music composition, production, performance, and the conceptualization of folk music in contemporary society. Some participants benefitted by being challenged to research their indigenous influences since they incorporate most of them subconsciously. Others were grateful since the interview process reminded them why they pursued music and chose to create unique styles, thus acquiring a new sense of purpose in their musical journey.

Confidentiality and privacy were highly maintained. I sent emails and messages directly to the participants to prevent unauthorized access. Participants solely received the informed consent forms for their approval. Verbal consent via phone calls was acquired at a specific time when I was in a private space without anyone interrupting the process. I also ensured that the collected details were protected and that the raw data was inaccessible to anyone else. The data was stored and backed up in password-protected computer folders, flash drives, and an external hard drive, and the electronics were locked in a cabinet that was only accessible to me. However, considering the context and the accomplishments of the music exponents in this study, their actual names or stage names were used in the write-up. As Hargittai and Sandvig (2015) observe, not using the real names of accomplished creators is unethical. I consulted the participants and established consent to include their names in the study.

Completeness, consistency, and accuracy of data was maintained. I achieved this by collecting information through images, audio, and video documentation to ensure the data is not distorted. Additionally, I sought clarification from the participants to avoid altering any material provided and prevent missing data. Through triangulation, different data collection methods were used to corroborate and provide additional information. Any weaknesses in one method were strengthened by another. This ensured completeness since information gaps were filled.

Potential risks such as studio intrusion and violation of intellectual property rights were mitigated. I adhered to studio etiquette (Thomson & Leshua, 2014) when addressing the creative process and interacting with musicians in the studio to avoid intrusion. Additionally, I maintained music and academic integrity by avoiding dishonesty when disseminating the findings to prevent information discredit and control any damage to the entire research process. I avoided plagiarism by citing sources and crediting authors

and respondents for their information. I refrained from misrepresenting participants' views and the selected musicians' work by presenting data in context and providing comprehensive, succinct, and rational details that explain decisions made when analyzing and interpreting data. To prevent the violation of intellectual property rights of any creator, I avoided plagiarizing original creations when composing the final work. For arrangement, adaptation, and transcription, permission was acquired from the musicians, producers, and composers. Additionally, I credited exponents for any inspiration or resource material incorporated in the creation. Musical integrity has, therefore, been upheld, and their creative rights maintained.

## CHAPTER FOUR

### NAIROBI'S 'IN-BETWENNESS': AMBIVALENCE WITHIN THE CITY SPACE

#### 4.1 Introduction

This section situates folk music in the contemporary urban space. First, I will discuss the city's cosmopolitan nature, and Nairobi will be presented as an interstitial space that allows the translation of cultural forms, including folk and popular music. Secondly, the dominant and the subservient power relations that emerge as folk music is created and performed in the city will be explored. Deconstruction of the 'self' and 'other' identities will also be discussed. As the self and other identities are dismantled, new meanings emerge. Such interpretations will subsequently be examined. Perceptions by practicing musicians are incorporated into the discussion to probe into the new meanings.

#### 4.2 The Nature of the City

Current studies on urban localities have recognized the city's spatial and temporal openness. The city is viewed as a cosmopolitan, complex space with no fixed elements, no center, and no sense of completeness (Amin & Thrift, 2002; Mbembe & Nuttall, 2004; Ogude, 2012). As Keith (2005) adds, "The city appears so solid until we look for its boundaries." This statement presents the fluid boundaries and other complexities that characterize the urban space. Malleability is expressed as various identities manifest in the city. These characters are distinct but are not easily recognizable without cultural and contextual factors (Roundtree & Shirzadian, 2020). Thus, identities in the urban space may seem stable or fixed even when they are not. This points to the city's in-betweenness since different cultures converge and interact, resulting in a *mélange* of complex, distinct personalities.

Third space, according to Roundtree and Shirzadian (2020), recognizes such unsteadiness in society by acknowledging that dynamic interactions occur between the physical and the social-historical dispositions through which the physical moves to produce several identities. Mobility and creation of multiple individualities, in this case, is dependent on there being an enunciative, interrogative, and interruptive space that allows new productions and creations that blur existing borders and question the established cultural and identity divisions (Bhabha, 1994; Meredith, 1998). The city embodies such attributes; thus, it is perceivable as a third space in the world today. The city's openness, for instance, allows the intersection of mobilities such as flows of people, commodities, technology, information, cultures, and aesthetics, which result in the creation and performance of new cultures and identities that speak to different backgrounds (Appadurai, 1990; Amin & Thrift, 2002; Ogude, 2012). Ogude (2012) argues that fluidity has allowed individuals to express their feelings and enact repressed personalities without fear of regulation and restriction, leading to the collapse of gender and age differences among other societal categories.

Considering these aspects, the city can be presented as a space characterized by frequent disjointed processes, social diversity, near and far connections, and a series of interconnected rhythms always moving toward new directions (Amin & Thrift, 2002). It is a contact zone (Pratt, 1991) for various traditions, cultures, and identities, among other divisions, to conflict and hybridize to create new intercultural (Kimberlin & Euba, 1995), holistic, and complex combinations (Zriba, 2019). Like other cities, Nairobi is a site for social contacts where individuals from different musical, cultural, religious, and political, among other social aspects, are compelled to interact daily as they encounter each other in different locations.

Citing literary works by scholars, Ogude (2012) highlights Nairobi's political and economic disparities, especially those experienced within the suburban neighborhoods attributed to the rich and the poor. However, even with such divisions, the extremely rich and poor are forced to cross geographical and social boundaries to engage daily in their places of work. Such interactions can also be translated into folk music practice in Nairobi, especially the amalgamation of folk and popular music genres where diverse musical and cultural elements and traditions coalesce in an ambivalent process to produce new techniques or sounds, among other aspects. Focusing on folk music practice, I will use some musicians' perspectives and works to foreground Nairobi's 'in-betweenness' in this chapter.

#### **4.3 Performance of the 'Self' and the 'Other'**

The concepts 'self' and 'other' have been mentioned in several discourses, especially gender and post-colonial studies. The terms have been used to speak to matters of representation within systems that display dominant and subservient power relations. The 'self' is superior when perceived to hold desirable characteristics, while the 'other' is viewed as marginal and presumed to have undesirable attributes (Brons, 2015). These perceptions come from continuous, persistent practices that have been legitimized. In gender studies, Simone de Beauvoir (1949/2009) discusses the 'othering' of women as a second gender in society. She observes that society is built on patriarchy, where men are perceived as essential beings and women are inessential in comparison. Everything in society is, therefore, built on men's structures and views; even a woman's identity is assigned by men. In this case, the woman is always represented in relation to men, where the man is the subject and the woman the object. Due to such constructions, women are marginalized and oppressed. Even as the world changes, women's legal rights are



unequal to men's since the law is also the construction of men. Hence, women continue to be 'othered' as the second gender while men are elevated as the dominant 'self.'

In post-colonial studies, Edward Said (1978) explores European perceptions of the Middle East. He notes that Europeans consider themselves superior to non-European people and cultures. Therefore, their representation of the East is grounded on their perceived notions of superiority, whereby, the Orientals (the Middle Easterners) are depicted as backward. The Occident (the West) continuously misrepresented the Orient in their literature. Said observes that European depictions of the Orient as the 'other' contribute to power relations, particularly in establishing colonial rule. In the European books, the Orientals were also depicted as liars and gullible. Furthermore, they were perceived as individuals who did not understand self-rule. Through that, writers from the West justified European occupation and colonialism since they would 'civilize' the Orientals.

These works have been used to contextualize this topic since they are significant pioneering works that explored the 'self' and 'other' aspects. Edward Said's *Orientalism*, for instance, has been used as a sourcebook by Homi Bhabha (1994), who discusses how the 'self' and the 'other' identities are transformed within an interstitial space, deconstructing the dual binaries. Following the discussions, I explore the 'self' and 'other' identities that emerge in the city as musicians create and perform different folk music styles. However, I also consider that the binary identities are dynamic due to the fluid nature of culture. Therefore, elements perceived as dominant may be marginalized and vice versa, depending on the context. I also attribute this to the city's openness, which accommodates constant flows of people, cultures, and objects. These flows converge and interact to create different cultural forms that are not hybrid. Hence, the 'self' and 'other' personas are deconstructed. Taking that into account, I will discuss how

dominant perceptions and preconceived identities are dismantled as musicians translate folk music elements.

I start my discussion by presenting the preconceived identities of folk music that create the ‘self’ and ‘other’ identities. In Nairobi, folk music practice exhibits constant shifts in identities where the genre embodies personalities of the ‘self’ or the ‘other’ depending on the context and individual perspectives. When it comes to folk music performance, two groups of musicians emerge in the city. One is the group that performs ethnic genres in what is presumed to be the “authentic” pre-colonial styles, which are associated with the domicile area (Bushindi, 2015). Musicians in this category are known as *kibende* in Nairobi (L. Abdalla, personal communication, September 21, 2022; Abaki Simba, personal communication, October 26, 2022). The other includes musicians that fuse indigenous styles with contemporary ideas, creating Afro-fusion or Afro-classics (Oyugi, 2012). The two categories represent the duality of folk music, where the latter appears more dominant than the other in particular situations.

*Kibende* is ‘othered’ in the city. Lulu Abdalla, a musician and an alumnus of MYSA’s<sup>15</sup> culture department, observes that there is a continuous decline in *kibende* group performances in Nairobi due to the reduction of *kibende* ensembles and scarcity of performance venues dedicated to *kibende* shows.

He states:

Currently, *kibende* groups are less compared to the past. I can mention 1,2,3 groups that I know of. Even the few that are active don’t often perform in Nairobi

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<sup>15</sup><https://www.mysakenya.org/> MYSA, Mathare Youth Sports Association, is a community organization that fosters social and economic development for positive change within the slums in Nairobi using sports. However, as Lulu Abdalla mentioned in the interview, the association has several departments, including a culture section advocating for traditional music where children sing and dance indigenous styles, playing traditional instruments locally and internationally. For instance, they performed genres from Luo, Mijikenda, and other ethnic groups in Kenya and played instruments from those communities, including ohangla, mabumbumbu, and more. They also performed in festivals in Nairobi, Norway, and Canada, among other countries.

unless it's within specific settings, such as at the airport when welcoming the athletes. They seek refuge abroad, where they apply to perform in festivals to present our culture outside. Apart from Bomas of Kenya, places known to dedicate a day or a venue for such performances are few in the slums, the city center, and its environs. It's hard to find such performers in the city, for instance, in restaurants or clubs. Therefore, instead of ensuring their growth and development, they continue dying.

In comparison, he recalls the presence of other platforms in the early 2000s, around 2004, when he was in MYSA:

When we were young in our *kibende* group, MYSA organized a clean-up every Saturday through their community service program. We would select a slum to go to, and the wheelbarrow team and all the teams in that zone would jointly clean the area. Afterward, the *kibende* group would hold a final show where everyone would settle and watch the dances. It would be like a day of fun. But now...

As a fusion artiste and a previous member of *kibende*, Lulu Abdalla offers insider perspectives on the dominant-subservient relationship between *kibende* and fusion styles. He attributes the decline of *kibende* music to a lack of enough platforms compared to when he performed in these groups. However, even within the few spaces, *kibende* groups have not acquired enough recognition. It is because mainstream media are not playing their music, an observation that Lulu Abdalla makes when discussing the performance of folk music in contemporary times. He mentions that folk musicians who join the music industry need to incorporate contemporary elements for their songs to be played on the radio. Performing folk music in its raw form will not be helpful unless one is only doing it for fun.

According to Lulu's observation, one needs to hybridize music to be successful in the industry since the mainstream media prefers fused styles to *kibende* music. This means

that *kibende* music is not given airplay since it does not incorporate elements like electric or acoustic guitars, drum sets, and other elements recognized as components of contemporary popular music. However, during the advent of radio and television, Government-sponsored stations aired various forms of traditional music, including music festival performances (Lugaka, 2015, as cited in LaRue, 2015). The fused genres and cultural dance group musics were broadcasted regardless of their elements. Therefore, mainstream media and specific government spaces contribute to the ‘othering’ of *kibende* music by promoting fused styles more than *kibende* performances.

Apart from that, certain stereotypes directed towards *kibende* music may have contributed to its decline. Tabu Osusa addresses these labels when he discusses his aversions to how folk music is displayed in specific environments.

He says:

I don’t like the way it’s done [referring to how various spaces present *kibende* music]. I hate it when I go to a five-star hotel and find traditional music at the entrance there, and then when you go in, and find ‘proper’ music. You walk in, and now you can listen to ‘cool’ music (Osusa, personal communication, 2022).

Osusa’s observation portrays how *kibende* music is ‘othered’ as inferior to other styles, where ‘othering’ is grounded in a particular dislike: phobia (Bhabha, 1994). Most bars and restaurants in Nairobi offer spaces for live bands and one-man guitars (Ogude, 2012). However, it is rare to find a *kibende* group performing inside a restaurant unless there is a conference or event showcasing Kenyan indigenous styles (Zamaleo Afriq, personal communication, 2022). *Kibende* groups are, therefore, misrepresented. Osusa’s perceptions exhibit the European elite-peasant social strata where Western classical music was considered appropriate, organized, high ‘art’ music. In contrast, rural music was perceived as disorderly, wild, and functional (Herder, 1774/2017). In this case, other

styles are elevated as suitable, while *kibende* music is disparaged. As a result, *kibende* groups are not accorded as much respect as other musicians. As Lulu Abdalla previously highlighted, *kibende* groups may only perform for fun because there is no assurance that their ‘raw’ music will thrive in a music scene where fused styles are much preferred. Adding onto that, Owiti, a music producer, notes that people view folk music [referring to *kibende* music] as curtain raisers (personal communication, 2022). The performers are given a platform but are forgotten afterward. He mentions that he has not seen an event featuring them as the main act. Their performances have been left for weddings, at the airport when welcoming the president, and during Mashujaa day [referencing national events]. He observes that people appreciate folk music when integrated with contemporary music.

He states:

When it [folk music] is included in modern songs, people will appreciate it. Artists include traditional drums in the background and mix it with contemporary percussion, and it sounds good. People don’t want the total feel of folk songs; they want it arranged and included in their tracks.

Owiti’s observation expounds on Tabu Osusa’s view that other styles are seen as ‘proper’ and ‘cool’ compared to the styles presented by traditional dance groups. He also offers a few reasons that restrict mainstream media from giving *kibende* styles airplay. Owiti mentions that most audiences prefer folk music when it is fused with other popular elements. As Atoh (2019) notes, the recontextualized folk styles appeal to a broader audience because they defy the indigenous contexts of performing traditional music. Since *kibende* groups try to recreate traditions as portrayed in their initial contexts, the contemporary audience, who might not relate to these styles, may not appreciate the music (Zamaleo Afriq, personal communication, 2022).

Considering the stereotypes accorded to traditional dance groups, I presume that the urban popular music audience might not want to identify with ‘uncool’ music. As Said (1978) and Beauvoir (1949/2009) observe, constant misrepresentations may be internalized as ‘truths.’ In this case, the constant prejudices against *kibende* music are legitimized in contemporary city spaces. It creates a disconnect between the audience and *kibende*, contributing to the unappreciation of *kibende* styles in specific spaces. Due to the disconnect, performance arenas for *kibende* are reduced, and the music survives as an artifact (Bohlman, 1988), where it is mostly performed as a display of indigenous ethnic styles from Kenya. As Lulu Abdalla and Owiti observed, the music is not often performed in the city center unless it is within specific spaces like Bomas of Kenya, a cultural center that showcases cultures from different ethnic groups in Kenya, at airports to welcome foreign dignitaries and athletic champions, during public holidays for entertainment, and in conferences and other events that present Kenyan traditional genres.

As aforementioned, these prejudices continue ‘othering’ *kibende* music as lesser in contrast to other popular genres in Kenya. Therefore, *kibende* groups are not accorded the same respect that other musicians receive. To fully understand the effects of these prejudices, I visited Zamaleo Afriq group, which Lulu Abdalla, Motra Music, a female band, and Abaki Simba, a fusion band, recommended. Zamaleo members foregrounded their struggle to acquire the same reverence bestowed upon bands and individual artists in Nairobi’s music scene. They provided a scenario where they performed alongside other musicians, including fusion artists, bands, and choirs, but they were treated differently from other performers. In that setting, the choir was paid more than them, and the band’s payment was significantly more than the choir’s. They mentioned that the Salary and Remuneration Commission in Kenya accords them with insufficient salaries

for survival. Additionally, they observed that academic spaces overlooked their position as exponents of traditional songs and dances.

Zamaleo cited:

When we train some schools, some teachers and students want to change the styles, yet we are professionals. They claim that the dances are different from what they danced in music and drama festivals in high school. They say the styles are too complex from what they know.

Nancy, one of Zamaleo's members, also noted that most schools do not pay them for their services. They might only receive transport allowances. She mentioned that there is only one school in Nairobi, and maybe in the entire country, that has a traditional dancer on payroll all year, without considering remuneration for the Kenya music and drama festival training. Winnie, another member, mentioned that they do not earn a lot from dancing. However, they do it because it is not the payment that drives them but the passion.

Zamaleo's experiences clearly show what *kibende* groups go through as they perform in the city. Their experiences demonstrate that the 'othering' of *kibende* is an affront not only as expressed in discriminative payments but also in them not being respected as 'proper' musicians, which contributes to them lacking adequate performance spaces. Consequently, *kibende* groups seek platforms abroad where they garner respect and better pay. According to Zamaleo, platforms abroad feature them as main acts, similar to how performance spaces in Kenya star solo popular musicians and bands. In Kenya, Zamaleo observed that they receive such reverence in cooperate events where older generations appreciate their performances since they recognize specific songs or dances. They are also appreciated when they perform in ritual contexts such as weddings and dowry ceremonies and in spaces with individuals from the ethnic groups from which the performed dances originate. In this case, 'othering' is a process found in subjective

conceptions. Individuals abroad appreciate *kibende* music since it differs from what they know or have, and those in Kenya value it as a familiar cultural form that evokes memory and/or nostalgia.

Apart from the prejudices that have been highlighted, *kibende* groups are also ‘othered’ as rebels and uneducated. According to Abaki Simba, a fusion band whose primary instrument is traditional drums and percussion, the term *kibende* carries certain suppositions. Abaki Simba notes that there is an unspoken stereotype with percussionists [describing those who play indigenous percussive instruments and are perceived as *kibende*]. They are associated with rebels and uneducated people. Kibende musicians are not treated as well as other artistes, even though they have traveled as much as other performers.

The ‘othering’ of *kibende* as uneducated develops from the reality of where most of the members reside. In Lulu’s highlighted experience, their team was based in the slums associated with struggles. Zamaleo Afriq group is also found in Huruma, with its members hailing from Huruma, Kariobangi, and Kiamako, among other regions in Nairobi.<sup>16</sup> These residential areas are known as Eastlands. In Nairobi, Eastlands contains low-income housing, mainly slums (Wanjiku, 2013). Those who live there are perceived as unempowered. They are excluded from the rest of society and face threats of violence and insecurity (Mutisya & Yarime, 2011). According to Zamaleo Afriq, Eastlands is considered the hub of traditional music in Nairobi due to the presence of several dance groups located there. Therefore, the term *kibende* carries connotations associated with Eastlands such as illiteracy, violence, and poverty, among others. The association of *kibende* with illiteracy and aggression reinforces the colonial ideologies that presented

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<sup>16</sup><https://nation.africa/kenya/life-and-style/weekend/eastlands-youth-unite-to-form-new-dance-group-3577302>



the Western ‘self’ as elite and the non-Western ‘other’ as brutal and ignorant (Said, 1978).

Fetishization of the ‘other’ is also exhibited in the city’s folk music practice. *Kibende* is fetishized as a troupe that performs traditional music in its ‘raw’ form: the way it was performed in the pre-colonial period and in rural areas (Bushindi, 2015). Owiti and Lulu Abdalla’s observations that audiences and the media prefer fusion styles to ‘raw’ folk music display the perception that *kibende* groups do not fuse elements from other cultures but perform them according to their ethnic and rural contexts. However, these groups employ some aspects of popular music and elements from cultures outside Kenya. Zamaleo, for instance, includes djembe drums, played by Kelvin, one of the group’s leaders. Moses, a music producer and performer, observes that folk music cannot be performed as in the 1800s and 1900s since society changes. Apart from that, he mentions that the city is diverse; it has a lot of exchanges, and individuals are mixed. Therefore, performing ‘raw’ folk music is scarce. In addition, Moses observes that folk dancers in contemporary spaces are “more neo-cultural than cultural” (Moses, personal communication, 2022). For instance, the dance groups claim to perform chakacha but dance in lingala.<sup>17</sup> They perform modified versions of traditional music where they may increase the tempo for entertainment purposes. Furthermore, the members do not entirely belong to the ethnic group from which the dances originate.

Moses’ observations show that stereotypes are not grounded in proven facts. Since prejudices against *kibende* are oppressive, *kibende* artistes strive to change the negative stereotypes to acquire respect as professionals in the music industry. For instance, Zamaleo has strongly established itself as a brand through practice and consistency,

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<sup>17</sup>Lingala is a term associated with Congolese Rumba. Congolese rumba, sometimes called Rumba-lingala, is based on Caribbean rumba, son montuno, and traditional aspects from the Congo region (Wheeler, 2005).

composing and creating arrangements, researching different cultures, and incorporating them into their art.

They state that:

When a client wants a specific style, we cannot insist on something different. If they want Kisii, we cannot insist that we only have Luo dances. So, we usually find someone to train us if we don't have that style in our repertoire. We also use YouTube as a resource. We learn the songs and dance. We practice how to pronounce specific words in that language. After learning, we create something original, whether Kikuyu or Maasai. The drum and percussion section creates arrangements. We learn the drum patterns and the context of the song. We arrange the songs, identifying where each percussion will play, we practice. We improvise as we play, but maintaining the feel of the song and that culture.

By doing that, Zamaleo establishes itself as a professional music group, thus subverting the negative stereotypes that do not consider them expert musicians. As expert musicians, they have created boundaries that protect their right to equal treatment. They do that by accepting gigs that will not discriminate against or disrespect them and declining events that will demean them as artistes. Branding themselves as professionals has ensured success since they are invited to perform in various local and international spaces. Furthermore, they collaborate with other musicians, who consider them experts in performing indigenous dances. The collaborations invent new traditions grounded in the city's indigenous practices. Apart from creating and performing, *kibende* members are professionals in various occupations. They take up music training jobs in formal settings such as universities, colleges, and local and international curriculum-based high schools. Others have established careers in various music fields and other disciplines outside the music space. By subverting stereotypes, *kibende* groups demonstrate that stereotypes are not fixed but are open to a different interpretation from the initiator's intent through an ambivalent process (Bhabha, 1994; Roy, 2007).

Abaki Simba, who have experienced the “unspoken” stereotypes, also explain how they tried to reclaim the raw character of folk music, subvert the perceptions associated with it, and dismantle the stereotypes accorded to percussive *kibende* performances when they were starting. Their name, Abaki Simba, which translates to “the lion shall always remain the lion,” represents their style and objectives as a band. As I conversed with Abaki Simba, they recalled how their journey as a group started with learning from other drummers, inquiring into indigenous drums and percussions from different Kenyan ethnic groups, and foregrounding traditional drums as their principal instruments.

When we were starting, we did not care how long it would take to learn the drums. We were inspired by old and young drummers; we did not discriminate. We would tell ourselves that this is what we want to maintain: the playing of these drums. We did not want drums from West Africa like other urban percussionists. We started searching in our cultures, the authenticity of our ancient percussion; where were they, how did they look, what was their sound. We played Kenyan drums and percussions like Kiriempe, mabumbumbu, kayamba, kilumi, horns, shakers, kithembe, cowbell, jingles...The guitar was the first acoustic instrument in the band. With two rappers, two singers, and two guitars, we decided: "Let the drums take charge in front and other instruments at the back." For example, in the prowess of the guitar solo, he's only riding on the rhythms. The other instruments are only adding to the beauty of that.

Musyoki, one of the members, adds, “We felt like we were lions in the concrete jungle. We were lionhearted pursuing a genre which is not necessarily favorable to the masses.” He explains that the genre is “gritty; cumbersome because one has to carry twenty drums; exotic and out of place, but the members feel right in place.” For instance, in their first concert as a team, Musyoki recalls that they were prepared to play and acquire respect, knowing the predisposition of people against traditional drummers. “We have come with that respect that we are percussionists. We are not who you think we are; we are who we think we are, who we know we are.” Here, they presented their unique genre,

a fusion of traditional drums from different parts of Kenya and contemporary styles, regardless of the stereotypes associated with traditional drummers and percussionists.

Abaki Simba is, therefore, trying to negotiate different potentialities (Roundtree & Shirzadian, 2020), the indigenous and the contemporary, to create something new and different while making sense of who they are. Additionally, they have subverted the negative stereotypes of *kibende* drummers by playing contemporary music on traditional drums from different parts of the country. Abaki Simba foregrounds traditional drums as their primary instruments and Western instruments and modern techniques as secondary elements. They mention that their music aims to provide a ‘roots’ feeling to contemporary compositions and performances. Through that, Abaki Simba blur the *kibende-fusion* music boundaries and acquire respect as creators of both genres. They translate folk music to *kibende* fusion and popular music fusion. Hence highlighting the numerous ways cultural forms acquire new meanings, identities, and interpretations that are also open to translation. Abaki Simba also expose how the ‘self’ and ‘other’ binaries are deconstructed in contemporary spaces as new identities emerge. They demonstrate that intercultural creations cannot be identified as either one genre but can only be described as a hybrid whole.

Considering this discussion, it is evident that identities in contemporary cities are dynamic. The city, therefore, acts as a third space that allows different diversities and pluralities to intersect and interact to create new productions. These productions can be appropriated, translated, rehistoricized, and read anew (Bhabha, 1994); thus, they are not stable but are continually malleable. As Chetty (2005) posits, using marginal/minority popular songs, culture/identity is neither stable nor fixed but is undecided, fluid, and continuous. This results in the erasure of identities that are grounded on stereotypes. Hybridity, thus, is not simply a process of blending two original aspects from which a

third emerges (Rutherford, 1990). It is also the ‘third space’ from which other positions emerge, enabling the creation of new structures of authority and political initiatives that are inadequately understood through received wisdom (p.211).

#### **4.4 Re-Interpretation of Folk and Popular Music**

In the discussion above, it was observed that *kibende* music is ‘othered’ in reference to the dominant fused genres. However, through re-interpretations, the ‘self’ and the ‘other’ seem to be deconstructed with the emergence of a ‘third’ genre. Abaki Simba band, for instance, subverted the perceptions by fusing *kibende* and popular music, creating a hybrid whole that can be interpreted differently. Therefore, genres in contemporary spaces embody fluid identities. Acting as a third space, Nairobi allows the negotiation of conflicts arising from cultural differences and various forms of social discourse and recognizes the creation and expression of diverse forms of cultural meaning and production (Bhabha, 1994; Meredith, 1998). As a result, multiple approaches to interpretation arise. These forms of analysis are based on various knowledge perspectives or cultural contexts (Hickling-Hudson, 2006; Bhabha, 1994). In that way, meaning is neither rigid nor restricted within one individual or cultural outlook; it is mixed, flexible, and dynamic. Therefore, this section discusses different meanings and interpretations accorded to folk and popular music due to translation in Nairobi City. Different perceptions by practicing musicians have been highlighted.

Earlier in this chapter, the dual perception of traditional music in Nairobi was presented: the fused genres that create Afro-classics and the ethnic styles associated with the rural. These views have been established in the city, where the two positions are fronted when one discusses the term folk or traditional. Sometimes, they are interlinked depending on the context. Francis, a music producer, connects the two as he discusses folk music practice in contemporary spaces. He says:

I know some people who have tried making sounds with the real traditional sounds, leave alone zilizopendwa. For zilizopendwa, we know at some point there is modern to it. I'm a Taita; we have a traditional sound called mwazindika. I feel there is need to go deeper into the traditional and make it sound appealing. Like Mugithi, you can just make mugithi into something... or Katitu style for the Kamba. There's a way you can do the Katitu sound so that all other ethnic groups can appreciate it. And it's not just singing in traditional language, those chants, metallic clicks, traditional instruments... we refine them.

Tabu Osusa, a musician and producer, also links the two when he mentions the traditional styles he has composed, performed, or produced. He cites that he has worked with all Kenyan music: "benga, mwomboko, taarab, omutibo, mwanzele; the major genres." In addition, he works with any musician who reconnects with their 'roots.' He states:

When I meet an artist, if you're going to work with me, you have to go back to the drawing. You go and do your research, you come with your music, and I say, okay, now this is how we can make your music modern. If you have to work with me, you have to come with something that is rooted. That is why I like asking, where are you from? So, if you're a Kikuyu, I ask you; do you know Kikuyu music? Even if you say you want to do jazz, RnB, it will be different. African music is very dynamic, and that's the fun of it, you cannot get tired of it.

In the scenarios presented, two perspectives about folk music are interlinked. Francis, for instance, mentions mwazindika, a healing and entertainment dance performed in most regions in Taita, as a traditional genre (Mjomba 2002: Orawo, 2012). He also cites Mugithi<sup>18</sup> and Katitu<sup>19</sup> as folk music styles. However, he recognizes each identity of folk music within its specific ethnic-cultural context. Tabu Osusa also talks about musicians

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<sup>18</sup>Mugithi is a popular style that incorporates different styles. The types include gicandi and irua traditional styles, mwomboko neo-traditional style, and other forms of modern music (Muhoro, 2002). It is either performed by a band or a one-man guitar.

<sup>19</sup>Katitu is a Kamba benga style associated with the Katitu Boys band, who popularized Kamba benga. The style is mainly linked to David Kasyoki, the band's guitarist born in Katitu, whose guitar-picking style became famous and is continually associated with Kamba popular music. [https://www.youtube.com/watch?v=wIS4zef9\\_mA](https://www.youtube.com/watch?v=wIS4zef9_mA)

connecting to ‘their’ backgrounds and learning about ‘their’ indigenous sounds. He, just like Francis, presents folk music as ethnic-based. However, he adds that the music is dynamic and can be fused with other genres to create something different. The creations he has worked with exhibit such aspects. For example, he mentions that he has worked with taarab music. Taarab is predicated on Indian and Arabic elements, fused with indigenous styles from ethnic groups in the coastal region (Igobwa, 2007). Thus, it is a hybrid genre that results from the dynamic interactions of indigenous Kenyan styles with cultures outside the country. These two views underscore the multiple interpretations of folk music and introduce the discussion about the different identities that folk music embodies.

One of the identities I probed earlier has prevailed as a cultural sediment in different ethnic groups. Thus, it is esteemed as the genuine or stable form of folk music (Bushindi, 2015). The perspective presents folk music as a creation that emanates from the rural space; a style connected to the parents, grand, and great-grandparents of the current generation who are presumed to reside in the village; a genre that is created through association with nature or the immediate environment; a style associated with traditional dance groups (*kibende* type of groups); and a genre that is danced and sang at the Kenya music and drama festivals. This entire outlook reveres the rural area as a resource for traditional music. Papillon, a Mbeere nyatiti-fusion musician, explains how people in the city associate folk music with the Kenya Music Festival (KMF). He remarks:

First of all, the word festival became popular because of primary school and high school festival [referring to KMF]. The perception of it was very narrow. It was seen as old music, and it’s not played on the radio. So, from one corner of forgotten music, people are finding themselves going back to that corner. There’s something there that people want to relate with. People want to make it better with today’s knowledge and technology.

The association of folk music with Kenya music festivals can be traced back to the 1950s when competitions were created to introduce Africans to Western music (Kidula, 1996) and to exhibit songs and dance from different tribes (Bushindi, 2015) as a way of promoting African music (Kidula, 1996) and preserve it against the “aggressive” modernity (Bushindi, 2015). This point of view persists since the KMF divides folk songs and dances into ethnic clusters. The songs, dance patterns, and traditional instrument performances exhibited are expected to be ‘authentic’ by the participants, who are students from primary school to college and university level (Masasabi, 2007). The festival presentations are expected to express the traditional way of performance from the specific ethnic group from which the music is derived.

Akoth Jumadi, a contemporary urban folk musician (personal communication, 2022), describes folk music as “The original form of expression. That one that came even without benga. Even before benga, there was the original form of singing that benga emulated, and then it changed and then, it’s now growing and changing.” Jumadi’s position provides a historical outlook on folk music. Her mention of benga expresses how folk-based styles evolve from one form to another. For instance, benga resulted from the traditional music of the Luo, where melodic and rhythmic elements previously played on the nyatiti and orutu were translated onto electric guitars. The Luo’s ‘original form of expression’ was recontextualized for diverse audiences where it became benga, and from benga, new contemporary styles have emerged and continue to do so. Jumadi’s view on translating rural styles to other platforms is accentuated by Tylo, a Swahili fusion-rap artiste who advocates for the elevation of the folk music performed in the village. He says that the discussion about folk music, the ‘original,’ ‘authentic’ form of folk focuses on the people who live in the interior. He recommends that such populations need to be kept aware of the digital platforms since they don’t have the information that



the urbanites, especially the younger generation, have. By doing that, he champions the elevation of folk music.

Tylo's suggestions emphasize the connection of folk music to the rural region, which he calls "the interior." However, his mention of digital platforms shows that the music can move from its initial settings to other physical or virtual spaces. Tylo's interpretation of the 'authentic' form of folk depicts the rural region as a custodian of indigenous traditions which individuals can reinterpret for various audiences across local and international arenas. He also suggests that those living upcountry practice folk music in its ethnic, traditional form and they are unimformed about modern technology. This maintains the view that rural regions are impervious to contemporary and urban influences (Bohlman, 1988). Hence, they are undeveloped and their residents are not knowledgeable. Consequently, kibende musicians who presumably perform folk music genres like the rural people are assigned these descriptions, leading to the stereotypes and prejudices I previously discussed.

Stans, a music producer, and singer, also enhances this perspective by stating that folk music that stems from people's interactions with nature, particularly their immediate environment. He says, "For someone to write a folk song... this calls for me to interact with nature... interaction with people who are interacting with nature and their daily experiences." He elucidates this statement using his experience when he reminisces about his childhood in rural Machakos, where his grandmother led the community into a song during the harvesting season; "a very beautiful song with very beautiful melodies." He also recalls how the neighbor would bring a horn, blow it, and people would dance and drink all night. "Now," he says, "we don't have that. We have people praying for jobs and opportunities. So, that is what is influencing the kind of music we have

nowadays. We have lost the kind of environment or interaction with nature we used to have, so we're losing that.”

Stans observes that folk music is influenced by the environment where one resides; nature. First, he presents Johann Gottfried Herder's (1774/2017) concept of nature, where people who live in the rural region and follow specific customs create music freely in the God-given environment. Stans' narration portrays how African traditional folk musics are created, performed, and linked to the rural area and the social functions they accompany (Masasabi, 2007). Compositions which follow the call-response structures can be created instantly to complement a specific event and signify a particular moment. In Stans' case, the creations represent the harvesting season and accompany the activities undertaken in this period. These performances are seasonal, and their duration is not clearly defined since people can sing and dance throughout the day or night. His descriptions present the idea of rurality that is conceived by the society and appropriated as the ideal model of discussing people's interaction with 'nature.'

Although Stans first links 'nature' to the rural region, he exposes how it has developed into different contexts, acquiring new meaning in the contemporary world, where the conditions are in constant flux. He highlights how traditional settings, such as communal participation, cultural events and practices, that influence folk music performances are disappearing due to societal changes. Nonetheless, folk music genres are still created in 'natural' settings though the 'nature' in question differs from the environment in which he sang with his grandmother in his younger days. The concept has evolved to include contemporary spaces where current issues are used as resources to create new folk genres.

The scenarios presented by Stans, Tylo, Papillon, and Jumadi provide one way of interpreting folk music within the city space: the link between folk music and the rural as well as folk music and a particular ethnic group. However, the scenarios also depict folk music as developing genres. Stans' view shows that the genres are not only based on village life, but also on contemporary life and musicians' experiences. In this case, the concept of 'nature' changes, shifting its association from rural areas to other environments where individuals find themselves. So, the music extends beyond the confines of rural or ethnic borders. Tylo expresses how folk music moves from rural areas to virtual spaces. Papillon ascribes such changes to individual inclinations where he observes that people have decided to retrace their indigenous styles and develop them through modern knowledge and technology. As a result, new genres like *benga* have been created and popularized in the contemporary world, as Jumadi observes. This leads to another perspective on folk music, which linked to the synthesis of folk and popular music traditions and other elements from different cultures. In this case, folk music is often associated with popular genres that result from the popularization of the traditional form of performance and the *zilizopendwa* music genres.

Mark Mwita, a music producer, associates folk music with recontextualized traditions and early Kenyan popular music genres. He notes that: "Folk music has changed a lot. I could be listening to Ayub Ogada, and someone else has not heard of him. You might find that the most cultural person people know is Samidoh." Within his statement, Mark mentions Ayub Ogada and Samidoh, two fusion musicians known for their different styles. Ayub Ogada (1956-2019) is known for playing *Nyatiti*, a traditional lyre from the Luo community. He recontextualized *Nyatiti* for diverse contemporary audiences by incorporating styles inclusive of jazz, RnB, Congolese *rhumba*, soul, and Latin popular

genres (Ashene, 2022). Samidoh is an artiste known for creating music within the mugithi genre from the Kikuyu community.<sup>20</sup>

These two musicians provide new meaning to folk music by negotiating musical boundaries between indigenous styles and popular genres. As a result, they create a unique, complicated style that is neither folk nor popular; it can be associated with both or with a different production, depending on the context. As Roundtree and Shirzadian (2020) note, cultural-contextual factors are required to recognize a particular identity. One must acknowledge the contexts surrounding the styles to comprehend the different interpretations of folk music in the two scenarios. In this case, an individual in contemporary society can view mugithi as a popular traditional style from the Gikuyu community and use it to create folk-based music. It can also be perceived as a modern popular style grounded on indigenous traditions. A similar interpretation can be accorded to incorporating nyatiti, where the music created can be perceived as a popular genre indigenized by the nyatiti. Depending on the situation, it can also be viewed as a popularized folk music genre based on the nyatiti. Therefore, as Emielu (2011) suggests, interrogating all forms of expression, both musical and non-musical, is essential to understanding African popular music. For instance, when analyzing highlife music, one should consider the style's specific country of origin and the ethnic, regional, national, and international genres that influence it. By doing so, one can recognize highlife as a cross-cultural and transnational contemporary genre and as a traditional genre that produces several variants as diverse cultures interact with it.

Adding onto this discourse, Doris, a Kalenjin kwaito-benga musician, links folk music to Zilizopendwa genres. She discusses the state of folk music in the city, where she observes: “Generally, I see people embracing folk music. You can go to certain clubs;

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<sup>20</sup>[https://www.youtube.com/channel/UCP\\_sNQi5Y9ly0hW8arpPg\\_Q](https://www.youtube.com/channel/UCP_sNQi5Y9ly0hW8arpPg_Q)

they play like ohangla. You go to other clubs; they play mugithi.” She also adds that she has performed these and other popular music genres from almost all Kenyan ethnic groups in clubs and on different stages. Her perspective presents folk music within its recontextualized form in contemporary spaces. Ohangla music, for instance, is a ritualist Luo music genre (Atoh, 2019) adapted from isukuti music from the Luhya community (Okong’o, 2011). However, it has been modified for performance in various contemporary spaces, including bars, nightclubs, and restaurants. The modern form of ohangla, which Doris performs, incorporates Western instruments, such as keyboards and drum sets, that play alongside the traditional nyatiti, orutu, and traditional ohangla or kalapapla drums.

Doris and Mark’s perspectives foreground how musical ideas can be adopted and adapted in a particular community and become part of that group’s culture (Kidula, 1998, as cited in Njenga, 2010). In this situation, individuals within the urban contemporary space represent the community that has adapted and accommodated early folk-based styles as their folk music in specific settings. As Michele Ongaro, a musician, notes: “What we call folk now used to be pop then” (personal communication, 2022). His statement foregrounds the shifting nature of cultures and identities. For instance, mwomboko dance is usually linked to Kikuyu indigenous music and is utilized as a resource to compose mugithi. However, it is a neo-traditional style (Njenga, 2010) developed in the 1930s after the colonial administration banned singing Muthirigu songs (Muhoro, 2002). At the time, it developed as a contemporary dance form based on Kikuyu tradition with European waltz and Scottish dance styles incorporated. The genre was maintained as part of the Agikuyu culture and is currently performed within traditional and modern socio-cultural contexts (Kinyua, 2013).

Simon-Amon, a Swahili fusion musician and performer, adds to the discussion on shifting meanings and identities by explaining how he has adapted various traditional aspects in his works. He describes his style as a fusion of many beats: many genres of music that he adopts and modifies to create his unique style.

I have adapted my style from all those styles to create my own. I have fused salsa, traditional from Taita-mwazindika, what is currently in the market like Amapiano; I fuse it in my style to make something else. The market is wide. It's upon the musician to know where to tap in to generate something (Simon-Amon, personal communication, 2022).

Simon's statements show how folk music develops as it fuses with various styles and adapts to emerging trends, an aspect the city's openness propels. As stated before, the fluidity has allowed constant rural and urban dialogue. It also facilitates mobility where objects flow between the two areas (Ogude, 2012). As a result, traditional music can travel within the two spaces in different forms; that is, it may be presented in its ethnic and rural structure according to its origin, and it can be produced, adapted, and translated in various ways for new audiences in the city. Three musicians explore this aspect by discussing their practice and experiences in the music scene.

Udulele, a music producer and a soft-benga singer-songwriter, observes that the original form of traditional music is still confined in its original spaces. However, he has also seen young people picking it up in the last few years. They mold the sound into "something that is not traditional." He points out that there is an evolution where individuals like him, the young generation, are taking up folk instruments to try and make folk music modern.

Brian Sigu, a Luo-benga fusion musician, enhances Udulele's view when he notes:

Most of the young people are not really part of it [referring to folk music]. It's something for older people or only those who are really into folk music and love it. That's why we are fusing it, making it sound appealing to the young generation.

When discussing fusion, Sigu comments that the process is well-received in the city:

It's [fusion] doing well in the city; everybody in Kenya, most Africans, have a village somewhere. There comes a time when you just want to be in your village, and if someone just brings your village next to you in a cool way that you can feel, yeah.

Adding to this discussion is Chris Adwar, a music producer who fuses benga and contemporary styles, which he calls "bengenge." At first, he accentuates the connection between folk and the KMF, where he reminisces about his childhood experiences at the festival.

My dad got into the ministry of education. He was very active in the Kenya Music Festival. I generally grew up hearing a lot of music, both traditional music since every year during the music festival, we were there from the very beginning of the festival. I was also exposed to a lot of classical music.

Chris Adwar then addresses his practice, describing how he translates folk music to fit popular contemporary sounds.

I have always thought of myself as an innovator in music in a sense of trying to push boundaries but also, at the same time, staying true to our roots, so to speak. Of course, my music isn't fused with really traditional, traditional music, but it is fused with benga, which is a very local sound. I try to make my music reflect that. I have always tried to figure out how to connect that sound with what is current. We [the band he performs with] created a sound called bengenge. It was house music fused with benga; that benga guitar has to be there in all songs.

The three musicians explore the permeable nature of folk music. They portray the flow of folk music within various spaces, its adaptation and translation in the city, and the formation of something unique that is not rigid in its identity since it is an amalgam of rural and urban, the old and the current. Udulele and Brian Sigu present how young individuals take up what was performed by the older generation and recontextualize them for contemporary spaces to be consumed by the younger generation and other audiences. The old styles are used as stable elements (Schrag, 2013) and are manipulated and fused with malleable contemporary techniques to create new urban folk musics. Therefore, traditions evolve as they constantly move between spaces where different generations continuously translate them. In Chris Adwar's scenario, the translations result from a musician who is an innovator. The individual artiste is an agent of transformation. The musician gives meaning and change to social, cultural, and musical systems since they participate in socio-cultural processes in their communities (Rice, 2014). Chris Adwar uses the term *bengenge* to describe the practice of translating early benga in contemporary urban society, which he is part of. According to him, giving the practice a name helps promote the new style whereby the audience recognizes it by associating the fused elements with the music. The three musicians and the other artistes discussed above highlight how the traditional and the popular, the old and the new, the urban and the rural, the physical and the virtual, and other societal spaces allow the translation of cultural forms to new contexts through an ambivalent process. As a result, multiple identities, meanings and interpretation emerge.

#### **4.5 Conclusion**

The city is an open space that interconnects different forms of knowledge, cultures, aesthetics, and commodities. These aspects intersect and negotiate boundaries, performing and creating new cultures and identities that speak to individuals of different



backgrounds. In this space, the ‘self’ and ‘other’ binaries are deconstructed as folk music acquires several identities and interpretations as different musicians practice it. The genres’ personalities are determined by different contexts and perceptions by individuals. For instance, folk music can be perceived as a genre that emanates from the village, the urban region, and other spaces since it is created through people’s interaction and association with tradition, nature, or their immediate environment. It can be composed or performed by young and old musicians who interact with these settings and invent their music traditions. As a result, new genres emerge, leading to new understandings of folk genres. Some of these emerging identities are linked to fusing popular and folk music styles where indigenous traditions and old folk-based popular styles are recontextualized and popularized for performance in the city. Here, folk and popular music genres embody fluid identities that are open to numerous translations since they can be perceived as either one or the other, depending on the context. The discourse on folk and popular music continues in the next chapter, where I examine how folk music is developed through popular genres in different ways. I also analyze some works by musicians to identify elements used when fusing folk and popular music genres.

## CHAPTER FIVE

### MAINTAINING ‘THE ROOTS’ AND ‘THE MODERN VIBE’: FOLK MUSIC THROUGH THE LENS OF POPULAR MUSIC

#### 5.1 Introduction

The term ‘the roots’ emerged because different musicians such as Abaki Simba band, Tabu Osusa, Motra band, and Lulu Abdalla, referred to folk music and zilizopendwa styles as ‘the root’ genres that represent the individual and the national identity. ‘Modern vibe’ was a term used by artistes like Prosperyke, Brian Sigu, Mark, Fadhilee Itulya, and Juma Tutu to discuss how intercultural creations and collaborations require a good atmosphere in order to thrive. Prosperyke, in particular, attributed the interactions and the practice of contemporary folk-based styles as “a continuation of vibes.” They added that practicing folk music requires moving with the changing times since music continually evolves. Musical elements are, therefore, engaged in constant negotiations with various social and individual boundaries to effect transformation (Ogude, 2012; Carl, 2015).

In the previous chapter, my argument that the city allows the transformation of folk genres revealed that music and culture are dynamic. Urbanization, modernization, intercultural interactions, and globalization propel these shifts (Manuel, 1988; Masasabi, 2018). In this regard, folk and popular music genres constantly develop by embracing new trends, traditions, and contexts to adapt to social change. Moreover, the two frequently interact where the popular draws from the traditional and vice versa (Ogude, 2012), resulting in musical hybrids (Butete, 2013). The ambivalent hybridization process is especially noticeable within the city space.

In this chapter, I explore the synthesis of traditional and contemporary music genres as depicted in Nairobi City. By analyzing selected songs by musicians who participated in

this study, I uncover elements and techniques employed when fusing folk and popular styles. Some of the identified aspects influence the musical work composed in this project. Through musical analysis, I illustrate that intercultural hybrid products result from an ambivalent process that flexes musical and cultural borders as diverse traditions interact. I also explore the negotiations occurring within a musical third space as elements from different cultures integrate to create the concocted style or genre.

I analyze the songs using Almen's (2003) narrative approach to probe the conflict within hybrid creations. As I explained in the third chapter (see 3.9), Almen's concepts provide a framework for this study to discuss crises, negotiations, and resolutions that occur as musical elements interact and influence each other to develop a musical narrative into a composition. Therefore, I will explore the romance, irony, comedy, and tragic archetypes as they appear in the songs under analysis. I present the discussion under four themes that emerged from the data analysis process, where information from the field was coded into recurring concepts and ideas. The information from the analyzed data is charted in Table 1. The themes and sub-themes illustrate the practices embraced by Kenyan musicians who compose and perform folk music in Nairobi by fusing it with popular urban genres. These practices include a) popularizing indigenous sounds and traditions, b) localizing elements from outside Kenya, c) recontextualizing early Kenyan popular music genres, and d) intercultural music collaborations.

**Table 1***The Practice of Folk Music through Fusion with Popular Music*

| Main Themes   | Sub-Themes   |
|---|--|
| Popularizing Indigenous Sounds and Traditions       | <ul style="list-style-type: none"> <li>• Adopting and arranging Indigenous melodies and rhythms</li> <li>• Composing in indigenous styles</li> <li>• Integrating traditional instruments</li> <li>• Employing sounds derived from folk music</li> </ul>  |
| Recontextualizing Early Kenyan Popular Music Genres | <ul style="list-style-type: none"> <li>• Adopting song structures from early Kenyan popular genres</li> <li>• Incorporating rhythmic, melodic or harmonic elements from Zilizopendwa genres</li> <li>• Sampling melodic or rhythmic material from the Kenyan oldies</li> </ul>   |
| Localizing Elements from Outside Kenya              | <ul style="list-style-type: none"> <li>• Employing indigenous styles on genres from outside Kenya</li> <li>• Using traditional instruments to play styles that have been adopted from other countries</li> <li>• Taking up non-Kenyan instruments to play indigenous styles and techniques in place of traditional instruments</li> <li>• Incorporating local languages on Euro-American, Asian or other African music styles</li> </ul> |
| Intercultural Music Collaborations                  | <ul style="list-style-type: none"> <li>• Combining elements from different Kenyan ethnic groups</li> <li>• Collaborating with musicians from other local or international cultures</li> <li>• Fusing local genres with styles from other countries</li> <li>• Collaborating with artistes from other disciplines or creative spaces</li> </ul>   |

## 5.2 Popularizing Indigenous Sounds and Traditions

In Kenya, traditional music has been disseminated through different spaces, including radio and online media (Simatei, 2010; Ashene, 2022). Additionally, musicians have sought to popularize it by creating a culture of stardom around themselves and through multiple experimentations with genres from outside the country (Ogude, 2012; Ashene, 2022). This process has expanded the audience base outside its local environs (Ogude, 2022). Musicians like Fadhilee Itulya and Tabu Osusa have utilized their fame and online media presence to popularize indigenous styles from their ethnic space. For instance, Fadhilee recorded isukuti drummers from the Luhya community, mixed and mastered the raw recordings in the studio, and incorporated them in his second album, *Shindu Shi*. His intention was to express his style's soul, character, and authenticity, which is rooted in Luhya music. By doing that, he introduced both urban and rural folk musics to his audience in the city. Similarly, Tabu Osusa made recordings of genres from different ethnic communities in Kenya through the Singing Wells project and posted them online for increased accessibility.<sup>21</sup> He produced albums for the musicians he met, helped them gain exposure on local and international stages, and introduced them to new audiences. Hence, he blurred the rural/urban and the local/international spaces.

Apart from using media to popularize traditional music, musicians have adopted indigenous rhythms and melodies and arranged them using non-Kenyan genres like classical Indian and Arabic music, jazz and soul, and early local popular styles such as benga (Kavyu, 1995; Ogude, 2012; Ashene, 2022). They also incorporate popular music instruments like acoustic guitars, electric keyboards and guitars, MIDI sequencers, and DAW instruments (Oyugi, 2012; Akuno, 2018; Eisenberg, 2022). Hybrid Sounds, a band

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<sup>21</sup>Singing wells is a project established to document and present traditional music from East Africa. They also collaborate with musicians who base their music on indigenous styles to ensure continuity of those aspects. <https://www.singingwells.org/>

that fuses traditional music and popular styles, has instrumented melodies from different ethnic groups in Kenya.

When I conversed with Edmond, a member of the band, he stated:

We've acquired some lines from orutu [a single-stringed fiddle of the Luo] to create a song called Anja. A song called Ribina is derived from obokano [eight-stringed lyre from the Kisii community]. Ribina was steered by the bass line, which has been acquired from the ostinato playing of the obokano. The chord work was from the pop side, and we played with these modern instruments: the keyboard and the rest. For Anja, it's a melody from orutu adapted to a sax. Chord work is by these other rhythm instruments. To maintain the idiom, the drums adapted the dodo style of the Luo.<sup>22</sup>There is a point where the drums play hip-hop, and the keyboard plays dodo.

I analyzed the pieces to explore the music elements based on a YouTube post of Hybrid Sounds' concert with the two songs described by Edmond.<sup>23</sup>Anja is the first song, and Ribina is the third. I first discuss Anja by displaying its structure in Table 2.

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<sup>22</sup>Dodo is a slow and graceful entertainment dance, traditionally performed by Luo women.

<sup>23</sup>Hybrid Sounds performance at the Ongea Summit: <https://www.youtube.com/watch?v=t6y8mWYSVhw>

**Table 2***Structure of Anja by Hybrid Sounds*

| Structure | Time in minutes and seconds  | Description  |
|-----------|--|--|
| A section | 0.43-00.58: Primary theme  | The head or main theme: 00.43-00.50<br>a) Antecedent phrase: 00.43-00.46<br>b) Consequent phrase: 00.47-00.50<br><br>Repetition of the main melody: 00.51-00.58<br>Antecedent phrase repeats: 00.51-00.54<br>Consequent phrase repeats: 00.55-00.58  |
|           | 00.59-1.29: Second theme plays in binary structures <b>{(AA:BB):(AA:BB)}</b> | <i>Repeated phrases:</i><br>a) 1 <sup>st</sup> phrase: 00.59-1.03. Repeated within 1.03-1.07 minutes (AA)<br>b) 2 <sup>nd</sup> phrase: 1.07-1.11. Repeated within 1.11-1.15 minutes (BB)<br><br>1.15-1.23: 1 <sup>st</sup> phrase and its repetition<br>1.23-1.27: 2 <sup>nd</sup> phrase returns<br>1.27-1.29: First segment of the 2 <sup>nd</sup> phrase returns |
|           | 1.30-1.43: Third theme   | Antecedent phrase: 1.30-1.33<br>Consequent phrase: 1.33-1.36<br><br>1.36-1.43: Variation of the period (includes the first segment of the antecedent phrase and a short sequence)  |
|           | Repetition of the three themes: 2.00-2.46                                    | <i>Repeated themes:</i><br>a) 1 <sup>st</sup> theme: 2.00-2.16<br>b) 2 <sup>nd</sup> theme: 2.16-2.30<br>c) 3 <sup>rd</sup> theme: 2.21-2.46   |
| B section | Improvisation: 2.47-5.45   | Saxophone improvisation: 2.47-4.17<br>Electric guitar improvisation: 4.18-5.45   |
| Ending    | Main theme returns: 5.46-5.59  | The head returns: 5.56-5.53<br>a) Antecedent phrase: 5.46-5.49<br>b) Consequent phrase: 5.50-5.53<br><br>5.53-5.56: Antecedent phrase resumes<br>5.57-5.59: First segment of the consequent phrase is played   |

The concert starts with Anja. The song has three melodic themes played in D minor, with harmonic progressions and improvisation patterns inspired by jazz. It is exclusively instrumental, with the saxophone playing three thematic patterns based on orutu melodies.<sup>24</sup>The first theme is introduced and repeated at 00.43-00.58. The second theme is based on repetition, where two melodies are stated and repeated at minutes 00.59-1.29. The saxophone plays the first melody at minutes 00.59-1.03. It is restated by the same instruments at 1.03-1.07. The second melody is played and repeated at minutes 1.07-1.15. The recurrence of the two melodies reaffirms the second theme. However, the second melody is reiterated differently, where only a segment of the first phrase is played, leading the song to the next theme. The third theme is presented at minute 1.30 by the saxophone. It has two phrases: an antecedent phrase at minutes 1.30-1.33 and a consequent phrase at minutes 1.33- 1.36. The theme ends with a short sequence that descends at an interval of a major second at 1.37-1.42 and a lick played by the saxophone and electric guitar at 2.45. The subjects repeat with slight melodic variations on the second and third themes.

As the saxophone presents the three subjects, the electric guitar plays a counter-melody in intervals of 3rds and 4ths below the thematic materials. It resembles how a Luo benga guitarist imitates or harmonizes the leading voice melodically. It also contrasts benga music since most guitar melodies typically play in intervals higher than the primary tune. The electric keyboard accompanies the two melodies with chords as the bass plays a melo-rhythmic groove based on the dodo style. The drum set plays the dodo rhythms. Figure 1 illustrates the dodo rhythmic pattern.

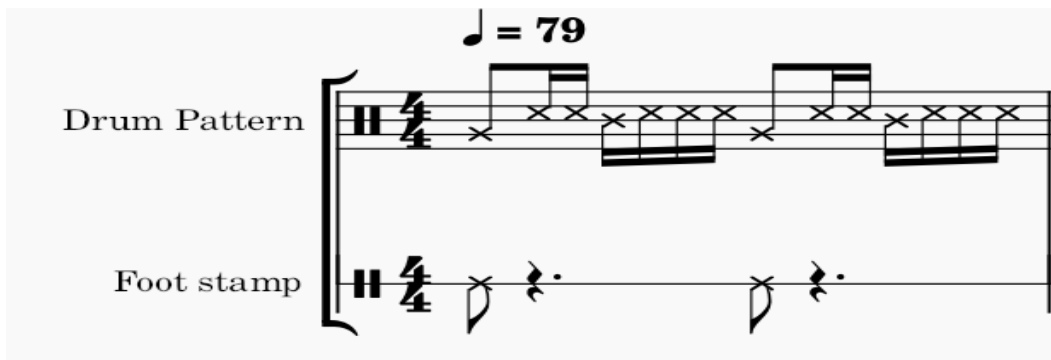
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<sup>24</sup>Orutu is a single-stringed fiddle from the Luo community that is played using a bow made from sisal fibers called nyaguok (Ongati, 2005, as cited in Atoh, 2017).



**Figure 1**

*Dodo Rhythmic Pattern*



The dodo style, played by the electric bass, links the introduction to the B section. The section starts at minute 2.47 and serves as the song's climax. Here, the saxophone and the electric guitar play jazz licks, the bass guitar continues playing the dodo-inspired groove, and the keyboard takes up the dodo rhythms while providing chordal accompaniment. The drums play a hip-hop rhythmic pattern. At this point, the negotiation within the musical third space manifests as the Luo and Euro-American styles integrate. The dodo rhythm and the hip-hop patterns in Anja's B section play against the jazz harmonies that include suspensions, slash chords, 7th, 9th, and 11th chords. Tension is created and heightened by polyrhythms, melodic fragments, and fluctuating tonalities. Stability emerges at 5.46 when the first theme returns and all the instruments resume their roles as in the beginning. The song ends ironically within the first phrase of the theme's re-statement. There is an expectation that the entire melody should end as a final resolution. However, the concluding phrase in Anja ends abruptly, thus disrupting the anticipated order. Anja thus demonstrates how narratives are rewritten in a musical third space. Hybrid Sounds, therefore, present a musical plot that differs from the expected. Before discussing Ribina, the third song in the video, below is its structure in Table 3.

**Table 3***The Structure of Ribina by Hybrid Sounds*

| Structure | Time in minutes and seconds                                    | Description  |
|-----------|--|--|
| A section | 10.20-10.42:<br>Primary theme                                  | 10.20-10.26: Main melody (A)<br>10.26-10.31: Main melody is repeated (A)<br>10.31-10.37: Countermelody (B)<br>10.37-10.42: Main melody returns (A)   |
|           | 10.42-11.05:<br>Second theme                                   | 10.42-10.48: Antecedent phrase<br>10.48-10.54: Consequent phrase<br>10.54-11.00: Antecedent phrase returns<br>11.01-11.05: Consequent phrase returns   |
|           | 11.06-11.51:<br>Repetition of the primary and secondary themes | <i>Repetition of the primary theme</i><br>a) 11.06-11.11: Main melody returns (A)<br>b) 11.11-11.16: Main melody is repeated (A)<br>c) 11.16-11.22: Countermelody resumes (B)<br>d) 11.22-11.27: Main melody repeats (A)           |
|           |  | <i>Repetition of the secondary theme</i><br>a) 11.27-11.31: Antecedent phrase returns<br>b) 11.34-11.39: Consequent phrase resumes<br>c) 11.40-11.45: Antecedent phrase repeats<br>d) 11.46-11.51: Consequence phrase repeats      |
| B section | 11.52 to 12.18:<br>Saxophone and voice improvisation           | 11.52 to 12.18: Saxophone runs, and scat singing by the female voice<br>12.18: Drum rolls introduce the next improvisation   |
|           | 12.19-13.56:<br>Keyboard improvising on the main theme         | 11.29-13.56: Electric keyboard improvises, the saxophone plays the main melody and the countermelody; the rest of the instruments accompany the melodies   |
| Ending    | 13.57-14.19:<br>Second theme returns                           | 13.57-14.02: Antecedent phrase<br>14.02-14.08: Consequent phrase<br>14.08: Modulation to D minor<br>14.08-14.14: Antecedent phrase of the second theme in D minor<br>14.14-14.19: Consequent phrase of the second theme in D minor |
|           | 14.19-14.26:<br>Primary theme returns in D minor               | 14.19-14.25: Main melody in D minor<br>1.25-14.26: Fragment of the first phrase of the main melody is played   |
|           |  |  |

Ribina runs from minute 10.20 to 14.26. The title is from ribina, a Kisii traditional dance women perform to welcome rain (Nyamwaka, 2000). The dance is typically accompanied by instruments such as the *ebirori* (an aerophone), the *chikonu* drums, and the *obokano*, an eight-stringed lyre that inspires Hybrid Sounds' creation. The *obokano* establishes melo-rhythmic and chordal accompaniment in most traditional performances in the Kisii community. Below is the most used *obokano* rhythmic pattern:

**Figure 2**

*Obokano Rhythmic Pattern*



Hybrid Sounds' Ribina is in C minor. It is arranged for saxophone, drum set, keyboard, electric guitar, bass electric guitar, and voice. The performance begins with all the instruments, apart from the voice, playing the *obokano* melo-rhythmic pattern as the central theme. The pattern is in unison in AABA, ternary form, from minute 10.20 to 10.42. The saxophone and the electric guitar, following the *obokano* pattern, play the secondary theme in unison. The unison texture resembles Kisii music, where performers traditionally sang in unison with accompaniment from the *obokano*. Contemporary performances of traditional Kisii music by men and women exhibit similar qualities, where women sing an octave higher than their male counterparts.

The other instruments follow the drum's hip-hop beat. Though the rhythms conflict, they resolve when the primary theme returns at 11.06. After the thematic statement, the time

signatures change to 6/8 with the voice and the saxophone leading. The voice scat sings<sup>25</sup> at this point while the saxophone plays in unison with the voice. The theme is restated as the keyboard improvises using pitch bends in free rhythm from 12.24 to 13.56. The bends front a fluctuating tonality against the stability carried by the rest of the band. Irony develops due to the unexpected melodic and rhythmic flow of the keyboard. After the improvisation, the secondary theme returns, creating a sense of stability due to its familiarity, but at the same time, it has a conflicting feel due to its polyrhythmic nature. The secondary theme at this point takes on a comical identity since it subverts the thematic role after the transgression.

A romantic narrative also ensues when the theme returns, providing a nostalgic feel. The experience is, however, discontinued by an abrupt ending of the song in the middle of the second phrase of the leading subject. That can be interpreted as ironic or romantic depending on one's familiarity with jazz music and songs by Hybrid Sounds. Irony may be perceived when one expects a complete phrase or subphrase, and the music digresses from that expectation. However, the abruptness can be anticipated since such an ending was presented earlier in *Anja*. Additionally, jazz performances feature such aspects, and *Ribina*, which employs jazz elements, might follow such aesthetics. *Ribina*, therefore, illustrates how multiple interpretations emerge within a musical third space as the enoncé or the subject of proposition, and the subject of enunciation are mediated to make sense of what is being presented. The enoncé is the abrupt ending, and the enunciation is the ironic or romantic narrative. To acquire meaning, one needs to understand the contexts. The context in this scenario is the performance practice of jazz and the elements that characterize Hybrid Sounds' music. Multiple interpretations emerge by negotiating the enoncé and enunciation to deduce the meaning.

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<sup>25</sup>Scat singing is a jazz vocal improvisation technique where melodic lines are improvised over a chord progression (Wier, 2015)

Hybrid's compositions in indigenous styles connect this discussion to the adaptations by Udulele, a music producer, singer, and songwriter. Udulele popularizes traditional tunes and stories adapted from folksongs and traditional instruments. For instance, his songs Ng'wono<sup>26</sup> and Koth Chwe<sup>27</sup> are adapted from Luo traditions. Tables 4 and 5 illustrate the structures of Koth Chwe and Ng'wono, respectively.

**Table 4**

*Koth Chwe's Musical Structure*

| Structure      | Time in minutes and seconds                  | Description   |
|----------------|--|---|
| Intro          | 0.01-0.19: Intro on acoustic guitar          | 0.01-0.04: Consequent phrase of the bassline on guitar<br>0.04-0.09: Antecedent and consequent phrases of the bassline (antecedent melody on guitar imitates the presentation phrase of Koth Chwe's main tune)<br>0.14: Synthesized drone on bowed string instruments   |
| A              | 0.19-0.56: 1 <sup>st</sup> strophe           | Instruments: voice, acoustic guitar, gara (leg rattle), and synthesized drone<br>0.19-0.29: 1 <sup>st</sup> double-phrase melody<br>0.30-0.40: 2 <sup>nd</sup> double-phrase melody<br>0.40-0.51: 3 <sup>rd</sup> double-phrase melody<br>0.51-0.56: single-phrase melody   |
| Interlude      | 0.57-1.07: Interlude on acoustic guitar      | Instruments: acoustic guitar, gara, and synthesized drone   |
| A <sup>1</sup> | 1.07-2.04: 2 <sup>nd</sup> strophe           | Instruments: voice, acoustic guitar, gara, and synthesized drone<br>1.07-1.17: 1 <sup>st</sup> double-phrase melody<br>1.18-1.28: 2 <sup>nd</sup> double-phrase melody<br>1.28-1.38: 3 <sup>rd</sup> double-phrase melody<br>1.38-1.48: 4 <sup>th</sup> double-phrase melody<br>• From minute 1.48, all instruments decrescent until the end<br>1.58-1.58: 5 <sup>th</sup> double-phrase melody<br>1.58-2.04: Single-phrase melody. The drone crescendos, and then decrescendos towards the outro |
| Outro          | 2.05-2.15: Outro on acoustic guitar and gara | 2.05-2.15: The drone plays; the acoustic guitar plays a variation of the melody's antecedent phrase where different notes are incorporated.<br>2.15: Gara is played, signifying the end   |

<sup>26</sup>Ng'wono performance <https://www.youtube.com/watch?v=r8m8leOdsdo>

<sup>27</sup>Kwoth Chwe performance <https://www.youtube.com/watch?v=YBaXvHKPfeY>

**Table 5***Ng'wono's Musical Structure*

| Structure      | Time in minutes and seconds                      | Description   |
|----------------|--|---|
| Intro          | 0.00-0.24: Intro on acoustic guitar              | 0.00-0.08: A melody that introduces the accompanying cyclic pattern is played by the guitar<br>0.09-0.16: Guitar melody repeats (at 0.15, gara is introduced)<br>0.17-0.24: The introduced melody repeats   |
| A              | 0.25-0.56: 1 <sup>st</sup> strophe               | 0.25-0.32: 1 <sup>st</sup> melody with two phrases<br>0.33-0.40: Double-phrase melody<br>0.41-0.48: 2 <sup>nd</sup> melody with double phrases<br>0.49-0.56: Double-phrase melodic line   |
| Interlude      | 0.57-1.12: Interlude on acoustic guitar and gara | 0.57-1.05: Main melody on the guitar<br>1.06-1.12: The guitar melody repeats  |
| A <sup>1</sup> | 1.13-2.17: 2 <sup>nd</sup> strophe               | 1.13-1.20: 1 <sup>st</sup> double-phrase melody<br>1.21-1.28: 2 <sup>nd</sup> double-phrase melody<br>1.29-1.36: 3 <sup>rd</sup> double-phrase melody<br>1.37-1.45: 4 <sup>th</sup> double-phrase melody<br>1.46-1.52: Lyrical variation on the 1 <sup>st</sup> melody<br>1.53-2.00: Lyrics in 1.46-1.52 are varied<br>2.01-2.08: Phrases in 1.53-2.00 are repeated<br>2.09-2.17: Phrases in 1.53-2.00 are repeated |
| Outro          | 2.17-2.45: Outro by the voice, guitar and gara   | 2.17-2.25: Guitar's cyclic melody is played with accompaniment from gara<br>2.25-2.32: Melody by the voice, countermelody on the guitar, and rhythmic accompaniment by the gara<br>2.33-2.45: Melody by the voice; countermelody by the acoustic guitar<br>2.44-2.45: A strum on the guitar signifies the end   |

When I interacted with Udulele, he explained that Koth Chwe is based on a Luo folk tale.

Koth Chwe means it is raining. The story is based on a folk tale in the Luo community. As kids, we were told that when it is raining and shining at the same time, a leopard has just given birth down at the stream.

As for Ngw'ono, he stated that Ng'wono means forgiveness. "The story is inspired by one man who was asking his beloved to forgive him for not loving her back even when this beautiful woman had given her all to him and was ready to marry him." He uses an acoustic guitar in both songs, a feature that he incorporates in most of his compositions. He says that his playing techniques, among other elements integrated into his music, are inspired by the traditional genres and instruments he has interacted with.

For guitar, I've incorporated a technique borrowed from plucking the nyatiti; a technique in the way you pluck the nyatiti. I also play a lot of traditional drums. I usually find a way of putting that in my guitar playing. I also sing the traditional music. That's what makes my style a bit unique (Udulele, personal communication, 2022).

He adds that his guitar playing is influenced by benga. "My style of playing guitar is called soulful benga. It's not really like a typical benga. It's inspired by benga." These different aspects are present in the two songs where the plucking exhibits the nyatiti's syncopated rhythmic patterns. The bass line emphasizes the nyatiti's deep timbre. Udulele accompanies both songs with *gara*, a leg rattle that typically accompanies the nyatiti. Koth Chwe which is scored in G major incorporates two chords: G and A. However, he adds suspensions. He alternates between chords G, G sus 2, and A sus 4 chords while maintaining the 4/4-time signature throughout. The song is strophic with a cyclic rhythmic and harmonic pattern played on the guitar. The cyclic pattern characterizes traditional music structures (Thierman, 2015). Additionally, Udulele's melodic phrasing is complemented by guitar melodies, similar to how traditional nyatiti players complete certain melodies on the nyatiti rather than singing an entire phrase. He also includes synthesized strings that add to the texture of the song. Thus, Udulele borrows structures from indigenous styles.

Ng'wono is also in G major but in 6/8 time. The song alternates between G, D, and C chords with suspended chords like G sus 4 and C sus 2. The song has a melo-rhythmic cyclic pattern presented by the bass line and the chord progression on the guitar. The two creations express romance through consistency. The strophic and cyclic structures act as stable elements that sustain the musical plot. The recurring consistent tonality and rhythmic patterns affirm the romantic feel. Additionally, the suspended chords are resolved immediately within the cyclic structure. However, as Roundtree and Shirzadian (2020) note, identities within a third space may seem stable, but they are not. The *gara* provides dissonance in the songs since its pitch is not within a particular scale. Moreover, the synthetic strings in Koth Chwe provide an unexpected heaviness that creates tension and resolution at different times. Therefore, within this musical third space, intercultural elements conflict and dialogue in the unfolding of the work. The negotiating aspects of these songs include the live and the recorded creative elements, Luo traditional and Luo popular styles, and the Kenyan and Euro-American musicking.

Other songs by Udulele incorporate more styles and traditions within and outside the African continent. He remarks:

I have done a lot of electronic dance music, a bit of funk, jazz, and taarab music. So, it's a bit here and there, but mostly, I base my music on what I've come across, and what I've listened to. I have included the drums: the bumbumbu from the coast and the Giriama. Also, the gara, which is like a shaker, the nyatiti, the bells, the horns, kithembe drums from the Kamba; pretty much a lot of drums, horns from Uganda, Adungu from Uganda, shakers from the Luhya community.

Using the elements above, Udulele's music cuts across musical, ethnic, and national boundaries, acquiring a diverse audience and enriching folk music. Similarly, songs by Hybrid sounds transcend boundaries when indigenous elements move from their traditional settings to the urban contemporary stage.



### 5.3 Recontextualizing Early Kenya Popular Music Genres

As discussed in the previous chapter, folk music is attributed to early Kenyan genres known as Zilizopendwa (Ondieki, 2010). They include benga, bango, omutibo, taarab, chakacha, mugithi, and ohangla among others. These styles are linked to traditional music since they translate indigenous traditions, melodies, and rhythms into Western and Eastern structures and instruments (Igbwa, 2007; Ondieki, 2010). Fadhilee Itulya, mentioned earlier, attributes his musicking to omutibo. When discussing his musical background, he recalls how he began his music career, mainly composing music.

I chose to follow that path and focus more on acoustic folk music. Back then, I didn't know much about the different folk music styles from western Kenya, but I knew what it sounded like. I made music that sounded as lunye [derived from Luhya aesthetics] as possible because I'm also not raised with the language. I can't speak it, but I can hear it and express it. It was my way of learning and presenting this particular culture in the open market. In 2018, I recorded my first album (Fadhilee, personal communication, 2022).

While involved with the Singing Wells project by Ketebul Music, Fadhilee traveled to western Kenya and learned more about the sound he creates. He says:

It is in this journey that I learned so much about my people, my culture, my sound. I realized that the sound and the guitar technique that I play are very much similar to omutibo of the fifties, and this is a sound invented by a man called George Mukabi.

His song "Nekesa" presents aspects of omutibo.<sup>28</sup> Table 6 below is an outline of the structure of Nekesa.

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<sup>28</sup>Nekesa by Fadhilee Itulya: <https://www.youtube.com/watch?v=-uWcRt2cISk&t=18s>

**Table 6***Musical Structure of Fadhilee Itulya's Nekesa*

| Structure  | Time in minutes and seconds   | Description  |
|------------|---|--|
| Intro      | 0.00-0.13:<br>Introductory material on an electric guitar   | 0.00-0.03: Guitar melody in omutibo style, and a voice over sound effect<br><br>0.03-0.13: Omutibo pattern continuously repeats, and shakers provide rhythmic accompaniment  |
| A section  | 0.13-0.40: Verse 1<br><br>0.42-0.56: Chorus<br><br>0.57-1.39: Verse 2                                 | 0.13-0.25: 1 <sup>st</sup> four-phrase melody<br>0.27-0.40: 2 <sup>nd</sup> four-phrase melody<br><br>0.42-0.50: Chorus in a declaratory style<br>0.50-0.56: Declaratory chorus repeats<br><br>0.57-1.09: Four-phrase melody<br>1.12-1.25: Four-phrase melody<br><br>1.26-1.39: Four-phrase melody with lyrical variation (echoes are added after each phrase, except the fourth phrase which connects with the transition)  |
| Transition | 1.40-1.57: Transitory material  | 1.40-1.48: Declaratory singing by the layered backing vocalists with interpolations by Fadhilee<br><br>1.49-1.57: Interpolated declaratory melody repeats  |
| B section  | 1.58-3.11:<br>Concluding materials on drums, guitar, and voice (this section is influenced by kwaito) | B section is divided into three connected parts<br><br>1 <sup>st</sup> part: 1.58-2.12<br>a) 1.58-2.12: a four-phrase melody<br>b) 2.05-2.12: lyrical variation on the repeated melody<br>c) 2.12-2.25: second melody by the back-up singers with interpolations by Fadhilee<br><br>2 <sup>nd</sup> part: 2.25-2.56<br>Instrumental section with adlibs by Fadhilee, and interpolations by the back-up singers<br><br>3 <sup>rd</sup> part: 2.56-3.11<br>Intense singing, and playing instruments until the end<br><br>3.10-3.11: 'Kula waya' statement concludes the song |

In Nekesa's intro, the finger-picking style of omutibo is presented. The song is in F major, with C, F, and G chords as foundational. The chords are sometimes altered. For instance, C sus 4, G minor 7, F sus 4, and F Major 7 are among the variations. In the intro, a voice-over sound effect in Luhya language is included in the background. The voice emphasizes Luhya elements, where musicians speak to advance a specific narrative. Fadhilee confirms his application of Western Kenya music by speaking out the name *omutibo*, where he also adds "Kula waya, wacha seng'enge," a slang from '70s music, which roughly translates to "you haven't seen anything yet" (Standard, 2011); meaning that the music is just about to start and there is more to come. That concludes the intro.

The first verse, in English, starts at 0.13 seconds of the video (see footnote 29). It creates irony since Luhya or Swahili lyrics used in most omutibo songs are expected. Fadhilee employs a storytelling technique where he takes the narrator's persona. The narrator recounts memories of when he was young and in love with a girl named Nekesa. The story is presented in two sections. The first section is in a verse-chorus-verse structure with the first verse, at seconds 0.13-0.39, having two lines, each with four phrases. The chorus is in a declamatory style of singing that resembles speech. This style asserts Fadhilee's omutibo influence since omutibo artists talk in their songs as they narrate a story to the listeners. The omutibo elements demonstrate stability, which is emphasized by Fadhilee's use of the Luhya language in 0.45. Additionally, the first verse's melody recurs in the second verse, presenting a constant element.

After the eight phrases in the second verse, one assumes that the chorus will return; however, another line is introduced where the melody is varied through echoed interpolations that emphasize the story. Four melodic lines are performed before a transitory passage at 1.40. The passage has layered vocals singing in the background

with Fadhilee punctuating their melodies in the declaratory style. The transition ushers in the song's second section, which may be perceived as a bridge. Kwaito drum rhythms inspire it. The drums are first played against omutibo rhythms, with a synthesized keyboard accentuating the kwaito elements. The kwaito aspects take over as the melody changes, and Fadhilee speaks over the instrumental beat, the same way kwaito music is created and performed. An intense texture is later foregrounded when Fadhilee's voice gets louder. There is fast drumming and repeated guitar phrases. The intensity fronts an unbalanced hierarchical order that transgresses over the omutibo elements that were played earlier.

The transgression creates a climax, characterized by Fadhilee's crescendo as he alternates between F and G notes, singing using the vibrato technique for about eight seconds. He then reiterates "kula waya," creating short stability since it reminds the audience of the intro. The employment of this term towards the end may be perceived as confirmation that the song's goal was achieved where "more" was presented through the fusion of Kenyan and South African popular styles. Thus, a new and unique product was presented to the audience. Additionally, it may be interpreted as an anticipation for a future where additional unique styles and new amalgamations might be created to continue the musical narration in Nekesa. Therefore, "Kula waya" signals a continuous process of evolution. As Fadhilee mentioned in the interview: "If at all evolution is real, then everything is in a constant state of change. So, music will change." Therefore, music can continuously be translated into new contexts.

Another artist who presents change in their adaptation of early Kenyan popular genres is Zaituni Wambui, who creates urban taarab, a fusion of urban styles, contemporary music elements, and Swahili taarab. When I interviewed Zaituni, she expressed:

I am here for this [fusion]. If I see fusion artists, and I see the numbers, quite a good number of people who show up. It's really encouraging. Like Ayrosh (a fusion musician), what he has done with Kikuyu. He has made it very urban. It is not an imitation of our grandparents' Kikuyu; it sounds more like us. It is what I would call culture forming and retransformation, not lost, just moving with the times.

Zaituni's song *Ananipenda*<sup>29</sup>(he loves me) represents the fusion that Zaituni reveres. The song's structure is presented in Table 7.

**Table 7**

*Zaituni's Ananipenda Structure*

| Structure        | Time in minutes and seconds                      | Description  |
|------------------|--|--|
| Intro            | 0.00-0.19: intro on drums and voice              | 0.00-0.02: Short drum intro<br>0.02-0.09: Introductory melody by the solo voice<br>0.09-0.19: Melody is repeated by layered voices   |
| A                | 1 <sup>st</sup> strophe (Verse 1):<br>0.19-0.38  | 0.19-0.28: 1 <sup>st</sup> double-phrase melody by Zaituni<br>0.29-0.38: 2 <sup>nd</sup> two-phrase melody by Zaituni  |
| A <sup>1</sup>   | 2 <sup>nd</sup> strophe (Chorus):<br>0.39-0.58   | 0.39-0.48: Double-phrase melody by the layered voices, and Zaituni's adlibs<br>0.49-0.58: Melody and adlibs repeat   |
| A <sup>11</sup>  | 3 <sup>rd</sup> strophe (Verse 2):<br>0.59-1.18  | 0.59-1.08: 1 <sup>st</sup> double-phrase melody by Zaituni<br>1.09-1.18: 2 <sup>nd</sup> two-phrase melody by Zaituni  |
| A <sup>111</sup> | 4 <sup>th</sup> strophe (Chorus):<br>1.19-2.00   | 1.19-1.28: Double-phrase melody by the layered voices, and Zaituni's adlibs return<br>1.29-1.38: Melody and adlibs repeat<br>1.38-2.00: Chorus is repeated (the two melodic lines with adlibs) |
| Interlude        | 2.00-2.19: Interlude based on the intro          | 2.00-2.09: Double-phrase melody by the layered voices, and Zaituni's adlibs resume<br>2.10-2.19: Melody and adlibs repeat  |
| A <sup>111</sup> | 5 <sup>th</sup> Strophe (Chorus):<br>2.19-2.39   | 2.19-2.28: Double-phrase melody by the layered voices, and Zaituni's adlibs resume<br>2.29-2.39: Melody and adlibs repeat  |
| Outro            | 2.40-2.57: Outro by guitar and synthesized drums | 2.40-2.49: Variation of the intro by guitar (drums maintain the beat)<br>2.50-2.57: Grace notes on electric guitar conclude the song   |

<sup>29</sup>Ananipenda by Zaituni: <https://www.youtube.com/watch?v=s9brhePZI9o>

*Ananipenda* is influenced by Swahili taarab, Arabic Quran recitations that inspire Zaituni, and contemporary music elements (Zaituni, personal communication, 2022). The song is scored in C sharp major. However, with Zaituni's inclusion of Arabic maqamat, the music sometimes expresses A sharp minor sensibilities. It highlights the ambivalent process within which cultural margins stretch to accommodate the diverse traditions that merge for a new amalgam product to emerge. In this case, indigenous Kenyan, Western, and Asian aspects are conciliated in *Ananipenda*. The song is strophic in verse-refrain format. The strophic form is a stable infrastructure that foregrounds musical romance. The guitar asserts this stability by playing the melody in the intro section. Here, vocables are presented by Zaituni's solo voice and repeated by background voices by Zaituni, in a lead-answer format.

The strophic form is varied through performance, where the verses by Zaituni's solo voice, sometimes shifts to the song's harmony when the layered voices present the basic melody. The chorus of the song is differentiated by the employment of layered voices that repeat the words "Amenija-ja-ja-ja-za na furaha" at 0.39. Zaituni echoes the syllable "ja" to create a bouncy pulse that complements the guitar melody and the syncopated drum rhythm. The pattern also creates nostalgia by replicating the vocables' melody sung in the intro. "Amenijaza na furaha" translates to "He fills me with happiness". By repeating the syllable "ja", Zaituni ornaments the melody and emphasizes the affection she receives from her lover. Additionally, she crafts a memorable phrase that the audience can sing and enjoy as they engage with the song.

As the layered voices repeat "Amenija-ja-ja-ja-za na furaha," Zaituni adlibs "Ananipenda," where every word presentation is lowered or raised in an interval of a fourth lower or a second higher. She also adlibs to embellish the song. The melody is varied through ornamentation and the employment of Arabic microtones that

characterize taarab music (Igobwa, 2007). The song is accompanied by virtual instruments such as virtual drums that imitate the low tabla, shakers, and an electric guitar.

After the second verse (0.59-1.18), the vocables from the song's intro are re-introduced in the layered voices as the guitar plays improvised licks based on Arabic maqams like kurd and nahawand, while Zaituni's solo voice adlibs. The layered voices singing "Ananijaza na furaha" are later combined with the vocables. The guitar is played intensely at 2.00 and 2.29 minutes, spotlighting this section as a climax. At 2.30 minutes, the guitar improvises based on the vocable melodies to establish a transgression that enhances the climax. The intensity lessens as the song ends, where the layered voices stop singing, the guitar reduces volume, and Zaituni adds a soft vocable "ah" in the background. The guitar's volume is gradually reduced to silence in the song's final seconds. With the diminuendo, the song's ending is expected; thus, order prevails over transgression. The song, therefore, illustrates how a structured musical system is maintained by incorporating stable elements like a continuous beat, reiterated melodies, imitated phrases, and repeated vocables.

In Zaituni's and Fadhilee's discussions, early popular styles are viewed as traditional since they provide stable infrastructures which are then merged with the malleable novel concepts to birth new traditions. In Fadhilee's case, the stable traditions are derived from omutibo, a translation of isukuti traditional music of the Luhya. The established infrastructures are homogenized with the new concepts that can be understood as malleable traditions, like the South African kwaito, to form a unique hybrid. Similarly, Zaituni utilizes taarab music elements inspired by indigenous Swahili cultures like the Mijikenda and Indian-Arabic music. From that, she may integrate any style that fits her urban taarab style.

#### **5.4 Localizing Elements from Outside Kenya**

In a globalized world, cultures from various regions integrate and transform, moving across boundaries (Zhang, 2019). Thus, musicians in Kenya blend the global and the local to create contemporary folk traditions. Juma Tutu, for instance, localizes jazz by incorporating elements from Swahili culture. Juma mentions musicians that influenced his musical thought especially those that introduced him to fusing Swahili music with elements outside the Swahili culture, and the Kenyan nation in entirety.

The popular, famous styles in the coastal region were taarab, chakacha, styles from Mijikenda. Mijikenda traditional music. There's one artist who I can't forget, Maulit Juma Bhalo. He fused indigenous styles with taarab. Later on, I discovered bango music, which fuses some aspects of jazz and traditional styles from home. Completing my high school studies, my father connected me to a band to gain musical experience; that is Generational band. One year later, I performed with Mzee Ngala in 2001. I was invited to Nairobi, where I joined Them Mushrooms band, who needed a saxophonist at the time (Juma Tutu, personal communication, 2022).

His mention of Juma Bhalo, Mzee Ngala, and Them Mushrooms, who are credited with developing and popularizing various fusion styles, links aspects of the past and the present, local and international, the urban and the rural, among other temporal and spatial aspects. Juma Bhalo, for instance, is known for popularizing Indian-Swahili taarab, Mzee Ngala is credited with the development of bango music, and Them Mushrooms are famous for promoting ethnic-themed nights where indigenous styles are performed within the city space (Ondieki, 2010; Ogude, 2012; Eisenberg, 2017). It is against this background that Juma established his style of fusing various foreign aspects with Swahili music. When asked about his style, He responds:



I don't know if I can give my style a name; I can say fusion. I play music that I have been exposed to; like taarab, chakacha, Mijikenda music, especially mwanzele, and modern instruments where I fuse. I can't say complete jazz, but some aspects of jazz. That's why I call my style Swahili jazz.

One of his famous songs, “Nakupenda kama sukari,”<sup>30</sup> which translates to “I love you like sugar” presents these different influences. Table 8 presents the song's structure.

**Table 8**

*Structure of Nakupenda kama Sukari by Juma Tutu*

| Structure              | Time in minutes and seconds   | Description   |
|------------------------|---|---|
| Intro                  | 0.10-0.46: Intro on saxophones and drums  | 0.10: Drum roll<br>0.11-0.21: Introductory melody played by the saxophone at a low frequency, and mwanzele drum patterns<br>0.22-0.33: Melody and drums repeat<br>0.34-0.46: Melody and drums re-stated at a higher frequency |
| Chorus                 | 0.46-1.07: Chorus by Juma Tutu, accompaniment by the drums, electric guitar, and upatsu effects | 0.46-0.51: 1 <sup>st</sup> double-phrase melody<br>0.51-0.56: 2 <sup>nd</sup> double-phrase melody<br>0.57-1.07: The two melodies recur   |
| 1 <sup>st</sup> Stanza | 1.07-1.28: Stanza in the structure of Swahili poems   | 1.07-1.12: 1 <sup>st</sup> line with two phrases or verses<br>1.13-1.18: Two-part melody<br>1.18-1.23: Double phrase melody<br>1.24-1.28: Two-phrase melody   |
| Chorus                 | 1.29-1.50: Chorus with four metrical lines, each with two phrases                               | 1.29-1.34: 1 <sup>st</sup> double-phrase melody<br>1.34-1.39: 2 <sup>nd</sup> double-phrase melody<br>1.39-1.50: Double-phrase melodies repeat  |
| 2 <sup>nd</sup> Stanza | 1.50-2.11: Stanza in the structure of Swahili poems   | 1.50-1.55: 1 <sup>st</sup> line with two verses<br>1.56-2.00: Double-phrase melody<br>2.01-2.05: Two-part melody<br>2.06-2.11: Two-phrase melody  |
| Chorus                 | 2.12-2.32: Chorus with four metrical lines, each  | 2.12-2.16: 1 <sup>st</sup> double-phrase melody<br>2.17-2.21: 2 <sup>nd</sup> double-phrase melody  |

<sup>30</sup>Juma Tutu's Nakupenda kama sukari: <https://www.youtube.com/watch?v=H1PR75PymEI>

|                        |  |  |
|------------------------|--|--|
|                        | with two phrases   | 2.22-2.32: Double-phrase melodies repeat   |
| Interlude              | 2.33-3.15: Instrumental interlude with drums, electric guitar and short vocal adlibs   | 2.33-2.43: Call and response by chivoti and saxophones. Mwanzele patterns are maintained<br>2.44-2.54: Call and response phrases, drum patterns repeat<br>2.55-3.05: Mwanzele beats, upatsu sounds, short electric guitar phrases, hi-hat patterns, voice interpolates with vocables<br>3.05-3.15: Mwanzele beats, upatsu sounds, short electric guitar phrases, and hi-hat patterns |
| 3 <sup>rd</sup> Stanza | 3.15-3.36: Stanza in the structure of Swahili poems                                    | 3.15-3.21: 1 <sup>st</sup> double-phrase melody<br>3.21-3.26: Two-part melody<br>3.26-3.31: Double-phrase melody<br>3.31-3.36: 4 <sup>th</sup> double-phrase melody  |
| Chorus                 | 3.37-4.19: Chorus is sung and repeated; therefore, eight metrical lines are presented. | 3.37-3.41: Double-phrase melody<br>3.42-3.47: 2 <sup>nd</sup> double-phrase melody<br>3.48-3.57: Re-stating the two melodies<br>3.58-4.19: Chorus is reiterated (the two melodies are sung, and repeated)  |
| Outro                  | 4.19-4.35: Outro on the drums and saxophones   | 4.19-4.30: Saxophone tune, and mwanzele patterns in the intro resume.<br>4.31-4.35: Drum rolls, hi-hat sounds, and a laughing effect conclude the song   |

As the title displays, “Nakupenda kama sukari” is based on a love theme, with Juma as the protagonist who professes his love to a lady. Apart from sugar, he also uses a car to express the magnitude of his love. Where he says: “If I were rich, I would buy you a car.” Symbolism is displayed in his confession, where sugar represents his deep, heartfelt love for the lady, such that he is ready to give her everything. Considering the prices of cars, gifting a loved one with such an object displays immense affection. The rhythm played on the drums is derived from mwanzele music.<sup>31</sup> Figure 3 presents the mwanzele indigenous rhythmic patterns.

<sup>31</sup>Indigenous Mwanzele is a Giriama dance that is mainly performed at funerals. Since 1970s, the music has been adopted, recorded and commercialized by musicians (Tinga, 2013)

### Figure 3

#### *Mwanzele Rhythm*



The saxophone melodies in the song are inspired by bango music,<sup>32</sup>the harmonic progression is inspired by pop music, and improvisations by jazz. The music is in G sharp major where progressions such as Db major, Bb minor 7, F minor, B minor, C minor 7, F minor 7, F minor, and C minor are included in 0.10 to 0.33 seconds. The intro is played by two saxophones, one playing the melody and the other harmony. The drums and percussion playing the mwanzele-inspired pattern lay the groove on which the saxophones play. The intro is played thrice, where the tonality and the rhythmic elements are re-established. The introductory materials are equalized differently, where the first two intros are presented in a low frequency of 0.10 to 0.33 seconds, where the saxophones and the drums are backgrounded. The third is on a higher frequency where all instruments are foregrounded at 0.34-0.46. Three drum beats are played to link the first two intros with the third. The third intro establishes the music performance by ushering in the chorus.

The chorus is introduced at 0.46 seconds. After the chorus, a new instrumental character is introduced in the music narrative. A sound effect that imitates the upatsu, a circular metal tray made of steel, is introduced. The upatsu is an indigenous instrument that accompanies most dances in the coastal region, like the sengenya dance of the Duruma and Digo tribes from the Mijikenda community and the Giriama tribes, among other

<sup>32</sup>Here is a link with different examples of bango style as presented by Mzee Ngala: <https://www.youtube.com/watch?v=LgIgrnrKjgE>

coastal groups (Darkwa, 1991). The introduction of the upatsu might be interpreted as a transgression and an unexpected element since it has a fundamental pitch juxtaposed against other tonalities. To anyone versed in music from the Kenyan coast, the upatsu is not an unexpected element but an instrument that enhances the indigenous texture. Therefore, it might not be an obstruction of order but a maintenance of the systematized structure.

The entire song is based on Swahili poetic structure where lines and phrases are balanced. Such poetry is *shairi la kimapokeo* in Swahili (Sanka, 1995). In this style, each stanza has four lines with two verses. The chorus is based on two metrical lines with two parts, where each line and phrase end in a rhyme. The technique of repetition is employed to ensure the balance of metrical lines where Juma sings the chorus twice at 0.47 to 1.07 minutes. Thus, the chorus has the same number of lines and phrases as the verses. After the third chorus, an interlude with a chivoti, an aerophone, is incorporated at minute 2.35.

I attributed the sound of the flute to the chivoti since the music is primarily based on indigenous styles from the coast of Kenya. Additionally, it takes the lead role, where after it plays a short melodic phrase, the saxophones respond in a call-response structure. In various coastal dances such as the sengenya, the chivoti plays melodic interludes instead of other instruments like the nzumari, a reed aerophone of the Digo (Darkwa, 1991). When the nzumari is present, the chivoti usually plays embellished melodies, alternating with the nzumari. Considering this, I ascribe the flute in Juma's music as a chivoti. The chivoti alternates melodies with the two saxophones in the interlude, creating a musical dialogue that further emphasizes the Swahili jazz style, with the saxophone foregrounding the jazz aspect due to its prominence in jazz music. After the chivoti and saxophone conversation, the drums and upatsu are foregrounded. The two

percussive instruments play patterns that accommodate dancing, similar to the traditional dance styles where instruments introduce interludes for individuals to dance freely. These sections place more emphasis on dancing than singing. Therefore, Juma translates that tradition into his song.

The next verse presented at 3.16 continues the song's theme. The verse leads to a final chorus at 3.37, where the two metrical lines are repeated thrice, ushering in an outro similar to the intro section. A variation is presented when the hi-hats are added. The musical and the poetic narratives attain finality with the prolonged hi-hat sound, and the drum patterns are equalized in a low frequency. Since the chorus is repeated three times, the listener anticipates finality, and the song delivers that. Thus, the system is maintained.

Similar localization concepts influence Shamsi Music, who plays Kenyan jazz, which they call the Afro-synthesis of African elements with various styles. Their songs mix western jazz and indigenous elements from different communities in Kenya and other African countries. According to Laka, a member of the band,

The Kenyan stuff that we play is a more modern sort of music where it still sounds like the Western stuff but is now adjusted to our language. We realized language, rhythm, melodies are the three-legged stool. That's what fusion music should be based on. It has to reflect and have something that someone listening can be like; that sounds like me (personal communication, 2022).

He later adds the sound doesn't have to be correct as long as it has some aspects that relate to someone. He says:

We are not traditional enough for the traditional people. It gets down to; what does it sound like? Does it sound cool? Sounds consistent? Like our first album is very diverse. The second album focused on that African sound, on storytelling. It's like a unified sort of thing.

Their inclusion of various elements is grounded in Christianity, given that they create music for spiritual impact: for hope, healing, and happiness. "To make someone feel good, we provide some sort of hope and solution. The Holy Spirit is not just limited to operating in the four walls of a church, but even through a song that doesn't necessarily mention God" (Laka, personal communication, 2022). Hence, their music blurs boundaries between the secular and the religious (Mutonya, 2019).

These aspects are exhibited in their song "Murata"<sup>33</sup> where the language, rhythm, and melody reflect indigenous traditions from Kikuyu and Kisii and American jazz. I analyze "Murata" considering these elements. Table 9 illustrates Murata's form and structure.

**Table 9**

*The Structure of Murata by Shamsi Music*

| Structure | Time in minutes and seconds                             | Description  |
|-----------|---|--|
| A         | 0.00-0.29: Main thematic materials introduced           | 0.00-0.04: Drum beats inspired by nduumo<br>0.04-0.07: Voices sing "ni murata ucio, ni murata we"<br>0.07-0.18: Call by electric guitar, and response by the voices (presented twice)<br>0.18-0.29: Variation of the guitar melody, but response is unaffected |
| B         | 0.30-1.04: Variation of the section A guitar melody     | 0.30-0.35: Piano varies guitar melody<br>0.36-0.41: Piano melody played an octave higher<br>0.42-0.51: Saxophone and piano augment the 0.30 piano variation<br>0.52-1.04: Saxophone and piano repeat the augmented melody with slight melodic variations       |
| A         | 1.04-1.26: The 0.07 and 0.18 call and response melodies | 1.04-1.15: The 0.07 call and response melodies by the solo guitar and layered voices<br>1.15-1.26: The 0.18 variation of call and  |

<sup>33</sup>Murata by Shamsi music: <https://www.youtube.com/watch?v=g9BW6FIDXJ8>

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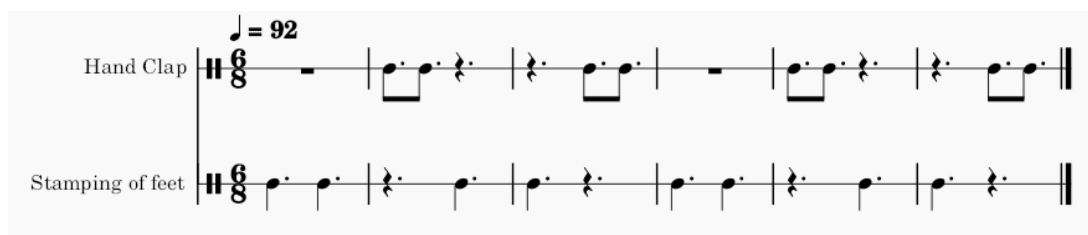
|                |  |   |
|----------------|--|---|
|                |  | response section resumes  |
| C              | 1.27-2.02: Variation of the 0.42 augmented melody, and introduction of a new melody. Instruments playing intensely | <p>1.27-1.38: The 0.42 Augmented melody by the saxophone and piano resumes with slight melodic variation</p> <p>1.38-1.49: The tune is varied once more, linking the song to a new melody</p> <p>1.49-2.02: Heightened texture; new melody is played by the saxophone; other instruments, including voice, accompany the sax solo</p>   |
| A              | 2.03-2.27: Call-response theme recurs  | 2.03-2.27: Melodies presented in 0.07 and 0.18 return   |
| Postlude       | 2.28-3.00: Postlude by saxophones, voice, and piano  | <p>2.28-2.38: Call and response section (layered saxophones lead, voices respond, and piano plays a countermelody)</p> <p>2.38-2.48: Instrumental passage</p> <p>2.49-2.59: Sequence passage by saxophone, piano, guitar and voices, that ushers in the next section</p>  |
| D              | 3.00-4.08: Section D is influenced by soul, and obokano music.   | <p>3.00-3.23: Improvisations by electric guitar, with drum and piano accompaniment</p> <p>3.24-4.08: Guitar's improvisation continues. Voices join singing vocables</p>   |
| A <sup>1</sup> | 4.09-5.51: Variation of the main theme.  | <p>4.09-4.31: The two call and response sections return with melodic and harmonic variations.</p> <p>4.32-4.43: First call-response is presented in D sharp minor</p> <p>4.44-4.55: Varied call-response melodies played at 4.32 are re-stated in G major</p> <p>4.55-5.06: Guitar improvisation, as voices sing the response in G sharp major</p> <p>5.07-5.18: Guitar improvisation and vocal interpolations in A major</p> <p>5.19-5.51: Call and response structures in section A are re-stated in A major, with slight variation in 5.40</p> <p>5.40-5.51: The song gradually slows down, and the last notes in 5.42 are lengthened to provide a short outro</p> |

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The song's title, Murata, derived from the Kikuyu language, means friend. The melodic and rhythmic aspects are derived from Kikuyu and Kisii: the melody is inspired by Nduumo, a Kikuyu women's dance, and some rhythmic sections assume Kisii's obokano patterns. Figure 4 displays nduumo rhythms that inspired the music. The obokano patterns are presented in Figure 2.

**Figure 4**

*Nduumo Rhythmic Pattern*



The Nduumo melody, primarily based on a pentatonic scale, inspires Murata's melody in minor pentatonic scale. The melody is presented from 0.04 to 0.18. It is then altered at 0.18 to 0.29 seconds. The tune maintains the nduumo rhythmic aspect, whose tempo has been increased to fit the obokano rhythm on the drums in 0.18. Thus, the song combines both rhythms to produce a unique pattern that cannot be attributed to only one ethnic group. The blended rhythms exhibit the polyrhythmic aspect that characterizes the song. The song is in C sharp minor, rondo form.

The A section begins with a drum pattern influenced by the nduumo beat (0.00-0.04). The voices enter singing, "ni murata ucio, ni murata we," a Kikuyu statement that translates to, "That's a friend; indeed, that's a friend." The melodic line exhibits kikuyu melodic performance practices where pitch bends occur at the start and in the middle of a phrase. The voices sing in unison, with the piano and the saxophone playing in the background. The electric guitar joins, playing a solo at 0.13, and the rest of the instruments respond. At this point, the voice sings, "ni murata ucio ni murata we," the



saxophone plays the same melody in the background, and the piano provides accompaniment. This part is repeated. Then the guitar plays a variant of the solo melody at 0.18 and the instruments respond like in the previous answer. The part is also repeated, and the drum sets join. The section is therefore in call-response form. The solo-chorus form characterizes the A section. The section is also identified through the alternating E and E sus 4 chords. The section ends at 0.29.

Section B, which starts at 0.30, is based on the diminution of the guitar melody, where the piano plays an arpeggiated melody on the right hand based on that tune. The piano incorporates additional notes and chords, such as B and A, creating a transgression that highlights a narrative's different possibilities. The piano runs are played over the drum set's obokano rhythm. A variation on the piano is played until 0.41. The saxophone and the piano then augment the new melody at 0.42 to 0.51 minutes. The phrase is varied once more and played in triplets by the piano and saxophone from 0.52 to 1.04. The A section returns at 1.04. The section utilizes the call and response structure that was previously stated in the intro. The section ends at 1.26.

The C section starts by varying the melody in section B. The saxophone provides improvised licks leading the instruments to an ironic passage that includes C sharp minor, A Major 7, C sharp minor 7, B sus4, and E chords at 0.45-0.48. The passage unexpectedly changes pitch, rhythm, and dynamics to develop the narrative. Towards the end of the section, at 1.14 to 1.15, A Major 7 and A sus 4 chords are played and followed by silence, giving the perception that the music might move to a new key. However, the A section returns in a higher octave and volume, with more saxophones being layered to intensify the texture. The layered saxophones harmonize the melody in an interval of a third. The return accentuates the comedy archetype and the romance, where the melody is presented differently but is still in C sharp minor. By re-introducing recognizable

elements, romance is articulated as the desired structure is perpetuated by maintaining tonality and the primary theme, thus evoking nostalgia. Here, comedy provides hope of redemption and is established as a new order where the guitar begins the melody an octave higher and the voices respond to it as the E and Esus4 chords return. Though the elements are presented differently, the sections portray an amiable resolve.

The call-response section precedes a postlude, where the saxophones play F# and E as a call, and the voices respond with “*ni murata ucio ni murata we.*” The section is repeated, and a soft instrumental interlude is introduced at 2.49, where the voices sing “*ni murata ucio*” but leave out the last phrase, creating an unexpected, ironic episode emphasized by silence before a transition is introduced where the voices sing in vocables while the saxophones, along with the lead guitar play the tune sung by the voices. The in-between passage ushers in the D section at minute 3.00. The section is characterized by expressiveness where the keyboard softly plays a cyclic pattern in quadruple meter on which the lead guitar improvises using syncopated patterns as the drums maintain the fast obokano pattern. This creates transgression. The conflict is enhanced by the subtle rock guitar effects on the guitar, the abrupt entry of the voices singing vocables, and the layered saxophones imitating the voices. The tension is also heightened by the crescendo experienced in the voice and saxophone entries.

When the A section is re-introduced at 4.09, the saxophones play a chordal harmonic pattern as the guitar solos, further challenging the order. The conflict is heightened as the music is transposed to D sharp minor, G major, G sharp major, and A major, with the guitar and the saxophone interjecting. The voices are layered in the background as the solo guitar plays at 4.33. At this point, the volume increases, and the piano and drums are played intensely. The modulations lead the song to a final statement of “*ni murata ucio ni murata we*” at 5.38, with the instruments playing F# minor and F# minor 7. The order

is, therefore, not restored due to the transpositions and the suspense ending. The ending is not entirely surprising since the constant modulations prepared the listener to expect an ending in a different key, as most popular songs transpose at the end to usher in an outro.

In the two scenarios discussed, American jazz is translated to 'Kenyan' jazz using materials from different traditional and popular styles. Juma Tutu localizes jazz by incorporating indigenous and popular aspects of Swahili culture, which is his home. Similarly, Shamsi Music modifies American styles such as jazz by combining them with elements from their indigenous cultures and other regions that inspire them. By localizing genres, both communicate with local and global audiences who relate to the elements incorporated in the songs.

### **5.5 Intercultural Interactions and Music Collaborations**

Due to Kenya's cultural diversity, musicians fuse different traditions in their music. Intercultural products inspired by the fluid societal boundaries were displayed. Therefore, all musicians in this study engage in the intercultural creation of music as they collaborate with their producers and instrumentalists. I examine Ngalah Oreyo's composition to interrogate this aspect. The reason is that Ngalah is an electronic music producer, singer, songwriter, and rapper who also plays the nyatiti. He has been in the fusion music scene since 2003 when he was a member of Yunasi band which performed sesube music, an amalgam of sega, isukuti, and benga musics. The music also had influences from Europe and other ethnic groups in Kenya, where different styles, languages, and other elements were fused with European musical aspects. As an individual musician, Ngalah fuses Luo cultural aspects with the traditions of different

people. He has also collaborated with other producers and artistes of various local and global styles. He explains that most of his inspiration comes from Luo music:

The Luo influence is in me because that's what I was born into; it doesn't mean that I make benga. It might end up being a Luo song with triplets...from the coastal side, a guitar benga from Ukambani, but a Luo vocal. My inspiration mainly is something that I listen to: the Kuria, maybe a South African sound. So, I don't have a headset that this is the particular sound influence I have (Oreyo, personal communication, 2022).

When discussing how he creates, Ngalah Oreyo explained that one can create music that is not bound by societal norms.

You can build a bit, not in-the-box, kind of way of how people arrange music. Sometimes, you can miss a beat and introduce something else. I create according to how I'm feeling without thinking that I need to put it in terms of eight bars. Someone once told me that I don't sing like a Luo, or the nyatiti does not sound like a Luo, or they don't like how I have included effects on the nyatiti (Oreyo, personal communication, 2022).

These aspects present the blurred musical and cultural boundaries that characterize intercultural creations. Created through collaborations with other musicians, one of his compositions presents this aspect. His work, *Zanzibar*,<sup>34</sup> features Robbe, an electronic dance music producer, Labdi, a Luo fusion musician and orutu player, and Chris Mec, a visualizer and an Afro-rap artiste. The song fronts fluidity between production and performance, Kenyan indigenous styles, and genres from other African countries. Table 10 below illustrates the song's structure.

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<sup>34</sup>Zanzibar by Ngalah Oreyo: <https://www.youtube.com/watch?v=4Q57plfJj-0>

**Table 10***Ngalah Oreyo's Zanzibar Musical Structure*

| Structure | Time in minutes and seconds   | Description   |
|-----------|---|---|
| Intro     | 0.00-0.16: Intro by Ngalah's voice, and synthesized effects   | 0.00-0.16: Song's hook is introduced by Ngalah accompanied by a synthesized drone, and nyatiti sounds   |
| A section | 0.17-0.47: First verse in three stanzas, each with different melodies   | 0.17-0.24: 1 <sup>st</sup> stanza with four melodic lines.<br>0.25-0.32: Stanza with four melodic lines. The last word is echoed.<br>0.32-0.47: Stanza with four melodic lines: third melody recurs to create a fourth one, and the last word is echoed.  |
| Refrain   | 0.48-1.18: Chorus is in solo-chorus form whereby, the soloist's words are echoed.   | 0.48-0.55: 1 <sup>st</sup> melody in solo-chorus form<br>0.55-1.02: 2 <sup>nd</sup> solo-chorus melody<br>1.03-1.10: 3 <sup>rd</sup> solo-chorus melody<br>1.11-1.18: 4 <sup>th</sup> solo-chorus melody  |
| B section | 1.18-1.49: Eight-bar rap in French  | 1.18-1.33: Four-bars rap: each bar has two phrases. [Bars are lines in rap songs]<br>1.34-1.49: 2 <sup>nd</sup> section has four bars with two phrases each   |
| Refrain   | 1.49-2.19: Chorus resumes in the same melody and structure  | 1.49-1.56: 1 <sup>st</sup> melody in solo-chorus form<br>1.57-2.04: 2 <sup>nd</sup> solo-chorus melody<br>2.05-2.11: 3 <sup>rd</sup> solo-chorus melody<br>2.12-2.19: 4 <sup>th</sup> solo-chorus melody  |
| Interlude | 2.20-2.26: Instrumental interlude   | 2.20-2.26: Interlude based on taarab. Synthesized sounds that imitate taarab instruments, and female vocal adlibs are incorporated.   |
| C section | 2.27-3.23: Third verse has two section, female voice singing in Swahili, and a male rapping in French, with few Swahili words | 2.27-2.50: Call-response structure with Labdi's solo, and layered female voices responding. The section has six melodic lines. The second line is a repetition of the first one.<br>2.51-3.23: Ngalah Oreyo raps in French with few Swahili words<br>a) 2.51-3.05: 1 <sup>st</sup> four bars with two phrases<br>b) 3.06-3.21: four bars with two phrases<br>c) 3.22-3.23: a short melody that complements the last rap bar |
| Refrain   | 3.23-3.53: Chorus returns in the same structure and melody  | 3.23-3.30: 1 <sup>st</sup> melody in solo-chorus form<br>3.31-3.38: 2 <sup>nd</sup> solo-chorus melody<br>3.38-3.45: solo-chorus melody<br>3.46-3.53: 4 <sup>th</sup> solo-chorus melody  |
| Outro     | 3.54: Outro continues the chorus' solo-response structure   | 3.54-4.10: Ngalah Oreyo adlibs as the layered voices continuously respond with the same lyrics, melody and rhythm until the end.<br>4.01-4.11: Last word by the responding voices is echoed in the background as the music ends   |

In Ngalah Oreyo's Zanzibar, taarab is fused with electronic dance music, particularly amapiano and house music, and Congolese music elements. The song's hook invites the audience to 'travel' with the musicians to Zanzibar. The words are presented in Swahili: "Twende nawe Zanzibari," which means "Let's go with you to Zanzibar." The invitation is equalized at a lower frequency and compressed with background rumbles that gradually intensify to prepare the drop beat that starts the song. With the offer to go to Zanzibar, the music is expected to have aspects associated with the region, particularly elements of taarab, since the style has its roots in the East African coastal region. The song establishes an electronic taarab sound as the 6/8 time plays on the snare drums at 0.17 seconds. Nyatiti sounds are also incorporated at intervals to enhance the texture being exposed.

However, Amapiano rhythmic elements also emerge, blending the two rhythms. Apart from electronic synths, the music integrates the nyatiti sound in the background. I attribute the lyre sound to nyatiti since Ngalah Oreyo mentioned incorporating it in his work. The fusion of these elements is emphasized by Ngalah Oreyo, who encourages the audience to embark on a journey to Zanzibar for a culinary experience featuring pweza (octopus) and kachumbari (uncooked salad consisting of diced tomatoes, onions, chili, and other vegetable garnishes that one desires). Here, pweza, a popular seafood dish in coastal areas, may symbolize the stable taarab elements that define the song since the genre developed from the coastal region. On the other hand, kachumbari represents the diverse elements that Ngalah utilizes without necessarily adhering to traditional composition rules, much like how kachumbari, an amalgam side dish, enhances the flavor of food and complements other meals in its rawness.

The song has three sections and a refrain. The first section (0.17-0.47), incorporates three stanzas, each with four melodic lines. The first phrase starts from 0.17 to 0.24, the

second from 0.25 to 0.32, and the third from 0.32 to 0.47. Each stanza has a different melody connecting with the rest through voice echoes. The melodies in these sections are inspired by Swahili taarab. The stable element in this song is the taarab beat, which provides space for elements to be introduced, sustained, or transgressed throughout the song. After the third stanza, the chorus is introduced at 0.48. It follows a declamatory style that combines the diatonic and chromatic scales. The chorus ends at 1.18.

Section B (1.18-1.49) is based on Chris Mec's French rap which consists of eight bars. Each bar has two phrases. The French rap is unexpected, considering the taarab elements in the music. Thus, transgression overrides order within the system. However, considering Ngalah's statements on how he might not follow a particular structure in music, the transgression is not surprising at all. It is a continuation of probabilities that surround a musical narrative. As one of Congolese official languages, the French language matches Congolese elements in the song. Hence, at this point, the drum beats that are influenced by Congolese genres, particularly kwassa kwassa and ndombolo rhythms are complimented by the French rap. The electronic dance music also adds to the expected transgression since it primarily focuses on melo-rhythms that accentuate partying and encourage the audience's movements. The transgression continues in section C, where the rap conflict experienced in the B section returns. This verse blends Congolese elements with taarab and rap. It is introduced by an interlude at 2.20.

The interlude establishes an episode of order where amapiano and house music beats diminish, and the taarab aspects are enhanced on the synthesizer. Synthesized taarab instrumentals featuring violins played in unison and triplet drum beats are performed, pre-empting voice textures attributed to taarab music. However, the low female timbre linked to Luo indigenous and popular styles is introduced, creating a new transgression. The timbre in particular, corresponds with the texture of dodo female singers. The voice,

however, includes microtones that foreground the taarab character and establish short stability within the conflict, thus creating an aspect of ironic comedy.

Nevertheless, the subsequent rap section fully embodies irony with the unexpected movement from the lyrical melody in Swahili to the strong rap rhythms in French. The rap, however, includes Swahili words towards the end. The chorus then follows at 3.23. Here, “Zanzibari” from the chorus is repeated as a voice-over effect in Lingala language is equalized in the background at 3.54. There is a musical dialogue between the sound effect and the voices singing “Zanzibari,” where the effect leads, and the voices respond. This enhances the Congolese and taarab music elements. The familiar music elements propose a certain stability. However, transgression later overshadows the structure and order due to the ironic, abrupt finale. Although the ending is sudden, it is expected considering the continuous conflicts and tensions throughout the composition.

Ngalah’s work shows how intercultural activities produce a concocted, complex whole that transforms cultural and musical borders. Taarab style is modified to fit various settings in the song. For example, the tempo increases, and the main meter is heavily accented to match electronic dance music beats. Ngalah Oreyo incorporates the nyatiti to emphasize his Luo heritage and amplify the electronic dance music rhythms in the composition. These elements harmoniously merge with taarab music components. The fusion of Luo and taarab is also enriched by the heavy female timbre commonly found in Luo singing, which integrates a few taarab microtones.

## **5.6 Conclusion**

This chapter discoursed folk music practice in Nairobi, mainly focusing on how traditional genres are translated through fusion. I analyzed songs by some artistes who participated in the study to interrogate the practice. Through analysis, I demonstrated that



hybridizing cultural and musical elements within a musical third space is ambivalent. As musicians popularize indigenous styles and re-interpret early folk-based popular genres, traditions and cultural boundaries are altered, resulting in new sounds with several identities. Such sounds cannot be enclosed within individual musical categories since they comprise traditions from various local and international musical cultures. For instance, Kenyan styles based on jazz differ depending on the composer or performer. I cited Hybrid Sounds, Juma Tutu, and Shamsi band, who are inspired by indigenous styles, which they fuse with structures, harmonies, and instruments associated with jazz.

Hybrid Sounds adopt indigenous melodies and rhythms, Juma Tutu composes in traditional and popular Swahili music styles, and Shamsi Music incorporates grooves linked to various indigenous and contemporary styles from Kenya and the rest of Africa. Works by these musicians demonstrate the ambivalent nature of intercultural cross-genres by showing how multiple selves surface out of a musical third space. By analyzing works by these and other artistes, I established that the known characteristics and the context of the composition under examination should be mediated to recognize the styles or genres used and understand the meaning conveyed by an individual. I also determined that these intercultural hybrids transcend different spaces where they disrupt boundaries as they emerge. This discussion on intercultural creations continues in the next chapter, where I reveal the inspiration behind my intercultural music composition. I describe how I collected compositional materials, drew inspiration from some of the artistes in this chapter, among other musicians who participated in this research, and how the entire work was composed.

**CHAPTER SIX**  
**INTERCULTURAL COMPOSITION: CREATIVE PERSPECTIVE TO**  
**REALIZING ART**

**6.1 Introduction**

In this project, I explored Nairobi folk music practice to create an intercultural music model that depicted the hybridization of different musical cultures in contemporary society. The entire fieldwork and analysis of the data collected culminated in a musical composition. To achieve this, I applied the three-in-one research model postulated by Penderbayne (2018) as a conceptualization of Frayling's (1993) practical suggestions on artistic research and Borgdoff's (2006) expansion on the subject. The model was employed since it foregrounds a creative research approach with three positions: research for, into, and through art (Frayling, 1993).

Research into, on, or about the art (Frayling, 1993; Borgdoff, 2006; Penderbayne, 2018) is an interpretive outlook that considers social, historical, cultural, aesthetics, theoretical contexts, and other perspectives surrounding art. The previous chapters explored this by discussing folk music practice in the city and the blending of musical ideas, cultures, and identities through the music exponents' perspectives. The outlook was also actualized as I interpreted selected songs by the artists and discussed the negotiation of various boundaries within a third space. Through research into art, I understood how musicians in Nairobi perceive folk music and how they compose, produce, and perform traditional genres by integrating popular music elements and other traditions from local and international cultures. The approach also helped me identify compositional materials for my music. I drew inspiration from field interviews, observations, songs, and archival records that I accessed and analyzed.

Research for art (Frayling, 1993), which Borgdorff (2006) calls an instrumental perspective, is designed to gather resources for application in the art. I explore this approach in this chapter by discussing the collection of materials and explaining how and why I used them to compose. The third position, research through art (Frayling, 1993) or in the arts (Borgdorff, 2006), involves analyzing the composition and describing how the sources gathered were applied in the musical work. It also explores the piece as a musical third space where traditions from different societies stretch cultural limits as they integrate to create a hybrid product. In this case, the composition is also a musical narrative that conveys a tale on interculturalism and other musical stories. I will discuss this further in chapter seven.

## 6.2 Unfolding Creative Ideas

Before heading to the field, I intended to compose an instrumental piece structured on Western ‘art’ music genres, folk, and popular music elements and traditions. The composition would express diversity in contemporary music creation culture. I obtained musical ideas from zilizopendwa genres (Ondieki et al. (2014); Masasabi, 2018), Lambarena: Bach to Africa, and Pieces of Africa (Riva, 2019). Composers like Akin Euba (Omojola, 2001), David Fanshawe (Thielen-Gaffey, 2010), and Joshua Uzoigwe (Sadoh, 2004) also inspired me. Additionally, I decided to incorporate traditional and folk-based styles I grew up listening to. The folk-based genres include mwomboko dance of the Kikuyu and Mitha Mũgĩkũyũ (Kikuyu Catholic Mass) songs composed on gĩtiro<sup>35</sup> and nduumo<sup>36</sup> rhythms and melodies. Mass songs such as *mwathani nĩ wa mathaa maingĩ* (The Lord is full of Mercy) and *ĩ ngumo* (popularity and praise) derived from *Joni ũria Mũbatithania oigaga* (John the Baptist said) inspired me. These pieces

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<sup>35</sup>Gĩtiro is a Kikuyu group dance by married women where one group challenges the other to get up and dance (Ndungo, 2006).

<sup>36</sup>Nduumo is a Kikuyu dance for young circumcised women and those in their early years of marriage (Ndungo, 2006).

were performed by a Catholic choir, alongside the congregation, at a church in Laikipia County, where my family and I attended mass after relocating from Meru to Laikipia County. The region was adjacent to Nyandarua County, with most inhabitants being Kikuyu. The indigenous styles that I considered were *mwĩnjĩro*<sup>37</sup>, *kĩrarĩre*<sup>38</sup>, and *kĩgarũ*<sup>39</sup> from the Meru community. My mother introduced them to me since she sang them occasionally and taught them to students at school and various churches for the Kenya Music Festival and church competitions. I participated in her training sessions and familiarized myself with songs and dances in these styles. Apart from the indigenous genres I grew up listening to, I wanted to incorporate *isukuti* rhythms from the Luhya community (Masasabi, 2007), the *litungu* (a seven-stringed lyre from the Bukusu), and *wandindi* (a two-stringed fiddle from the Kikuyu community) which I play.

Musical ideas also surfaced during fieldwork as I conversed with different musicians, attended rehearsals and performances, and made observations in the studios. My first two interactions enticed me to genres from Kenya's coastal region. The conversations were with Tabu Osusa and Lulu Abdalla, who worked with *mwazele* and *chakacha* styles. Since the two are from different generations, ethnic groups, and cultures, I became interested in employing aspects of Swahili since the music cut across age and ethnic divisions. My fascination with Swahili music magnified as I continued collecting data where interactions with Juma Tutu, Hybrid Sounds, Michele Ongaro, Abaki Simba, Motra Music, Anariko Steve, Simon Amon, Tylo, Francis, Ken music, Dr. B and other

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<sup>37</sup>*Mwĩnjĩro* is an adult dance of the Meru, performed when planting and weeding cowpeas (Njeru, 1979).

<sup>38</sup>*Kĩrarĩre* is a traditional song from the Meru community, performed on the eve of circumcision by men at the home of the initiates. It employs demeaning language to the uncircumcised to make them desire to be circumcised (Muguna, 2014).

<sup>39</sup>*Kĩgarũ* is a traditional dance by women from the Meru community. According to my mother, who introduced me to the style, *Kĩgarũ* is a ceremonial dance performed at weddings, after childbirth, congratulating initiates and welcoming them home after circumcision, and other events. It is also performed at an all-night party when mothers of boys in the initiation age invite married women to their homes (Senoga-zake, 1986). Here is a link to Kamanu Mtuamwarĩ's version of *gĩkũbua kĩatho* (the feast or ceremony is exciting and thrilling), a famous Kigaru song: <https://www.youtube.com/watch?v=N6DPiuX-4bE>

participants, mentioned aspects of traditional and popular music from the coast. For instance, Motra Music has invented beats based on the 6/8 chakacha time. The music is arranged for metallic or wooden drums with animal skin membranes. Such drums are modern translations of indigenous drums from different cultures. Motra sometimes fuses neo-traditional drums with djembe and contemporary drum set in their performance of popular chakacha songs. These interactions further convinced me to include Swahili music elements or other traditions from the coast. Since Swahili popular styles such as taarab have Arabic and Indian influences (Kavyu, 1995; Igobwa, 2007), I gained an interest in Indo-Arabic music. Zaituni Wambui recommended Islam Quran recitations as a taarab reference since they inspired her musical techniques. Apart from that, I was encouraged to incorporate South Sudan elements to represent intercultural collaborations within an artwork after conversing with Chris Adwar, who worked with South Sudan musicians.

Additional inspiration came from producers such as Ken Music, Mark Mwita, and Dr. B, who utilize traditional instruments such as the nyatiti, wandindi, and obokano in their works. They simulate the sounds of these instruments on synthesizers. Occasionally, they work with traditional instrumentalists and mix the sounds with those of live band instruments. Tony, a producer, also includes traditional musical elements. He employs Maasai melodies, rhythms, and harmonies in most of his songs, even in creations from other ethnic groups. His fusion of Maasai and Kikuyu elements inspired how I could blend rhythms and tunes from the two communities and create a unique composition. Kayrop, who fuses indigenous traditions with house music, mentioned that he borrows percussions from various African cultures, including Kenya, Morocco, Nigeria, South Africa, and other countries, whose rhythms can be acquired online. His re-interpretation of house music in local contexts inspired creative thoughts on how to compose using

sampling techniques. Ricky na Marafiki, an Afro-jazz band, also stimulated my creativity by incorporating materials from Luo and Kikuyu, among other communities. In addition, Ricky mentioned: “We fuse jazz with African rhythms. We don’t stick to one group. Anything with an African sound in it, we fuse it with jazz.” The statements, which foreground interculturalism among African countries, sparked my imagination. They prompted me to seek inspiration from styles in and outside Kenya, especially from different African countries. Ricky na Marafiki also introduced me to kamanyola drum pattern from Western Kenya that, they observed, is more eminent in Congolese music than in Kenyan songs. The band includes kamanyola to replace the seben rhythm, typically played in the climax of compositions influenced by Congolese rumba. Below (Figure 5) is the kamanyola drum pattern as introduced to me by Ricky and Marafiki from their song “rafiki jam,” which was inspired by jazz, Luo, and Congolese music traditions.<sup>40</sup>

**Figure 5**

*Kamanyola Drum Pattern*



Igniting my creativity were rehearsals by Papillon, Anariko, the B’s, and Shamsi Music. In Papillon’s practice, I gained insight into creating popular music arrangements based on nyatiti, voice, and band instruments. Additionally, my interaction with Papillon inspired me to consider enhancing the wandindi to incorporate new notes and textures in my music. Papillon makes his instruments, derived from indigenous African chordophones and a thumb piano, and names them according to their inspiration. He has

<sup>40</sup>Rafiki jam by Ricky na Marafiki: <https://soundcloud.com/ricky-namarafiki>

made the following instruments so far: Kalimba, named after the contemporary kalimba, which is a translation of mbira, a thumb piano of the Shona people of Zimbabwe; Acholi, an old Egyptian harp constructed together with kalimba; Mwari wa Oru, a 16-stringed harp; and Kiveo, 10-stringed harp. As Papillon described these instruments, I desired to add extra strings on the wandindi to produce a variety of pitches and create diverse timbres. Practice sessions by Anariko and Shamsi Music accorded me knowledge on composing and arranging traditional-inspired instrumental music, especially how to incorporate improvisatory lines. The B's rehearsals inspired the incorporation of karachuonyo<sup>41</sup> rhythms, which they play on bongo drums within different local and international styles. Improvisation and the utilization of drums were foregrounded again by Michele Ongaro, who re-interprets indigenous rhythms on the drum kit, congas, bongos, and on the body of his acoustic guitar. His translation of traditional melodies and rhythms on the guitar was also enticing.

When I attended concerts by Fadhilee Itulya and Zaituni, I recognized the significance of the traditional call-and-response structure (Igobwa, 2007; Thierman, 2015; Carter-Enyi & Carter-Enyi, 2019) and the integration of short motifs (Igobwa, 2007; Korir, 2013; Makobi, 2019) since the audience responded to the brief melodic call in the chorus. Listeners also sang the repeated instrumental lines. When Zaituni performed her song "Ni hivo" (That's enough), she sang, "Hata wakisema, ni hivo" (even when they say, that's enough), and the audience replied, "Hapana" (No, it's not). During the performance of his song Grace, Fadhilee called with the line, "Oh Gurasi Kurisimasi" (Oh Grace, on Christmas), and the listeners responded, "Kurisimasi Kurisimasi Mama" (Christmas, Christmas, woman<sup>42</sup>). His song Salome, influenced by bango, had various

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<sup>41</sup>Karachuonyo are the Southern Luo people (Ayot, 1978).

<sup>42</sup>Mama directly translates to mother. Most urban settings in Kenya have translated it to woman, a term of endearment that means an attractive young or mature woman. In this context, it refers to a young woman,

call-response parts with the voice and the brass section, the voice and drums, and the keyboard and brass instruments. The keyboard lead was prominent among the listeners, especially when the song recurred towards the finale. It included a recurrent melodic motif, and we answered by singing the melody designated for the brass section. Figure 6 presents the call and response melodic lines. The first staff has the keyboard melody, and the second has the response tune.

**Figure 6**

*Salome's Call and Response Melodies*



In the studio observation sessions, Prosperke's utilization of virtual sounds and instruments, especially percussion plugins that imitate African, Arabic-Indian, Caribbean, and diverse traditional drums, induced compositional ideas. Moses, who combines the live and the virtual, stirred a creative feel. His mastering techniques for obokano, nyatiti, and other traditional instruments, and his fusion of virtual and live band instruments, choir, and adapted indigenous drums and rhythms broadened my view on composing and producing popular and 'art' music genres.

### 6.3 Collecting Resources

After acquiring different inspirational sources, I researched the styles practiced and recommended by the musicians. I listened to their works, songs by their musical influencers, and the adapted traditional instruments, melodies, and rhythms. For most traditional songs and dances, I visited PPMC, which has recordings of most ethnic styles.

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Grace, who was promiscuous on Christmas. See the urban dictionary for more contexts and interpretations: <https://www.urbandictionary.com/define.php?term=mamas>



Archived footage from the Singing Wells project,<sup>43</sup> in collaboration with Ketebul Music, was also referenced. To understand Meru traditions, I consulted Muriithi Mpuri Cultural Center through a phone call and used footage by Kamanu M'tuamwarĩ, a musician who adopts and translates Meru styles. Kamanu's research on Meru traditions on his YouTube page provided great insight.<sup>44</sup> I watched several online recordings of folk songs and dances from different Kenyan ethnic groups. When researching Asian music, I listened to Quran recitations as advised by Zaituni, works based on Maqam Arabic scales, and Indian Carnatic music. I also visited sites that discuss Arabic Maqamat and Carnatic modes for more context.

Apart from listening to popular and indigenous styles, I searched for additional 'art' music compositions inspired by African traditions. I aspired to create music rooted in Western classical music structures. The African concert series<sup>45</sup> page on YouTube had numerous pieces by African composers.<sup>46</sup> It directed me to more YouTube, Facebook, and Instagram sites, where musicians shared their renditions of various works by African composers. I listened to Kenyan 'art' music creations, Egyptian classical music, Nigerian, Ghanaian, Ugandan, South African, and Ethiopian works, and other compositions. I also watched popular group performances that incorporated orchestral instruments. Zanzibar's Culture Music and Tausi Women are notable examples, as they skillfully play violins in their Taarab renditions. All these data provided materials to consider when composing.

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<sup>43</sup>Singing Wells is a project established to document and present traditional music from East Africa. By collaborating with musicians who compose traditional styles, the project ensures continuity of folk traditions: <https://www.singingwells.org/>

<sup>44</sup>Kamanu's You Tube page: <https://www.youtube.com/@kamanumusic>

<sup>45</sup>Based in London, the African concert series is a program that promotes African art music and provides a platform for the performance and education of African classical music: <https://theafricanconcertseries.co.uk/>

<sup>46</sup>African concert series page: <https://www.youtube.com/@theafricanconcertseries/featured>

## 6.4 Realizing Art

After collecting different compositional resources, I compiled the data with the information collected from the field. I thematically analyzed the entire data set by coding the information from reviewed literature, interviews, audio and video recordings, and my field notes, and developed themes (Kiger & Varpio, 2020). The themes discussed in the previous chapter guided the selection of compositional elements to represent different facets of folk music practice as discovered in the field. Consequently, I selected a structure that incorporated these aspects. However, not all sources of inspiration were utilized.

First, I paid attention to ‘art’ music forms that resemble popular music structures since the study accentuates the practice of folk music through popular styles. I regarded rondo (A:B:A:C:A:D:A), ternary (A:B:A or A:B:A1), compound ternary (A{A1 B1}: B{A2 B2}: A{A1 B1}), binary (A A:B B or A A:A1 A1), and rounded binary forms (A: BA1) which represent variations of the verse-chorus popular music form. Songs like “Ribina” by Hybrid Sounds, “Murata” by Shamsi Music, and “Anja” incorporate ternary, rondo, and binary forms, respectively. As I analyzed the songs in the previous chapter, these forms integrate differently into the pieces. For instance, “Ribina's” principal theme is in ternary form, and the other themes are structured differently (see Table 3). Similarly, in “Anja”, only the second theme is in binary form (see Table 2). “Murata” by Shamsi Music is entirely based on rondo form (see Table 9).

Apart from the binary, ternary, and rondo forms, I borrowed structures from larger works such as concertos, suites, and symphonies whose movements might accommodate thematic elements developed from the data analysis. I consulted Samwel Agufa, a chivoti and flute player, and Moses Were, a violinist, in order to utilize their techniques as a foundation for my composition. Additionally, I discussed the possibility of their

participation in the studio recording of my work, where they would play specific instrumental sections. Therefore, as I composed, I contemplated how a live performance could ensue from the creation, keeping the two in mind.

Subsequently, I consulted links and videos of the art compositions I had listened to. Among them, *Pieces of Africa* (1992), Fela Sowande's "African Suite," and Justinian Tamusuza's "Ekivvulu Ky'Endere" captivated me. I presume it is due to their incorporation of strings, which I am partial to. Furthermore, Tamusuza's work incorporated a harp and flute, which evoked the texture of indigenous lyres and flutes. It influenced me to include nyatiti, an instrument commonly played by most musicians in the study, and the flute to represent the timbres of asili (a flute from the Luo community) and chivoti (a flute from coastal communities such as the Taita, Giriama and other Mijikenda groups). Incorporating the flute led me to look for a bass instrument whose timbre would complement its texture. I considered horns and trumpets from different communities, which are played alongside the flute or independently but have a complementary texture. I was introduced to the Maasai kudu horn and South Sudan's cow horn trumpet from the Mundari tribe, whose timbre is denser. To represent the two timbres, I included the tuba, a brass instrument whose range encompassed the kudu horn and the Mundari horn instrumental ranges. The application of the tuba also highlighted the fusion of popular and 'art' genres, as exhibited in Fadhilee Itulya's performance.

Gaining inspiration from the creations I listened to, I decided to utilize violins, violas, cellos, and double basses: string instruments incorporated in taarab, maqam, Carnatic, and 'art' musics. I also included indigenous string instruments to blend and juxtapose the Western instrument timbres. *Wandindi*, a bowed instrument from the Kikuyu community, complemented other bowed instruments from Western 'art' music. After selecting the instruments, I composed a modern translation of the suite that would utilize

diverse musical and cultural elements exhibited in the findings. The contemporary suite is different from the baroque suite. It encompasses any ordered number of movements connected through a common key (Morris, 1998). These movements follow a particular theme, or the composer obtains them from a larger work (Youn, 2022). Though derived from it, the modern suite is not only based on dances like the baroque work but also develops it (Gustafson, 2011). Themes such as nationalism, the composer's convenience, and the need to experiment, among others, have developed the suite to its current diversity (Youn, 2022).

### **6.5 Composing**

I decided to create a suite that portrays how folk music traditions integrate with contemporary genres and demonstrates how elements from different cultures negotiate boundaries to produce a hybrid intercultural composition. When composing, I consulted producer Prosperyke, who incorporated some drum patterns and mixed and mastered each movement. The suite revolves around the key of G. I selected that tonality considering the musical ranges of Western and traditional instruments. The work has a short prelude, three movements, and a prayer theme. I decided on prayer due to my background and interactions with folk-based styles. For instance, as mentioned earlier, I interacted with Kikuyu traditional music through Mitha Mũgĩkũyũ in a church setting. My mother's translations of the previously cited Meru styles influenced the prayer theme. These adaptations had prayer. Within nocturnal hours before bedtime, the prayerful versions signaled us to congregate in the living room and pray. To relate to these experiences, I intertwined my composition with prayer and depicted various devotional elements within each movement. The first aspect, calling people to prayer, is introduced in the prelude. Adoration and supplication to God are in the first movement. The second movement

continues offering supplication, emphasizing glorifying God. Finally, thanksgiving to God is displayed in the third movement.

The entire work is titled “Ĩromba”, which means prayer in the Meru language. The suite's title is Kimeru because it predominantly draws inspiration from Ncungo, a traditional Meru courtship dance for young men and women. Ncungo was selected as its melodies reminded me of kĩrarĩre, one of the styles my mother sang to call us to prayer. I preferred using ncungo to kĩrarĩre since it is livelier due to the different female, male, and instrumental timbres. Additionally, the timbres would be well-orchestrated by the instruments in each movement. Ncungo has highly ornamented melodies with vocal runs. Drums and sticks that play syncopated rhythmic patterns accompany these melodies. Each section has an element of ncungo, even when materials from other cultures are incorporated. For instance, the third movement, composed on the obokano and mucung’wa rhythms, among others, was greatly inspired by the syncopated patterns played by sticks and drums in a section of ncungo. Figure 7 presents the ncungo pattern that inspired the third movement.

**Figure 7**

*Ncungo Pattern*



Even though ncungo inspired the entire work, each movement has elements from different traditional and popular styles in Kenya. For instance, the first movement is based on Kikuyu traditions; therefore, I named it “Mũtararĩko wa ũbaani,” a Kikuyu statement that means the rising of incense. Since the movement offers supplication to

God, the title is from the Bible, Psalms chapter 141, verse 2: “Let my prayer set forth before you like incense.” The prelude is titled “The Call” to welcome everyone to pray. I was inspired by Acts 2:6, where the congregation understood the disciples in their languages. Because English is one of the official languages in Kenya, I used an English title to converse with individuals from every ‘nation.’ Furthermore, several musics and cultures inspire the prelude: Meru, Giriama, Kikuyu, and popular and Western music. The third movement is “Dua Tukufu,” meaning a glorious prayer. Its name emanates from Swahili and Arabic, where *dua* is from both languages, and *tukufu* is Swahili. This movement exhibits various elements from Arabic and Swahili cultures. The last movement is “Njũũni Tumshukuru.” The first term is in Kimeru; it means come, and the second name from Swahili translates to, let’s give thanks. I compiled the two words to represent the inclusion of materials from different cultures since the last movement combines aspects from all groups in the preceding movements. Additionally, *njũũni*’s pronunciation is almost similar to Swahili’s *njooni*, which has the same meaning. I mixed the two words to highlight how different societies amalgamate to produce a new identity that is not fixed but can acquire new interpretations in various contexts, and individuals from diverse backgrounds can still identify with the new product.

## **6.6 Conclusion**

In this chapter, I discussed how I sourced materials to include in the intercultural music composition. The data collection process was guided by the three-in-one artistic research approach postulated by Penderbayne (2018), who conceptualized Frayling’s (1993) artistic research suggestions and Borgdoff’s (2006) view on artistic research. Drawing inspiration from the reviewed literature, the musicians who participated in this study, online sources, and the rehearsals and performances I attended, I highlight research for

art, where materials are collected to create an artistic product. I posit that virtual platforms, contemporary urban spaces and other arenas uphold indigenous traditions, which can be used to compose intercultural folk-based music. I also establish the significance of individual musicians by studying their music and consulting them in order to understand how musical traditions are invented and transformed in contemporary spaces. Ultimately, I describe how the acquired resources are examined, selected and combined to create a musical work. The composition that develops is an intercultural hybrid since it amalgamates diverse influences from musical traditions acquired through fieldwork and personal experiences. In the next chapter, I discuss the musical piece, which is a suite with a prelude and three movements. I analyze each movement using Almen's (2003) narrative approach. Here, research through art is actualized since I explain the rational decisions for utilizing various elements and techniques. Moreover, the discourse on translation, hybridity, and interculturalism is realized, given that these processes are implemented in the composition.

## CHAPTER SEVEN

### ĨROMBA SUITE: A NARRATION OF HYBRIDITY AND TRANSLATION IN A MUSICAL THIRD SPACE

#### 7.1 Introduction

The previous chapter explored the collection and selection of materials used in composing “Ĩromba”, a suite with a prelude, in three movements. I continue the intercultural composition discussion by exploring research through or in the art approach (Frayling, 1993; Borgdorff, 2006). In this chapter, I discuss the thought process in creating the suite, explaining how the entire work unfolds and highlighting various composition and production approaches and techniques. I also discuss musical elements such as orchestration, melody, time, tonalities, texture, dynamics, and electronic aspects. Through Almen’s (2003) narrative approach, I discuss the concepts, histories, and experiences emanating from the work.

The approach focuses on music as a narrative that meaningfully articulates ordered relationships and their individual responses. This perspective relies on the interpreter's observations and experiences; thus, multiple meanings and interpretations may emerge. The work, in this case, acts as a musical third space where negotiation of meaning takes place (Bhabha, 1994). Almen (2003) also predicates that the musical narrative develops through crisis, negotiation, and resolution. At this juncture, elements within the third space interact and conflict as they integrate, mediating affinity and difference and flexing boundary limits to produce a new entity. Almen’s narrative approach, therefore, interrogates cultural dialogue and malleability within a musical third space.

Almen (2003) proposes four narrative archetypes for musical analysis: romance, irony/satire, comedy, and tragedy. Romance establishes order through a successful



resolution. The music features straightforward movements as elements maintain the initial order. Familiar musical materials evoke nostalgic emotions in the listener, uphold the system, and attain harmony. On the other hand, irony parodies romance by defeating or suppressing the hierarchy in undesirable circumstances. It is majorly fragmentary and does not require resolution. Musical elements portray the disordered reality of a structured system by creating tension. The tragic archetype expresses freedom where the original structure is temporarily disrupted and re-established. One may modulate and return to the initial tonality. A minor theme can temporarily take up the leading role. Contrasting tragedy, comedy affirms the disruption and establishes a new desired order. It resolves transgressions by developing them to achieve a desirable resolution. Here, modulation does not resolve by returning to the original tonality but progresses to end in the new key. Following these archetypes, I analyze the suite “Ĩromba”.

## 7.2 Ĩromba

The suite is titled “Ĩromba”, meaning “prayer” in Kimeru. It has a prelude, “The call”, and three movements titled “Mũtararĩko wa ũbaani” (rising of incense), “Dua Tukufu” (a glorious prayer), and “Njũũni Tumshukuru” (come, let’s give thanks) respectively. Each piece centers on G or its relative keys. Table 11 presents the elements of the suite.

**Table 11**

*Elements in Ĩromba*

| Composition Elements | The call                                     | Mũtararĩko wa ũbaani | Dua Tukufu                    | Njũũni Tumshukuru                               |
|----------------------|--|----------------------|-------------------------------|---|
| Tonality             | E minor; G major’s relative minor            | G Major              | G Phrygian mode               | C Major; subdominant key of G major             |
| Time Signature       | 6/8  | 6/8                  | 4/4                           | 12/16   |
| Influences           | Melodies from ncungo of the Meru, Maasai and | Kikuyu traditions    | Arabic Maqam, Indian Carnatic | Swahili, Kikuyu, Meru, Maasai, Kisii, and Luhya |

|                             |   |   |   |  |
|-----------------------------|---|---|---|--|
|                             | Mundari tribe elements  |   | music, Swahili Taarab, and African twist  | traditions   |
| Melody, rhythm, and texture | Rhythms from Gitiiro of the Kikuyu<br><br>Ncungo melodic embellishments<br><br>Improvisatory lines inspired by chivoti flute of the Digo<br><br>Timbres of the Maasai's kudu horn, and cow horn trumpet from the Mundari tribe of South Sudan, are explored on the tuba | Rhythmic and melodic elements from mwomboko<br><br>'Beats' derived from Gitiiro of the Kikuyu, and chakacha from Mijikenda groups<br><br>Pentatonic harmony inspired by Kikuyu folk melodies                    | Rhythmic, and melodic aspects from Arabic, Indian and Swahili styles<br><br>Dance rhythms and melodic elements associated Kenyan twist  | Rhythmic elements from Isukuti of the Luhya, obokano lyre from Kisii, ncungo dance from the Meru, chakacha of the Mijikenda, and Taarab popular music<br><br>Dance elements from Mucung'wa of the Kikuyu, and Kigaru of the Meru |
| Form                        | Free form informed by instrumental recitatives  | Rondo form with two episodes, and a refrain that recurs three times (A-B-A-C-A)   | Rounded binary with an intro (Intro-A-B-A <sup>1</sup> )  | Theme and variation. The principal theme is introduced and varied five times   |
| Orchestration               | Solo Flute and Tuba<br><br>Violin, Viola, Cello, and Double bass sections<br><br>Ncungo drums and sticks<br><br>Gitiiro guttural sounds   | One nyatiti and violin<br><br>Violin, Viola, Cello, and Double bass sections<br><br>Synthesized drum set, traditional drums, and cymbals from the Caribbean and African drum plugins<br>Gitiiro guttural sounds | Violin solo and wandindi<br><br>Violin, Viola, Cello, and Double bass sections<br><br>Sticks, shakers, cymbals, tabla, and timbale from the Caribbean, Arabic and Indian drum plugins | Solo violin, flute, wandindi and tuba<br><br>Violin, Viola, Cello, and Double bass sections<br><br>Ncungo drums and sticks, synthesized drums, shakers, and cymbals  |

### 7.3 The Call

The call is the prelude. It is in E minor, 6/8 time. The instruments include a flute, a tuba, 1st and 2nd violin, viola, cello, and double bass sections. The flute is the leading instrument. Its melody assumes an improvisatory feel in free rhythmic form. Improvisation and the use of the flute as a lead emulates *chivoti* from the *Digo*, which plays embellished melodic passages and variations within a performance (Darkwa, 1991). Considering the improvisatory aspect, I emphasized a free and uneven rhythmic pattern derived from instrumental recitatives whose character borrows from vocal recitatives in operas or oratorios. Vocal recitatives have minimal accompaniment and flexible, irregular rhythms that resemble speech patterns (Yudkin, 2016). Descriptive notes in the score explain how the flutist should play expressively, freely, and at their own pace. The rest of the instruments follow the flute's pace. Below is a snippet of the free rhythmic pattern with the melody exhibiting spontaneity.

#### Figure 8

##### *Free Irregular Rhythm and Melody on the Flute*



The irregular rhythms challenge the order, which is the 6/8-time signature. Additionally, they juxtapose the irregular drum rhythms and the regular beat postulated by the string section. The strings also display conflict through tremolo played against the free embellished melody in the 2nd, 3rd, and 6th bars. The tremolo and ornamentations, inspired by *ncungo*,<sup>47</sup> are contrasted. The flute also conflicts with the tuba, which plays a

<sup>47</sup>*Ncungo* is a courtship dance for young men and women in the Meru community. *Ncungo* melodies, inspiring this movement, have ornaments equivalent to mordents in Western 'art' music and vocal runs by the soloist.

prolonged E. This clash is resolved temporarily in the 8th bar when the D7 chord settles on E minor. The short deceiving stability extends to the four subsequent bars through consistent rhythms. It emphasizes irony where the expected establishment of order fails through deception. The bars that follow continue defying harmony through 7ths and suspended chords. A tragic narrative is expressed in the 15th and 16th bars when the drum rolls play fast triple meters against the slow compound rhythms by the tutti. A comic rhythm introduced by the tuba resolves the tragedy. This rhythm is derived from gitiiro music by the Kikuyu. It comprises a quarter and four eighth notes. This beat establishes a new order that progresses on the cellos and double basses in the 18th bar and the 1st and 2nd violins in the 19th bar. The instruments prolong notes to match the gitiiro beat. Deep guttural sounds by women performing gitiiro<sup>48</sup> appear in the 20th measure in an irregular pattern. The throat sounds support the new order, which follows gitiiro rhythms. In subsequent bars, the music gradually slows down, signifying an ending. The violins and violas play a C major chord to a G, which should create an aspect of finality and return of the initial system. However, the tuba disorients that order by incorporating a Major 6th, creating dissonance without the expected resolution. Moreover, the guttural sounds and the drums continue playing in diminuendo as the tempo decreases in the last bars.

#### **7.4 Mūtararīko wa ūbaani**

*Mūtarariko wa ubaani* is the first movement. It is a five-part rondo (ABACA) piece whose structure is in Table 12.

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<sup>48</sup>*Gitiiro* song and dance performance with throat sounds. Recording by Singing Wells project: <https://www.youtube.com/watch?v=TaoBeR2eiNc>

**Table 12***The Structure in Mũtararĩko wa Ũbaani*

| Rondo Form and Structure | Measure number   | Description   |
|--------------------------|--|---|
| A                        | 1-17   | <p>Principal theme: starts on an upbeat in the 1<sup>st</sup> bar. Lasts till the first beat of the 9<sup>th</sup> measure.</p> <p>Theme is in two major phrases: Presentation or antecedent phrase begins from the last beat of bar 1 to bar 5. The continuation or consequent phrase starts from the first beat in bar 6 to first beat in bar 9.</p> <p>Main theme is re-stated from the second beat in bar 9 to the 17<sup>th</sup> measure.</p> |
| Transition               | Second beat of the 17 <sup>th</sup> bar in the viola section to the 20 <sup>th</sup> measure | Violas initiates transition in the second beat of bar 17 and other instruments join in the first beat of bar 18.  |
| B                        | 21-41  | <p>Second theme on the solo violin: first beat in measure 21 to the first beat in bar 33.</p> <p>There is a counter theme played by cellos within bars 21-27.</p> <p>Variations of the first, second and counterthemes: introduced by violas in bar 33. Continues to the first beat in bar 41.</p> <p>A short transition by the violins and violas on the first beat in bar 41. It lasts until the first prolonged beat in bar 42.</p>              |
| A                        | 42-58  | <p>Recurring principal theme: the second beat of measure 42 in the double bass section, to the first beat in bar 50.</p> <p>Theme variation from the second beat of bar 50 to measure 58.</p>   |
| C                        | 59-75  | <p>Third melody is a variation of the main theme solo violin: Between bars 59-68</p> <p>Fourth melody with improvisations: begins at the last beat of bar 68, in first violin section, to measure 75.</p>   |
| A                        | Last beat in bar 75 to the 87 <sup>th</sup> bar  | <p>Variation of the refrain played by the first violins starts on the last beat of measure 75.</p> <p>Cellos take up the melody on the last beat of bar 77, until bars 83-84 on the extended note.</p> <p>Solo violin plays the last phrase from the second beat in bar 83 to the prolonged notes in bar 87.</p>  |

This movement derives its elements from Kikuyu traditions. It continues the Kikuyu musical narratives in the prelude. The Gitiiro pulse, first introduced in the final measures of the opening movement, is played as a rhythmic motif of the primary theme in *Mūtaraṛīko wa ūbaani*. It establishes order after the prelude’s unexpected ending, creating a romantic feel. This narrative develops on the double basses playing the principal theme since they continue the heavy timbre that the tuba had previously set. The G tonality, which centers the entire work, and the 6/8 time introduced in the previous chapter are established. The Kikuyu narrative continues through the pentatonic scale, note slides, and guttural sounds that are signatures of Kikuyu music. Anyone unacquainted with songs from the Kikuyu community might perceive them as surprising, but those familiar with Kikuyu styles might not regard them as unexpected characters in the music narrative. Meaning, in this case, has several interpretations depending on familiarity with Kikuyu music. Therefore, they can be ironic or heroic, depending on the context. Below is the theme, as presented by the double basses.

**Figure 9**

*1<sup>st</sup> Movement’s Theme on the Double Bass Section*



The theme recurs with an unexpected acceleration marking from 70 to 80 crotchet beats per minute. Instituting a new tempo is comic due to its unexpectedness, but it creates a new order. Here, a violin solo doubles the presentation phrase two octaves higher. The violin character accentuates the plot by supporting the protagonist, the principal theme (Almen, 2003). Gitiiro guttural sounds also emphasize the Kikuyu traditions. The rest of the string section joins at this point, providing a pentatonic chordal harmony. They institute order by confirming the pentatonic nature of the theme and the 6/8-time

signature. However, they also present transgression through suspended chords, chords with an 11th or 9th, and progressions with 7th chords. In the 14th bar, the violins play rhythmic patterns derived from a waltz. The rhythms play against the dotted minims on the violas and the cellos, the principal theme on the double bass, and the supporting melody on the violin solo. Though unexpected, the waltz beat suggests the potential introduction of a new persona whose archetypes are waltz-influenced. The solo violin, supporting the narrative, ends the re-statement by playing G, D, and A. The rest of the instruments, excluding the double bass, respond in a short solo-chorus structure, creating an E min7, E sus 4 to G progression. A brief semiquaver character, introduced by the viola, steers the rest of the instruments into playing a transitory passage that precedes the B section. The episode, as with most transitions, prepares for a new theme. It moves through G7 to C, ushering in a passage with harmonic minor elements in E minor.

The B section carries the second theme on the solo violin and a counter-melody on the cellos. Violins and violas harmonize the solo violin, while the double basses harmonize the counter-melody. These create tension where suspended, 7th, and 9th chords suggest dissonance. The upper string section re-establishes the waltz character. In a scalic motion, it moves towards the mwomboko character introduced by the violas in bar 28. Here, the mwomboko rhythm and melody, typically performed by the accordion, is alternated and played by the violins and violas. Figure 10 presents a short phrase of the accordion refrain in a mwomboko performance.<sup>49</sup>

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<sup>49</sup>Mwomboko-inspired music and dance performance by H.M Kariuki: <https://www.youtube.com/watch?v=hAfAHZzTdA0>

**Figure 10**

*Accordion Melodic Phrase*



The rhythm and melody in the third measure in Figure 10 are translated to 6/8 time on the string instruments. The instruments also oscillate between the waltz and mwomboko rhythmic motifs in Figure 11. The transcription starts from the last beat of measure 27 to 32.

**Figure 11**

*Mwomboko and Waltz- Inspired Rhythms*



The following eight bars use the cello's counter-melody, where various instruments alternate between the rhythmic motifs derived from its two phrases. During the interchange, the second violins play the mwomboko-inspired patterns, and the first violins vary fragments of the solo violin theme, as shown in Figures 12 and 13.



**Figure 12**

*Second Theme in the B Section on the Solo Violin*



**Figure 13**

*Variation of the Second Theme by the First Violins*



At this point, the instruments play against a chakacha rhythmic pattern on the drums. Even though the two rhythms are on 6/8 time, the chakacha beat creates a polyrhythmic impression against the mwomboko pattern and the upbeat melodic phrases comprising semiquavers. The music gradually reduces speed to introduce a temporary disrupting 4/4 meter in bar 41. The slow and sudden time acts as a transition that connects the B section to the A section. Section A is re-introduced by the contrabasses in bar 42, on the second beat. The recurring theme expresses romance by evoking familiar emotions. Gitiro guttural sounds also return, accenting the romantic feelings. The harmony, however, changes as it borrows waltz and mwomboko characters from the B section. The variation creates a different scenery that develops the musical narrative. Even though there is an expectation for section A to return to its initial state, the new settings are still recognizable since they are from the preceding section. Therefore, the instruments articulate comedy as they harmonize the primary theme.

The solo violin embellishes this section using chords and short chromatic progressions, accenting its supportive role to the plot. Since this movement expresses adoration and supplication, section A displays diversity in congregational praying. Contrabasses are the prayer leaders. They may represent a worship team or choir that leads devotion. The remaining string section may symbolize the communicants who cohesively join the worship leaders by responding to devotional songs and prayers. Representing a chief priest or religious leader who adds to the supplication, the solo violin ornaments the melody. Section A gradually slows down, with its finale signified by the perfect cadence in bars 57-58. The slow aspects contextualize part C, whose tempo is 56 crotchets per minute.

Section C in G major starts from the 59th measure. It exhibits emotional supplication to God; thus, the solo violin carries the melody with support from the tutti. The double basses and the violin solo usher in this section through an unpredicted pizzicato at the end of the A repetition in bar 58. The pizzicato anticipates the entry of the nyatiti, a new character that transgresses the plot. The subject of the C section is from the first theme, but there are additional notes. Besides that, different elements of the thematic material undergo a reversal. The first subphrase is a retrograde of the primary theme's antecedent subphrase. The rest of the phrases are re-interpretations of the 2nd motive in the consequent melody of the primary musical idea (see Figure 14). The tune retrogrades, diminishes, augments, and has new characters.

**Figure 14**

*Variation of the Principal Theme on the Violin Solo in section C*



As the violin solo plays the varied theme, the strings provide chordal harmony and establish an aspect of homophony as the nyatiti plays triplets, creating a polyrhythmic feel against the 4/4 time on the tutti. The syncopations by the solo violin conflict with the strings and develop the transgressive narrative presented by the nyatiti. An ironic episode appears towards the end of the varied theme where the melody seems to end, but 1st violins play that tune. It signifies a continuation of the clash within the music plot. The *ritardando* marking and the perfect cadence from D to G highlight the deceptive ending. There is an expected return of section A, but the melody unexpectedly continues. Improvisatory phrases on the solo violin characterize the next part of the C section. It draws inspiration from popular styles with an instrumental climax, where performers showcase their virtuosity. I also included that aspect to enhance the prayer theme, where an individual implores God Almighty, a cry to the heavens. The solo violin incorporates chords, ornaments, irregular rhythmic patterns, and contrasting and extreme dynamic expressions. The nyatiti follows the lead's melody and enhances the emotions, and the string section gradually gets louder, keeping up with the violin's expressiveness. Through dissonant chords such as F# sus 4, A sus 4, G (add 9), A minor 7 (11), and B min 7 (b5), among other 7th and suspended chords, the transgression and emotional aspects intensify. It also portrays the conflict within the hero due to its inconsistency. Thus, it enhances the friction one anticipates resolving when making a plea. In this section, the Western, the popular, the indigenous, the secular, and the sacred negotiate boundaries to enhance the plot and blur various societal divisions (Mutonya, 2019; Almen, 2003; Ogude, 2012). The improvisation ends in bar 75, where the violin solo plays a G major chord, moving from B minor and G Major 7 chords, as the rest of the instruments support the chordal progression.

Section A returns, establishing order. It follows the 56 crotchet beats per minute and the 4/4 time derived from the C section. Since the primary theme appears differently, it is plausible to interpret this as a disruption of order. Nevertheless, a similar trait occurred when the A section borrowed elements from B. Hence, re-introducing section A with aspects from the previous passage can be expected, suggesting cohesion. In contrast to the preceding A sections, the double bass does not play the principal theme. The first violins introduce the first motive of the primary theme's antecedent phrase in bar 75. Cellos then take up the augmented melody, considering the movement from 6/8 to 4/4. The tutti harmonizes in counterpoint, portraying the polyphonic nature of the section. There is a gradual increase in volume as the music finalizes.

As instruments crescendo in bar 78, the 2nd violins, the violas, and the contrabasses play tremolo to enhance the expressiveness of the final section. The 1st violins provide a melodic accompaniment to the cello as the nyatiti plays triplets. Considering the polyrhythms, this creates conflict. It continues until the solo violin joins in the third beat of bar 83, repeating the 1st violin's melody in the third beat of bar 79 to the first beat of bar 80. The violin entry might be surprising since the consequent phrase on the cello is progressing towards the end. It can also be viewed as an expected element because all other instruments, apart from the solo, are in the final section. Also, a similar trait was already in the C section, and this segment draws inspiration from that. Within the solo violin entry, the first violins and the cellos join the rest of the strings, playing tremolos as the music gradually increases in volume and tempo, changing to E minor, G Major 9, C Major 7, G (add 9), C (add9) and finally to G Major, attaining a desired resolution.

## 7.5 Dua Tukufu

In the preceding chapter, I mentioned that Dua Tukufu utilizes Asian and Swahili traditions. Thus, this movement draws its key from these traditions, especially Swahili Taarab, which has influences from Indian Carnatic music, Arabic and Egyptian Maqamat, Latin music, Indonesian styles, and European styles like the Turkish bashraf<sup>50</sup> (Kiel, 2012). I used the Phrygian mode starting on G. Selection of this mode was inspired by the Arabic maqam kurd and the Carnatic raga Todi, also known as Hanumatodi. Figures 15, 16, and 17 illustrate the jins (basic unit) of maqam kurd, the Todi ragam (scale), and the Phrygian mode, respectively.

**Figure 15**

*Jins Kurd*



**Figure 16**

*Hanumatodi Ragam*



**Figure 17**

*Phrygian Mode*



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<sup>50</sup>Bashraf is an instrumental composition based on a specific maqam. It appears as an introductory piece to maqam music (Campbell, 2009). In Zanzibar, the term is associated with instrumental taarab music (Kiel, 2012).

I conceptualized Hanumatodi and Jin Kurd into the Phrygian mode, a scale I am familiar with: one that would stay within the Taarab elements I wanted to display. Considering that *ncungu* aspects were incorporated, the intonations in this movement reflect the synthesis of all these traditions. Rhythmic elements from Indian, Arabic, and Swahili cultures inspired this piece. In particular, I used the Indo-Arabic rhythms employed in Swahili Taarab. The primary theme in this movement infers the flute melody in the prelude. Since *ncungu* tunes influence the prelude melody, I modified it to achieve a Taarab feel. The theme was inverted, retrograded, augmented, and diminished, and some pitches were lowered and raised. This section, therefore, continues the musical narrative introduced in the 1st movement. It also accentuates the plot in the first movement, where the intro derives its tempo and time signature from the last section of “Mūtaraṛiko wa ūbaani.” Table 13 describes “Dua Tukufu's” rounded binary form and structure.

**Table 13**

*“Dua Tukufu” Form and Structure*

| Form And Structure | Measure Number       | Description  |
|--------------------|----------------------|--|
| Intro              | 1-16                 | <p>Introductory subphrase: bars 1-4</p> <p>The introductory theme on the solo violin starts on the second beat of the 4<sup>th</sup> bar to measure 12.</p> <p>Antecedent or presentation phrase: from the second beat in bar 4 to the fourth quaver note in bar 8.</p> <p>Consequent or continuation phrase: from the last beat in the 8<sup>th</sup> measure to bar 12.</p> <p>Presentation phrase: first subphrase starts from the second beat in measure 4. The second subphrase starts from the third beat of bar 6 to the fourth quaver beat in bar 8.</p> <p>Continuation phrase: first motive begins on the last quaver beat in bar 8 to the prolonged minim beat in bar 10. The second subphrase starts from the first beat in bar 11 to the dotted minim beat in measure 12.</p> <p>Variation of the theme in the intro starts from the last beat of bar 11 in the first violin section to the first beat in bar 16.</p> |
| Transition         | Second beat in 16-19 | <p>Transitory passage on wandindi starts from the second beat in bar 16 to the first beat in measure 19.</p>   |

|                |        |  |
|----------------|--------|--|
| A              | 19-35  | <p>Principal theme on the solo violin is a double period with an antecedent group and a consequent group.</p> <p>Antecedent group or 1<sup>st</sup> period: from measure 19 to the first beat in bar 26.</p> <p>Consequent group or 2<sup>nd</sup> period: from the last beat in bar 26 to measure 35.</p> <p>Antecedent group: antecedent phrase starts from bar 19 to the dotted minim beat in bar 22. Second consequent phrase starts from the last quaver beat in bar 22 to the dotted minim beat in bar 26.</p> <p>Consequent group: antecedent phrase starts from the last quaver beat in bar 26 to the dotted minim beat in bar 30. The consequent phrase in the first violin section starts from the last quaver beat in measure 30 to bar 35.</p> |
| B              | 36- 51 | <p>Variation of the first period: measures 36-43</p> <p>Variation of the second period: bars 44-51</p>   |
| A <sup>1</sup> | 52-78  | <p>Primary theme recurs in its variant form:</p> <p>Bars 52 to 55 present a variation of the first antecedent phrase. The variation is repeated differently in bars 56-59</p> <p>Consequent phrase in the antecedent group is varied and repeated from last quaver beat in bar 59 to bar 63. The variation is reiterated differently in the first violin section from the last quaver beat in measure 63 to measure 67.</p> <p>The last phrase of the consequent group is presented within bars 68-71. It recurs on the solo violin from the last quaver in bar 71 to bar 76.</p> <p>Coda is in measures 77-78.</p>  |

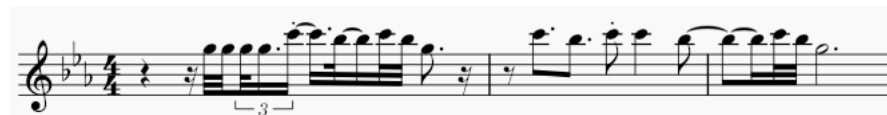
As demonstrated in Table 13, “Dua Tukufu” is in rounded binary form (A B A1). However, it starts with an intro before the main thematic material starts. Improvisatory phrases characterize the Intro. These phrases acquired attributes from *taarab ya majumba ya mawe* (Igobwa, 2007), or men’s taarab, developed in Zanzibar and is based on Arabic microtones. I also gained inspiration from taarab arrangements with an intro section that pre-empt the performance.<sup>51</sup> This movement incorporates the following instruments: solo violin, wandindi, 1st and 2nd violins, violas, cellos, double basses, and a drum. Violin 1 plays a subphrase solo in bar 1, ushering in the wandindi. The

<sup>51</sup>Here is a link with one of the performances that inspired the improvisation aspect <https://www.youtube.com/watch?v=jfzXwWppdoE>

remaining strings repeat that phrase in unison but vary it through tremolo. The solo violin joins, playing the introductory theme whose melody is from the first phrase of the prelude. Before altering the prelude melody, I transposed it. Here is the transposed prelude theme on the flute and the intro on the violin.

### Figure 18

*Transposed Melody of the Prelude*



### Figure 19

*Introductory Material Based on the Transposed Theme*



As the violin performs embellished tunes, the tutti plays independent melodies to accompany the passage, creating 7th chords and chords with added notes such as D minor 7, Ab Major 7, and F min 9. Cellos and the 2nd violins vary the harmony through suspension and raising notes within a scale, thus producing chords like Eb (add 9) and F7 sus 4. Hence, polyphony, improvisation, and dissonance introduce the first transgression. After the solo violin intro, other instruments repeat fragments of it canonically, as demonstrated in the figure below.

### Figure 20

*Variation of the Violin Intro by the String Section*





The 1st violins include G, C, D, Eb, D, and C notes derived from the second subphrase of the antecedent melody, performing them an octave lower, as the violas play C, B, C, B, A, and G derived from the violin's subphrase in bar 11 and 12 (see figure 19 for the solo violin melody). Cellos emulate the 1st violins, the basses replicate the viola's phrase, and the 2nd violins imitate the basses. The mimicking ends after the 1st violins complete their phrase, ending with the subphrase in bars 11 and 12. The 2nd violin replies to that ending through repetition as the rest of the strings provide chordal harmony that leads to the G sus 4 chord in bar 16, establishing a brief order. A short transition to the main theme plays on the double bass, wandindi, and viola on a slower tempo (50 crotchet beats per minute). The passage, playing 50 minims per minute, connects the next section, which has 2/2 time. A fragment of the prelude is varied by playing the same pitch at a lower octave, adding notes, and lowering an entire subphrase. For instance, the last subphrase of the theme has retrograded fragments from the 1st inversion of the prelude melody. These fragments were incorporated after they were lowered by five steps and augmented. Below is the varied passage and the last subphrase of the theme.

**Figure 21**

*The Transposed Fragment from the Flute in the Prelude*



**Figure 22**

*The Last Subphrase of the 2<sup>nd</sup> Movement's Theme on the Violin*



As the violin solo plays the theme, the strings provide a chordal accompaniment in homophony. Additionally, the wandindi's transitory passage that pre-empted the first theme influenced the first rhythmic patterns. Even as the homophonic texture foregrounds stability in rhythm, the chord progression contrasts that. For instance, in bars 19 to 24, the music moves from C7- C- C7 (#9) - C - C7(#9)- F minor Major 7- Gb minor 7 – F minor Major 7 – C - Eb – C7- E minor Major 7- C Major 7 – B diminished to C as shown below.

### Figure 23

*Measures 19 to 24*

The image shows a musical score for measures 19 to 24. It consists of six staves. The top staff is labeled '#19 Violin solo' and features a melodic line with a fermata in measure 20, followed by a crescendo and a fortissimo (ff) dynamic with a decrescendo (dim.) in measure 24. The second staff is labeled 'Wandindi' and shows a rhythmic pattern starting in measure 20. The third staff is labeled 'Violins 1' and shows a rhythmic pattern starting in measure 20. The fourth staff is labeled 'Violins 2' and shows a rhythmic pattern starting in measure 20. The fifth staff is labeled 'Violas' and shows a rhythmic pattern starting in measure 20. The sixth staff is labeled 'Violoncellos' and shows a rhythmic pattern starting in measure 20. The bottom staff is labeled 'Contrabasses' and shows a rhythmic pattern starting in measure 20. Dynamics include *f*, *cresc.*, and *ff dim.*

Similar elements are in the subsequent bars where 7th chords, chords with added notes, and suspended chords form. These chords exemplify defiance of the structured system (Almen, 2003). In bar 23, the violin solo and the wandindi have a musical dialogue that furthers the plot. The tutti joins the conversation in bar 28 by responding to the lead. The dialogues accentuate the call-response structures. After the second response in bar 30, the 1st violins take up the lead melody, previously played by the solo violin. The wandindi and the violas respond harmonically with similar rhythmic patterns, and the 2nd violins, cellos, and double basses harmonize with the previous chorus rhythm. The two rhythms coincide, accentuating the defiance presided by the obstinate chord

progression. The progression from Ab Major 7 in bar 34 to G minor in bar 35 signifies the end of section A, ushering in the B section.

Section B is in 4/4 time. It derives its themes from the variation of the primary theme in section A. The first variation is from the first period of the main melody. The antecedent phrase of the first period is re-interpreted by the 2nd violins who alter the theme through strict inversion. 1st violins invert the consequent melodic line in bar 40. The inversions are in Figures 24 and 25.

**Figure 24**

*Inversion Antecedent Phrase on the 2<sup>nd</sup> Violin*



**Figure 25**

*Inversion of the Consequent Phrase on the 1<sup>st</sup> Violin*



The two violins in this section engage in a musical conversation by inverting the thematic material and augmenting the rhythmic aspects as the rest of the string instruments interpolate the melodies, alternating between staccato and spiccato playing. The two playing techniques have different aesthetics that embellish the music. Inversion of the consequent phrase continues, with the first violins acting as the lead. The solo violin and the wandindi amplify the narrative by interjecting, as the other instruments. The strict inversions in this section interrupt the tonal center and affirm conflict. The accompanying instruments enhance discord through interjections. These inconsistencies and interruptions front an aspect of the movement's religious plot. They display various

ways that individuals glorify a deity. Each congregation member fellowships differently: they sing, dance, jump, clap, pray loudly, devotion in their language or speak in tongues, and many other practices.

The musical plot also develops by changing the settings, contributing to the character development. In this context, the character is the primary theme that is varied and alternates between the 1st and 2nd violins. In this section, unpredictability augments the drama, developing the plot. The inconsistency ends with the solo violin varying the anterior and closing phrases in the second period by transposing the antecedent tune a fifth lower and playing it in semi-quavers. The notes in the consequent phrase remain, but the violin varies them by adding extra pitches to maintain the semi-quaver rhythms and embellish the music. By upholding the original key, the violin leads the rest of the instruments into a Phrygian mode, the original tonality. Additionally, aspects of the primary subject return, signifying coherence in the narrative.

Since the music is in rounded binary form, the principal concept does not return wholly. The solo violin first presents the returning sections as the wandindi interjects in spiccato, and the rest of the instruments provide chordal harmony. In bar 51, the double bass introduces a new character to the plot: a rhythmic pattern inspired by the Kenyan twist, a Zilizopendwa style influenced by South African kwela music, and American twist (Ondieki, 2010; Okumu, 1998). When composing that section, Kenyan twist songs like *Bwana nipe pesa* by Super Mazembwe and *Taxi Driver* by Fadhili Williams<sup>52</sup> and other songs inspired me. Double basses maintain the twist character as the other instruments alternate between chordal and counterpoint harmony. The wandindi enhances the twist rhythm through interpolations that imitate the playing of the hi-hats in

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<sup>52</sup>Taxi driver by Fadhili Williams: <https://www.youtube.com/watch?v=ls0coquIBZM>  
Bwana nipe pesa by Super mazembwe: <https://www.youtube.com/watch?v=9bOEs1Vfkw>

the popular style. A salsa beat presented at minute 2.47 (bar 52) juxtaposes the twist elements. Prosperyke, the music producer who mixed and mastered the entire work, arranged that beat and introduced it to this section. Integrating the two styles further develops the musical plot by creating a new narrative, different from the one expressed in the previous parts, where elements had Arabic-Indian music influences.

In bar 52, the violin solo repeats the first antecedent phrase while varying it melodically. The second repetition is an octave higher. Afterward, the solo plays the antecedent melody of the second period, and the rest of the instruments, apart from the wandindi and the double basses, respond to it in chorus form. That is similar to how they responded to the theme during its first presentation. The presence of familiar elements suggests an ideal structure. Even though the ironic tremolo passages and the suspended chords are present in bars 58, 62, and 63, the bass and the wandindi rhythms still foreground order. In the 64th bar, the 1st violins enhance the musical narrative by repeating the solo an octave lower as the other instruments support the theme by harmonizing or imitating it. For instance, the violas harmonize the melody a fourth down, and the 2nd violins repeat it in the next bar.

In the 68th bar, the solo-chorus structure is re-established as the 1st violin solo, and the other strings answer in a response similar to the one in bars 28 to 32. Here, the familiar phrases are presented in triplets to vary the previously existing semiquaver pattern. That establishes new settings to further the plot. The development is also emphasized by the violas, cellos, and the 2nd violins as they alternate between the triplet rhythm and tremolo. An aspect of transgression emerges within the chordal work where sus 4 chords and 7th chords heighten emotions as the instruments crescendo, conflicting in rhythm and melodies. Dissonance heightens throughout the passages until the last beat, where G and Eb notes alter the Ab major 7th chord and establish order. The bars leading to the

end contrast the crescendo with diminuendo, which immediately starts when the loud character commences. The music ends softly, contrasting the loud passages. It presents a final conflict that is first resolved ironically with suspended notes. However, in the last bar, the suspense and dissonance resolve by adding notes to the Ab major chord and altering it. It exhibits a comic aspect that leads to a successful restoration of order. A short fermata at the end accentuates the desirable resolution. This movement is, therefore, characterized by conflict and irony that, I previously noted, display the multiplicity in religious worship and glorifying God.

## **7.6 Njũũni Tumshukuru**

*Njũũni Tumshukuru* represents the amalgamation of various cultures and societies, as highlighted earlier. It incorporates all instruments used in the prelude, 1st, and 2nd movements. They include the flute, wandindi, nyatiti, tuba, solo violin, and the string section. The movement has influences from Meru, Kikuyu, Kisii, Luhya, Swahili, Kenyan, and Tanzanian choral works from the Catholic church, among other traditions. It is in C major, in 12/16 time. Kisii and Luhya rhythms inspire the time signature since the upbeats of Kisii's obokano and Luhya music are typically in 12/16 time. Most of the melodic structures and contours acquire inspiration from Catholic choir songs that subconsciously influence most of my creations due to my Catholic musical background. *Njũũni Tumshukuru* continues a plot established in the 2nd movement: the theme and variation narrative. The primary subject is introduced and altered through timbre, inversions, and transpositions, among other techniques. Table 14 presents the entire structure of the movement.

**Table 14***Njũũni Tumshukuru Form and Structure*

| Theme and Variation Form | Measure Number                                       | Description  |
|--------------------------|--|--|
| Intro                    | Bar 1 to the first beat in bar 5                     | Introductory segment by wandindi and nyatiti is derived from the main theme. The intro has two phrases. First phrase starts from the second beat of bar 1 to the first beat in bar 3. Second phrase starts from the first three syncopated group notes in bar 3 to the first rhythmic patterns in bar 5.   |
| Theme                    | 5 <sup>th</sup> bar to the first beat in measure 13  | <p>Primary theme has two periods, each with an antecedent and consequent phrase.</p> <p>The first period on the first violins starts on the semiquaver beat in measure 5 and ends on the second beat in measure 9.</p> <p>The first period: antecedent phrase starts from bar 5 to the first quaver beat in bar 7. The continuation phrase starts from the second semiquaver beat in bar 7 to the first quaver beat in bar 9.</p> <p>Second period starts on the second semiquaver beat in bar 9 and ends on the first syncopation in bar 13.</p> <p>Second period: antecedent phrase begins on the second semiquaver beat in the first syncopation in bar 9 to the first quaver beat in the measure 11. The consequent phrase starts from the second semiquaver beat in bar 11 to measure 13.</p> |
| Variation 1 (V1)         | 13 <sup>th</sup> measure to bar 21                   | Theme is re-stated on the solo flute. First period is re-stated from the second beats in bar 13 to the first quaver beat in bar 17. The second period reiterates from the third beat in bar 17 to measure 21.  |
| Variation 2 (V2)         | Second beat in bar 21 to the first beat in bar 38    | <p>Theme is first varied through fragmentation.</p> <p>Nyatiti and drums variation of the motif: bars 21-24. The string section, wandindi, flute, solo violin, and tuba join nyatiti and drums to develop the varied motif in bars 25-38</p>   |
| Transition               | Measures 38-41                                       | A transitory passage is ushered in by the nyatiti in the second beat of bar 37. The transition starts formally in measure 38 when other instruments join. The passage ends in measure 41 where the wandindi prolongs the quaver beat by tying it to the dotted quaver in bar 42.   |
| Variation 3 (V3)         | Bar 42 to the first beat in the 59 <sup>th</sup> bar | <p>The variation is introduced by the solo violin in the 42<sup>nd</sup> measure. Variation of the first period: bar 42 to 48.</p> <p>Antecedent phrase of the first period: varied from bar 42 to the first beat in bar 45</p>  |

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|                     |  |  |
|---------------------|--|--|
|                     |  | Consequent phrase of the first period: varied from the semi quaver beats in bar 45 to the second beat in bar 48  |
|                     |  | Variation of the second period: the last quaver in bar 48 to bar 59  |
|                     |  | Antecedent phrase of the second period: varied from bar 40 to the second quaver beat in bar 51.  |
|                     |  | Consequent phrase of the second period: varied from the grouped semiquaver beats in bar 53 to the tied notes in bar 58.  |
| Variation 4<br>(V4) | 59 <sup>th</sup> measure to the first beat in the 87 <sup>th</sup> bar | <p>Variation of the antecedent phrase of the first period starts from the dotted crotchet in bar 59 to the first syncopation in bar 63.</p> <p>Variation of elements from the consequent phrase of the first period is introduced by the tuba in bar 63. The variation alternates between instruments until the 66<sup>th</sup> measure.</p> <p>The second period is varied as a unit where different fragments from the antecedent and consequent phrases are altered.</p> <p>The variation is introduced on an anacrusis on the tuba solo in bar 66. The first violins take up the varied theme and develops it from the anacrusis in bar 67 to the tied notes in bar 75. The flute solo commences a different variation of the second period from the anacrusis in bar 75 to the first grouped beats in bar 87.</p> |
| Variation 5<br>(V5) | Measures 87-101  | <p>First period is re-introduced in a different key by the flute from the second syncopated beats in bar 87 to the grouped semiquavers in bar 91.</p> <p>The entire theme presented between the 5<sup>th</sup> bar and the 13<sup>th</sup> measure is re-stated on the wandindi in the newly established key. The re-statement starts from measure 91 to 101.</p>  |

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As mentioned in Table 14, the movement starts with an intro where the wandindi and the nyatiti present a segment of the first period. The introductory section establishes the key (C major) and the melodic and rhythmic motifs that are varied throughout the movement. The wandindi plays an excerpt of the primary subject as the nyatiti introduces an aspect of the counter-subject. The combination of the *mũcũng'wa*<sup>53</sup>Kikuyu rhythm and the

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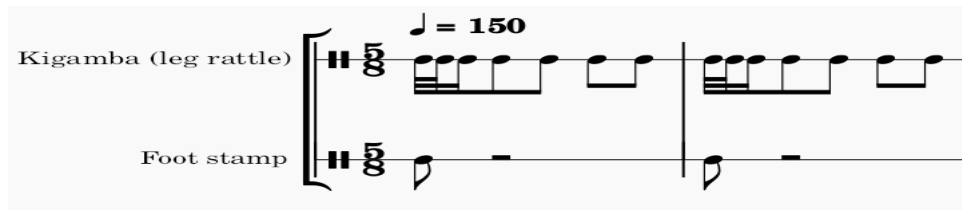
<sup>53</sup>Mũcũng'wa is a dance performed by young Kikuyu men and women (Wakaba, 2015). It consists of various songs that carry similar feelings (Porter, 2000)



obokano rhythm in Figure 2 influence the nyatiti rhythm, and *kĩgarũ*<sup>54</sup>music of the Meru inspires the wandindi rhythm. Figures 26 and 27 display mucung'wa and *kĩgarũ* basic patterns that inspired the movement.

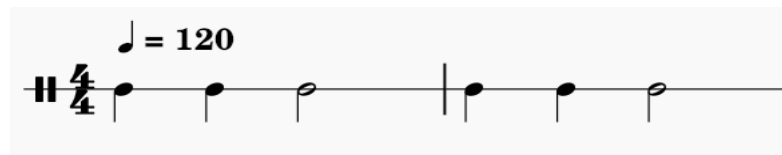
**Figure 26**

*Mũcũng'wa Basic Rhythm*



**Figure 27**

*Kĩgarũ Main Rhythm played by Clapping Hands*



The two rhythms were re-interpreted into 12/16 time to enable fusion with elements from other cultures. Blending these rhythms creates a polyrhythmic aspect where the nyatiti pattern is on-beat while the wandindi rhythm is off-beat. The combination of rhythms, especially *mũcũng'wa* and obokano pulses, emphasizes Penderbayne's (2018) view that no fusion leaves the elements untouched. Here, the two beats are modified to suit the desired time for this movement. Figures 28 and 29 display the rhythms.

**Figure 28**

*Rhythm on the Wandindi*



<sup>54</sup>Kĩgarũ is a women's dance performed in various ceremonies in the Meru community.

## Figure 29

### *Rhythm on the Nyatiti*



Wandindi and Nyatiti complete their phrases in the 5th bar, where the cellos take up the Nyatiti melody, expounding it to fit the complete theme played by the 1st violins. At this point, the double bass imitates the cello canonically using pizzicato. The 2nd violins and violas imitate the rhythms played by the 1st violins as they harmonize in counterpoint. The 5th bar also displays contrast in dynamics, where the 2nd violins and the violas play moderately loud (*mf*) within the first subphrase, and the rest of the instruments are loud (*f*). The softer dynamics support the established theme on the 1st violins by allowing it to be conspicuous. The contrast resolves when the instruments accentuate the primary melody by playing loudly (*f*). Here, the two rhythms are juxtaposed since they play in synchrony with each other, and at the same time, they oppose each other. Specifically, the 1st violins play against the cello rhythm but are in sync with the double bass. The 2nd violins and the violas play against the contrabass rhythm but concur with the cello beat. These contrasts establish transgressive order as a narrative that develops the plot.

The transgression portrays how various societies surround the hero to create numerous possibilities and realizations of hope and redemption despite the imbalance (Almen, 2003). Though transgressive, the introduction of the disarray does not aim to conflict with the hero but provides the principal theme with possible future variations as the narrative progresses. Figure 30 presents the main theme as played by the string section.

## Figure 30

### *Primary Theme on the Strings*

After presenting the principal theme on the violin, the texture is varied as the flute solos in bar 13. The counter-theme, previously on the cello, is played by the solo tuba. The tuba compliments the flute timbre as the double bass ostinates the rhythmic motif, following the tuba rhythm. The rest of the strings interpolate the melody, supporting the hero's character in the plot development. At this point, the suspended and added tone chords create a heavy texture that reinforces the protagonist's significance in the narrative. The dissonance by these chords is only temporary since it continually resolves. Even when the resolution does not last in some cases, the chord or the subsequent silence foregrounds a systematized hierarchy more than a transgressive feel. For instance, in bar 13, the G sus 4 chord is resolved by the C Major chord. However, it returns with D minor 6 and F Major 9 (#11) following. The chords resolve on C. There is silence in the violins, violas, and cellos as the flute, double bass, and tuba play a G sus 4 chord, which immediately resolves on C. Thus, the order only experiences partial disruption. Also, the bass' pizzicato timbre and the moderately loud volume on the strings condense the dissonant ambiance in the section. Towards the end of the re-statement of the theme, all instruments crescendo, preparing for the subsequent variation introduced by the nyatiti.

In bar 21, the nyatiti and the flute overlap as the nyatiti plays a portion of the main theme. The instrument plays the fragments C, D, E, and B, C, D on semiquaver and two quaver beats. The pulses are grouped as portrayed in the first two measures in the cello section (see figure 7.20). At this point, the other instruments, apart from the drums, rest. A call-response structure takes shape as the drums respond to the nyatiti, as illustrated in Figure 31.

### Figure 31

*Call and Response Form Displayed by the Nyatiti and the Drums*



A dialogue develops between the two characters where the nyatiti loudly (*ff*) calls out to the drums, which respond. Their duet conversation continues until the 25th bar, when the wandindi joins, calling out the other instruments. In this section, every instrument that leads derives its melody from the fragments played on nyatiti, and the response base their melodies on the drum pattern. When the wandindi calls, the second violins join using the rhythmic pattern on the drums, and the cellos interject.

The wandindi calls once more to ensure all instruments are dialoguing. Here, the 1st violins respond in bar 27, and the wandindi rests after conversing with most instruments. Subsequently, the flute and the solo violin participate in the dialogue, reaching out to the remaining instruments that respond, apart from the double bass section. The contrabasses later join in bar 33. Here, the chord progressions alternate between suspended and 7th chords, which are majorly resolved on C or G. The following sections introduce conflict and confusion as polyrhythms, fugal patterns, and chordal progressions alternate. Clashing elements are incorporated to establish a transitory episode that ushers in a new

variation. The nyatiti introduces the mediating material in bar 37. String instruments join this passage in succession where the wandindi start, followed by cellos and double basses. Later, the 2nd violins play a melodic sequence that resembles Swahili taarab tunes to introduce a new variation. This episode ends in bar 41, and the third variation starts on the solo violin in bar 42. The segment has Swahili taarab influences (rhythms, melodies, and harmonies), which act as a stable element that mediates the variants in this section. The variations include transposition, retrograde, augmentation, and diminution.

First, the antecedent phrase and a segment of the consequent phrase of the first period transpose five steps up, as presented in Figures 32 and 33. The transposed melody excludes E, D, and B. Figure 32 illustrates the entire period, highlighting the antecedent phrase. Figure 33 presents the transposed phrase derived from the antecedent phrase and a segment of the consequent phrase (it starts from the semiquaver beat to the quaver note in the next measure).

**Figure 32**

*First Period on the 1<sup>st</sup> Violin*



**Figure 33**

*The Transposed Phrase on the Solo Violin*



The altered phrase introduces transposition as a variation technique that characterizes the V3 section. In the subsequent measures, the consequent melody in the first period is transposed a step downwards from the 2nd beat of bar 45 to the tied note in bar 48. The

anacrusis in bar 48 introduces the variation of the second period. The first phrase of the 2nd period is transposed a 4th down, and the second phrase retrogrades. As the solo violin plays the varied themes, the wandindi, nyatiti, and the string section play independent melodies that juxtapose the theme, creating conflict. This section opposes the established order by contrasting materials in the instruments, including the 7th, 11th, and 9th chords, and added chords like the G (add 9) in bar 46 and the B7 (b5) in bar 49. Additionally, it presents irony that thrives through conflict. In this case, tension occurs through unpredictable variations that fail to observe a particular structure. For instance, in bar 52, the solo violin establishes a response that engages the other instruments. The response is an extract of the transposed antecedent phrase of the second period. The fragment starts on the dotted quaver beat in the second grouped notes in bar 9 to the first quaver in the 10th measure. Figure 34 displays the original excerpt in the 9th bar (see Figure 30), and Figure 35 shows the transposed fragment that provides material for the response.

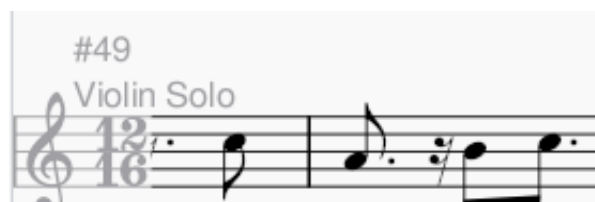
**Figure 34**

*Original Fragment on the 1<sup>st</sup> Violins*



**Figure 35**

*Transposed Fragment on the Solo Violin*



Other melodic elements of the call are from the transposed and retrograded materials. The wandindi duets the solo violin's call, creating a two-part harmony. The nyatiti interpolates the melody as the string section responds to the violin and wandindi's duet until the final response on this variation in the first beat of bar 59. The call and response section exhibits comedy, where a sense of stability succeeds the transgression. This balance is comic because it establishes the theme in its varied form. Comedy also emerges on the second beat of bar 59, where the passage is the inversion of the antecedent phrase of the first period. The inverted tune transposes five semitones higher to resemble the call-and-response melodies from the second period. Even though the episode is not from the second period, it plays in a lead-answer format and introduces the fourth variation (V4).

The melodies play at 56 crotchet beats per minute to differentiate them from the V3 call-response. Fragmentation and segmentation characterize V4. The principal theme, severally divided into small sections, is altered and played by different instruments. For instance, in bar 64, the cello plays a segment from the consequent phrase, which is strictly inverted. In bar 67, the first violins play a varied theme based on an inversion of the antecedent melody of the second period.<sup>55</sup>The inverted passage moves up by a perfect fourth. The violins play the transposed inverted theme whose segment had been presented by the tuba, starting from the anacrusis in bar 66. As different instruments vary the principal melody, the rest imitate or interpolate the variation. For example, in the 68th bar, as the first violins play the variation, the 2nd violins, cellos, and double basses interject as the violas punctuate the melody in dotted quavers. Also, in bar 70, the cellos and the double basses imitate the 1st and second violins, respectively. The 1st violins then crescendo, playing a quick transitory passage to a variation by the flute solo.

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<sup>55</sup>The phrase is not solely inverted. The entire theme was inverted first, and the antecedent passage was deducted from that.

The variant is from the second period. It comprises a segment of the antecedent phrase with extra notes. So, instead of playing B, A, B, C, D, E, the flute plays B, A, B, G, F, G. A. Segment and fragment variation continues, creating an entire melody. Hence, the flute solo derives its melody from different varied segments of the theme. The first violins imitate the flute as the rest of the strings harmonize the first violins. The subsequent melodic line on the flute draws elements from the first subphrase of the consequent material in the second period. The segment, melodically raised a 2nd higher, is diminished and augmented, as shown below.

**Figure 36**

*Original Subphrase Elements Played by the 1<sup>st</sup> Violins*



**Figure 37**

*Varied Segment of the Subphrase by the Flute*



The subsequent phrase comprises the transformed segment with extra notes, and a fragment of the variant, melodically raised by a fourth. Various modified extracts are incorporated afterward, but the material illustrated in Figure 37 acts as a stable aspect that grounds the flute and the string section. A varied character appears, introducing a repetition of the motive in Figure 37. The segment embodies a new constant system that negates the transgressions in the previous variations. Chakacha drum beats and



harmonies inspire this section as a continuation of the taarab elements displayed in the preceding variant. The solo-chorus structure leads the music to the final variation (V5), the return of romance.

The theme, played by the flute, is in the key of G. As mentioned earlier, the entire work, *Ĩromba*, is structured upon that tonality. Therefore, the establishment of G major in the last movement fronts victory over transgressions experienced in the whole suite. Furthermore, the entire theme appears without being fragmented, segmented, or inverted. Its re-introduction resembles its initial appearance. Luhya isukuti beats on the drum inspire this section to foreground a climax that finally establishes order in the last bar. In this section, the flute plays the first period of the theme entirely as the strings provide supportive chordal harmony. The wandindi takes up the melody as the basses play the counter-melody, with the tuba accentuating it in unison. The rest of the string section follows the wandindi or the double basses as they did in the 2nd re-statement of the theme when the flute had the melody. The solo violin, the flute, and the nyatiti interject in sequence, acting as supportive characters to the hero's triumphant return. However, the amalgamation of all these polyphonic melodies and the different rhythms express irony where the established order transgresses, yet the expectation is continuous stability. The transgression heightens through the crescendos, acceleration, and the heavy texture attributed to the performance of all instruments simultaneously. Also, the chord progression includes several added 9ths, sus 4, and major 7th chords that create dissonances and destabilize the structure. However, they are all resolved with the establishment of G, the tonal center, at the end.

## 7.7 Conclusion

In this chapter, I explored research through art where each movement in the suite *Ĩromba* was analyzed using Almen's (2003) analytic approach. I interpreted *Ĩromba* as a music narrative and a musical third space. As a narrative, the song encompasses meaningful articulations of ordered relationships, transgressions, and individual responses to these relations. For instance, the last movement highlights the manipulation of elements, leading to ironic, tragic, comic, and romantic narratives. Irony manifests through constant fragments and dissonances. These conflicts further the transgression, leading to tragedy, a plot that temporarily prioritizes the unpredictable tonalities. Comedy stabilizes these conflicts by restoring thematic material in a different key. With the new key being G, the tonality of the entire suite, its return expresses order over transgression, displaying romance. These conflicts and resolutions depict the negotiations within a musical third space, where materials from different musical cultures concoct to form a complete hybrid product. Hence, *Ĩromba* is a musical third space with diverse musical traditions conflicting and harmonizing as they merge to complete the intercultural composition. It also illustrates how cultural elements are not homogenous. They are open and fluid since they constantly hybridize and expand (Penderbayne, 2018). The discussions in this chapter thus demonstrate that cultural forms are flexible. They can be adapted, transformed, and transferred from one context to another. The dialogue on hybridity, fluidity, intercultural music, and translation of folk music highlighted in this chapter is finalized in the next chapter. In chapter eight, I summarize the entire study and make conclusions and recommendations.

## CHAPTER EIGHT

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 8.1 Introduction

Having discussed various aspects of folk music practice in the city and the fusion of traditional and popular music genres, this chapter summarizes these findings, making conclusions and recommendations.

#### 8.2 Summary

The summary considers the specific study objectives, with each topic linked to its objective.

##### 8.2.1 Popular Musical Styles Based on Folk Music Genres in Contemporary Society

The study revealed that early Kenyan popular styles like omutibo, benga, bango, taarab, popular chakacha, and mwanzele styles are incorporated into folk music practice. However, musicians perform them differently by fusing them with other aspects, creating new genres like urban taarab, Afro-jazz, and Swahili jazz. Additionally, some musicians have come up with names that best describe their styles. For instance, Chris Adwar uses the term bengenge to describe the fusion of benga and house music. Bengenge is also the amalgamation of benga and various styles from outside Kenya. Other styles are localized and recognized as folk-based popular genres in the country. They include Kenyan jazz and Kenyan electronic dance music. The latter integrates indigenous instruments, rhythms, and melodies with electronic music. For example, Ngalah Oreyo, a singer, songwriter, and producer, fuses aspects from Luo, taarab, amapiano, and other electronic dance music elements.

### **8.2.2 Folk Music Styles, Elements and Techniques used in Creating Folk-Based Music in the City**

Musicians play traditional instruments such as nyatiti from the Luo community, kithembe drums from the Kamba, and mabumbumbu from the coastal regions, especially the Giriama community. Artistes have also re-interpreted indigenous rhythms like the obokano, dodo, and isukuti rhythmic patterns from the Kisii, Luo, and Luhya communities, respectively. Melodies from traditional styles are also incorporated. Tunes from the orutu have been adapted and arranged on various band instruments. Apart from using the exact melodies, bands like Shamsi Music create songs in the style of Nduumo, where they incorporate the Kikuyu pentatonic scale and follow the nduumo rhythmic pattern. The call-and-response structures and indigenous dialects are also integrated into folk music practice by musicians in contemporary Kenya.

### **8.2.3 Compositional Elements and Production Techniques Applied in Creating Intercultural Music**

Musicians employ repetition, an element linked to the practice of folk music. Poetic styles and structures inspired by traditional music are also incorporated. Tempo adapted from slow folk rhythms is increased and fused with fast-paced patterns from other cultures. For example, Hybrid and Shamsi band increased the tempo of dodo and nduumo to amalgamate them with jazz and obokano rhythms, respectively. Musicians utilize improvisation where individual instruments adlib against traditional rhythmic patterns. They also play re-interpreted melodies against contemporary genres, where tunes are modified by arpeggiating melodies and inserting additional notes. In addition, they incorporate polyrhythms by fusing two different patterns. Producers add sound effects on indigenous instruments like Ngalah, who electronically manipulate the nyatiti sound in his music. Layering voices and instruments also add intensity. Producers utilize

virtual instrumentation in place of live African indigenous instruments. They use a synthesizer to create patterns and sound effects that reflect folk music traditions. Using an equalizer, producers manipulate frequencies of different voices and instruments to emphasize particular indigenous structures or elements. Some of the producers sample traditional sounds and incorporate them into their music.

#### **8.2.4 Composing *Īromba* Suite in a Prelude and Three Movements**

*Īromba* is a modern instrumental suite with a prelude, “The Call,” and three movements titled “Mũtararĩko wa Ũbaani”, “Dua Tukufu”, and “Njũũni Tumshukuru.” It incorporates indigenous, western art, and popular music elements. The G tonality and the theme of prayer connect the movements. The prelude has a free form that calls individuals to pray through the flute, tuba, and the orchestral string section. Its influences are Ncungo from the Meru and Gitiiro from the Kikuyu. The first movement is based on adoration and making supplication to God. It has a modified rondo structure, Gitiiro rhythms, waltz, and chakacha elements played on the wandindi, nyatiti, drums, and string sections. The second movement glorifies God through taarab elements, ncungo aspects, Arabic and Indian influences, chakacha, and Kenyan twist. It is in rounded binary form. The instruments include wandindi, drums, and string instruments. The last movement has influences from Kisii and Luhya rhythmic patterns, Catholic music from Tanzania and Kenya, chakacha, and taarab. It uses theme and variation structure, with instruments such as flute, tuba, wandindi, nyatiti, and the string section modifying the principal melody severally.

### **8.3 Conclusion**

The findings discussed in this study indicate that Nairobi is a space with fluid boundaries and a custodian of traditions. It provides an arena for various creators to invent and

translate indigenous styles and traditions to fit contemporary society. Even though some aspects of folk music are not prominent among individuals, recontextualizing it in different ways across diverse cultures has popularized it. As a result, the genre has developed numerous attributes that are neither folk nor popular but an amalgamation of both. Therefore, the fused object is a complete entity, not bounded within particular spatial-temporal spaces, but represents both the rural and the urban, past and present worlds. Hence, it cuts across diverse societal divisions since it integrates local and international traditions, genres, and cultures. Doing that presents traditional music to the world, where it acquires new audience. Thus, translating folk music through fusion has ensured its preservation and continuous development.

## **8.4 Recommendations**

The study's recommendations have been presented in three subtopics, considering the research findings and conclusions.

### **8.4.1 General Recommendations**

The study recommends that:

- i. Music composers, producers, performing and recording artistes, and more exponents who engage in different styles ought to collaborate and create a seminar or a symposium to discuss various composition and production techniques that are based on folk music styles as a way of devising new ones and also teaching upcoming creators how to be innovative when creating intercultural music.
- ii. Music producers should create samples based on indigenous Kenyan sounds so that other exponents can include them in their works. It will maintain various folk music aspects as they develop into new possibilities.

- iii. The instrumentalists who play indigenous instruments and those who make them should attempt to create strategies to develop them. As a result, potential timbres and techniques based on indigenous knowledge will be realized. Additionally, new instruments that will uphold folk traditions will be constructed.
- iv. Various media platforms in Kenya should invest their time in playing fusion styles from the country and present them to diverse audiences locally and internationally. In doing so, public places will also adopt the music, leading to more appreciation of folk music styles and contributing to its development and sustainability.

#### **8.4.2 Policy Recommendations**

Concerning policy, the study recommends that:

- i. Policies that will elevate traditional music on various platforms ought to be created. For instance, a certain percentage of music played on local media should include fusion music, similar to other Kenyan and international styles. Subsequently, people will start fusing genres with indigenous traditions after being influenced by the music. Thus, unique genres and sounds will emerge.
- ii. Music education academy should consider employing music exponents active in the industry and well-informed on different folk music practices within the school curriculum, particularly in practice-based courses. This way, learners will experience an all-inclusive perspective on creating and performing folk music in contemporary society.

### **8.4.3 Recommendations for Further Research**

The study recommends:

- i. Various academic disciplines should engage audiences and other stakeholders in Kenya's music scene to acquire holistic perspectives on folk music practice in Nairobi and other cosmopolitan regions. Also, groups of exponents not included in this research can be studied.
- ii. Further research needs to be conducted on technology and folk music in the present world to understand how they relate and how folk music elements and traditions can be elevated from the ethnic or rural areas into the city or diverse spaces and vice versa.
- iii. Music exponents in the different disciplines need to expand the research on indigenous and contemporary folk musics in Kenya by studying genres performed by communities, like filkers, whose traditions are grounded on their enthusiasm for particular activities.
- iv. There is a need to research recordings and archives of indigenous sounds and hybridized styles in Nairobi and other Kenyan regions to ensure accessibility for future generations. Individuals will draw inspiration from this and develop more genres that will continuously be hybridized and translated in the future



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## APPENDICES

### Appendix I: Letter of Introduction

Jackline Maina  
Kabarak University  
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P.O Box 20157  
KABARAK

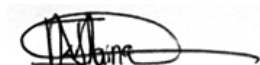
Dear Respondent,

#### **Re: Participating in the Research process**

I am Jackline Maina, a Master's student at Kabarak University, Main Campus. I am conducting research on Redefining Folk Music through Indigenous Traditions in Kenyan popular genres. They study will explore the diverse ways that folk music and popular music elements are treated and fused as a way of developing the folk music genre in Kenyan contemporary society, especially in the urban space. I kindly request your participation in this study. If you participate, you will help the study contribute academic knowledge to hybrid genres, folk, popular and intercultural music studies. Knowledge will also be contributed to music composition studies and to music practitioners who will gain knowledge on musical elements, techniques and approaches with regard to composition, performance and folk music practice in contemporary Kenya.

There will be no allowances provided if you decide to participate. However, the study will recognize your contribution and acknowledge any information that you provide towards the topic. All your decisions and requests will be highly respected throughout the research, should you choose to participant or not to participate in the study. Confidentiality and privacy will be highly maintained where the details provided will be protected and will be inaccessible to anyone else. The information that will be shared will only be used for research purposes and will remain private and confidential as per your request. Honesty will also be maintained throughout the study. Your participation will be highly appreciated. Thank you for your consideration.

Yours faithfully,



Jackline Maina.  
GMC/M/2455/09/20  
Contact: 0716519217  
Email: kettydeldaline@gmail.com



## Appendix II: Interview Schedules

### Interview Questions for Individual Recording and Performing Artists

Date and time:

Research site:

Musician:

#### Part A: Background

1. When and where were you born?
2. Are there other places that you lived in?
3. What musical activities did you engage in while growing up?
4. Did you receive musical training?
  - a. Who was your trainer?
  - b. What musical instruments did you learn?
  - c. What styles did you engage in?
5. What kind of music did you listen to?
6. What were your favorite songs or musicians?
7. Why did you prefer the songs or musicians that you have mentioned?
8. Has your preference changed since then?

#### Part B: Music practice

1. How long have you been practicing music professionally?
  - a. What inspired you to do so?
  - b. Where have you performed?
  - c. How have the places you have performed influenced you and your music?
2. How would you describe your musical style?
  - a. Why did you start performing in that style?
  - b. How has your style been received by different audience?
  - c. How has the audience influenced you and your style?
  - d. What other aspects have influenced your style?
3. What other musical styles have you engaged with?
  - a. How have they influenced you and your music?
4. What inspires you to create a specific song?
  - a. How long does the creative process take?
  - b. What traditional styles do you apply in your music?
  - c. How do you determine the specific traditions, elements, techniques or styles that will be applied in your song?
  - d. What popular music genres do you engage with?
  - e. How do you determine the popular styles, elements and techniques to use in your music?

- f. What other elements do you apply in your music?
  - g. What other aspects do you consider when identifying and applying the mentioned elements?
  - h. Please describe the entire creative process
5. How many collaborations have you done?
    - a. Who have you collaborated with?
    - b. How do you choose who to collaborate with?
    - c. How have those collaborations influenced you?
    - d. Please describe the collaborative process.
    - e. Is there anyone else you would like to collaborate with and why?
  6. How many songs or albums have you recorded?
  7. Who has recorded your songs?
  8. How do you determine the studio or the music producer that will produce your songs?
  9. Do you guide the producer in creating your preferred sound or arrangement?
    - a. If so, please describe the process
  10. According to your experience, how would you describe the practice of folk music in the city?
    - a. How is the style perceived?
    - b. Has the style been well-received or not? Please explain
    - c. Has the performance of folk music grown since you started practicing music or has it declined?
    - d. What changes have you seen with the practice of folk music since you joined the music industry?
  11. How is popular and folk music fusion being perceived? How has it been received by different audience?
    - a. What is your opinion on fusing popular and folk music elements?
  12. Is there anything else you would like to add on the topic?

## Interview Questions for music producers

Date and time:

Research site:

Music producer:

### Part A: Background

1. When and where were you born?
2. Are there other places that you lived in?
3. What musical activities did you engage in while growing up?
4. Did you receive musical training?
  - a. Who was your trainer?
  - b. What musical instruments did you learn?
  - c. What styles did you engage in?
5. What kind of music did you listen to?
6. What were your favorite songs or musicians?
7. Why did you prefer the songs or musicians that you have mentioned?
8. Has your preference changed since then?

### Part B: Music practice

1. How long have you been a music producer?
  - a. Why did you decide to specialize in production?
2. What other experience do you have in the music field?
  - a. How have these experiences influenced you and your work?
3. What genres or musical styles have you produced?
  - a. How many songs have you produced in the styles mentioned?
  - b. Whose music have you produced?
  - c. Do you participate in the song writing process of the songs you produce?  
If so, please describe the co-writing process
  - d. How many co-writing and co-production projects have you done?
  - e. Who have you collaborated with?
  - f. How do you choose who to collaborate with? How have they influenced you?
  - g. Please describe the co-production process.
  - h. Is there anyone else you would like to collaborate with and why?
  - i. Apart from producing works by different artists, do you write your own songs? How is the process different from co-writing a song?
4. How would you describe your creative style?
  - a. What led you to start creating in the style that you've described?
  - b. Do the musicians whose music you've produced influence your style? If so, how have they influenced it?

- c. How has the style been received by different audience, including the musicians that you've produced for?
  - d. How has the audience influenced you and your style?
  - e. What other factors have influenced your style?
  - f. How have you handled producing for an artist who was not comfortable with the style?
  - g. How have you dealt with a final product that is not within your preferred style?
5. How do you produce a specific song?
- a. Do you get inspired to produce?
  - b. Has there been a time when musicians have presented songs that were not inspiring to you? How did you respond to that?
  - c. How long does the production process take?
  - d. What traditional styles do you apply in your creations?
  - e. How do you determine the specific traditions, elements, techniques or styles that will be applied in the arrangement?
  - f. What popular music genres do you get inspiration from?
  - g. How do you determine the popular styles, elements and techniques to use in your work?
  - h. What composition and arrangement styles do you apply?
  - i. How do you determine the techniques suitable for each song your producing?
  - j. What production techniques do you apply in your work and how do you determine their appropriateness?
  - k. Please describe the entire production process.
6. Do you allow the artist to guide you in creating their preferred sound?
- a. If so, please describe the process
7. According to your experience, how would you describe the practice and production of folk music in the city?
- a. How is the style perceived? How has the style been received?
  - b. Has the performance of folk music grown since you started practicing music or has it declined?
  - c. What changes have you seen with the practice of folk music since you joined the music industry?
8. How is popular and folk music fusion being perceived? How has it been received by different audience?
9. What is your opinion on fusing popular and folk music elements?
10. Is there anything else you would like to add on the topic?

### **Appendix III: Focus Group Discussion Guide**

Date and time:

Research site:

Band:

Band members:

#### Part A: Background

1. When and where were you born?
2. Are there other places that you lived in?
3. What musical activities did you engage in while growing up?
4. Did you all receive musical training?
  - a. Who was your trainer?
  - b. What musical instruments did you learn?
  - c. What styles did you engage in?
5. What kind of music did you listen to?
6. What were your favorite songs or musicians?
7. Why did you prefer the songs or musicians that you have mentioned? Has your preference changed since then?

#### Part B: Music practice

1. How long have you been a band?
  - a. How did you meet?
  - b. Were you individually practicing music professionally before you became a band?
  - c. What inspired you to create this band?
  - d. Where have you performed?
  - e. How have the places you have performed influenced you and your music?
2. How would you describe your musical style as a band?
  - a. How would you also describe your individual styles?
  - b. How does your individuality influence the band's style?
  - c. Why did you start performing in that style?
  - d. How has your style been received by different audience?
  - e. How has the audience influenced you and your style?
  - f. What other aspects have influenced your style?
3. What other musical styles have you engaged with?
  - a. How have they influenced you and your music?
4. What inspires you to come up with an arrangement for a specific song?
  - a. How long does the process take?
  - b. What traditional styles do you apply in your music?

- c. How do you determine the specific traditions, elements, techniques or styles that will be applied in your song?
  - d. What popular music genres do you engage with?
  - e. How do you determine the popular styles, elements and techniques to use in your music?
  - f. How do you determine the sections for each instrument?
  - g. What arrangement techniques do you apply and how do you determine their suitability for the songs being performed?
  - h. How do you combine the elements selected?
  - i. How do you determine that the final arrangement is appropriate for performance?
5. Have you collaborated with other musicians or bands?
    - a. Who have you collaborated with?
    - b. How do you choose who to collaborate with?
    - c. How have they influenced your band?
    - d. Please describe the collaborative process.
    - e. Is there anyone else or any other bands that you would like to collaborate with and why?
  6. Have you recorded songs or albums? If so, who has recorded your songs?
    - a. how do you determine the studio or the music producer that will produce your songs?
    - b. Do you guide the producer in creating your preferred sound as a band? If so, please explain the process
  7. According to your experience, how would you describe the practice of folk music in the city?
    - a. How is the style perceived? How has the style been received?
    - b. Has the performance of folk music grown since you started practicing music or has it declined?
    - c. What changes have you encountered with the practice of folk music since you started performing?
  8. How is popular and folk music fusion being perceived? How has it been received by different audience?
    - a. What is your opinion on fusing popular and folk music elements?
  9. Is there anything else you would like to add on the topic?

**Appendix IV: Observation Protocols**

**Observation in the Music Recording Studio**

Date and time:

Research site:

Music producer:

| Studio description                   | Questions | Comments | Description of activities   | Questions | Comments |
|--------------------------------------|-----------|----------|-----------------------------|-----------|----------|
| <u>People in the studio</u>          |           |          | <u>Song writing session</u> |           |          |
| <u>Hardware</u>                      |           |          | <u>Pre-production</u>       |           |          |
| <u>Software</u>                      |           |          | <u>Production</u>           |           |          |
| <u>Music instruments</u>             |           |          | <u>Post-production</u>      |           |          |
| <u>GENERAL THOUGHTS AND COMMENTS</u> |           |          |                             |           |          |

## Observing Music Performances

Date and time:

Research site:

Music performers:

| Description of the site              | Questions | Comments | Description of activities                       | Questions | Comments |
|--------------------------------------|-----------|----------|---|-----------|----------|
| <u>Audience</u>                      |           |          | <u>Events and Activities within the setting</u> |           |          |
| <u>Performers</u>                    |           |          | <u>Performance preparations</u>                 |           |          |
| <u>Performance stage</u>             |           |          | <u>The performance</u>                          |           |          |
| <u>Music instruments</u>             |           |          | <u>After performance</u>                        |           |          |
| <u>GENERAL THOUGHTS AND COMMENTS</u> |           |          |   |           |          |
|                                      |           |          |   |           |          |



## Appendix V: Introduction Letter from the University



**KABARAK UNIVERSITY**  
**OFFICE OF THE DIRECTOR**  
**INSTITUTE OF POST GRADUATE STUDIES**

Private Bag - 20157  
KABARAK, KENYA  
<http://kabarak.ac.ke/institute-postgraduate-studies/>

E-mail: [directorpostgraduate@kabarak.ac.ke](mailto:directorpostgraduate@kabarak.ac.ke)

22<sup>nd</sup> August 2022

The Director General  
National Commission for Science, Technology & Innovation (NACOSTI)  
P.O. Box 30623 – 00100  
NAIROBI

Dear Sir/Madam,

**RE: JACKLINE WANJIRU MAINA - GMC//M/2455/09/20**

The above named is a student at Kabarak University. She is carrying out a research entitled “*Redefining Folk Music Through Indigenous Traditions in Kenya Popular Genres.*”

The student has been granted approval for ethical clearance by Kabarak University Research Ethics Committee and is ready to undertake field research.

Kindly provide the student with a research permit to enable her to undertake the research.

Thank you.

**Dr. Wilson O. Shitandi**  
**DIRECTOR, POSTGRADUATE STUDIES**



**Kabarak University Moral Code**

As members of Kabarak University family, we purpose at all times and in all places, to set apart in one's heart, Jesus as Lord. (1 Peter 3:15)



Kabarak University is ISO 9001:2015 Certified

## Appendix VI: KUREC Approval Letter



### KABARAK UNIVERSITY RESEARCH ETHICS COMMITTEE

Private Bag - 20157  
KABARAK, KENYA  
Email: [kurec@kabarak.ac.ke](mailto:kurec@kabarak.ac.ke)

Tel: 254-51-343234/5  
Fax: 254-051-343529  
[www.kabarak.ac.ke](http://www.kabarak.ac.ke)

OUR REF: KABU01/KUREC/001/06/08/22

Date: 18<sup>th</sup> August, 2022

Jackline Wanjiru Maina,  
Kabarak University,

Dear Jackline,

**RE: REDEFINING FOLK MUSIC THROUGH INDIGENOUS TRADITIONS IN KENYAN POPULAR GENRES**

This is to inform you that **KUREC** has reviewed and approved your above research proposal. Your application approval number is **KUREC-060822**. The approval period is **18/08/2022 – 18/08/2023**.

This approval is subject to compliance with the following requirements:

- i. All researchers shall obtain an introduction letter to NACOSTI from the relevant head of institutions (Institute of postgraduate, School dean or Directorate of research)
- ii. The researcher shall further obtain a RESEARCH PERMIT from NACOSTI before commencement of data collection & submit a copy of the permit to **KUREC**.
- iii. Only approved documents including (informed consents, study instruments, MTA Material Transfer Agreement) will be used
- iv. All changes including (amendments, deviations, and violations) are submitted for review and approval by **KUREC**:
- v. Death and life-threatening problems and serious adverse events or unexpected adverse events whether related or unrelated to the study must be reported to **KUREC** within 72 hours of notification;
- vi. Any changes, anticipated or otherwise that may increase the risk(s) or affected safety or welfare of study participants and others or affect the integrity of the research must be reported to **KUREC** within 72 hours;
- vii. Clearance for export of biological specimens must be obtained from relevant institutions and submit a copy of the permit to **KUREC**;
- viii. Submission of a request for renewal of approval at least 60 days prior to expiry of the approval period. Attach a comprehensive progress report to support the renewal and;
- ix. Submission of an executive summary report within 90 days upon completion of the study to **KUREC**

Sincerely,

**Prof. Jackson Kitetu Ph.D.**  
KUREC-Chairman




Cc Vice Chancellor  
DVC-Academic & Research  
Registrar-Academic & Research  
Director-Research Innovation & Outreach  
Institute of Post Graduate Studies

*As members of Kabarak University family, we purpose at all times and in all places, to set apart in one's heart, Jesus as Lord.  
(1 Peter 3:15)*



Kabarak University is ISO 9001:2015 Certified

**Appendix VII: NACOSTI Research Permit**

|   |  |
|---|--|
| <br><b>REPUBLIC OF KENYA</b>   | <br><b>NATIONAL COMMISSION FOR<br/>SCIENCE, TECHNOLOGY &amp; INNOVATION</b>                           |
| Ref No: <b>360182</b>   | Date of Issue: <b>31/August/2022</b>   |
| <b>RESEARCH LICENSE</b>   |  |
|    |  |
| <b>This is to Certify that Miss., Jackline Wanjiru Maina of Kabarak University, has been licensed to conduct research in Nairobi on the topic: Redefining folk music through Indigenous Traditions in Kenyan Popular Genres for the period ending : 31/August/2023.</b> |  |
| License No: <b>NACOSTI/P/22/20065</b>   |  |
| <b>360182</b><br>Applicant Identification Number  | <br>Director General<br><b>NATIONAL COMMISSION FOR<br/>SCIENCE, TECHNOLOGY &amp;<br/>INNOVATION</b> |
|   | Verification QR Code<br>  |
| <b>NOTE: This is a computer generated License. To verify the authenticity of this document,<br/>Scan the QR Code using QR scanner application.</b>  |  |

## Appendix VIII: Evidence of Conference Participation



### CERTIFICATE

We certify that

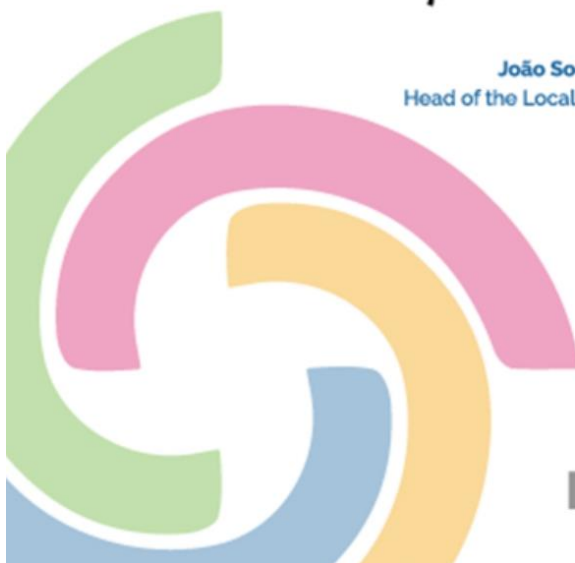
**Kettyjackline W Maina**

has attended the **46th ICTM Conference**, that took place at Universidade Nova de Lisboa in Lisbon, Portugal, from 21 to 27th July 2022.

Lisbon, 27th July 2022

A handwritten signature in black ink that reads 'J. Soeiro de Carvalho'.

**João Soeiro de Carvalho**  
Head of the Local Arrangements Committee



## Appendix IX: List of Publication

### African Musicology Online

Vol. 12 No. 2 (2023): ISSN (Online): 1994-7712

DOI: <https://doi.org/10.58721/amo.v12i2.342>

*Transcending Space, Time and Culture through Intercultural Musical Dialogue*



## Transcending Space, Time and Culture through Intercultural Musical Dialogue

KettyJackline Maina

Kabarak University, Kenya

### Article History

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Blurred boundaries

Intercultural dialogue

Mainstream music

'Alternative' music

### How to cite:

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### Abstract

In recent years, the creative industry in Kenya has seen a rise in consumption of art from other countries. This is due to the influence of global and modern trends on local media and the Kenyan audience. Consequently, various stakeholders in the artistic domain have taken personal initiatives to advocate for the production, performance and airing of local art to promote Kenyan content. They strive to appeal to the public's taste, create demand for Kenyan art, and influence the media as well as government broadcasting policies. Musicians in Nairobi (Kenya's capital city) for instance, elevate Kenyan music by collaborating with local and foreign bars, restaurants, government and non-governmental organisations which sponsor musical events and provide platforms for them to exhibit their music, and that of other artists. They also redefine the country's urban sound by localising genres from other countries, incorporating indigenous styles from Kenyan ethnic groups, and reworking Kenyan oldies. By doing that, they interact with individuals from different generations, cultures, and geographical spaces, traversing musical and cultural boundaries, and acquiring new audiences. Using in-depth interviews, I explore how these musicians and other stakeholders in Nairobi's music scene, manage to promote and create demand for Kenyan styles both locally and internationally. Additionally, observing performances, and interacting with some of the audience members aid in interrogating urban genres that transcend time and space, linking and appealing to various cultures while gaining new audiences.

### Introduction

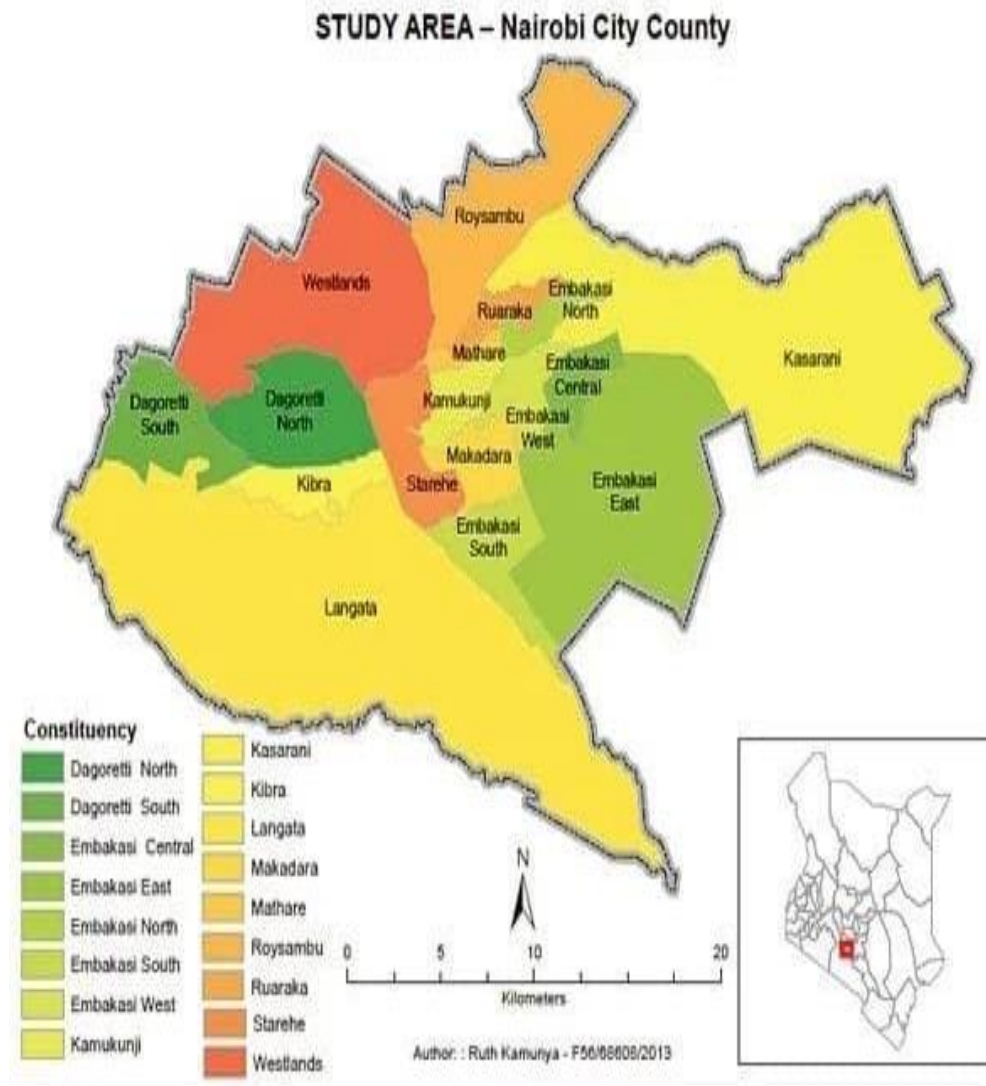
On 9<sup>th</sup> of February 2022, Eric Omondi, a Kenyan comedian, surprised the nation by pitching camp outside the Kenyan parliamentary buildings in Nairobi, where he set up a glass booth and declared a hunger strike<sup>1</sup>. Using this incident, Omondi requested the government to give Kenyan content 75 per cent airplay to promote local artists and their works. Currently, the media policy calls for 40 % local

<sup>1</sup> Eric Omondi camping outside the parliament building:

[https://www.youtube.com/watch?v=FP\\_dhF5TgdQ](https://www.youtube.com/watch?v=FP_dhF5TgdQ)

<https://www.youtube.com/watch?v=HGKzmuFpK0I>

**Appendix X: Map of Nairobi County**



# Appendix XI: The Call (Prelude)

## THE CALL

Composed by KettyJackline Maina

Drum arrangement in collaboration with Prosperpyke

*Flute plays expressively in free rhythm and tempo (in an improvisatory manner)*  
*♩ = 70*

Wooden or Bamboo Flute

*ff* *tutti will be guided by the flute's rhythm*

Violin 1

Violin 2

Violas

Violoncellos

Contrabasses

Tuba

*ff*

Gitiro Throat Sounds

Neungo drum

Neungo Sticks

Have three or more neungo stick players. Each player has two sticks  
 Hit the sticks together to make rattling sounds (like rain drops): (bars 1-3, 4-6)

Conga drum

Shakers

Kick (Neungo drum)

Cowbell

**Important note**

If you don't have neungo drums, you can use the tom-tom. But, preferably, use any other traditional drum that can produce neungo drum's timbre

As for the neungo sticks, you can use drum sticks

Drums alternate pitches severally: You may listen to the demo for guidance

Drummers and percussionists should reference the dynamics in the other instruments to determine their own. Since they are accompanying instruments, they should not overshadow the rest of the instruments.

(This is like a popular band set-up where instrumentalists harmonize each other without overshadowing each other).

Follow the flute's free rhythm, the tuba and strings' rhythm to determine the entrypoint







15

Fl.

Vlns. 1

Vlns. 2

Vla.

Vcl.

Cbs.

Tba.

Git. t.s.

Nc. d.

Nc. sks.

Cng.

Shks.

Kick (Nc. d.)

Cowbell

Detailed description: This is a musical score for a piece titled "The call". The score is written for a large ensemble of instruments. The instruments listed on the left are Flute (Fl.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vla.), Cello (Vcl.), Double Bass (Cbs.), Trombone (Tba.), Guitar (Git. t.s.), Congas (Cng.), Shakers (Shks.), Kick Drum (Kick (Nc. d.)), and Cowbell. The score begins at measure 15. The Flute part has a melodic line with a long note in the second measure. The Violin 1 part has a short melodic phrase in the first measure. The Congas, Shakers, and Kick Drum parts have rhythmic patterns, including triplets and syncopated rhythms. The Cowbell part has a simple rhythmic pattern. The other instruments (Vlns. 2, Vla., Vcl., Cbs., Tba., Git. t.s.) are mostly silent, indicated by a horizontal line with a bar through it.

18 *rall. - - - -*

Fl.

Vlns. 1

Vlns. 2

Vlcs.

Vcs.

Cbs.

Tba.

Git. Ls.

Nc.d

Nc. sks.

Cng.

Shks.

Kick (Nc.d)

Corbell

*mf dim.* *mp* *p*

*mf dim.* *mp* *p*

*mf dim.* *mp* *p*

*f dim.* *mp*

*f dim.* *mf* *mp* *mp*

Have two or more female throat singers. If there's only one: use an amplification device.  
The number of singers will be determined by the size of the ensemble

The throat sounds are deep (almost resembling growling sounds)

From bar 20, percussionists, drummers and gititiro throat sounds  
diminuendo and ritardando as the rest of the instruments until  
the last beat (this is after the rest of the instruments stop playing)

## Appendix XII: Mũtararĩko wa Ūbaani (1<sup>st</sup> Movement)

# MŪTARARĨKO WA ŪBAANI

Composed by KettyJackline Maina

Drum arrangement in collaboration with Prosperyke

### Important note

If you don't have ncungu drums, you can use the tom-tom. But, preferably, use any other traditional drum that can produce ncungu drum's timbre. As for the ncungu sticks, you can use drum sticks

Have a metal ring (known as karing'aring'a in Kikuyu language) It replaces the shakers from bar 59 to the finale

Have a tomtom drum and sticks: The ncungu drums and sticks are exchanged with the tomtom drum from bar 72 until the end

Drums alternate pitches severally: You may listen to the demo for guidance

Drummers and percussionists should reference the dynamics in the other instruments to determine their own.

Since they are accompanying instruments, they should not overshadow the rest of the instruments.

(This is like a popular band set-up where instrumentalists harmonize each other without overshadowing each other). Follow the rest of the instruments to determine the endpoint

Mutarariko wa ubaani

8

Vln. solo  $f$  *gliss.* *stacc.*  $J = 80$

Vln. 1  $mf$

Vln. 2  $mf$

Vla. 1  $mf$  *gliss.*

Vla. 2  $mf$  *gliss.*

Vcs.  $mf$  *gliss.*

Cbs.  $mf$  *gliss.*

Nyl.

Gü.t.s.

Cng. *rit. (Congo drums)* *Congo drums - follow the rest of the instruments' pace after ritardando*

Nc.d & sks - Tom.

Hand rtl.

Shks. + Karing'a

Kick (Nc.d.)

Hi-hat

Snare

Crash

The rattles are jiggled in quick succession but within the designated time

Have three or more female throat singers.  
 If there's only one: use an amplification device  
 The throat sounds are deep (almost resembling growling sounds)

Mutariko wa ubaani

14

Vln. solo  
Vlns. 1  
Vlns. 2  
Vlas.  
Ves.  
Cbs.  
Nyt.  
Git.s.  
Cng.  
Nd.d & sks  
-Tom.  
Hand tl.  
Shks. + Karinga.  
Kiek (Nd.d)  
Hi-hat  
Snare  
Crash

*f*, *mp*, *mf*, *dim.*, *gliss.*

Mutarariko wa ubaani

20

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Nyt.

Git.s.

Cng.

Nd.d & slks  
Tom.

Hand rtl.

Shks. + Karing'a.

Kick (Nd.d)

Hi-hat

Snare

Crash

*cresc.*

*f*

*dim.*

*gliss.*

Mutarariko wa ubaani

25

Vln. solo *ff*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vcl. *f*

Vcl. *mf*

Cbs. *mf*

Nyt.

Git. l.s.

Cng.

Nd.d & sks -Tom.

Hand rtl.

Shks. + Karing'a

Kick (Nd.d)

Hi-hat

Snare

Crash



Mūtarariko wa ūbaani

30

The musical score is arranged in 12 staves. The top five staves are for string instruments: Vln. solo, Vlns. 1, Vlns. 2, Vlns., and Vcs. The bottom seven staves are for a drum set: Nyl., Git. s., Cng., Nd. d & sks - Tom., Hand r/l., Shks. + Karing'a, Kick (Nd. d), Hi-hat, Snare, and Crash. The score begins at measure 30. The Vln. solo part starts with a *mf* dynamic and a melodic line. The Vlns. 1 and 2 parts provide harmonic support. The Vlns. part features a *f* dynamic and a melodic line. The Vcs. part features a *f* dynamic and a melodic line. The Vlns. part features a *ff* dynamic and a melodic line. The Vcs. part features a *f* dynamic and a melodic line. The Vlns. part features a *gliss.* dynamic and a melodic line. The Vcs. part features a *gliss.* dynamic and a melodic line. The drum set parts include various rhythmic patterns and dynamics.

Vln. solo  
*mf*  
*f*

Vlns. 1  
*f*

Vlns. 2  
*f*

Vlns.  
*f*  
*ff*

Vcs.  
*f*  
*gliss.*

Cbs.  
*f*  
*gliss.*

Nyl.

Git. s.

Cng.

Nd. d & sks  
- Tom.

Hand r/l.

Shks. + Karing'a

Kick (Nd. d)

Hi-hat

Snare

Crash

Mūtararīko wa ūbaani

35

The musical score is arranged in a standard Western format with 14 staves. The top staff is for Violin solo, followed by Violins 1 and 2, Viola, and Violoncello. Below these are Nyctambour, Guitar, Conga, and a combined staff for Ndjambi and skins/Tom. The bottom section consists of six percussion staves: Hand rattle, Shakers + Karing'a, Kick (Ndjambi), Hi-hat, Snare, and Crash. The score is in 3/4 time with a key signature of one sharp (F#). The Violoncello and Nyctambour parts include dynamic markings of *ff* (fortissimo). The percussion parts feature complex rhythmic patterns with many beamed notes.

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Nyt.

Git.Ls.

Cng.

Nc.d & sks  
-Tom.

Hand rtl.

Shks. + Karing'a.

Kick (Nc.d)

Hi-hat

Snare

Crash

Mūtarariko wa ūbaani

39

The musical score is for a piece titled "Mūtarariko wa ūbaani". It begins at measure 39. The tempo is marked as  $J = 80$ . The score includes the following parts:

- Vln. solo:** Starts with a *ff* dynamic, playing a melodic line with a *gliss.* effect.
- Vlns. 1 & 2:** Play a rhythmic accompaniment, with dynamics ranging from *mf* to *f*.
- Vlns.:** Play a melodic line with a *gliss.* effect, starting at *f*.
- Vcs.:** Play a melodic line with a *gliss.* effect, starting at *f*.
- Cbs.:** Play a melodic line with a *gliss.* effect, starting at *ff*.
- Nyt.:** No notation.
- Git. Ls.:** No notation.
- Cng.:** No notation.
- Percussion:** Includes Nc. d & sks - Tom., Hand rlt., Shks. + Karing'a, Kick (Nc.d), Hi-hat, Snare, and Crash, all with rhythmic notation.

Mutarariko wa ubaani

The musical score is arranged in a standard orchestral layout. The top section includes:

- Vln. solo**: Violin solo part, starting with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic.
- Vlns. 1 & 2**: Violin I and II parts, with *ff* dynamic.
- Vlas.**: Viola part.
- Vcs.**: Violoncello part.
- Cbs.**: Contrabasso part, featuring glissando markings.

The bottom section includes:

- Nyt.**: Flute part, which is silent throughout.
- Git.Ls.**: Electric guitar part.
- Cong.**: Conga part.
- Nd. d & sks + Tom.**: Ndombu drums, snare, and tom-tom part.
- Hand rtl.**: Hand rattle part, which is silent.
- Shks. + Karing'a**: Shakers and Karing'a part.
- Kick (Nd.d)**: Kick drum part.
- Hi-hat**: Hi-hat part, which is silent.
- Snare**: Snare drum part, which is silent.
- Crash**: Crash cymbal part, which is silent.

Mutarariko wa ubaani

4/9

The musical score is arranged in a system with the following parts from top to bottom:

- Vln. solo: Violin solo part, starting with a *dim.* (diminuendo) and *gliss.* (glissando) marking, followed by a *mp* (mezzo-piano) dynamic.
- Vlns. 1: Violin 1 part, starting with a *dim.* marking and a *mp* dynamic.
- Vlns. 2: Violin 2 part, starting with a *dim.* marking and a *mp* dynamic.
- Vlas.: Viola part, starting with a *dim.* marking and a *mp* dynamic.
- Vcs.: Violoncello part, starting with a *dim.* marking and a *mp* dynamic.
- Cbs.: Contrabasso part, starting with a *dim.* marking and a *mp* dynamic.
- Nyt.: Nyckelharpa part, shown as a whole rest.
- Git.t.s.: Guitar part, featuring a rhythmic pattern of eighth notes.
- Cng.: Conga part, featuring a rhythmic pattern of eighth notes.
- Nc.d & sks - Tom.: Ndugu ndugu and siku part, featuring a rhythmic pattern of eighth notes.
- Hand rtl.: Hand rattle part, shown as a whole rest.
- Shks. + Karing'a.: Shakers and Karing'a part, featuring a rhythmic pattern of eighth notes.
- Kick (Nc.d): Kick drum part, featuring a rhythmic pattern of eighth notes.
- Hi-hat: Hi-hat part, shown as a whole rest.
- Snare: Snare drum part, shown as a whole rest.
- Crash: Crash cymbal part, shown as a whole rest.

Mutarariko wa ubaani

54

The musical score is arranged in two systems. The first system includes the string section: Violin solo, Violin 1, Violin 2, Viola, and Cello. The second system includes the percussion section: Nylon guitar, Acoustic guitar, Conga, Nc.d. & sks - Tom, Hand rft., Shks. + Karing'u, Kick (Nc.d), Hi-hat, Snare, and Crash. The score is in 4/4 time with a key signature of one sharp (F#). The string section starts with a solo violin line marked '54' and includes dynamics like 'cresc.', 'f', and 'ff', along with articulations like 'pizz.' and 'gliss.'. The percussion section features rhythmic patterns on the guitar and conga, and a specific pattern on the 'Shks. + Karing'u' instrument.

Mutariko wa ubaani

59  $\text{♩} = 56$  Expressivo

Vln. solo *mf* arco

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas. *mf*

Vcs. *mf*

Cbs. *mf* arco

Nyt. *f*

Git.t.s.

Cng.

No. d & shk  
+ Ton.

Hand rtl.

Shks. + Karing'a.

Kick (No. d)

Hi-hat

Snare

Crash

Mūtarariko wa ūbaani

62

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Nyl.

Git. s.

Cng.

Nc. d. & sks  
-Tom.

Hand rll.

Shks. + Karing'a.

Kick (Nc.d)

Hi-hat

Snare

Crash

*ff*  
*dim.*

*f*

*f*

*f*

*f*

*f*

*cresc.*

*f*

*cresc.*

*ff*

*f*



Mútarariko wa úbaani

65

The musical score is arranged in a system with the following parts from top to bottom:

- Vln. solo:** Treble clef, starts with a *mf* dynamic.
- Vlns. 1:** Treble clef, starts with a *dim.* dynamic and a triplet.
- Vlns. 2:** Treble clef, starts with a *dim.* dynamic and a triplet.
- Vla.:** Bass clef, starts with a *dim.* dynamic and a triplet.
- Vcs.:** Bass clef, starts with a *dim.* dynamic and a triplet.
- Cbs.:** Bass clef, starts with a *dim.* dynamic and a triplet.
- Nyl.:** Treble clef, features a complex rhythmic pattern with triplets and a *mf* dynamic.
- Git. l.s.:** Treble clef, contains a whole rest.
- Cng.:** Treble clef, contains a whole rest.
- Nc. d & sks + Tom.:** Treble clef, contains a complex rhythmic pattern with triplets.
- Hand rtt.:** Treble clef, contains a whole rest.
- Shks. + Karing'a:** Treble clef, contains a complex rhythmic pattern with triplets.
- Kick (Ne. d):** Treble clef, contains a complex rhythmic pattern with triplets.
- Hi-hat:** Treble clef, contains a whole rest.
- Suare:** Treble clef, contains a whole rest.
- Crash:** Treble clef, contains a whole rest.

Mutariko wa ubaani

68 *Atempo*  $\text{♩} = 56$

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Nyt.

Git.t.s.

Cng.

Nc.d & sks + Tom.

Hand rtl.

Shks. + Karing'a.

Kick (Nc.d.)

Hi-hat

Snare

Crash

Mutarariko wa ubaani

70

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Nyt.

Git.Ls.

Cng.

Nc.d & sks  
Tom.

Hand rtl.

Shks. + Karing'a.

Kick (Nc.d)

H-hat

Snare

Crash

The musical score is for the piece 'Mutarariko wa ubaani' starting at measure 70. It features a variety of instruments: Violin solo, Violins 1 and 2, Viola, Violoncello, Contrabass, Nylon strings, Guitar (Left), Conga, Nylon strings and skins/Tom, Hand rattle, Shakers and Karing'a, Kick (Nylon strings), Hi-hat, Snare, and Crash. The score includes dynamic markings such as *f* and *gliss.*, and articulation like triplets and glissandos. The key signature has one sharp (F#) and the time signature is 2/4.

Mútarariko wa úbaani

71

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Nyt.

Git.t.s.

Cng.

Nc.d & sks  
-Tom.

Hand rtl.

Sliks. + Karing'a.

Kick (Nc.d)

Hi-hat

Snare

Crash

The musical score is for the piece 'Mútarariko wa úbaani'. It begins at measure 71. The Vln. solo part features a melodic line with triplets and dynamic markings of *f* and *ff*. The Vlns. 1 and 2 parts are mostly rests. The Vlas. and Vcs. parts also have rests. The Cbs. part has a few notes. The Nyt. part has a rhythmic line with triplets and a *ff* marking. The Git.t.s., Cng., Hand rtl., and Snare parts are mostly rests. The Cng. part has some rhythmic patterns. The Percussion parts (Nc.d & sks, Tom., Hand rtl., Sliks. + Karing'a, Kick (Nc.d), Hi-hat, Snare, Crash) have various rhythmic patterns, including triplets and rests.

Mutarariko wa ubaani

73

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Nyt.

Git.Ls.

Cng.

Ne.d & sks + Tom.

Hand rtl.

Shks. + Karing'a.

Kick (Ne.d.)

Hi-hat

Snare

Crash

Mutarariko wa ubaani

77

Vln. solo

Vlns. 1

Vlns. 2

Vlas.

Ves.

Cbs.

Nyt.

Git.Ls.

Cng.

Nd.d & sks + Tom.

Hand rl.

Shks. + Karinga.

Kick (Nd.d)

Hi-hat

Snare

Crash

Mūtarariko wa ūbaani

81

The musical score is arranged in a multi-stem format. The top section includes:

- Vln. solo**: Violin solo part, starting with a rest and ending with a *ff* dynamic marking.
- Vlins. 1 & 2**: Violin I and II parts.
- Vlas.**: Viola part.
- Vcs.**: Violoncello part, featuring glissando markings.
- Cbs.**: Contrabasso part, also featuring glissando markings.

The bottom section includes:

- Nyt.**: Nyctophone part with a melodic line.
- Git. Ls.**: Electric guitar part, mostly silent.
- Cng.**: Congas part with a rhythmic pattern.
- Nc. d & sks + Tom.**: Nylon stringed drum and tom-tom part.
- Hand rlt.**: Hand rattle part.
- Slks. + Karing'a.**: Shakers and Karing'a part with a complex rhythmic pattern.
- Kick (Nc. d)**: Kick drum part.
- Hi-hat**: Hi-hat part, mostly silent.
- Snare**: Snare drum part, mostly silent.
- Crash**: Crash cymbal part, mostly silent.

Mutarariko wa ubaani

85

Vln. solo *fff*

Vlns. 1 *ff* tremolo

Vlns. 2 *ff* gliss.

Vlas. *ff* gliss.

Vcs. tremolo gliss.

Cbs. *ff* gliss.

Nyt.

Git.L.

Cong.

Nd. d & sks -Tom.

Hand rtl.

Shks. + Karing'a.

Kick (Nd.d)

Hi-hat

Snare

Crash

*drum rolls, then hit the crash on the last beat when the other instruments have stopped playing*



# Appendix XIII: Dua Tukufu (2<sup>nd</sup> movement)

## DUA TUKUFU

Composed by KettyJackline Maina

Drum arrangement in collaboration with Prosperkye

$\text{♩} = 56$

Note: The drums in brackets are alternatives, in case the preferred instruments are unavailable

The triangle is muted all through and played softly

The rattles are jiggled in quick succession but within the designated time

Drums alternate pitches in severally:  
You may listen to the demo for guidance

Drummers and percussionists should reference the dynamics in the other instruments to determine their own.  
Since they are accompanying instruments, they should not overshadow the rest of the instruments.

(This is like a popular band set-up where instrumentalists harmonize each other without overshadowing each other). Follow the rest of the instruments to determine the endpoint.

Dua Tukufu

7

Vln. *mf* *dim.* *tr.* *eresc.* *f* *f dim.*

Wand. *f*

Vins. *mf* *f*

Vins. *mf* *f*

Vlas. *mf* *f*

Ves. *mf* *f*

Cbs. *mf* *f*

Timb. (or snare)

Tabla (or Cong.)

Tabla B. (or kick)

Ohi-hat

Chi-hat

Crash

Shks.

Hand rtt.

Tri. (Muted)

Cowbell

11

The musical score is arranged in a multi-stem format. The top section includes:

- Vln.** (Violin): *mf dim.* to *mp*
- Wand.** (Woodwind): *mp dim.* to *p*
- Vins.** (Violins): *mf* to *dim.*
- Vms.** (Violas): *mf dim.*
- Vlas.** (Violas): *mf dim.*
- Ves.** (Violins): *mf dim.*
- Cbs.** (Cellos): *mf dim.*

The bottom section includes percussion parts:

- Timb. (or snare)**: Snare drum pattern
- Tabla (or Cong.)**: Tabla/Congas pattern
- Tabla B. (or kick)**: Tabla B/Congas pattern
- O.hi-hat**: Open hi-hat pattern
- C.hi-hat**: Closed hi-hat pattern
- Crash**: Crash cymbal pattern
- Shks.**: Shakers pattern
- Hand rrl.**: Hand rattle pattern
- Tri. (Muted)**: Muted triangle pattern
- Cowbell**: Cowbell pattern

16  $\text{♩} = 50$   $\text{♩} = 100$

The musical score is written for a 16-measure piece. It begins with a tempo of  $\text{♩} = 50$  and changes to  $\text{♩} = 100$  at the second measure. The score includes the following parts:

- Vln.:** Violin, starting with a rest and then playing a half note  $f$  in the final measure.
- Wand.:** Wandobo, playing a rhythmic pattern of eighth notes, starting  $mf$  and ending with a rest.
- Vms.:** Violoncello, playing a half note  $p$  in the first measure and a half note  $f$  in the final measure.
- Vlas.:** Viola, playing a half note  $p$  in the first measure, a half note  $ff$  in the second measure, and a half note  $f$  in the final measure.
- Ves.:** Violone, playing a half note  $p$  in the first measure and a half note  $f$  in the final measure.
- Cbs.:** Cello, playing a half note  $ff$  in the first measure, a half note  $ff$  in the second measure, and a half note  $f$  in the final measure.
- Timb. (or snare):** Snare drum, playing a rhythmic pattern of eighth notes.
- Tabla (or Cong.):** Conga, playing a rhythmic pattern of eighth notes.
- Tabla B. (or kick):** Kick drum, playing a rhythmic pattern of eighth notes.
- Ohi-hat:** Ohi-hat, playing a rhythmic pattern of eighth notes.
- C.hi-hat:** C.hi-hat, playing a rhythmic pattern of eighth notes.
- Crash:** Crash cymbal, playing a rhythmic pattern of eighth notes.
- Shks.:** Shkashka, playing a rhythmic pattern of eighth notes.
- Hand etl.:** Hand etl., playing a rhythmic pattern of eighth notes.
- Tri. (Muted):** Muted triangle, playing a rhythmic pattern of eighth notes.
- Cowbell:** Cowbell, playing a rhythmic pattern of eighth notes.

21

Violin (Vln.)

Wand

Viola (Vins.)

Violoncello (Vins.)

Violoncello (Vlas.)

Contrabasso (Ves.)

Contrabasso (Cbs.)

Timb. (or snare)

Tabla (or Cong.)

Tabla B. (or kick)

Ohi-hat

C. hi-hat

Crash

Shbks.

Hand rtd.

Tri. (Muted)

Cowbell

*cresc.*

*ff dim.*

*f*

25

Violin: *dim.* - - - - - *mf* *f*

Wind: *p*

Viola 1: *dim.* - - - - - *mp* *f*

Viola 2: *dim.* - - - - - *mp* *f*

Viola 3: *dim.* - - - - - *mp* *f*

Viola: *dim.* - - - - - *mp* *f*

Cello: *dim.* - - - - - *mp* *f*

Double Bass: *dim.* - - - - - *mp* *f*

Timb. (or snare): *f*

Tabla (or Cong): *f*

Tabla B. (or kick): *f*

Ohi-hat: *f*

C-hi-hat: *f*

Crash: *f*

Shkshk: *f*

Hand rtt: *f*

Tri. (Muted): *f*

Cowbell: *f*

Musical score for 'Dua Tukufu' starting at measure 29. The score includes the following instruments and parts:

- Violin (Vln):** Melodic line with a *mf* dynamic marking.
- Winds (Wand):** Melodic line with a *mf* dynamic marking.
- Violas (Vlns):** Melodic line with a *ff* dynamic marking.
- Vclns (Violins):** Melodic line.
- Vcls (Violas):** Melodic line.
- Vcs (Violins):** Melodic line.
- Cbs (Cellos):** Melodic line.
- Timb. (or snare):** Percussion line with a rhythmic pattern.
- Tabla (or Cong):** Percussion line with a rhythmic pattern.
- Tabla B. (or kick):** Percussion line with a rhythmic pattern.
- Ohi-hat:** Percussion line.
- C.hi-hat:** Percussion line with a rhythmic pattern.
- Crash:** Percussion line.
- Shks.:** Percussion line with a rhythmic pattern.
- Hand rtl:** Percussion line.
- Tri. (Muted):** Percussion line.
- Cowbell:** Percussion line with a rhythmic pattern.

Dua Tukufu

33  $\text{♩} = 80$   $\text{♩} = 70$   $\text{♩} = 80$

The musical score is arranged in a system with 15 staves. The top five staves are for strings: Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cbs.). The next three staves are for woodwinds: Flute (Fl.), Clarinet (Cl.), and Bassoon (Fag.). The bottom seven staves are for percussion: Timbale (Timb.), Tabla (Tabla), Tabla B (Tabla B), Ohi-hat, C. hi-hat, Crash, Shks., Hand rtd., Tri. (Muted), and Cowbell. The score includes dynamic markings such as *dim.* and *mp*, and tempo markings of 80 and 70 beats per minute. The key signature has two flats, and the time signature is 4/4.



38

Vln. *mf* *pizz.*

Wand. *cresc.* *mp* *pizz.*

Vlns. *cresc.* *f*

Vlas. *cresc.* *mf*

Ves. *mp* *cresc.* *mf*

Cbs. *cresc.* *mf*

Timb. (or snare)

Tabla (or Cong.)

Tabla B. (or kick)

O.hi-hat

C.hi-hat

Crash

Shks.

Hand rtl.

Tri. (Muted)

Cowbell

42

Vln. *arco*  
*cresc. - - - - - f*

Wand. *cresc. -* *mf* *arco*

Vlins. *cresc.* *f*

Vlins. *cresc.* *f*

Vlas. *cresc.* *f*

Vcs. *pizz.* *arco* *cresc. -* *f*

Cbs. *cresc. -* *pizz.* *arco* *f*

Timb. (or snare)

Tabla (or Cng.)

Tabla B. (or kick)

O.hi-hat

C.hi-hat

Crash

Shks.

Hand rtl.

Tri. (Muted)

Cowbell

46

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Vln.:** Violin, starting with a melodic line marked *mf*.
- Wand.:** Wand, playing a rhythmic pattern marked *mp*.
- Vlns. (top):** Violins, playing a sustained chord marked *mf*.
- Vlns. (middle):** Violins, playing a melodic line marked *mf*.
- Vlns. (bottom):** Violins, playing a sustained chord marked *mf*.
- Vcs.:** Violas, playing a rhythmic pattern marked *mf*.
- Cbs.:** Cellos, playing a rhythmic pattern marked *mf*.
- Timb. (or snare):** Timpani or snare, with rests.
- Tabla (or Cng.):** Tabla or Conga, playing a complex rhythmic pattern.
- Tabla B. (or kick):** Tabla B. or kick, playing a rhythmic pattern.
- O.hi-hat:** Open hi-hat, playing a rhythmic pattern.
- C.hi-hat:** Closed hi-hat, playing a rhythmic pattern.
- Crash:** Crash cymbal, with rests.
- Shks.:** Shakers, playing a rhythmic pattern.
- Hand rtt.:** Hand rattles, with rests.
- Tri. (Muted):** Triangle (muted), with rests.
- Cowbell:** Cowbell, playing a rhythmic pattern.

50

The musical score is for the piece "Dua Tukufu" and is marked with the number 50. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes the following parts:

- Vln.** (Violin): Starts with a *f* dynamic, playing a melodic line with eighth notes. It transitions to *ff* and then *dim.* towards the end of the section.
- Wand.** (Woodwinds): Enters in the second measure with a *mf* dynamic, playing a melodic line with eighth notes, and then *dim.* in the final measure.
- Vins.** (Violins): Two staves, both playing a rhythmic accompaniment of eighth notes with a *f* dynamic, transitioning to *ff* in the second measure.
- Vlas.** (Violas): One staff, playing a rhythmic accompaniment of eighth notes with a *f* dynamic, transitioning to *ff* in the second measure.
- Ves.** (Violas): One staff, playing a rhythmic accompaniment of eighth notes with a *f* dynamic, transitioning to *ff* in the second measure.
- Obs.** (Oboes): One staff, playing a rhythmic accompaniment of eighth notes with a *f* dynamic, transitioning to *ff* in the second measure.
- Timb. (or snare)**: One staff, playing a rhythmic pattern of eighth notes.
- Tabla (or Cong.)**: One staff, playing a rhythmic pattern of eighth notes.
- Tabla B. (or kick)**: One staff, playing a rhythmic pattern of eighth notes.
- Ohi-hat**: One staff, playing a rhythmic pattern of eighth notes.
- C.hi-hat**: One staff, playing a rhythmic pattern of eighth notes.
- Crash**: One staff, playing a rhythmic pattern of eighth notes.
- Shks.** (Shakers): One staff, playing a rhythmic pattern of eighth notes.
- Hand rtd.** (Hand rattle): One staff, playing a rhythmic pattern of eighth notes.
- Tri. (Muted)**: One staff, playing a rhythmic pattern of eighth notes.
- Cowbell**: One staff, playing a rhythmic pattern of eighth notes.

5/4

The musical score is for the piece "Dua Tukufu" and is in 5/4 time. It features a variety of instruments:

- Vln. (Violin):** Starts with a *mf* dynamic, playing a melodic line with a triplet and a fermata. Ends with a *f* dynamic.
- Wand:** Plays a rhythmic pattern with a *mp* dynamic.
- Vlins. (Violins):** Two staves, both starting with *mf*. The upper staff includes a *pizz.* (pizzicato) section.
- Vlas. (Viola):** Starts with *mf* and includes a *pizz.* section.
- Vcs. (Violoncello):** Starts with *mf*.
- Cbs. (Contrabass):** Starts with *mf* and features triplet markings.
- Timb. (or snare):** Plays a steady eighth-note pattern.
- Tabla (or Cng.):** Plays a complex rhythmic pattern.
- Tabla B. (or kick):** Plays a simple rhythmic pattern.
- O.bi-hat:** Remains silent.
- C.bi-hat:** Plays a steady eighth-note pattern.
- Crash:** Remains silent.
- Shks. (Shakers):** Plays a steady eighth-note pattern.
- Hand rtt. (Hand rattle):** Remains silent.
- Tri. (Muted):** Plays a steady eighth-note pattern.
- Cowbell:** Remains silent.

58

The musical score for 'Dua Tukufu' is arranged for a large ensemble. It begins at measure 58. The instruments and their parts are as follows:

- Vln. (Violin):** Melodic line with dynamics *dim.*, *mp*, and *cresc.*
- Wand. (Woodwind):** Melodic line with dynamics *dim.* and *ppp*.
- Vlans. (Violins):** Two staves, both with dynamics *dim.* and *cresc.*. The upper staff is marked *arco*.
- Vlans. (Violas):** Two staves, both with dynamics *dim.* and *p*. The upper staff is marked *arco*.
- Vcs. (Violoncello):** Melodic line with dynamics *dim.* and *p*.
- Cbs. (Cello):** Melodic line with dynamics *dim.* and *p*.
- Timb. (or snare):** Rhythmic pattern of eighth notes.
- Tabla (or Cong.):** Rhythmic pattern of eighth notes.
- Tabla B. (or kick):** Rhythmic pattern of eighth notes.
- Ohi-hat:** Rest.
- C.hi-hat:** Rhythmic pattern of eighth notes.
- Crash:** Rest.
- Shks. (Shakuhachi):** Rhythmic pattern of eighth notes.
- Hand rtl. (Hand rattle):** Rest.
- Tri. (Muted):** Rhythmic pattern of eighth notes.
- Cowbell:** Rest.

62

The musical score is arranged in a multi-stem format. The top section includes:

- Vln.** (Violin): Treble clef, starting with a melodic line.
- Wand.** (Woodwind): Treble clef, playing a rhythmic pattern.
- Vins.** (Violins): Treble clef, playing a melodic line with *mf* dynamics.
- Vins.** (Violas): Treble clef, playing a melodic line with *cresc.* and *mf* dynamics.
- Vlas.** (Violas): Bass clef, playing a melodic line with *cresc.* and *mf* dynamics.
- Ves.** (Vocals): Bass clef, playing a melodic line with *cresc.* and *mf* dynamics.
- Cbs.** (Cellos): Bass clef, playing a melodic line with *cresc.* and *mf* dynamics, including triplets.

The bottom section includes percussion parts:

- Timb. (or snare)**: Treble clef, playing a rhythmic pattern.
- Tabla (or Cong.)**: Treble clef, playing a rhythmic pattern.
- Tabla B. (or kick)**: Treble clef, playing a rhythmic pattern.
- O.hi-hat**: Treble clef, playing a rhythmic pattern.
- C.hi-hat**: Treble clef, playing a rhythmic pattern.
- Crash**: Treble clef, playing a rhythmic pattern.
- Shks.** (Shakers): Treble clef, playing a rhythmic pattern.
- Hand rtl.** (Hand right): Treble clef, playing a rhythmic pattern.
- Tri. (Muted)** (Triangle): Treble clef, playing a rhythmic pattern.
- Cowbell**: Treble clef, playing a rhythmic pattern.

66

Vln. - Violin

Wand. - Woodwind

Vlas. - Violoncello

Vins. - Viola

Vlas. - Violoncello (Bass)

Ves. - Viola

Obs. - Oboe

Timb. (or snare) - Timpani (or snare)

Tabla (or Cong.) - Tabla (or Conga)

Tabla B. (or kick) - Tabla B. (or kick)

Ohi-hat - Ohi-hat

C.hi-hat - C.hi-hat

Crash - Crash

Shks. - Shks.

Hand rtl. - Hand rtl.

Tri. (Muted) - Tri. (Muted)

Cowbell - Cowbell

The musical score is written for a large ensemble. It includes staves for Violin, Woodwind, Violoncello, Viola, Violoncello (Bass), Viola, Oboe, Timpani (or snare), Tabla (or Conga), Tabla B. (or kick), Ohi-hat, C.hi-hat, Crash, Shks., Hand rtl., Tri. (Muted), and Cowbell. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *f* (forte) are indicated. The piece is titled 'Dua Tukufu' and is on page 16 of a larger work.



Dua Tukufu

70

The musical score for 'Dua Tukufu' is arranged for a string ensemble and a percussion ensemble. The string section includes Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The percussion section includes Timbale (or snare), Tabla (or Conga), Tabla B (or kick), Ohi-hat, C. hi-hat, Crash, Shiks., Hand rti., Tri. (Muted), and Cowbell. The score begins at measure 70. The Violin I part starts with a rest, followed by a melodic line with dynamics *ff cresc.* and *ff cresc.*. The Violin II part features triplet patterns. The Viola, Cello, and Double Bass parts also feature triplet patterns. The percussion parts include rhythmic patterns for Timbale, Tabla, and Shiks. The Ohi-hat, Crash, Hand rti., Tri. (Muted), and Cowbell parts are mostly silent.

74

Vln. *fff dim.* *pp*

Wand. *cresc.* *dim.* *tremolo* *ppp*

Vlins. *cresc.* *dim.* *tremolo* *p*

Vlins. *cresc.* *dim.* *tremolo* *p*

Vlas. *cresc.* *dim.* *tremolo* *p*

Ves. *cresc.* *dim.* *tremolo* *p*

Cbs. *cresc.* *dim.* *tremolo* *p*

Timb. (or snare)

Tabla (or Cng)

Tabla B. (or kick)

O.hi-hat

C.hi-hat

Crash

Shks.

Hand rtl.

Tri. (Muted)

Cowbell

Appendix XIV: Njũũni Tumshukuru (3<sup>rd</sup> movement)

# NJŪŪNI TUMSHUKURU

Composed by KettyJackline Maina

Drum arrangement in collaboration with Prosperyke

$\text{♩} = 70$

Wooden or Bamboo Flute

Violin Solo

Wandindi

Violins 1

Violins 2

Violas

Violoncellos

Contrabasses

Tuba

Nyatiti

Neungo sticks + Rattling Sounds

Tabla drum (or Conga)

Tomtom drum

Timbale drum (or snare)

Bass Tabla (or kick)

Shakers (higher pitch)

Shakers (lower pitch)

Hi-hat

Cymbals

Crash

Triangle

Important note

Note: The drums in brackets are alternatives, incase the preferred instruments are unavailable

Neungo sticks are only played in the first four bars. The next bars incorporate chimes and guiro scrapping

Have three or more neungo stick players. Each player has two sticks. Hit the sticks together to make rattling sounds (like rain drops).

Chimes are played in Bars 58-60, and scrapping guiro in bar 74. For more effects, the number of chime players range between one and three, depending on the size of the ensemble. The same applies to guiro players.

Drums alternate between low and high pitches: You may listen to the demo for guidance

5

Fl.

Vin. Solo

Wand.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Tba.

Nyt.

No. sks + Rattl. sounds

Tabla (or Cng.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

Drummers and percussionists should reference the dynamics in the other instruments to determine their own. Since they are accompanying instruments, they should not overshadow the rest of the instruments.

Players may alternate between closed and open hi-hats, as well as muted and open triangle depending on the dynamics, mood, timbres, etc.

(This is like a popular band set-up where instrumentalists harmonize each other without overshadowing each other).

Follow the rest of the instruments to determine the entrypoint.

Njũũni Tumshukuru

10

The musical score is arranged in a standard Western format with the following instruments and parts:

- Fl.**: Flute, starting at measure 10 with a forte (*f*) dynamic.
- Vln. Solo**: Violin Solo part.
- Wand.**: Wand instrument part.
- Vlins. 1** and **Vlins. 2**: Violin parts, marked with *mf* dynamics.
- Vlas.**: Viola part, marked with *mf* dynamics.
- Ves.**: Cello part, marked with *mf* dynamics.
- Cbs.**: Contrabass part, including *arco* and *pizz.* (pizzicato) sections, marked with *f* dynamics.
- Tba.**: Trombone part, marked with *f* dynamics.
- Nyt.**: Nyctophone part.
- Ne. sks + Rattl. sounds**: Percussion part.
- Tabla (or Cong.)**: Percussion part.
- Tom.**: Percussion part.
- Timb. (or snare)**: Percussion part.
- Tabla B. (or kick)**: Percussion part.
- Shks. (b.p.)**: Percussion part.
- Shks. (l.p.)**: Percussion part.
- Hi-hat**: Percussion part, featuring triplet rhythms.
- Cym.**: Percussion part.
- Crash**: Percussion part.
- Trgl.**: Percussion part.

Njũũni Tumshukuru

15

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Ves.

Cbs.

Tbn.

Nyt.

Nc. sks + Rattl. sounds

Tabla (or Cng.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Togl.

*cresc.*

*ff*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*3*

20

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tba.

Nyt.

Nc. sks +  
Rattl. sounds

Tabla (or Cng.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

*ff*

24

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Chs.

Tbu.

Nyt.

Nc. sks +  
Rattl. sounds

Tabla (or Cng.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p)

Hi-hat

Cym.

Crash

Trgl.

*f*

*mf*

*mf* pizz.





Njũni Tumshukuru

32

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Ves.

Cbs.

Tba.

Nyt.

Ne. sks + Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p)

Hi-hat

Cym.

Crash

Trgl.

*f*

*pizz.*

37

Fl.

Vln. Solo

Wand.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cls.

Tba.

Nyt.

Nc. sks +  
Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

arco

mf

42

Fl.

Vln. Solo *f* *mf*

Wand. *mf* *p*

Vlins. 1 *mf* *f*

Vlins. 2 *mf* *f* *mp*

Viola. *mf* *f* *mp*

Ves. *f* *mp*

Chs. *mf* *f* *mp*

Tba.

Nyt. *f* *mf*

Nc. sks + Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

47

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Ves.

Cbs.

Tbu.

Nyt.

Ne. sks +  
Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Tegl.

52

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Ves.

Cbs.

Tbn.

Nyt.

Nc. sks + Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

Njũũni Tumshukuru

57  $\text{♩} = 56$  accel. - -

FL.

Vln. Solo *fff* *dim.* *mp*

Wand. *f* *dim.* *pp*

Vlins. 1 *mp*

Vlins. 2 *mp*

Vlas. *mp*

Ves. *mp*

Cbs. *mp*

Tba.

Nyt. *mp*

Ne. sks + Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

From bar 62, drummers and percussionist instruments. However, they should try to let the sounds are already heightened.

63  $\text{♩} = 80$

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Ves.

Cbs.

Tba.

Nyt.

No. sks + Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.



68

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Ves.

Cbs.

Tba.

Nyt.

Ne. sks + Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

72

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tba.

Nyt.

No. 14 +  
Ratll. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (b.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

*fff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

Njũũni Tumshukuru

77

Fl.

Vln. Solo

Wand.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Tba.

Nyt.

Nc. sks +  
Rattl. sounds

Tabla (or Cng.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p)

Hi-hat

Cym.

Crash

Tgl.

Njüüni Tumshukuru

82

Fl.

Vln. Solo

Wand.

Vlns. 1

Vlns. 2

Vlas.

Ves.

Cbs.

Tba.

Nyt.

No. sks +  
Rattl. sounds

Tabla (or Cug.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

Njũni Tumshukuru

87

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

Tba.

Nyt.

Nc. sks +  
Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

91  $\text{♩} = 82$

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Ves.

Cbs.

Tbn.

Nyt.

Ne. aks +  
Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

Njũũni Tumshukuru

95  $\text{♩} = 90$

Fl.

Vln. Solo

Wadli

Vlins. 1

Vlins. 2

Vlins.

Vcs.

Cbs.

Tba.

Nyt.

Nc. sks + Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (h.p.)

Shks. (l.p.)

Hi-hat

Cym.

Crash

Trgl.

99

Fl.

Vln. Solo

Wand.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Chs.

Tba.

Nyt.

Nc. sks +  
Rattl. sounds

Tabla (or Cong.)

Tom.

Timb. (or snare)

Tabla B. (or kick)

Shks. (b.p.)

Shks. (l.p)

Hi-hat

Cym.

Crash

Trgl.