

Africa is vast continent, with numerous ethnic groups. Its cultural diversity has often proved difficult to understand the various musical traditions found in the continent. Much of the music in the continent and the people who make it remain unknown to the outside world. Research findings on traditional music in Africa reveal that the provisions made in the traditional societies for traditional music is now weakening, and that traditional music is likely to disappear in a generation or two, or become greatly influenced by the music from cultures within and outside Africa. The urgent need to preserve and perpetuate traditional African music cannot, therefore, be overemphasized. Besides the music transcriptions, this teaching guide includes a detailed introductory section on the Agikuyu's historical background, listening guides, translation guides, pronunciation guides, and performance guides, all meant to enhance understanding and guide music educators as well as interested parties in effectively performing and comprehending the music culture of the Agikuyu people. Also included, is an in-depth discussion and analysis of musical traits of selected Agikuyu songs and dances.

Traditional music of Agikuyu of Kenya



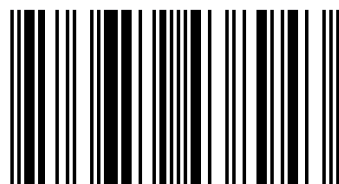
Philip Wakaba

Traditional Agikuyu Music: A Teaching Guide



Philip Wakaba

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TRADITIONAL AGĪKŪYŪ MUSIC:
A TEACHING GUIDE

DEDICATION

This textbook is dedicated to my father, Harithoni Wakaba Mbũrũ wa Gĩthiomi (1925-1998). My dad's toil and hardwork left an indelible impression on my siblings and me. He worked tirelessly and denied himself a lot for our sake. Thanks for providing us with all that you could afford dad. Despite the meager resources in possession, you made every effort to meet our basic needs. We shall be eternally grateful to you for being a role model.

To my dear mother Merĩ Njoki Wakaba - a generous God-fearing mom, and a confidant, who has continuously prayed for us and kept wondering how long I'd remain in school! Mom, you made sure there was enough *gĩtheri* and *dũma* for all of us each day, regardless of the large family. Thank you for teaching us what really matters in life and for showing us what "faith in God" really is. We love you mom!

To my dear wife Lois Waigumo Wakaba, my confidant and best friend. Your patience, love, and prayers made me more determined to pursue studies to the highest level possible. I love you.

To my precious teenage children Jackline Njoki, Matthew Wakaba Jr, and Caroline Wanjiru. Beig you dad is the greatest reward.

And to all my siblings and extended family. Your support and encouragement are second to none. I'll always feel indebted to you. Thank you all.

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Finally and above all, I thank the Almighty God for the opportunity to fulfill what I have all along desired to achieve – preserve one of our cultural heritage genres - and with this, come the precious and highest academic award I have ever received. THANK YOU LORD!

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INTRODUCTION

Africa is a vast continent, the second largest in the world, with a population of over 800 million and more than 2000 languages (Agawu, 2003; Hanna, 1973). Its ethnic groups number over 3000, and human genetic contrasts exceed those found anywhere else in the world (Chernoff, 1979). With such a great diversity of cultures, it has often proved difficult to understand and to digest the various musical traditions found in the continent (Nketia, 1970). In spite of the enormous number of ethnomusicology and anthropology studies covering Africa, much of the music in the continent and the people who make it remain unknown to the outside world (Agordoh, 2005).

Kenya, a coastal East African republic and one of the 54 countries found in Africa, has a population of over 40 million people and about 42 different tribes (Hopton-Jones, 1995; Mutuma, 2008). Of these, the Agĩkũyũ tribe forms the largest and the most widespread in the nation (Kariuki, 2009; Muriuki, 1978). Each tribe in Kenya has its own cultural characteristics, customs, and traditions, of which music forms an important dimension. Historically, the various ethnic groups found in the country developed distinctive cultures of their own, rich in art, music, religion, customs, and traditions due to geographical, economic, and historical influences. The diverse and heterogeneous nature of the country is so great that it is not uncommon for people of one tribe to be unable to understand the people of another tribe living only a few miles away. Therefore, general statements regarding the cultures and traditions of different tribes found in the country, especially those related to music, may be misleading. Analysis of musical traditions that seem to share common elements should thus be cautiously handled, with considerations given to differences in the definition and function of music as perceived by culture owners (Campbell, 1991).

As it is with some of the communities of the world, customs and traditions of the tribes in Kenya have for centuries been transmitted orally from one generation to the next (Green, 1977). However, the breakdown in traditional systems responsible for cultural transmission due to past and present social changes in Kenya and around the world has resulted in much of the Agĩkũyũ's traditions, especially those associated with music, being lost or authentically compromised (Floyd 1999).

Research findings on traditional music of different ethnic communities in Africa reveal that the provisions made in the traditional societies for traditional music is now

weakening, possibly because the practice of such music has been so largely associated with social events (Floyd, 1999; Kabira & Mutahi, 1988; Senoga-Zake, 1988). While it is undeniable that Christianity and formal education introduced to the Agĩkũyũ people and other communities of Africa by pioneer missionaries have played a dominant role in the development of the community's social, political, economical, and spiritual needs, both agencies may also have significantly weakened the cultural institutions responsible for music-making. The influences of both agencies are so great today among African communities that, even in remote villages, more and more people are now losing contact with their traditional music (Ebron, 2002; Nketia, 1975)

The urgent need to preserve and perpetuate traditional African music in its entirety, therefore, cannot be overemphasized. The sense of urgency is due to the fact that, in most of the African communities, traditional music is likely to disappear without a trace in a generation or two, or become greatly influenced by music from cultures within and outside Africa that it would be difficult to re-discover its original nature (Nketia, 1970). It is important, therefore, that scholars, especially those who hail from ethnic groups found in Africa, turn their minds to discovering all they can about the traditional music of their respective communities, its songs and dances, musical instruments, systems of tonality, rhythmic patterns, and form. Preservation and transmission of art music should be taken seriously by people within a culture (Campbell, 1991). The premise here is that enculturation and exposure of culture-bearers to their respective cultures offer advantages and preparedness for such scholarly undertakings and challenges as compared to the periodic or short-lived experiences of an outside participant or observer. For example, culture-bearer Cecil Sharp transcribed folk music of his native England before joining Olive Dame Campbell in 1951 in the mountains of North Carolina to salvage the oral folk music of the Appalachian community (Crawford, 2001). As a researcher and member of the Agĩkũyũ community, the duality of my position and my roots in the musical culture under investigation offers me a unique perspective, giving this work more credibility than one authored by an outsider.

CHAPTER 1

Traditional Agĩkũyũ Music

Preface

To understand and appreciate the music-culture of any community, or some aspect of it, one needs to know not only how the music is performed but also the background of the people who make it. According to Chernoff (1979), the best way to begin to appreciate another culture's music is to try to understand the people who make it and its place in their society. In African cultures, music is so much a part of social and cultural life that its history cannot be separated from social and cultural events. Music in the Agĩkũyũ community, as is the case with the rest of communities in Africa, is an integral part of life. Assumedly, understanding the historical background of the Agĩkũyũ culture would provide music educators with the insight necessary to understand the community's customs and traditions, their beliefs, feelings, hopes, fears, aspirations, philosophy, and aesthetics. In this textbook, the community will be referred to as Agĩkũyũ, and their language Gĩkũyũ.

Behind the seemingly simple songs and dances in this teaching guide, the Agĩkũyũ's philosophy and aesthetics are directly and indirectly communicated. People's attitude toward one another, material wealth, and beauty are articulated. The community's myths, legends, and values are propagated. The ancestors are referenced and immortalized. More importantly, admirable qualities such as generosity, hard work, kindness, honesty, courage, braveness, and responsibility are upheld and propagated, while anti-social behaviors such as murder, adultery, theft, envy, selfishness, and witchcraft are condemned and discouraged. And most of all, the values and morals of the society are communicated to the audience.

Besides the music transcriptions, the teaching guide includes a detailed introductory section on the Agĩkũyũ's historical background, listening guides, performance guides, translation guides, and pronunciation guides, all meant to enhance understanding and guide music educators as well as other interested parties in effectively performing and comprehending the music-culture of the Agĩkũyũ people. Also included is an in-depth discussion and analysis of the musical traits of the selected

songs and dances, a list of all transcribed pieces in the textbook, and a brief explanation of procedures and use of accompanying guides.

The teaching guide is comprised of three broad sections:

1. The first section presents important background information about the Agĩkũyũ people. This includes descriptions and discussions of the Agĩkũyũ land, myths of origin of the Agĩkũyũ community, traditional clan organization, and the history of the Agĩkũyũ culture during the pre-colonial period.
2. Section two addresses the history of traditional Agĩkũyũ music during the three distinctive periods of the past two centuries: pre-colonial, colonial, and post-colonial. This information provides a systematic and sequential development of the socio-cultural and political events that greatly impacted traditional Agĩkũyũ music. The section closes with a brief discussion regarding the value of traditional Agĩkũyũ music in the contemporary multicultural music classroom.
3. The final section begins with an introduction to the instructional resources that are correlated with each of the 12 traditional songs and dances included in this guide. This is followed by an extensive discussion and analysis of the selections, including issues related to classification, performance context, roles and functions, lyrics and themes, and distinctive musical traits. The final portion of the chapter includes all of the instructional resources associated with each of the selections: listening guides, transcriptions, translations, pronunciation guides, and performance guides.

The Agĩkũyũ of Kenya

The Agĩkũyũ Land

The pre-colonial Agĩkũyũ people were mostly located south of Mt. Kenya – a “sacred” mountain formerly referred to by the natives as Kĩrĩnyaga, and on the slopes and foothills of the Aberdare Range, now referred to as Nyandarua Hills. At the height of colonialism, the British government sub-divided Kenya into eight administrative regions (Fig. 4.1) and called the Agĩkũyũ land Central Province.



Figure 4.1. The 8 provincial administrations in Kenya. Source: Kenya Institute of Education, p. 25, (2005).

The province was further divided into three districts of Kiambu, Nyeri, and Muranga. Post-colonial governments have since created four more districts from the larger three districts (Fig. 4.2).



Figure 4.2. The Central Province of Kenya. Source: Kenya Institute of Education, p. 22, (2007).

Although the subdivision of the Agĩkũyũ land by the colonial and post-colonial governments was ostensibly done for administrative purposes, political reasons may not be ruled out altogether. The rapid population growth in the region has since forced a large number of the Agĩkũyũ to seek settlement elsewhere. Many have migrated and settled in the former White-Highland areas in Rift Valley Province and the surrounding regions, formerly occupied by British settlers .

A larger portion of Central Province currently occupied by most of the Agĩkũyũ community has an altitude of between 5000 and 7000 feet above sea level, which keeps the temperatures cool all the year round. The whole province, of course, does not enjoy the same privileges. There are to be found, especially in the lower areas, dry and hot

regions that render the climate quite unsuitable for human settlement and farming. Fixed seasons do not exist in the Agikūyū land and Kenya in general, as in Europe or the United States of America. Winter is absent altogether. At no period of the year is the vegetation completely dormant. Specific periods of the year, which may well be called seasons, are determined by atmospherical precipitations. The period of heavy rains between the beginning of March and the end of June is referred to as *mbura ya njahĩ* (the season of “njahĩ” – *dolichois labla* – or long rains), while a second period between the beginning of November and the end of December with much less rain is called *mbura ya mwere* (the season of “mwere” – a type of finger millet similar to hay – or short rains). The two seasons total six months, and each forms one Agikūyū *kimera* (season), sufficient for the planting and reaping of subsistence crops necessary for food. The annual average rainfall differs much from the higher to the lower regions. In the lower regions, annual rainfall ranges from 35 to 40 inches, while in the higher regions it may be as high as 100 inches in a year. Such an amount of rain, of course, gives birth to a considerable number of streams that irrigate most of the Agikūyū country. Figure 4.3 provides a view of Mt. Kenya (Kĩrĩnyaga) with its snow-capped summit.

Practically, there is no valley which is not watered by a river or stream, perennial or semiperennial. *Thagana* – one of the main rivers that cross the Agikūyū country – flows from Mt. Kenya and waters much of the Agikūyū country before entering the Akamba country where it takes the name of *Tana* and makes for the Indian Ocean. Almost the totality of the Agikūyū rivers and streams are effluents of the Tana river, which takes on gigantic proportions, especially during the April rains.

However, most of the Agikūyū country is irrigated by streams flowing from the Aberdare Range. Among the most important are *Chania*, *Gura*, *Gikira*, *Mathioya*, *Maragwa*, *Makĩndi*, *Thika*, *Thĩrĩrĩka*, *Ndarugo*, and *Ruaka*, all of which, after innumerable windings that afford immense benefit to the country, flow into the Tana and then into the Indian Ocean. Fauna and flora are to be found in the most favorable conditions, because everything contributes to the propagation and precipitation of life. The vegetation is luxuriant and often gigantic, and of a standard equatorial climate. At the borders of the country are to be found extensive savannas with plenty of wildlife, covered with thick grass that turns dark green during the rains.

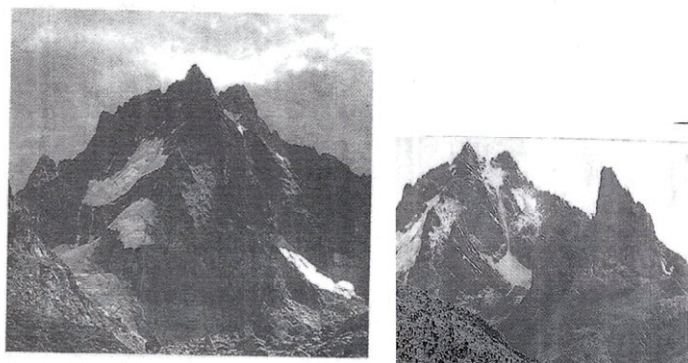


Figure 4.3. Mt. Kenya (Kĩrĩnyaga). Source: Author, 2009.

Central Province is generally attractive. It contains the bulk of the community's population, which draws its food exclusively from the cultivation of the soil. The Agĩkũyũ people are mostly agriculturalists; they herd large flocks of sheep and goats (Fig. 4.6), and to a less extent, cattle. Hogs and poultry rearing are also very common today. A few in the community are nowadays engaged in trade and business, while others are employed by the government or private sector. The main crops grown in Agĩkũyũland include: *bembe* – maize or corn; *mũhia* – finger or bulrush millet (*panicum italicum*); *durra* or *ũgĩmbĩ* – sorghum (*vulgare pers*); *njogũ* – dove pea (*caianus indicus*); and *njahĩ* (*dolichos labla*). *Ngwacĩ* – sweet potato (*ipomea batata*) and *marigũ* – the banana tree (*musa sapientium*) are also widely cultivated. Imported crops grown in the region include coffee, tea, sisal, sugar-cane, tobacco, and fruit tress (e.g., pawpaw, orange, plum, lemon, apple, mango, and pineapples). European vegetables and flowers of different types also flourish well in higher regions of the country, rendering an attractive and pleasant view of the whole region.

The Agĩkũyũ dishes are quite different from what the Europeans or Americans eat. A popular dish called *mũkimo* consists of fresh white-corn, potatoes, and green peas boiled and mashed together. Other types of *mũkimo* mixture may include peeled green unripe bananas mashed with kidney beans, or dove peas (*njogũ*) mashed with *njahi*, a delicacy for wedding festivals, all served with hot tea or cold fermented *ũcũrũ* – a gruel

made from finger or bulrush millet (*mũhia*) or sorghum (*ũgĩmbĩ*). Another well-liked dish is corn-meal mush – somewhat like grits or hominy – served with beef or lamb (mutton) stew and fried green vegetables. Boiled green unripe bananas and sweet-potatoes serve as the main starchy food. The general word for all dishes is *irio*. Canned and other types of processed foods and drinks are rarely served.

Myths of Origin of the Agikuyu Community

According to the tribal legend, when mankind started to populate the earth, the man Gĩkũyũ, the founder of the tribe, was called by Mũgai (the Divider of the Universe and Provider of Good Things), and was given as his share of the land with ravines, rivers, forests, game, and all the gifts that the Lord of Nature bestowed on mankind. At the same time, Mũgai created a big mountain that he called Kĩrĩnyaga (Mount Kenya); this was his resting-place when on inspection tour, and it served as a sign of wonders. Mũgai then took Gĩkũyũ to the top of the mountain of mystery and showed him the beauty of the country that he had given him. While still at the top of the mountain, Mũgai pointed out to Gĩkũyũ a spot full of *Mĩkũyũ* – fig trees – right in the center of the country. After viewing the country, Mũgai commanded Gĩkũyũ to descend and establish his homestead on the selected place that he named Mũkũrwe wa Gathanga. Mũgai told Gĩkũyũ that whenever he was in need, he would make a sacrifice and raise his hands towards Kĩrĩnyaga.

Gĩkũyũ and his wife Mũũmbi were then blessed with nine daughters. This greatly worried the couple as they knew very well that their daughters would eventually need husbands. Gĩkũyũ remembered Mũgai's instructions and called upon Mũgai to advise him on the situation. Mũgai then commanded Gĩkũyũ to take a lamb and its kid from his homestead and slaughter them under one of the fig trees. Gĩkũyũ was directed to pour the blood and the fat of the two animals on the trunk of the tree, and then make a fire and burn the meat as a sacrifice to him. He was instructed to go back to the fig tree the following day, where he would meet nine handsome young men! The nine young men were later to marry the nine daughters and form the nine *mĩhĩrĩga* – clans – found in the Agĩkũyũ society, with women as heads of their respective families and clans.

After the formation of the nine clans that resulted in the extended Mbarĩ ya Mũũmbi – the family of Mũũmbi – women continued to be the heads of their family

groups and clans for several generations. The epic story tells of how women became domineering and ruthless fighters during their reign. It is said that they even practiced polyandry (the practice of having more than one husband or mate at a time). Wangū wa Makeri, a legendary woman leader, is said to have been a ruthless chief in the pre-colonial period. It is claimed that Wangū would often sit on men's backs when addressing communal meetings. The story is told of how she was lured by men into dancing naked in a public place, an act that was considered a taboo for the women, and this led to her downfall. Meanwhile, men continued plotting to overthrow the women's regime. It is said that men lured women into sexual intercourse. When all the women became pregnant, the men then used this state of weakness to take over the leadership of the society.

The Agikūyū Clan Organization

The Agikūyū community is comprised of ten clans. Although the Agikūyū elders admittedly state that the clans are nine, they would at the same time enumerate ten names. Unable to explain the contradiction, they would typically say *mūhīrīga nī kenda ūhoire*: “the clans are nine with a fill.” The number ten is often seen as a whole figure, so if they said plainly that the clans are ten, they would feel as if this would omen the end of the tribe. The relationship between the different clans is not one of servitude or privileges, but all of them equally cooperate toward one social and national whole. Nevertheless, popular opinions and stereotypes exist that attach special features to each *mūhīrīga* (clan). For example, the Ethaga clan are said to be poisoners and thieves, the Agathigya are said to be of dull intelligence, while the Anjiro are regarded as hospitable and generous. These are general opinions found within the Agikūyū community. Inter-marriages of one *mūhīrīga* with another is not disallowed, although it may rarely happen that the head of a stock of a certain *mūhīrīga* on his death-bed leaves *kīrumi* – a prohibition – as a revenge for an abuse or disrespect suffered from another *mūhīrīga*. The sons, nephews, and grand-nephews strictly comply with the prohibition in order not to elicit the anger of the spirits of their ancestors. Each *mūhīrīga* has a characteristic exclamation, beginning with *Abo* – a prefix which is not used in any other instance. The names of the clans and the exclamations are provided in Figure 4.4.

Mūhīrīga (clan)	Exclamation	English translation
Aitherando	<i>Abo ngeci</i>	<i>Oh! you of ngeci</i>
Aithekahuno	<i>Abo ngare</i>	<i>Oh you of ngare</i>
Aithiegeni	<i>Abo ngūi</i>	<i>Oh you of ngūi</i>
Aichakamoyo	<i>Abo njogo or Abo moyo</i>	<i>Oh you of njogo/moyo</i>
Ambūi	<i>Abo mbūi</i>	<i>Oh you of mbūi</i>
Anjirū	<i>Abo njirū</i>	<i>Oh you of njirū</i>
Achera	<i>Abo njeri</i>	<i>Oh you of njeri</i>
Agachikū	<i>Abo njikū</i>	<i>Oh you of njikū</i>
Akyoro or Ethaga	<i>Abo mbura</i>	<i>Oh you of mbura</i>
Agathigya or Airimū	<i>Abo irimū</i>	<i>Oh you of irimū</i>

Figure 4.4. The ten Agīkūyū clans and their corresponding exclamations.

Almost all the female names in the Agīkūyū community begin with the prefix “Wa” added to the exclamation (e.g., Wangeci, Wangare, Wangūi, Wanjikū, Wambūi, Wanjirū, Wairimū, etc.). The clan is the repository of the highest values, and everything is done according to the customs and the traditions handed down by the ancestors and elders of the clan. Figure 4.5 presents a family tree of four generations that assumedly make a clan.

In the Agīkūyū community, marriage and its obligations occupy a position of great importance. One of the outstanding features in the Agīkūyū system of marriage is the desire of every member of the tribe to build up one’s own family group, and by this means, extend and prolong the father’s *mbari* (sub-clan or family). The desire to have children is, therefore, deep-rooted in the hearts of both husband and wife, and on entering into matrimonial union, couples regard procreation as their first and most sacred duty. The Agīkūyū tribal custom requires that a married couple should have at least four children, two males and two females.

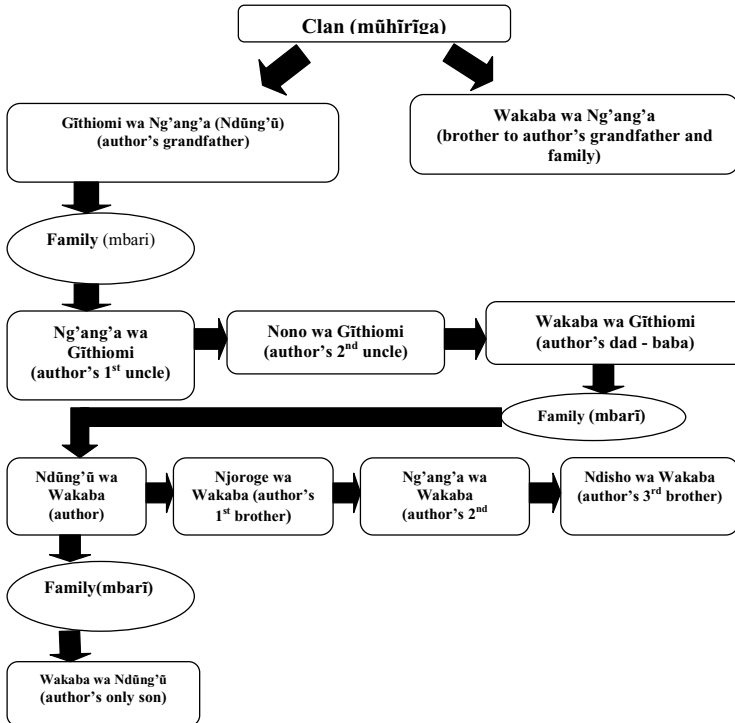


Figure 4.5. An Agikuyu family tree.

The first male is regarded as perpetuating or re-incarnating the existence of the man's father, while the second is seen as perpetuating or re-incarnating that of the woman's father. The first and the second female children fulfil the same ritual duty to the souls of their grandmothers on both sides. A childless marriage in the Agikũyũ community is, therefore, considered a practical failure, and often results in either a divorce or a polygamous family. However, the final decision on divorce or polygamy depends on the respective clan.

The Agikūyū Culture in the Pre-Colonial Period

The Agikūyū of the pre-colonial period believed in a Supreme Being, spiritual ruler, and governor of the universe. They believed also in the survival of the soul. The Agikūyū distinguished two orders of *utramundane* beings: Ngai, the singular Supreme Being and source of all things, and the Ngoma, or the innumerable spirits of the dead, which are connected with humans but not with Ngai. The pre-colonial Agikūyū did not know the forms and features of the Supreme Being, nor did they ever attempt to make material representations of God (Cignolo, 1933). For pre-colonial Agikūyū, Ngai manifested himself in various ways: the sun, moon, stars, rain, rainbow, lightning, and thunder were looked upon as manifestations of his powers – *Moriro na mahinya ma Ngai* (the wonders and power of Ngai). A sound of thunder, an earthquake, an eclipse, or other impressing natural event they would call or attribute to Ngai. The Supreme Being was believed to be good *per se* and never to be invoked or bothered with petty issues. Only in cases of public calamities, epidemics, draughts, or mortalities was Ngai intervention sought in public prayers and sacrifices. Ngai would not be seen by ordinary mortal eyes; he was a distant being who took little interest in individual's daily walks of life. Yet at the crises of their lives he was invariably called upon.

As passed down from their forefathers, the pre-colonial Agikūyū believed that the mountain of brightness, Kīrinyaga, was Ngai's official resting-place. In their prayers, people would turn towards the mountain and, with their hands raised and chanting *Thai Thathaya Ngai* (Beseech Oh! Beseech Ngai), they would offer their sacrifices believing the mountain to be the holy earthly dwelling place for God. They believed Ngai as *mūmbi wa indo ciothe na mohei kīrindī indo ciothe* (the creator and provider of all things to mankind); *Ngai ndīrī ithe kana nyina, ndīre gethia kana gethethwa* (Ngai has no father, mother, or companion of any kind, has no beginning or end, and that his work is done in solitude); *Ngai eikaraga matuine* (Ngai lives in the sky), but has temporary homes on earth, situated on mountains, where he may rest during his earthly visits and tours. In prayers and sacrifices, Ngai was reverently addressed by the tribal priests as *Mwene-Nyaga* (the creator of universe).

Contrary to this, the Ngoma, or spirits of the dead, were looked at and handled differently. It was believed that Ngoma often become irritated for want of attention due to them, and that they bring misfortune, diseases, accidents, and even death on their

victims. As a result, the Agĩkũyũ were extra careful with Ngoma, and often appeased them with sacrifices and ceremonies offered by each family or by the whole clan. Goats and fattened lambs were often used for sacrifices, and their flesh immolated and devoured. Surprisingly, the pre-colonial Agĩkũyũ appeared to fear Ngoma more than Ngai.

Sacrificial practices related to Deity worship were referred to as *gothaitaya Ngai*, which may be translated as “To beseech Ngai,” while those related to spirits of ancestors were referred to as *goitangĩra ngoma njohi*, which may be translated as “to sprinkle beer for the spirits.” This referred to the pouring out of a little of whatever you were drinking on the ground for the ancestors (libations). Old folks still do it today. The ritual was considered a way of thanking and sharing with ancestors. It was believed that the departed continued to watch over the family and the community as a whole. Indeed, individual’s destiny was inseparable from family and community. Although invisible, the ancestral spirits were believed to have sensory experience, emotions, and even take action to help their offspring, especially if the living performed the necessary customary rituals. When both the beer and the animal were offered, an additional term was used: *gothenjĩra na goitangĩra ngoma njohi*, simply translated as “sacrificing and sprinkling beer for the spirits.” The term for sacrificial practices was *koruta magongona*.

During sacrificial ceremonies, the direction of a public or private sacrifice was always the duty of the priests of the tribe, who by casting a few small stones on the ground would portend to discover the necessity and condition *sine qua non* for keeping away incumbent troubles. There were no determined times or days for worship; the opportunity or need would often dictate or decide the moment. In time of misfortune or public calamity, the pre-colonial Agĩkũyũ would not imprecate, less they blaspheme Ngai, who allows such evils, but with all compliance that borders upon fatalism they would simply say “It is God’s will.”

Scattered here and there in Agĩkũyũ land today are to be found gigantic fig trees spared from the Agĩkũyũ axe. The conservative, post-colonial Agĩkũyũ still offer their sacrifices under fig trees, considered sacred for the purpose. A small circuit around the tree is deemed to be inviolable. The fig trees also act as points of reference for locations and distances. In describing religious practices of African communities, Mbiti (1969) observes that “although changes in society may modify beliefs and religious practices,

traditional African religious beliefs and practices do not become extinct for, in times of crisis, they often come to the surface or people revert to them in secret” (p. 2).

It is evident that the pre-colonial Agĩkũyũ system of thought operated in a completely different way from that of Western cultures. For instance, while the Western system seems to view human life from an individualistic perspective, the pre-colonial Agĩkũyũ system lived a complex communal system that recognized men and women as being part of a larger composite world. Divergence of thought in regard to the concept of death or life-after-death is also evident. For the pre-colonial Agĩkũyũ, continuity was central to all activity, with no distinction between life and death. There was a series of cycles emanating from the beginning of time, overriding the idea of death, which was viewed primarily as a state of physical and spiritual transition when the body and the spirit joins those of the ancestors. In this respect, the spiritual is never dislocated from the physical, but is one aspect of the metaphysical continuity that involves different forms of consciousness. The sense of continuity between the physical and the spiritual enabled the pre-colonial as well as the post-colonial Agĩkũyũ of today to perceive burial places of their ancestors as sacred sites. On the contrary, the Westerner’s system of thought appears binary, in the sense that it mostly emphasizes total separation of the physical from the spiritual dimension.

The Agĩkũyũ social life of present day differs greatly from that of the pre-colonial period. Unlike the modern governmental systems practiced today, pre-colonial social life was basically a tribal tradition. Before the coming of colonialists and missionaries, real chiefs or rulers in the political sense of government did not exist. The saying “might is right” was true of the time. He who could lead a war expedition with success acquired himself the general esteem. If the success was met twice or thrice, the favor of the tribe increased enormously so far as to create around the hero an exceptional or unique superior power thought to have come from the spirits of the ancestors or Ngai himself. Hence, unanimous consent in obeying his commands, the respect, and the recourse to him in the quarrels; briefly, the actual acknowledgment as chief and leader of the people. As such he received gifts, and in the cattle raids the best and biggest portion belonged to him. Connections of relationship with him were assiduously sought after through marriages, so that the chief soon found himself rich in cattle, surrounded by dozens of wives, enjoying great power, prestige, and means.

On the death of a chief, his son did not necessarily succeed him, but probably another man who had to follow the same course as his predecessor to gain the people's favor. Examples of such leaders were Chiefs Karori of Tutho, Wang'ombe of Nyeri, and Kebarabara of Fort Hall districts. The continuous guerilla warfare with neighboring tribes and the unceasing Maasai raids did not allow the chief to personally administer public affairs. Often, the chief was surrounded by a group of elders, trustees of the tribal traditions, who acted as consultants and judicial council to judge all disputes. Such elders were the living law that was promulgated from the chief's mouth to the people with convincing arguments usually framed with *thimo* (proverbs). To be a member of this council it was sufficient to have age and to pay the fee of a goat for obtaining, one might say, the diploma of membership.

Working closely with and connected to the political system was the priesthood of the tribe, represented by the witch doctors, who made their official appearances on the occasions of prayers, as when rain was implored or in times of epidemics or public misfortune. The pre-colonial Agĩkũyũ people, therefore, did not know other authority or social institutions.

Chapter 2

The History of Traditional Agĩkũyũ Music

Traditional Agĩkũyũ music is an integral part of the community's culture. Colonialism and missionary activities had a great impact on the Agĩkũyũ culture and traditions. As part of culture, traditional music was also greatly influenced. Other factors responsible for the decline of traditional Agĩkũyũ music during the post-colonial period include internal migration and settlements; post-independence government policies on education; socio-economic, political and ethnic conflicts; religious beliefs; health-related issues; modern technology; industrialization; and globalization.

Tracing of socio-cultural developments and events from the pre-colonial period to the present will help readers understand the place and current status of traditional music in the Agĩkũyũ society, and its relevancy in a multicultural classroom today.

Traditional Music in the Pre-Colonial Period (1800 - 1895)

Pre-colonial Agĩkũyũ culture was an oral tradition whose history, narratives, poetry, proverbs, riddles, songs, and dances resided in the memories of performers and audiences (Kabira & Mutahi, 1988, Kenyatta, 1984; Thiong'o, 1977). Each occasion of performance or gathering provided an opportunity to retrieve what had been stored and to display or re-tell it afresh. Memorization and repetition of these genres on different occasions and gatherings enabled people in the community to learn them, recall, and thus continue reproducing them. In the process, the cultural and historical traditions of the community were verbally handed down from one generation to the next.



Figure 4.6. A pre-colonial Agikūyū elder looking after his sheep. At the background are some huts in his compound. Source: Carpenter J.A., & Lany M., p. 75, (1973)

Every period of life and every important circumstance and ceremony had its proper songs and dances. The songs and dances were from time immemorial and contained hidden meaning presented in proverbs, metaphors, similes, allusions, innuendos, satire, and other figurative forms of speech. Cagnolo (1933) notes that “even a listener accustomed to the songs was unlikely to grasp more than the literal meaning, and the hidden meaning, which was the essence of the poem, and on which the singer prides himself the most, he would most likely miss” (p. 106). The artists referred to and drew heavily upon cultural events and practices of the time, that is, beliefs in God Ngai and reference to ancestors, renowned heroes and heroines, physical features, animals, birds, and plants. Popular leaders and persons in the society were immortalized and praised. More importantly, virtues found in the community were propagated through the songs and dances, while vices were abhorred and condemned.

Most of the community's re-told stories, especially those meant for children, had a recurring refrain – a practice that provided ample opportunities for learning songs. Moreover, the Agikūyū children never missed the open air dances, where they observed adults singing and dancing, which they later imitated (Kabira & Mutahi, 1988; Kenyatta, 1942, 1984). Thus, a young man in the Agikūyū community grew in the oral traditions of the community by sheer frequency of exposure to it, and in the process acquired the community's culture. In this respect, an individual in the society had much to commit to memory throughout life. The vivid way in which stories were told and incidents acted out before a child's eyes, together with the repeated singing sections, helped to form an indelible mental picture and memory in the child's mind. Additionally, in every stage of life, there were various competitions arranged for the members of the several age-groups to test their ability to recall and relate in song and dance the stories and events. Raised in this manner, an Agikūyū child learned intuitively how to respond and participate effectively to the music.

As in many other cultures in Africa, music in the pre-colonial Agikūyū culture was central to everyday life, accompanying all significant events from birth to death (Kabira & Mutahi, 1988). It was part and parcel of everyday living, with songs and ceremonies for almost every occasion – births, initiation ceremonies, rites/rituals, weddings, and other rites of passage. Everyone was not only expected to participate, but also be able to lead the music, at least for a short time; inability of whatever kind was usually mocked (Kabira & Mutahi, 1988). This was a common practice among many African cultures (Nketia, 1975). In discussing the music of the Venda of South Africa, Blacking (1967) notes that, "in African cultures, it is assumed that all normal people have some musical ability and are therefore capable of taking part and leading musical performance" (p. 34). Thus, when music is being performed by a group, it becomes a shared creative experience that enriches the community life (Floyd, 1999; Nketia, 1975, 1966).

To the pre-colonial Agikūyū, traditional music was as much a medium for expressing feelings and moods as that of any people in the world. According to Kabira and Mutahi (1988), the tradition of using songs to express philosophical, ethical, or satirical themes was so much a part of the community's culture that even today traditional songs continue to serve as a guide in practical philosophy to the people in the

community who listen and perform such songs. For the pre-colonial Agikuyu, music-making provided an effective way of focusing attention and commenting on issues of social concern and importance, thus rendering certain perspectives with a more forceful expression. Several studies have revealed that music serves similar functions in most African societies (Chernoff, 1979; Cudjoe, 1953; Floyd, 1999). Djedje (1999) also emphasizes the fact that African lyrics are especially concerned with moral and ethical questions and attack pride and pretension in whatever form these unsociable qualities appear. Likewise, Chernoff (1979) notes that Africans use music and other arts to articulate and objectify their philosophical and moral systems, systems which they do not abstract but rather build into the music-making itself.

For the Agikūyū community of the 19th century, traditional music served as a vehicle for mobilization of authoritative community values. Most traditional songs and dances propagated values that respect humanity and human dignity, respect for legitimate and humane authority, sense of community, mutual aid, collective responsibility, and respect for authentic and traditional religious values (Kenyatta, 1984). The clan was the repository of the highest values, and things were done according to the customs and the traditions handed down by the ancestors and elders of the clan. God Ngai, also called Mūrūngū or Mūgai (the Divider of the Universe and Provider of Good Things), whose holy place was associated with Mt. Kīrīnyaga (present Mt. Kenya), and ancestral spirits were looked upon as the guardians of the community's morals and customs, transgressions against which could earn the offender, his kin, or the community severe punishment, including death (Kenyatta, 1984).

Traditional Music in the Colonial Period (1895 – 1963)

Kenya became a British colony shortly after individual European powers met at the Berlin conference of 1884-1885 to partition the continent of Africa, a step taken to establish regulations that would protect European economic and political interests (Agawu, 2003). According to Nduka (1980), the Berlin conference and partitioning of Africa marked the beginning of colonialism in most of the African nations. The events resulted in the spread and dominance of European economic, political, scientific, and technological ideas and practices and, in some cases, religious ideas as well. With the exception of Liberia on the west coast and Ethiopia in the east, the entire continent

became a colonial territory that was divided among European powers: Britain, France, Germany, Belgium, Spain, Portugal, and Italy (Adjei, 1944). Having achieved political control over the Kenya territory, Britain moved to consolidate her gains. The Imperial British East Africa Company (IBEAC) was granted a Royal Charter in 1888, with the authority to enter the territory and stake out claims (Kilson, 1955; Padmore, 1953). Fundamental social changes took place in the traditional societies, especially those of Sub-Saharan Africa in the wake of the contact with the West. The social changes that took place during the colonization period affected traditional and moral values, as well as methods of their transmission as practiced and advocated by respective societies in Africa (Nduka, 1980).

According to Agawu (2003), colonialism had a profound effect on practically every aspect of African life: economic, socio-cultural, political, educational, technological, and religious. Rapid, far-reaching changes were introduced that led to a dramatic reconfiguring of the earlier stability in African societies (Agawu, 2003). The main agents of social changes were missionaries, commercial agents, and imperial administrators (Hanna, 1965; Nduka, 1980). The British colonial policies in Kenya, for example, subjected distinctive Agĩkũyũ cultural practices to considerable change. In addition to taking away the community's land and offering it free to English emigrants – perhaps as a way of enticing their fellow countrymen to come to Kenya and settle as farmers – the colonial administrators, like the missionaries, also felt that the only hope for progress in Kenya was the application of the white man's knowledge, experience, and skills (Padmore, 1953; Urch, 1971).

To achieve their objectives, the colonial administrators in collaboration with the missionaries started schools that were patterned on typical British models, with the curriculum and teaching methods fashioned on European examples, thus indoctrinating many from the community who joined the schools. Such indoctrinations resulted in suppressing the indigenous cultural practices and traditions of the Agĩkũyũ community (Moore, 1997). Significantly, the language of the colonizer became the only sanctioned medium for government, commerce, education, and intellectual life, with profound implications for the cultural development of the people, especially for the products of the school systems and for future leaders (Mazrui & Mazrui, 1998).

Having lost vast areas of their ancestral lands, the displaced Agikuyu people were moved to native reserves (Padmore, 1953). Those who were unable to find accommodation in the over-populated native reserves became squatters and laborers on the plantations of the white settler's extensive farms, who by 1906 numbered about six hundred and owned expansive tracts of land (Anderson, 2000). Any kind of social gatherings by the laborers and squatters within the settler's farms was prohibited and those accused of the offense were prosecuted (Kilson, 1955). As an agricultural community, the displacement and lack of land for most of the Agiküyü people not only interfered with and denied them their basic source of food, but also disorganized and disrupted the community's social-cultural system. The social-cultural system of the Agiküyü community required an abundant supply of land for its continuation and maintenance, especially for growing subsistence crops and rearing domestic animals that were used during most ceremonial functions, in which traditional music played a major role (Kenyatta, 1942, 1984; Kilson, 1955). Any significant loss of land by the community, therefore, threatened fundamental aspects of the foundation of the existing socio-cultural system, music notwithstanding.

Several other factors contributed to the disintegration of the Agiküyü traditional social institutions during the British colonial rule in Kenya. For example, the colonial government recruited hundreds of Agiküyü males into Carrier Corps during World War II (Anderson, 2000). The level of mortality from diseases and malnutrition afflicting the recruits vastly exceeded the casualties inflicted upon African combatants (Good, 1976; Parsons, 1997). Similarly, the incarceration in detention camps of young males and females believed to be either followers or sympathizers of the Mau Mau movement, a secret rebellious group formed by the Agiküyü to resist the British rule and to agitate for independence, and the creation of harsh labor laws that restricted laborers to respective white settler's farms, seriously curtailed their freedom of movement and choice (Kilson, 1955). Of significance also was the outlawing of *Njohi ya Mūratina*, a traditional liquor that was associated with many of the Agiküyü traditional ceremonies (Githige, 1982; Kenyatta, 1984). In emphasizing the importance of the traditional liquor in the Agiküyü tradition, Thiong'o (1977) laments the disappearance of the traditional drink, which he says was closely linked to occasions of artistic composition, "...they used to brew it before the Europeans came, and they would drink it only when work was finished, and

especially after the ceremony of circumcision, marriage or *itwika*, and after a harvest. It was when they were drinking *Mūratina* that poets and singers composed and improvised their words for a season and the seer voiced his prophecy” (p. 204).

The European scramble for Africa was not only a political phenomenon but also a religious one, for paralleling the imperial partition of the continent, a variety of European missionary groups competed intensely to divide and occupy Africa for their respective churches (Strayer, 1973). The missionary ideal rooted in the biblical injunction, “go ye and make disciples of all nations...” (Matthew 28: 19, King James Version) served as motivation for numerous religious institutions: The Church Missionary Society, The African Inland Mission, The Methodist Church, The Roman Catholic Church, The Presbyterian Church of East Africa, The Anglican Church of the Province of Kenya, The Quakers of East Africa, and The Church of God (Anderson, 2000).

The missionaries, with the cooperation of the imperial administration, were probably most directly responsible for the modification, suppression, or even disappearance of many aspects of traditional culture and music in most of the African societies (Hanna, 1965). According to Adjei (1944), the theory that supported the action of most of the early Christian missionaries in Africa was that everything African or indigenous was bad and contrary to the Will of God, and that everything European or foreign was good and acceptable to the Will of God. Therefore, many missionaries viewed African culture and traditions, and especially music, as “a manifestation of savage heathenism or paganism, and thus antagonistic to the true faith” (p. 66). This may have been especially true of the early missionaries who first came into contact and worked among the Agĩkũyũ community.

When the missionaries first encountered the Agĩkũyũ people, they were struck first by the ways they differed in their manner of life, customs, clothing, and behavior (Kenyatta, 1984, 1942). According to Kenyatta, “the missionaries believed they could supply what the Agĩkũyũ needed to reach a ‘full human’ state: education to civilize them and religious instructions to save their souls” (p. 243). To the eyes of the missionaries, the culture, customs, traditions, and music of the Agĩkũyũ community were a manifestation of evil (Kenyatta, 1984, 1942). They felt there was an urgent need to expose the community to a superior culture, true religion, and music. To accomplish

these tasks, literary education was considered necessary so that the Scripture could be understood and disseminated to many (Urch, 1971). According to Moore (1997), converts to the new faith were made to believe that traditional musical instruments and dances were “works of the devil and artifacts of a primitive, barbarous society” (p. 73). Instead, Western music, which was considered to be superior and the carrier of true civilization, was introduced to the community, while music that was not morally and spiritually uplifting according to Christian standards was discouraged and prohibited (Moore, 1997). Uninterested in the idea that there might be people who are culturally different from themselves, the early missionaries tended to equate similarity with good and difference with evil. The impact of this theory on the Agĩkũyũ society had serious consequences; no one was converted into Christianity without first denouncing the old ways of life, believing and declaring faith in the Lord Jesus Christ as the Son of God, and also agreeing to a new Biblical or European name (Kenyatta, 1984; Adjei, 1944).

The formal education introduced by missionaries became an important means of indoctrinating the Agĩkũyũ people with the white man’s culture (Charry, 2000). The new faith and new music in missionary churches and schools produced an elite group whose lifestyle and belief systems were different from those propagated by the community. The products of the schools and the newly converted became important forces in modernizing the rest of the community. Therefore, in the name of Christianity and civilization, the missionaries and their imperialist collaborators introduced Western cultural values that significantly contributed to the decline of Agĩkũyũ cultural practices (Bennett, 1963; Githige, 1982), leading many to doubt the ways of their ancestors.

While some of the Agĩkũyũ people gladly accepted services provided by the missionaries, especially medical, many were suspicious of the white man’s other offerings. To them, Christianity was nothing more than an agency of colonial rule and imperialism (Kenyatta, 1984). Most of the Agĩkũyũ people were, however, eventually drawn toward Christianity in the desire to learn more about the white man’s religion and education, especially when they saw that this education led to material advancement and improved status in society, while their own traditional way of life seemed to offer few solutions to the problems that had already been created by the new socio-economic system (Urch, 1971; Hanna, 1965; Good, 1976). More importantly, the ability to read and write became an accomplishment necessary to obtain a better paid position on the

newly established European farms and in the cities, a situation that contributed to a major exodus of youths from their home and social life (Ambler, 1989).

Traditional Music in the Post-Colonial Era (1963 – Present)

After long contact with Europeans, much of which had by now led to internal migration of hundreds of the Agĩkũyũ people and assimilation and adaptation of new ways of life that were extremely destructive to the community's customs and traditions, scholars have cast doubt as to whether it was still possible to find Agĩkũyũ traditional music that sounded as it did in pre-colonial times (Kabera & Mutahi, 1988; Thiong'o, 1977). At the end of the 68 years of British rule in Kenya, some aspects of the Agĩkũyũ community tradition, as well as those of many other ethnic tribes in the nation that had come into contact with Europeans, had changed into new traditions, a trend that has continued to this day (Muriuki, 1978; Githige, 1982). Contributing factors and forces have emanated from the continuing cultural attractions of the West, which include the assimilation and adaptation of Western cultural values and norms by most educated elites, present-day urbanized youth and urban dwellers, and pressures of Western education, media, and communication technology (Hanna, 1865). English, as a world language, and other global forces have also been active and distinctive factors in the cultural processes of assimilation, integration, and adaptation (Quist, 2001).

The Western-patterned education in Kenya has continued providing a curriculum that is basically foreign. Teaching at almost all levels in the country is still based on Western theories and methods, while English remains the language of instruction and examination to date. Most institutions continue to propagate Western cultural elements and values among its students. For example, many schools have continued to insist on the everyday use of spoken English rather than the national language Kiswahili. With English still serving as the main language of instruction, and with most students being exposed to English literature and associated cultural underpinnings, students from the Agĩkũyũ community, as well as those of other communities in Kenya, have often found themselves adapting cultural characteristics, behavior patterns, mannerisms, and attitudes that undermine the promotion, development, and substance of their own culture and traditions. In addition, the Western-patterned education has also exposed young people from the Agĩkũyũ

community to ideas about nationalism, human rights, and some understanding of the nature of European societies, which are foreign to those advocated by their community (Albach, 1982; Hanna, 1965)

Schools have stimulated strong desires for social and occupational mobility, leading many graduates of the school system to compete for jobs in the Westernized sector of the economy – clerical and administrative positions and the professions of law and medicine, among others – to the detriment of vocational skills practiced in the pre-colonial period. More importantly, increasing exposure to Western media and technology and the growing desire among students to travel, study, and live in Europe or the United States remains a potent factor. The attractions of the West, notably the United States, remain strong to this day. The consequences of these foreign ambitions have resulted in psychological conflicts between accepting indigenous or Western culture, and a lack of interest among many students in their own traditions and customs – a development surprisingly encouraged by some of the educated parents that has resulted in a greater tendency and preference for Western ways of dressing, mannerisms, culture, arts, films and dances, and an inability amongst the youths to speak their own indigenous languages as fluently as they speak English or “Sheng” (a mixture of English and Kiswahili). The overall effect of all these foreign adaptations has been the undermining of the pre-colonial cultural perspectives and ideals.

Post-independence governments in Kenya are yet to address and implement educational policies that would influence the position of the respective communities’ traditional music within the school system (Frith, 1989). Music as a subject is still not a required part of the general curriculum. Although a limited number of schools participate in traditional music performances, such occasions only occur during school functions, political functions, or during the annual music festivals. Such musical experiences for the chosen few cannot guarantee understanding of their musical culture. As Omibiyi (1972) observes, pupils need to learn to appreciate, create, perform, and understand the aesthetic products of their culture as part of their general education.

In this age of rapid urbanization and advances in technology, the migration of youths from villages to cities has accelerated; the impact on the community’s culture and tradition has been great (Hanna, 1965; Ambler, 1989). With the country’s improved communication, transport systems, and the development of urban centers, many new

arenas of interaction, acculturation, and innovation now exist. The cultural diversity in such areas has resulted in youths from the Agĩkũyũ community emulating cultural practices outside their own culture or entering into relationships that do not enhance the community's culture and traditions (Githige, 1982). The acceptance of the new lifestyle and customs has resulted in rejection, repression, or modification of the community's traditions, since the old ways appear less prestigious, less useful, or unacceptable to other cultures. Villages that had little direct contact with Europeans or other tribes have also become recipients of this modernity. The restless young men from the villages, returning home after work or on vacation, have now become agents who import Western culture and cultures of other tribes they encounter in cities and urban centers.

The socio-economic and political conditions have had their toll, too, in disrupting and destabilizing the Agĩkũyũ community. Recurring politically-instigated tribal clashes have had serious effects on the Agĩkũyũ community; with most of the Agĩkũyũ people living in Rift Valley Province either displaced from their homes or having their properties completely destroyed. The political unrest, now recurring every five years following the general election, has resulted in devastating setbacks that have reduced many of the Agĩkũyũ people in the region to paupers. Health issues, especially those related to HIV/Aids, have also dealt a serious blow to the community population (Gathura, 2008; Mbaria, 2008). HIV/Aids continues to kill people at their most productive age, leaving in its wake hapless children, many of whom have now assumed parental responsibilities for their younger siblings. According to Mbaria (2008), the World Health Organization (WHO) anticipates the number of infected people in Kenya to rise from the current figure of 2.6 million to 2.9 million by 2010. These and other factors have significantly contributed to the disappearance of or minimal participation in the community's traditional music.

Traditional Agĩkũyũ Music in Multicultural Classrooms

Global cultural diversity is growing at a tremendous rate. Demographers have projected, for example, that thirty years from now students of color will constitute a majority of the student population in the United States (Hodgkinson, 2001; Sands, 1996; U.S Bureau of Census, 2000). According to Darling-Hammond (2005), the current classes of most teachers in the United States, unlike those of 50 years ago, are highly

diverse in terms of the cultural language, racial, and economic background of the students. The situation in parts of Europe and many other parts of the world reflects that in the United States. All children have a right to expect school instructional programs to help them develop skills for understanding this universe of pluralistic peoples and experiences, and to help them maximize their potential for achieving socially constructive and personally fulfilling lives in this highly diversified world (Gay, 1979). The inclusion of multicultural education in school instructional programs may provide a means for children to acquire accurate knowledge, develop positive attitudes, and learn respect and appreciation for ethnic diversity.

With so much emphasis currently being put on multiculturalism in education, the importance of studying music of other cultures is gaining currency (Hopton-Jones, 1995). Exploring music and traditions of other cultures can help students better understand the people of those cultures, a valued educational goal. Significantly, research shows that when teachers apply knowledge about social, cultural, and language backgrounds of their students when planning and implementing instruction, the academic achievement of students can increase (Au, 1980; Philips, 1972; Lee, 1995; Gandara, 2002; Garcia, 1993). Acquiring this kind of knowledge, especially that which is related to pedagogical methods and materials suitable for different kinds of learning needs, is a complex undertaking for an instructor. In order to achieve their educational goals, teachers need to have relevant tools for inquiring into the cultures, groups, and individuals represented in their classrooms.

To most children in world classrooms, African music and culture may be strange and unfamiliar. The cultural diversity found in the continent and its music, which consists of complex rhythms, tonality, and structure, seems unlike that of Western art music. Having students listen to, experience, and sing traditional music of various African peoples can result in students gaining new insights into that music. Such insights about African music may also help students understand their own music better, for as Campbell (2000) points out, “a variety of the world’s musics could lead to a fuller understanding of music as music” (p. 349). Reimer (2004) also emphasizes the need to broaden students’ understandings of musicality to make it more relevant. Reimer believes it is important for both music educators and students to expand their conception of different ways of music-making by identifying the many ways people are musical in

different cultures in the world. Rather than limiting students to music of their own culture, a good general education in music should encourage as much diversity in musical activities as possible, for “if we do not grow and change, we will never be anything more than we presently are” (Reimer, 2004, p. 37).

Chapter 3

Traditional Songs and Dances of The Agikũyũ

Twelve traditional songs and dances are included in this teaching guide.

No.	Title	CD/VCD	Category	Pronunciation (CD No.)
1	Ngũcũ nĩ ngũcũcũ	<i>Kikuyu Folk Songs</i> KCS/CD 176 Track 8	Song	Track 1
2	Ngũcũ – Wangũcũ	<i>Nyamuga Troupe</i> CD Track 16	Song	Track 2
3	Mahũa – Nĩngũtonya kuo	<i>Nyamuga Troupe</i> CD Track 3	Song	Track 3
4	Mũmbũro – Thenga thenga	<i>Kikuyu Folk Songs</i> KCS/CD 184 Track 2	Dance	Track 4
5	Matũũmo – Maĩ mairũ	<i>Nyamuga Troupe</i> VCD Vol. 2 Track 6	Dance	Track 5
6	Mũcũng'wa – Nĩnjũgĩrĩrio	<i>Kikuyu Folk Songs</i> KCS/CD 176 Track 4	Dance	Track 6
7	Mũcũng'wa – Wambũi wa maitũ	<i>Kikuyu Folk Songs</i> KCS/CD 176 Track 6	Song	Track 7
8	Mũcũng'wa – Mwarĩ wa Kagoiya	<i>Kikuyu Folk Songs</i> KCS/CD Track 5	Dance	Track 8
9	Njuukia – Nĩ ya Ithirũ	<i>Kikuyu Folk Songs</i> KCS/CD 176 Track 14	Dance	Track 9
10	Gĩtiro – Nĩthingĩrĩrwo	<i>Kikuyu Folk Songs</i> KCS/CD Track 3	Song	Track 10
11	Mũthũngũũci	<i>Kikuyu Folk Songs</i> KCS/CD Track 1	Dance	Track 11
12	Mũthĩrĩgũ – Gĩkũyũ mũrĩ irimũ	<i>Nyamuga Troupe</i> VCD Vol. 2 Track 7	Song	Track 12

Figure 4.7. List of the twelve songs and dances in the teaching guide.

Eleven of the songs and dances cover a cross-section of cultural events that took place in the Agĩkũyũ community during the pre-colonial period. The remaining song, *Muthirigu*, was performed at the peak of colonialism; this song has been included to reflect the reaction and attitude of the community toward foreigners, and the determination to preserve their culture and traditions. Figure 4.7 presents a complete list of transcribed songs and dances as recorded in three CDs – *Kikuyu Folk Songs* KCS/CD 176, *Kikuyu Folk Songs* KSC/CD 184, *Aciari Mutiuge Ngemi*, and VCD Vol. 2 – *Nyamuga Cultural Troupe*.

Resource Guides

For each listed song or dance, a listening guide, transcription, translation, pronunciation, and performance guide has been provided. All materials are included at the end of this teaching guide.

Listening Guides

Critical listening is an art that requires time and effort, especially if the type of music being listened to is unfamiliar. Campbell (1991) observes that, for musical growth to occur, careful listening is paramount. A summary outline of basic musical aspects is provided for each selection in an effort to facilitate appreciation and understanding. More importantly, the outlines serve to channel the listener's thoughts into understanding the role played by the specific piece in the society, the context and circumstances under which it was performed, and the similarities that exist between the selection and music from their own cultures.

Transcriptions

The musical transcriptions are derived from recordings of authentic presentations by two popular artists. Artist Joseph Kamarū is a household name in the field of traditional and contemporary music in the Agĩkũyũ community. Kamarū was born in 1939 at Rūtumo village, Kangĩma location in Mũranga District – a place believed to be the original and ancestral home of the Agĩkũyũ community. Ndũng'ũ wa Mũna, whose VCD is included with this guide, was born in 1964 at Kĩriko village in Chania, Gatũndũ location, in Kiambu district. His family later moved and settled at Uplands, Kiambu district in Central Province.

As much basic musical information as possible is provided to facilitate accurate and meaningful performances and learning experiences. However, some of the transcriptions may not show musical details such as pulsations, surges, ornamentations, and unique idiomatic embellishments. The transcriptions should, therefore, be read as approximations that attempt to give something of the essence and flavor of the songs and dances.

Translations Guides

Translating oral material from the source language to the targeted language is a challenging task. Due to cultural differences between the Gīkūyū and English languages, much meaning can be lost due to the many culturally bound concepts. Nonetheless, it is hoped that the translations provided will assist in understanding important issues, concerns, and themes of the pre-colonial Agīkūyū society. The translations provided are intended to depict the subject matter and not necessarily account for the musical-poetical structure.

Pronunciation Guides

The pronunciation guides are meant to facilitate correct pronunciation of the Gīkūyū lyrics. Each piece includes an alphabetically arranged pronunciation guide to vowels, vowel combinations, consonants, and consonant combinations as used in the text. For each letter or letter combination in the text, an IPA equivalent is provided to aid in pronunciation. Pronunciation of double vowels is shown with a colon. For example:

<u>Gīkūyū</u>	<u>IPA</u>
Kīūria	[kæʊ-ria]
Nūū	[nɔːɔ]

To correctly pronounce double vowels, users should prolong its duration so that it is double the time taken by a single vowel. For correct accents, pronunciation of double consonants, flipped and rolled r's, diphthongs, and triphthongs in the text, music educators are strongly advised to refer to the accompanying audio CD of text pronunciation.

While most of the syllables in Gīkūyū words are simply matched to single musical notes, exceptional cases during the act of singing may occur. In such cases, the

first vowel or consonant of a word is “crushed” to the preceding word or vice versa for rhythmic purposes. For example:

<u>Gikuyu</u>	<u>Pronounced</u>	<u>IPA</u>
Nĩ ya Ithi-rũ →	nĩ yaI-thirũ →	[Næ-yaɪ-ði rɔ]

In this example, letter “I” in the name “Ithirũ,” which is syllabically pronounced together with “thi” as “Ithi,” is now “crushed” to syllable “ya,” a Gĩkũyũ preposition, and pronounced as “yai.” Similarly, syllables meant for preceding words are at times “crushed” to succeeding words.

For example:

<u>Gikuyu</u>	<u>Pronounced</u>	<u>IPA</u>
---------------	-------------------	------------

Njaramba mūrũ wa Gĩthĩnji → Njaramba mū-rũwa Gĩthĩnji → [ɲja-ra-mba mɔ-rɔwa-Gæ-ði-ɲji]

Here, the syllable “rũ” in the word “mūrũ” is “crushed” with the preposition “wa” and pronounced as “rũwa.” Figure 4.8 shows the seven vowels used in the Gĩkũyũ language and the IPA phonetic symbols for each. Clear pronunciation of phonetic sounds in Gikuyu language is essentially important for effective communication. The Agĩkũyũ culture places great importance on clear utterances. Indeed, clarity of textual delivery as well as correct pronunciation of Agĩkũyũ vowels and consonants, are among the trademarks of an effective traditional folk singer. It is, therefore, crucial that singers enunciate and articulate the sung text properly and accurately.

Gĩkũyũ	IPA
A	[a]
E	[ɛ]
Ī	[æ]
I	[i]
O	[o]
Ū	[ɔ]
U	[u]

Figure 4.8. The seven vowels in the Gĩkũyũ language and their corresponding IPA phonetic symbols.

Performance Guides

Performers traditionally use various body movements, steps, gestures, postures, and facial expressions to convey personal as well as social thoughts important to the society. It is through such expressions that the performers in the Agikūyū society attract and draw the attention, amusement, and reactions of the audience, prompting them to join in singing or dancing while still at the periphery. In all performances, rhythm and movements should precede the vocal singing. Hints on who, when, and how to perform and carry out specific body movements have been provided for each piece.

The author assumes that most performances will take place in an auditorium setting. In this respect, an arc formation by a performing group would be quite acceptable. While future adaptation and arrangement of the melodies may require the presence of a conductor, the role of the group leader or soloist should be maintained. In this regard, the soloist should stand in front of the performing group and have the freedom to move as he or she may wish while leading the group. To this end, the conductor of such a group may choose to direct the group from off stage, but in a position where performers can clearly see him or her. Additionally, musicians interested in adapting and arranging the pieces should maintain the melody, at least in one of the voices, throughout the performance for authenticity purposes.

CHAPTER 4

Discussion and Analysis of the Songs and Dances

Due to its utilitarian nature, traditional Agĩkũyũ music, like the rest of traditional music from the sub-Saharan region, includes many cultural aspects that may appear and sound strange to most foreign listeners. The complex and apparent randomness of the rhythm, its tonalities, and its structures are unlike those of Western music. However, there are similarities and commonalities between the two musics worth highlighting. An in-depth analysis and discussion of the cultural and musical aspects provided in this text will facilitate a better understanding of traditional Agĩkũyũ music. Topics examined in this section include the general classification of the pieces, performance contexts, roles and functions of Agĩkũyũ songs and dances, lyrics and themes, and distinctive musical traits.

Classification of Agĩkũyũ Songs and Dances.

The pre-colonial Agĩkũyũ classified their music into categories based on age-groups (*mariika*), gender, occasions, and ceremonies. The three main categories of age-groups were youth, young people, and old people. While most of the songs combined both genders within the age-group, a few were for a specific gender. Main ceremonies and occasions in the pre-colonial Agĩkũyũ society included birth, circumcision, and marriage. Most of the celebrations were performed during or after harvest when it was dry.

Songs and dances for youth. The youth comprised boys and girls who had not been initiated into adulthood. Songs performed by youth included *ngũcũ*, *mũthũũ*, *urĩgũ*, *werũ*, *ihende rĩmwẽ*, *kemote*, *ũrathi*, and *kĩbũiya*. *Ũrathi*, *werũ*, *ihende rĩmwẽ*, and *kemote* were performed by girls only, while the rest of the songs included both males and females. Youths are seen performing *ngũcũ* in Figure 4.9.



Figure 4.9. Youths performing ngũcũ. Source: Wahome, J.K., p. 15, (1974).

Songs and dances for young people. Young people included all those between circumcision and early years of married life. One was considered to be within this group until his first born was initiated. Kabira and Mũtahi (1988) state that once a young woman was married, she could not dance with an unmarried man. Songs for this group included *mũcũng'wa*, *njuukia*, *ngurũ*, *mũgoiyo*, *nduumo*, *kĩrĩro*, and *kĩbaata*. *Nduumo* and *kĩrĩro* were performed by women, while *kĩbaata* was for young men. The rest of the songs included both males and females. See a group of young men dancing Kĩbaata in Figure 4.10.



Figure 4.10. Young men performing kibaata. Source: Wahome, J.K., p. 11, (1974).

Songs and dances for old people. Old people comprised men and women who had attained the status of grandparents. Songs for this group included *mũthũngũũci*, *mũgoiyo*, *kibaata*, *nduumo*, and *gĩtiro*. *Kibaata* was exclusively for men, while *nduumo* and *gĩtiro* were specifically for women. Old men and women are seen dancing *Mũthũngũũci* in Figure 4.11.



Figure 4.11. Old men and women performing mũthũngũuci. Source: Wahome, J.K., p. 7, (1974).

Sub-categories and labels for songs and dances in Agĩkũyũ society include:

Nyĩmbo cia irĩĩgũ – songs for uncircumcised girls

Nyĩmbo cia ihĩĩ– songs for uncircumcised boys

Nyĩmbo cia airĩtu – songs for young women

Nyĩmbo cia anaake – songs for young men

Nyĩmbo cia atumia – songs for women

Nyĩmbo cia athumuri – songs for old men

Figure 4.12. Sub-categories and labels for songs and dances in Agĩkũyũ community.

Songs performed during ceremonies can be placed into four sub-categories: Historical, Initiation, Ritual and Sacrifices, and Recreational. Because of the importance of history in the Agĩkũyũ society, references to historical figures and their achievements dominated the text of most songs and dances. Initiation ceremonies included songs and dances related to circumcision. Ritual and Sacrifices comprised songs and dances related to worship, offerings, cleansing, and healing – that is, issues related to the society's beliefs, supernatural worship, invocations, and prayers addressed to Ngai or ancestors. Recreational songs and dances covered a whole range of the society's

celebration events. Other ceremonial events and sub-categories of a lesser degree included those associated with birth, naming ceremonies, and funerals – cradle or lullaby songs concerning the baby, the mother, and the environment that surrounded them, and death rituals.

In general, the Agĩkũyũ society's songs and dances can be placed into two main groups: Reflective and General songs and dances. Reflective songs and dances comprise songs and dances that were intended to entertain, inform, praise, insult, exhort, warn, inspire, or encourage, and which were addressed to individuals (dead or alive), personified creatures and objects of nature, ancestors, or Ngai. General songs and dances include those that reflected on the social order and concerns in general, and whose text related to man's environment. The occasions for both reflective and general performances were all tied to seasons, and usually took place during the dry season of the year.

With the dawn of colonialism, the artists rose up, created, and performed songs and dances with a very different tone, theme, and rhythm in an effort to mobilize the society in the struggle for independence; this is reflected in the stanza provided from *Gĩkũyũ mũrĩ irimũ* in Figure 4.13.

Performance Contexts

Several scholars have argued that the meaning in traditional African music is bound up into the functions that the music serves in the society and that it would be meaningless if performed outside its specific social context (Chernoff, 1979; Jones, 1959; Nketia, 1970; Okot p'Bitek, 1966;). Okot p'Bitek (1966), for example, stresses the social and psychological dimensions of music, which he maintains cannot be disregarded without destroying the music altogether. Okot p'Bitek strongly argues against performing African traditional songs and dances in a modern theater. According to the scholar, musical taste is a matter not only of what one hears but also of what one believes: thus an Agĩkũyũ circumcision dance taken out of context and performed, for example, on stage in a theater, turns out to be like an empty shell.

In his poetry work, *Song of Lawino: Let no one uproot the pumpkin in the old homestead*, the scholar leaves no doubt as to his belief that African music must be wedded to its proper social-psychological context.

Mũthĩrĩgũ – Gĩkũyũ mŭrĩ irimũ (Example 12)

<i>Na ngaati mŭrĩ irimũ, Ũi ũiya!</i>	You home guards, great fools you are.
<i>Na ngaati mŭrĩ irimũ.</i>	Oh yes! Fools you're I repeat!
<i>Na ngaati mŭrĩ irimũ-ĩ,</i>	You home guards, great fools you are,
<i>mwendia rūrĩrĩ rwanyu,</i>	Sell-outs you are,
<i>Rwa Gĩkũyũ na Mũmbi-ĩ,</i>	of Gĩkũyũ and Mũmbi's tribe,
<i>Nũndũ wa gũkoroka.</i>	for selfish reasons.
<i>Leader: Mwendia!</i>	Sell-outs!
<i>Chorus: Mwendia?</i>	Sell-outs?
<i>Leader: Atĩ?</i>	What!
<i>Chorus: Rũrĩrĩ rwa Gĩkũyũ,</i>	Sell-outs of Gĩkũyũ
<i>rwa Gĩkũyũ na Mũmbi-ĩ,</i>	and Mũmbi's tribe,
<i>nũndũ wa gokoroka.</i>	for selfish reasons.

Figure 4.13. *Mũthĩrĩgũ* – a derogatory song castigating the Agĩkũyũ who imitated the Whiteman's lifestyle.

While indeed cultural and contextual information are crucial to understanding the Agĩkũyũ music or any of the African music cultures, it may not be possible to create authentic conditions for such musics in the world classrooms today. In his study, Omibiyi (1972) wonders how ritual, initiation, or funeral music with all the intrinsic emotion and mood can be presented in the classroom to convey appropriate meaning. Nonetheless, every effort should be made to present the music as authentically as possible. Traditional Agĩkũyũ music, even if removed from its social context, can still benefit learning. While it may be quite reasonable to argue that music's meaning may be missing due to the absence of its social-dramatic association, it would not fail to have meaning purely as music for musical ears.

For almost every activity in the life of the pre-colonial Agĩkũyũ society there was an appropriate music. Music was an integral part of the community's life. According to Kabira and Mũtahi (1988), the pre-colonial Agĩkũyũ traditional ceremonial music was appropriate in certain contexts but not others. Each ceremony had its own music that was to be performed properly for the ceremony to be effective.

Themes and lyrics meant for a specific ceremony, which often expressed deeper meanings, could not be used in other contexts. For example, songs of insult and criticism used in the circumcision ceremony could only be sung during circumcision and not during other events. Whereas it was quite in order to sing obscene songs and use vulgar words during circumcision ceremonies, such a behavior could not be tolerated in other festivals, though at times old folks when drunk would burst into merry songs and unconsciously drift into such text. Tracey (1954), in speaking of the African circumcision ceremonies, observes that “you can say publicly in songs what you cannot say to a man’s face” (p. 237). Similarly, there were rules regarding the performance itself: when a specific song or dance was to be performed, who was to perform it, how it was to be performed, or when a particular instrument was to be played.

Festivals were mainly organized or instituted around major agricultural events. Most of the festivals were usually held during dry seasons. The rainy seasons were time for agricultural labor and little else (Kenya, 1984). During dry seasons and especially after harvest, activities shifted from agricultural to social. Marriage and initiation ceremonies were typically held during this time.

Two major life-cycle events, or *rites de passage*, marked transition from childhood to adulthood and from young people status to married status: circumcision/excision and marriage ceremonies. Funerals were not a cause for celebrations for the Agĩkũyũ society (Kenya, 1984). According to Kenya, circumcision and excision were necessary steps for successful integration of children into society. The ritual was looked upon as a deciding factor in giving a boy or girl the status of manhood or womanhood in the society. The Agĩkũyũ name for the *rite of passage* from childhood to adulthood is *irua*, which marks the official commencement of participation in various governing groups in the tribal administration. For example, if a devastating famine occurs at the time of the initiation, the group’s name would be associated with the famine and be referred to as *riika rĩa ng’aragu ya...*,” which literally means “the age-group of ...famine.”

Circumcision songs and dances (*Mambura*) were an essential component of the ceremonies leading to the actual operation as well as the healing period. The pre-colonial Agĩkũyũ thought was that a child achieved the status of a person only from the moment he or she had undergone the operation, the first steps on the long path of social

humanizing. Once having passed through the knife (*rwenji*) of the circumciser (*mürwithia*), thereby being shaped and fixed in their sexual identities, the young man or woman then begins a long journey through the maze of social relations – age-group, marriage, and others (Kenyatta, 1984).

Marriage and its obligations occupied a position of great importance in the pre-colonial Agĩkũyũ society. One of the outstanding features in the society's system of marriage was the desire of every member of the tribe to build up his own family group, and by this means, extend and prolong his father's clan (*mbarĩ*). The old European folk tradition of bridal dowry-giving existed in reverse in the pre-colonial Agĩkũyũ society and still does today. For the Agĩkũyũ, it was the prospective groom who gave the dowry. In a marriage ceremony, negotiations and arrangements between the families of the bride and groom, which often took several months, were usually done using an old family member or relative as a go-between. The spokesperson was expected to be articulate, eloquent, well-versed with the Agĩkũyũ culture and traditions, and a strong bargainer. Any show of weakness and ignorance in the society's culture and traditions, especially the inability to crown one's arguments frequently with relevant Agĩkũyũ proverbs during such bargains, resulted in hefty dowry payment penalties. Songs and dances were part and parcel of such gatherings and celebrations. Indeed, marriage events were not short ceremonies or one-day-affairs as seen in Western cultures.

Evidently, there was a pragmatic approach to music making and its use during pre-colonial Agĩkũyũ social life and part of its meaning must be sought in the social contexts in which music was performed. Therefore, general awareness of contexts and traditions that governed the performances at the time may be vital for those from outside the Agĩkũyũ culture who may be interested in studying and performing the music. As Nketia (1970) points out "the extra-musical meanings associated with African music form part of the whole musical tradition and must be learned with techniques and repertoires" (p. 69). Consequently, music teachers and students studying traditional Agĩkũyũ music need not only learn and perform the music but also understand and appreciate the context in which it was created. A pre-colonial wedding scene is provided in Figure 4.14



Figure 4.14. An artist's impression of a pre-colonial Agiküyü wedding feast.

Source: Wahome, J.K., p.19, (1974).

Chapter 5

The Role and Functions of Agĩkũyũ Songs and Dances

A song or dance in the pre-colonial Agĩkũyũ society was capable of functioning as a medium of several cultural aspects (Kabira and Mũtahi, 1988). The multifunctional role of the genres makes it difficult to specifically identify or associate a piece with a specific function. A closer look at the pieces shows that one song could function as a medium of several socio-cultural aspects. A song could be used for promotion and transmission of cultural values, expressing people's philosophy and attitudes, entertainment/recreation, historical record, communication, or political mobilization. The function depended upon the season and the prevailing circumstances and challenges facing the society at a given time or period (Kabira and Mũtahi, 1988).

Music as a medium of propagating and transmitting the community's cultural values. As it is in most African cultures, music is an integral and essential component of the cultural life of the Agĩkũyũ people. It is mostly through music that the pre-colonial artists propagated and transmitted the community's customs and traditions. Almost every rite of passage had its own songs and dances. In marriage ceremonies, for example, the community's marriage customs and practices were communicated. The same was true of initiation and ritual practices. Through the simple songs and dances, people's way of life, traditions, customs, and practices were expressed, transmitted, and recorded. Three examples are provided to show how music songs and dances were used to propagate and transmit cultural values and practices. The excerpt from Example 9 in Figure 4.15 quotes the expression of a young woman's desire to be married. Customarily, after the settlement of the dowry payment and getting consent from the bride's clan, the bridegroom's female relatives would keep a keen watch on the bride's movements. If it happens that the bride-to-be was out either in a garden weeding or collecting firewood, the bridegroom's male and female relatives would approach her and carry her shoulder-high to the bridegroom's home.

Njuukia - Nīya Ithirū (Example 9)

<i>Ī ngūiywo nī anaake rī,</i>	The wedding day I long for,
<i>Wa maitū, ngūiywo nī anaake rī.</i>	When young men will way-lay me.
<i>Haiya!</i>	Oh yes!
<i>Ī ngūiywo nīa...</i>	Yes! When young ...
<i>...naake rī yume ndua na maiyūria.</i>	men way-lay and celebration start.

Gītiro – Nīhingūrīrwo (Example 10)

<i>Mūka ūrī Njikū ndirī kīndū itarī,</i>	You of the Anjiku clan,
	I've brought everything.
<i>Nīndehete hang' i, mbakī, nginya ūūkī.</i>	Ear-robies, sniff and honey,
<i>O na ng' ondu ciīho.</i>	And the sheep too.
<i>Hingūrīrwo!</i>	A warm reception I expect.

Mūmbūro – Thenga thenga (Example 4)

<i>Leader: Nī tūmarume, nī tūmarume-ī,</i>	Obscene words we shall use (x 2)
<i>Chorus: Thenga thenga nī ciūmbūrane.</i>	Oh yes! And more space we need
<i>Leader: Ī matwīrīre...</i>	For your annual...
<i>Chorus: ...mwaka ūrī gūthira,</i>	invitation we've received.
<i>Thenga thenga nī ciūmbūrane.</i>	Oh yes! More space we need.

Figure 4.15. Music as a tool for cultural transmission.

This was not an easy task since the bride would protest, scream for help, cry, and pretend to be uncooperative, while the “abductors” giggle joyously, teasing and cheering her with songs and dances. To a foreigner, the whole scenario may sound as a forced marriage, but this was not the case. It is also clear from the fifth line that the bride expects her family to be rewarded with a local brew (*Mūratina*) in the event that she is reluctantly taken to the bridegroom's home. Figure 4.15, Example 10 highlights the type of gifts and presents commonly used as bride prize. Although *Njuukia* was commonly regarded as an entertainment dance, it was also appropriate in a wedding context through use of suitable and relevant text. The text of Example 4 in Figure 4.15 reflects a different context altogether. It was only during initiation ceremonies that

singers were allowed to use insulting and obscene words. In this case, the leader is encouraging singers to insult the family of the initiation candidate, who voluntarily and willingly consented to participate in the rite.

Music as a medium of expressing the community's philosophy and attitude.

Behind the seemingly simple songs and dances, the people's philosophy and attitude towards life and fellow human beings were communicated; the society's belief about supernatural powers and metaphysics were expressed; and the society's virtues, pride, aspirations, and what they held dear to themselves were propagated. Most of the selections in this study emphasize that the pre-colonial Agikūyū valued positive qualities such as generosity, kindness, honesty, hardwork, responsibility, and other related positive behaviors. Undesirable behaviors such as selfishness, jealousy, murder, adultery, theft, witchcraft, and antisocial qualities were abhorred, castigated, and discouraged. Figure 4.16 includes three examples.

In Example 3 of Figure 4.16, the singer instructs the bride to reveal the scratches and bruises she may have incurred as a result of work. This would then be used as evidence of a robust and hard-working bride to be. Assumedly, scratches on one's hands and legs together with hardened sections between the fingers and the palm were signs of a hard worker, a virtue in the Agikūyū society. Idlers and lazy people rarely get them. Example 9 of Figure 4.16 condemns theft in the society. Pre-colonial Agikūyūs believed that a thief and his or her collaborators, including those that were to benefit from the stolen property, were one and the same thing.

Mahūa – Ningutonya kuo (Example 3)*Nĩ arutwo na nja, mahūa,**Haiya!**Tuone ka...**...na nĩarĩ rūkarara-ĩ,**Nĩarutwo na nja mahūa,**Haiya!*

Prove we need, Oh beautiful one!

Oh yes!

Of a robust...

...and hardworking bride.

Prove we need, Oh beautiful one.

Oh yes!

Njuukia - Nĩ ya Ithirũ (Example 9)*Na mũici na mũiyĩrwo,**Wa maitũ, mũici**na mũiyĩrwo.**Haiya!**Ĩ mũici na...**...mũiyĩrwo-ĩ mũici**na mũcũthĩrĩria.*

A thief, and a benefactor.

My brother, a thief, and a

benefactor.

Oh yes!

Yes! A thief...

... benefactor, and collaborator are

one and the same thing.

Mũmbũro – Thenga thenga (Example 4)*Ĩ ngathiĩ ngĩaragia,**Njoroge witũ-ĩ,**Thenga thenga nĩ ciũmbũrane.**Ĩ ndikanaitĩ...**...rĩrwo ndia ndiku,**Thenga thenga nĩ ciũmbũrane.*

Talking I should, my brother

Njoroge!

Oh yes! space we need to dance.

Less I...

...go missing forever

Oh yes! space we need to dance.

Figure 4.16. Music as a tool for expressing the community's philosophy and attitude.

According to Kenyatta (1984), being a habitual thief was sufficient grounds for a divorce. In Example 4 of Figure 4.16, the singer expresses a fear of death or a likelihood of disappearing should he choose to be quiet. Openness and frank talk were greatly valued in the Agĩkũyũ society. The society's belief was that it was easier to trace one's whereabouts, especially if you're social and talkative.

Music as a medium of entertainment and recreation. The pre-colonial Agikũyũ songs and dances were live performances that, in addition to fulfilling other community roles, entertained both the performers and the audience (Fig. 4.18). Performances took place during specific seasons, when people would gather, sing and dance, and entertain one another (Cagnolo, 1933). The audience was entertained both by the words and actions of the performers. Participants would follow and listen with intense interest to the leader's narrative. The soloist's creativity, gestures, posture, and general mannerisms during a performance together with the systematic rhythm and responses from the dancers added to the beauty and the whole amusement (Kabira and Mũtahi, 1988). As a result, the participants were entertained, relaxed, and enjoyed themselves. Figure 4.17 includes four examples.

The text in some of the recreational songs and dances was mostly meant for entertainment, and not necessarily to relay any vital message. To this end, some of the phrases used in the examples may not make sense to a listener. See the dialogue between the two soloists in Example 1 of Figure 4.17, for example. However, chances were that a mother with a grown child could re-marry, hence the need to know the legitimacy of your partner during performances. Similarly, in Example 9 of Figure 4.17, the narrator sings of his mother's beauty while she was pregnant with him! Clearly, such connotations were meant to cause laughter and to humorously entertain the crowd. Likewise, the text in examples 6 and 8 of Figure 4.17 show a deliberate attempt by the artist to amuse the audience. The artist's comments – on the bride's slimness and the bridegroom's immorality, ugliness, wickedness, womanizing, and unsuitability of suitors – may be a strategy just for entertaining the crowd.

Ngũcũ ni ngũcũ (Example 1)

<i>Ningũkũria kũria,</i>	A question I have for you,
<i>ĩyo!</i>	Oh yes! Where were you during your
<i>Nyũkwa akitũrio waikaire ha?</i>	Mother's courtship?
<i>Nĩngũgĩra ira.</i>	I'll go fetch snow.
<i>Ndaikaire riikoinĩ,</i>	Right in the kitchen, I was,
<i>ĩyo!</i>	Oh yes! But whispers I heard.
<i>No mĩhehũ ndaiguaga, nĩngũgĩra ira</i>	I'll and get snow.

Njuukia - Nī ya Ithirū (Example 9)

<i>Na maitū arī ihu rīakwa,</i>	A beauty they'd call my mum Wanjiru,
<i>Wanjirū, maitū arī ihu rīakwa,</i>	at my pregnancy.
<i>Haiya!</i>	Oh yes!
<i>Maitū arī...</i>	Yes! I say...
<i>...ihu rīakwa-ī mamwītāga nyakangara.</i>	... a beauty they nicknamed her.

Mūcūng'wa - Nījugīrīrio (Example 6)

<i>Ī mūhiki nī ūyū,</i>	Is she the bride we've been expecting?
<i>Mūhiki nī ūyū-ī ūtarī nyama,</i>	Slim as she is?
<i>Igūhūra mūkuha-ī hae,</i>	Her flesh hardly cover the bone bones!
<i>Hae x 2 haiya-ī hae haiya.</i>	Oh yes! x 2 She is the new bride.
<i>Hae haiya!</i>	Oh yes!

Mūcūng'wa – Mwarī wa Kagoiya (Example 8)

<i>Leader: Gwitū Njirū ndiūmbanaga,</i>	A womanizer I'm not, immorality
<i>na ndicukaga ciūmbani,</i>	I condemn not,
<i>na ndiringagīra Itharia.</i>	The wicked mess the
<i>Njaramba mūrū wa Gīthīnji,</i>	performance, the ugly not.
<i>Mūcūng'wa ūkwīhio nī itharia,</i>	Unsuitable indeed,
<i>njong'i ikwīhia cionete kī?</i>	the suitors are.
<i>Ī mūmbani arī na ikūnia,</i>	One is a pauper,
<i>na ūrīa ūngī arī na kīmira.</i>	The other unhygienically fit.
<i>Ī mwendwa akoragwo rūgito,</i>	Well-protected, my dear is.
<i>ūmbani nī wa kīruka.</i>	And so our love, unique it is.

Figure 4.17. Music as a tool for entertainment and recreation.



Figure 4.18. Young men and women performing njuukia. Source: Wahome, J.K., p. 27, (1974).

Music as a medium of historical record. The pre-colonial Agikũyũ artist used music as a way of recording and preserving the community's history. Through songs and dances, the artist orally narrated and communicated information about heroic deeds, wars, famine, natural disasters, and other cultural events worth remembering. Historical songs and dances were important because they reminded people of the past and the values of the society. Artists were, therefore, required to be conversant and knowledgeable about the society's past events in order to be articulate when narrating events of significant incidents and genealogies. The seasonal repetitions of these events through music kept the society's history alive and on-going. In the process, the younger generations were educated and informed about the society. Figure 4.19 provides two examples.

Mũthĩrĩgũ – Gĩkũyũ mũrĩ irimũ (Example 12)

<i>Na mwere na mũkũmbi, Ũĩ ũya!</i>	Sorghum and finger-millet, Oh! Yes,
<i>Na mwere na mũkũmbi.</i>	Sorghum and finger-millet,
<i>Na mwere na mũkũmbi-ĩ,</i>	Sorghum and finger-millet, Yes!
<i>Bũrũri Kĩrĩnyaga,</i>	In our country Kĩrĩnyaga.
<i>Na mwere na mũkũmbi-ĩ,</i>	Sorghum and finger-millet,
<i>N ĩ ngano ya Gĩkũyũ.</i>	The wheat of Gĩkũyũland.
<i>Leader: Mwere!</i>	Leader: Sorghum!
<i>Chorus: Mwere!</i>	Chorus: Sorghum!
<i>Leader: Atĩ?</i>	Leader: What?
<i>Chorus: Mwere na mũkũmbi,</i>	Chorus: Sorghum and finger-millet,
<i>Na mwere na mũkũmbi-ĩ,</i>	Sorghum and finger-millet, Yes
<i>Nĩ ngano ya Gĩkũyũ.</i>	The wheat of Gĩkũyũland.

Mũcũng'wa - Wambũi wa maitũ (Example 7)

<i>Nyũmba ya mwarĩ witũ-ĩ ĩgitĩtwo na ithanjĩ,</i>	My sister's hut, a beauty it is!
<i>Ĩ na icuthĩ cia ng'ombe x 2</i>	A special thatch it has x2
<i>Nyũmba ya mwarĩ witũ-ĩ ĩgitĩtwo na ithanjĩ,</i>	My sister's hut, a beauty it is!
<i>Ĩ na icuthĩ cia ng'ombe x 2</i>	It's reed and cattle's tails roof x2
<i>Na nyũmba ya...</i>	Yes, my sister's...
<i>Mwarĩ witũ!</i>	... hut!
<i>Ĩ ĩgitĩtwo...</i>	Has a unique thatch...
<i>Na ithanjĩ, ĩ na icuthĩ cia ng'ombe.</i>	...of reeds and cattle's tails.

Figure 4.19. Music as a tool for historical record.

These two examples list some of the crops and items commonly grown by the pre-colonial Agĩkũyũ society. Sorghum, finger-millet, and grass thatched dome-shaped huts are rarely seen today. Comparing the crops to wheat – a crop associated with the white man – may be a way for the artist to stress the importance and the need for the Agĩkũyũ society to continue growing and feeding on sorghum and millet. While living in grass-thatched huts may nowadays be seen as backward and primitive, it is essentially

important for the artist to comment about the pre-colonial Agĩkũyũ society's lifestyles and type of structures to provide a historical record.

Music as a medium of communication. Music served not only in the conventional roles of enhancing rituals and providing recreational outlets, but also offered a means of communication and a way of sharing in collective experiences, whether of the past or present. Figure 4.20 presents two examples.

Ngũcũ – Ngũcũ nĩ ngũcũcũ (Example 2)

<i>Mũirĩtu wandega-ĩ</i>	My proposal should you turn it down,
<i>Thoguo aroregwo nĩ mbũri.</i>	Dowry, your dad will miss.

Mũthũngũũci – Gwitũ nĩ gwa ikonyo (Example 11)

<i>Wanyenda ũnjire, wanyenda ũnjire-ĩ,</i>	If you love me, just let me know,
<i>Wa mahũa!</i>	Oh beautiful one!
<i>Ĩ Wamũnyori wendo wa ngoro nditiithia,</i>	Unrevealed and secret love
<i>Ĩ hũĩ! Haiya! Ĩ hũĩ,</i>	I cherish not,
<i>wendo wa ngoro nditiithia, Ĩ hũĩ!</i>	Oh yes! I cherish not. Oh yes!

Figure 4.20. Music as a tool for communication.

The examples provided here are meant to communicate vital messages. In Example 2 of Figure 4.20, the artist reminds the girl of the missed chance should she turn down his proposal for marriage. Marriage in the Agĩkũyũ society meant dowry, and therefore, the need for the girl to take the opportunity to get her father the precious sheep. In Example 11, the artist stresses the need for openness and straightforwardness between lovers. Secrecy was suspiciously regarded as cunningness.

Music as a medium of political mobilization. Through music, the pre-colonial Agĩkũyũ artist campaigned and mobilized the society against the colonial administration and missionary efforts to distort, erase, and change the Agĩkũyũ way of life. The artist castigated those in the community that blindly accepted the Whiteman's culture and abandoned the Agĩkũyũ custom and traditions. The singer extols the Agĩkũyũ custom

and traditions and laments that people have instead preferred the Whiteman's way of life. Figure 4.21 provides an example.

Mũthĩrĩgũ – Gĩkũyũ mũrĩ irimũ (Example 12)

<i>Mĩtugo iitũ mĩega, Ũĩ iya! Mĩtugo iitũ mĩega.</i>	Our good customs, Oh yes!
	Good customs,
<i>Mĩtugo iitũ mĩega-ĩ, twatigũrwo nĩ Iregi,</i>	Left behind by our ancestors
<i>Tũkĩmĩteyanĩria-ĩ, tũkĩoya ĩrĩa ya ageni.</i>	And took over foreign ones.
<i>Leader: Mĩtugo!</i>	Customs, I say!
<i>Chorus: Mĩtugo!</i>	Customs?
<i>Leader: Ĩrĩkũ?</i>	Which customs?
<i>Chorus: Mĩtugo ya Gĩkũyũ,</i>	The Agikuyu customs
<i>twatigũrwo nĩ Iregi-ĩ, Tũkĩmĩteyanĩria.</i>	left behind by our ancestors,
	you abandoned.

Figure 4.21. Music as a tool for political mobilization.

Art is not separable from functions in the Agĩkũyũ society, and music is not an end in itself. Artistic and social values operate as an integrated entity. Read (1970) once described beauty in the arts as “suitability for purpose” (p. 59), a dynamic and functional interpretation of the philosophy of beauty that suits traditional Agĩkũyũ music perfectly.

Chapter 6

Organization and Presentation of Lyrics and Themes

Themes of songs and dances covered in this guide deal with everyday life events and matters of common interest and concern affecting the Agĩkũyũ society during the pre-colonial period. They show a reflection of personal as well as communal concerns. Metaphors, similes, satire, innuendos, allusions, and other figurative forms of speech are widely used in the pieces, especially as a means of socializing and controlling the behavior of individuals in the society and that of the community at large (Kabira and Mũtahi, 1988). Proverbs containing deeper meanings are extensively used to enhance and affirm certain beliefs and ideologies upheld by the Agĩkũyũ society. Names of animals, birds, and other kinds of creatures are also included in the text as references or analogies to describe certain behaviors, particularly those abhorred and disapproved by the community. In essence, such references are aimed at advising individuals in the society to beware of such characters.

Among the traditional values emphasized in the lyrics are respect for humanity and human dignity, sense of community, mutual aid, hospitality and generosity, respect for legitimate and human authority, courage, and gallantry. Self-congratulations and praise for others for bravery, generosity, and courageous accomplishments are also common theme found in the lyrics. A show of courage and braveness in the face of danger or while enduring pain was highly encouraged and valued, while cowardliness and fear was scoffed at. The lyrics also reference historical events, citing places where significant events took place and creating the mood of the time. Courtship themes are also quite common in the songs and dances included in this guide.

Finally, as found in many other African cultures, traditional Agĩkũyũ songs and dances often use non-lexical or meaningless syllables. Use of vocables such as *Haiya*, *Īyo*, *Hũi*, and *Hae* is quite common, especially by respondents. Some non-lexicals are presented as intensifiers or interjections: *Ũka*, *Ũcio*, *We*, and *Tubu*. Others appear in the form of idiomatic embellishments or ululations: *Urrrrrrr* and *Haririri...ti!* In all these cases, performers are free to include the additional words or sounds at any time during

the performance, so long as such interjections do not jeopardize the performance. Figure 4.22 includes three examples.

In line two of Example 11 in Figure 4.22, a dialogue between a male and a female soloist, the male soloist metaphorically reminds the female partner to dance while at close proximity. He cunningly suggests so by referring to real fire and warming up. In so doing, the male singer identifies himself with fire, and the female partner as one in need of warming up. Likewise, in Example 9, another dialogue between a male and a female soloist, the female partner wonders aloud who her partner Njaramba might really be. She does this by referring to the partner as a bird: “What type of a bird are you?” she demands to know. Jestingly, the male partner responds in the same manner, identifying himself with a common bird seen in an Agikūyū homestead backyard. In the following stanza, the male singer further reveals that the “bird” is now in action, and that the female partner better be careful!

Mũthũngũci – Gwitũ nĩ gwa ikonyo (Example 11)

<i>Nguhĩrĩria ikuhĩ, nguĩrĩria ikuhĩ-ĩ,</i>	Closer to me you should be,
<i>Wa Wanjirũ!</i>	Oh son of Wanjiru!
<i>Ĩ hũiyũ-ĩ guota mwaki nĩ gũceera, ĩ hũĩ!</i>	For warmth is through contact,
<i>Haiya! ĩ hũĩ, guota mwaki nĩ gũceera,</i>	Oh yes! Warmth is through
<i>Ĩ hũĩ!</i>	contact.

Njuukia – Nĩ ya Ithirũ (Example 9)

<i>Ĩ tondũ twainithania,</i>	Yes! My dance partner you are,
<i>Njaramba, tondũ twainithania.</i>	Njaramba, my partner you are.
<i>Haiya!</i>	Oh yes!
<i>Ĩ tondũ twai...</i>	Yes! but for heaven’s sake...
<i>...nithania-ĩ ũri kanyoni mũthemba ũũ?</i>	... what type of a bird are you?

Ngũcũ – Nĩngũcũcũ (Example 1)

<i>Nyũkwa no ta maitũ,</i>	Your mother is, a mother to me as well.
<i>ĩyo!</i>	Oh yes!
<i>Warugĩrwo ndũkanyime,</i>	Sharing we should, whatever she serves
<i>nĩngũgĩra ira</i>	I'll fetch snow.

Mũcũng'wa – Nĩjugĩrĩrio (Example 6)

<i>Leader: Ĩ nĩ njugĩrĩrio</i>	Applaud ye people,
<i>Nĩ njugĩrĩrio-ĩ kũngũ nyage,</i>	Applaud, and be merrily,
<i>Chorus: Ndikumĩra mucĩ-ĩ hae,</i>	For home I've come,
<i>Hae x 2 haiya-ĩ hae haiya.</i>	home I've arrived
<i>Hae Haiya!</i>	Oh yes! (x2)

Figure 4.22. Organization and presentation of lyrics and themes.

Generosity and hospitality in pre-colonial Agĩkũyũ was greatly emphasized, regardless of one's circumstance or situation (Kabira and Mũtahi, 1988). In Example 1, another dialogue between a male and a female, the female singer reminds her male partner that his mother is just like a mother to her, and so, whatever he is served, they ought to share. It is the belief of the Agĩkũyũ that a visitor must be well-treated and served with a drink, a meal, or both, regardless of the hour or duration of visit. The community has a popular proverb used to emphasize generosity *Mũciĩ ũkuaga ngagũro*, – which literally means that lack of generosity (food in this case) results in a bad name for the homestead. Finally, the stanza provided in Example 6 shows extensive use of vocables. Line four and five are nothing but meaningless words meant to emphasize the idea or thoughts presented.

Chapter 7

Characteristics of the Agikūyū Music

Musical Traits

Musical traits of songs and dances in this teaching guide have been grouped into four musical aspects: tonal vocabulary, rhythmic vocabulary, structure and form, and performance practice. The tonal vocabulary section addresses the strong connection between language and melody in Agikūyū music. Rhythmic attributes discussed include the recurring rhythmic patterns, polyrhythm, rhythmic variation and improvisation, rhythmic flexibility, and syncopation. In structure and form, topics discussed include repetition, variation, and call-and-response techniques. The section ends with a discussion of performance practice that includes body movements, visual features and artifacts, and aesthetic values.

Tonal vocabulary. African languages are often referred to as tonal languages. In tonal languages, the pitch of a spoken word is important in determining its meaning. The same word pronounced at different pitches can have entirely different meanings. African melodies are formed and shaped to a large extent by the words with which they are associated: the intervallic range of notes of the melody agrees with the speech-tone patterns of the chosen text. For this reason, music and words in African languages are inseparable; language behavior in a song is a special kind of verbalization that requires special knowledge of the language in use.

Traditional Agikūyū songs and dances are usually presented in unison. The males simply sing an octave lower than their female counterparts. At times, an interval of a minor third, perfect fourth or perfect fifth may be heard, but this is rare. Consequently, each voice part could stand on its own as a main melody, hence the possibility of either a male or a female leading the performance, and the free movement from the male to the female voice by performers at will. The part-doubling technique also serves in strengthening and enriching the sound, a characteristic of a successful performance in the society.

One of the noticeable features in traditional Agikūyū music is speech-like melody. The melodic style is akin to *sprechstimme* – a speech-like approach that can be described as half-singing/half-talking. The singing style is also very common in other

African cultures. While analyzing Zulu melodic and non-melodic vocal style, Rycroft (1985) referred to this as *parlando* style. It is important for performers to realize that in the Gikūyū language, as is true of many other African languages, the step from a spoken to a sung phrase is very small. Since speech and music in Agikūyū society are closely allied, a tune may easily switch from sung to spoken words of indefinite pitch, hence the likelihood of a soloist switching between the two. The singing technique usually involves textual stretching, allowing the soloist to break away at least momentarily from the rigidity of the poetical meters and verbal patterns of accentuation. It grants the freedom to plot a unique melodic, metric, and accentual path without deviating totally from the overall textual framework. Figure 4.23 provides an example.

Example 9: *Njuukia nĩ ya Ithirũ* – mm: 1-3.

Transcribed by
Philip N. Wakaba

1 Mockingly and joyfully 2 Moderato ♩ = 120 3 CHORUS

Voice 1 Free time Voice 1 & 2

Voice 2 SOLO A tempo allow brief overlap

I njuu - kia ni yal thi - ru - i, Ka - ma - ru, njuu - kia ni yal - thi - ru.

Figure 4.23. Speech-like melody or *parlando*.

Rhythmic vocabulary. According to Jones (1934), rhythm to the Africans is as important as harmony is to Europeans. Rhythmic complexity is a hallmark of most African music. Unlike melody or theme and its development as emphasized in Western art music, rhythm and its development is the focal point of attention in African music. Jones notes that, in most African music, there are always at least two basic rhythm patterns going on during a performance. The singing, clapping, stamping, and drumming, supplemented with various instruments, complicate the rhythm even further. While even simple children songs heard in some of the African societies may be rhythmically complex, a number of songs and dances meant for adults in Agikūyū society are far much less complex and easy to perform.

Several rhythmic characteristics are evident in songs and dances in this teaching guide. These include the recurring cyclical rhythmic patterns mostly produced by the accompaniments, polyrhythmic patterns, syncopation, rhythmic variation and improvisation, and rhythm flexibility. Equally present also is the general feeling of steady tempo and dance-like traits found in almost all the pieces.

By listening to the music and examining most of the transcriptions, it becomes apparent that the metric structure of almost all the sample pieces is established by the rattle. The recurring percussive sound, or ostinato produced by the rattle is maintained throughout the pieces and acts as a time line – an unvarying pattern embodying the basic beat - that guides the basic pulse for other accompaniments and the movements of the dancers and singers. The beat is further articulated by the dancers through stamping of the right foot or heel on the ground. The rattle and the stamping thus help performers keep accurate time when performing. Both the rattle and the stamping play a major leading and co-ordinating role in maintaining a consistent time flow, with the rattle's sound clearly heard over and above the rest of the sounds. While the vocal part or melody creates a rather sectional approach to the entire piece, the rattle provides rhythmic continuity and unity. An example of a recurring pattern produced by a rattle is provided in Figure 4.24.

Example 6: *Mücûng'wa – Nînjugîrîrio* mm: 1-3.

Example 6

Vigorously and with jest Allegro ♩ = 135

Transcribed by Philip N. Wakaba

Voice 1

Voice 2

SOLO

I ni - nju - gi - ri - rio, ni - nju -

Rattle

Whistle 1

To be played up to two measures after solo entry then randomly thereafter

Whistle 2

Figure 4.24. The recurring percussive sound of a rattle.

In Figure 4.25, the rattle also plays one rhythmic motif throughout the song. The simple recurring pattern produced by the combination of the rattle and the vocal part contrast with the complex interweaving polyrhythmic characteristics evident in most African pieces. Typically, an African masterpiece would include several rhythmic patterns played against a rhythmic ostinato.

Example 2: *Ngucu- Wangucu*, mm: 1-2

The musical score is for a piece titled "Ngucu- Wangucu" (Example 2), measures 1-2. It is marked "Jestingly Moderato" with a tempo of 120 beats per minute. The score is written for a solo voice and a rattle. The solo voice part is in 8/8 time and features a melodic line with lyrics: "Ngu - cu ni ngu - cu - cu,". The rattle part is in 8/8 time and consists of a rhythmic pattern of eighth notes. A chorus section begins at measure 3, marked with a box containing the number 3. The chorus features a vocal line with lyrics: "I Te - ra i hu - ngu - ka - ma na ndiu - mei - ri - a. I Te - ra i hu -". The rattle part continues with a similar rhythmic pattern.

Figure 4.25. A single rhythmic motif of a rattle.

Rhythm flexibility and metrical ambiguousness are not uncommon in traditional Agĩkũyũ music. Often, a group leader will perform passages that do not adhere to the rhythm and meter of the piece. Examples of such passages are found in Figure 4.26, and are indicated with dotted measure lines. A similar approach to singing is also seen in Figure 4.23. These passages are intended to be presented in a flexible manner, rhythmically and metrically. Melodically, the passages employ the speech-like element discussed earlier.

Rhythmic improvisation consists of musical events developed on the spot by the performer. From a rhythmic point of view, it means embellishing or varying the existing rhythm, but not to the point where its original structure is no longer recognizable. In traditional Agĩkũyũ music, rhythmic variation and improvisation are mostly reserved for the group leader. Often, the respondents perform the original rhythm, though at times individual performers may get emotionally carried away and engage in ecstatic spontaneous body movements slightly different from the original rhythm, especially when the leader happens to mention their names or challenge them to “show-off” their capability to dance.

Example 8: *Mucung'wa – Mwari wa Kagoiya*, mm: 67-72.

The image displays a musical score for a piece titled 'Mucung'wa – Mwari wa Kagoiya', measures 67-72. The score is presented in two systems. Each system consists of a vocal line (treble clef) and a rhythmic accompaniment (bass clef). The first system (measures 65-68) shows the vocal line with lyrics 'Mwa - go wa - ri kwe - ru, hia - hia' and the rhythmic accompaniment. The second system (measures 69-72) shows the vocal line with lyrics 'maai na ki - mu - ri mwa - na nda - ka - nyue mi - ru - ru.' and the rhythmic accompaniment. The score is written on a grand staff with treble and bass clefs, and a key signature of one flat.

Figure 4.26. Rhythmic flexibility and metric ambiguousness.

No matter the involvement in improvisation and extemporization, the soloist or any other member of the group is restricted within the limits of the established rhythmic pattern, and will always resort to the original rhythm after a brief digression. Such improvisations may include walking, swaying, bending, jumping in response to text meaning, and other exaggerated postures, all done to create variety and interest or for amusement purposes. In the *mũcũng'wa* dance performed by young men and women in Figure 4.27, the soloist is seen running to the front waving a fly-whisk. However, uniformity of body movements when performing is essentially important.

Syncopation – the accenting or emphasizing of rhythmic patterns on weak rather than strong pulses – is also very common in traditional Agĩkũyũ music. The syncopation

effect in most of the pieces in this guide makes the rhythm of songs and dances much livelier and helps to push the melody along. The liveliness and continuity of the melody, and the general effect created makes a listener feel the rhythm physically and also an urge to move in it.

Structure and form. The most common form of singing in the pre-colonial Agĩkũyũ society was the call-and-response pattern, an antiphonal style in which a leader or soloist (cantor) and the respondents (chorus) alternate with each other when singing. The performance style consists of a musical statement given by a song leader that is immediately followed by a response from the chorus. The call-and-response pattern implies a binary or two-part idea. Each of the selections in this guide consists of a melody made up of two sections, A and B, sung alternatively by a leader and a chorus, creating a responsorial type of interaction. The melody is then repeated over and over again, with or without variation. Usually there is one leader, although two or more soloists are not uncommon, especially in a dialogue-like singing.



Figure 4.27. Young men and women performing *mũcũng'wa*. Source: Wahome, J.K., p. 33, (1974).

Repetition is a prominent feature in traditional Agĩkũyũ music. Anyone unfamiliar with the music, hearing or performing it for the first time, may find the pieces too repetitive. This is not because the artists in the society are unable to create text and music with fuller content in the Western sense, but because the society's aesthetic taste delights in repetitions. Unlike in Western cultures where time in music is traditionally considered as if moving in a linear fashion toward a goal, with a climax and an end, most African cultures view time in music rather in a cyclical manner (Rath, 1993). For this reason, melodic and rhythmic motifs and patterns of a very short piece are sometimes performed repeatedly for hours, with performers ending a piece when completely exhausted. Interestingly, though, performers are able to achieve variety and maintain interest within a cyclical framework.

People unfamiliar with the traditional Agĩkũyũ music, and that of other cultures from the sub-Saharan region, may find the work too repetitive and monotonous. Repetition, notwithstanding, is an important formal characteristic contributing to the design and structure of sub-Saharan music. However, it should be remembered that traditional Agĩkũyũ music is designed primarily as utilitarian music, and the essential fact remains that there is a definite correlation between the functional role that music plays in the society and the organization of the musical material. And so, if the form and structural style of the traditional Agĩkũyũ music differs from that of Western music, it must be remembered that in some fundamental respects music plays very different roles and may have different meanings in the two parts of the world.

As can be seen in most of the works in this guide, melodic variations mostly occur in the soloist's part, or the call section. However, the technique depends on the capability of the soloist in improvising, extemporizing, and manipulating the music and the text. The varied phrases of a melody often create different and very effective impressions. More importantly, the variations help to create variety and arouse interest, especially in highly repetitive pieces. Together with other unique musical elements common in the society's music, variations also enable participants to reach the necessary aesthetic level and also fulfill other musical purposes during performances. In addition to the recurring patterns and numerous variations found in most African music, the dramatic and exciting interweaving of contrasting rhythmic patterns makes the

music even more appealing. Three different variations of one piece are provided in Figures 4.28, 4.29, and 4.30.

Example 7: *Wambũi wa maitũ*, m: 1

Example 7

Rythmically and vigorously Allegro $\text{♩} = 135$

Transcribed by Philip N. Wakaba

Voice 1

Voice 2

SOLO

Wa - mbu - i wa mai - tu - i, nyi - tia

Rattle

Figure 4.28. The original melody.

Example 7: *Wambui wa maitu*, m. 13.

13

tu.

SOLO

tu. I Wa - mbu - i wa mai - tu - i, nyi - tia

2

2

2

Figure 4.29. Melodic variation I

Figure 4.31. Call-and-word/phrase response.

Mūcūng'wa - Wambūi wa maitū (Example 7)

<i>Leader: Wambūi wa maitū-ĩ</i>	Wambūi my sister,
<i>nyitia mwehio wega</i>	be morally upright,
<i>ngakwendia kīndū kīritū</i>	for a better bride price to fetch.
<i>Chorus: Ĩ Wambūi wa maitū-ĩ</i>	Wambūi my sister,
<i>nyitia mwehio wega,</i>	Be morally upright,
<i>ngakwendia kīndū kīritū.</i>	for a better bride price to fetch.
<i>Leader: Ĩ Wambūi wa maitū-ĩ</i>	Wambūi my sister,
<i>nyitia mwehio wega</i>	Be morally upright,
<i>ngakwendia kīndū kīrit</i>	for a better bride price to fetch.
<i>Chorus: Ĩ Wambūi wa maitū-ĩ</i>	Wambūi my sister,
<i>nyitia mwehio wega,</i>	Be morally upright,
<i>ngakwendia kīndū kīritū.</i>	for a better bride price to fetch.
<i>Leader: Na Wambūi...</i>	Oh yes! Wambūi...
<i>Chorus: ...Wa maitū!</i>	My sister!
<i>Leader: Ĩ nyitia mwe...</i>	Be morally upright...
<i>Chorus: ...hio wega,</i>	
<i>ngakwendia kīndū kiritū.</i>	for a better bride price to fetch

Figure 4.32. Call-and-sentence response.

2. *Call-and-sentence response*

Here, the chorus repeats the whole sentence as presented by the soloist. The thematic idea introduced by the call (the *antecedent phrase*) is confirmed by the response (the *consequent phrase*). The pattern may later change to call-and-word/phrase response. An example is provided in Figure 4.32.

3. *Call-and-phrase/sentence response*

In this pattern, the chorus first completes an idea presented by the soloist before embarking on singing a complete sentence. In the process, the chorus completes a thematic statement introduced by the call and then proceeds to present a thematic statement that is complete and meaningful. See the example in Figure 4.33.

Matũũmo - Maaĩ mairũ (Example 5)

<i>Leader: Maaĩ mairũ ũtangĩrigwo nĩmo,</i>	Unforgetful, bath,
<i>Maaĩ!</i>	A special bath it is,
<i>Chorus: Mairũ-ĩ maaĩ,</i>	Oh yes! Special it is.
<i>Marĩa ngerokeria mũrokero,</i>	That which I'll take
<i>Maaĩ mairũ-ĩ maaĩ,</i>	early in the morning.
	A special bath it will be.
<i>Marĩa ngerokeria mũrokero</i>	That which I'll take
<i>maaĩ mairũ!</i>	early in the morning.

Figure 4.33. Call-and-phrase/sentence response.

4. *Call-and-refrain response*

In call-and-refrain response, the chorus sings a refrain which is continuously repeated after the soloist's call. In this pattern, each verse presents a complete thematic idea that is corroborated and confirmed by the refrain, thus providing a musical conclusion in an antiphonal style. Figure 4.34 provides an example of call-and-refrain.

Ngũcũ – Wangũcũ (Example 2)

<i>Leader: Ngũcũ nĩ ngũcũcũ,</i>	<i>Ngũcũ</i> I dance
<i>Ngũkama na ndiume iria.</i>	But labor in vain.
<i>Chorus</i>	
<i>Ĩ Tera ĩ hũĩ! Tera ĩ haiya!</i>	Oh! Tera,
<i>Wangũcũ ũriganũire mũciĩ,</i>	My costume, home I forgot.
<i>Ta thĩa rĩmwe tũinũke.</i>	Hurry up, home we should go.

Figure 4.34. Call-and-refrain response.

5. *Call-and-vocable/refrain response*

In call-and-vocable/refrain response, the chorus responds to a complete thematic idea presented by the soloist using a single vocable – a meaningless word – before embarking on singing a refrain that is continuously repeated after every stanza.

The structure is similar to call-and-refrain response, but the difference is that the chorus first confirms a thematic idea introduced by the soloist via a vocable before singing the refrain. An example is provided in Figure 4.35.

Ngũcũ nĩ ngũcũcũ (Example 1)

<i>Leader: Ngũcũ nĩ ngũcũcũ</i>	Ngucu I dance,
<i>Chorus: Ĩyo!</i>	Oh! Yes,
<i>Leader: Ngũkama na ndiume iria,</i>	But I labour in vain.
<i>nĩngũgĩra ira</i>	I'll go fetch snow.
<i>Chorus: Nĩngũgĩra ira,</i>	<i>I'll go fetch snow,</i>
<i>Ciana ikona gĩa kwĩhaka.</i>	<i>For children's anointing, I'll.</i>
<i>Rwambo rūru no rwa itimũ, Kĩrĩnyaga,</i>	<i>The worst beginning is, but war,</i>
<i>Ĩyo! hae, hae Ĩyo!</i>	<i>Oh! Yes ye people of Kĩrĩnyaga.</i>

Figure 4.35. Call-and-vocable/refrain response.

6. *Call-and-refrain/phrase mixed response*

In this pattern, the soloist and the chorus sing a refrain that is continuously repeated. The soloist first presents a complete thematic idea in the verse, and then the chorus joins in singing the refrain in a call-and-phrase response manner. An example is shown in Figure 4.36.

Mûcûng'wa – Mwarĩ wa Kagũiya (Example 8)

Leader: <i>Gwitũ Njirũ ndiũmbanaga,</i>	A womanizer I'm not,
<i>Na ndicukaga ciũmbani</i>	Womanizers I accuse not,
<i>na ndiringagĩra Itharia.</i>	adulterous tease not.
<i>Njaramba mũrũ wa Gĩthĩnji</i>	Oh! Njaramba son of Githinji.
<i>Mûcûng'wa ũkwĩhio nĩ itharia,</i>	The wicked mess performances,
<i>Njong 'i ikwĩhia cionete kĩ?</i>	the ugly do not.
<i>Ĩmũmbani arĩ na ikũnia,</i>	Unsuitable indeed, the suitors are.
<i>Na ũrĩa ũngĩ arĩ na kĩmira.</i>	One is an irredeemably pauper, the
	other has mucus flowing down the nose.
<i>Ĩmwendwa akoragwo rũgito,</i>	Well-protected my dear is,
<i>ũmbani nĩ wa kĩruka.</i>	a unique love we have.

Refrain:

<i>Leader: Ĩ hũĩ umae!</i>	Oh yes! Umae!
<i>Chorus: Hae haiya!</i>	Hae Haiya!
<i>Leader: Ĩ hũĩ umae</i>	Oh yes! Umae
<i>Chorus: Hae haiya.</i>	Hae haiya!
<i>Leader: Ĩ ndĩ wa mwarĩ wa...</i>	Daughter of Kagoiya I am,
<i>Chorus: Kagũiya, ndugo igĩrĩ ĩmwe tũinũke.</i>	Home we shall be in a while (x2)
<i>Leader: Ĩ ndĩ wa mwarĩ wa...</i>	
<i>Chorus: Kagũiya, ndugo igĩrĩ ĩmwe tũinũke.</i>	

Figure 4.36. Call-and-refrain/phrase response.

A final structural feature common to traditional Agikuyu songs and dances that is closely related to call-and-response technique is overlapping. This occurs when 1) the chorus joins in singing just before or on the last note of the solo part, or 2) if the soloist enters while the chorus is still singing. The extent and nature of overlapping depends on the points of entry of either of the two parts. Two types of overlap found in traditional Agikuyu music are full overlap and partial overlap. A full overlap occurs when one part joins the other half a measure or more before that particular part ends, while a partial overlap results when either part joins in at the last note. A lengthy section of a full

overlap often results in unconsciously or unintended contrapuntal texture, a foreign idea to a traditional Agĩkũyũ artist. Figure 4.37 provides an example of a full overlap.

Example 4: *Mũmbũro – Thenga thenga* - mm: 9

Figure 4.37. A full overlap.

Though the contrapuntal texture examples provided in Figure 4.37 may be significant, it is most appropriate to think of the pieces transcribed in this teaching guide “horizontally,” focusing more on the melody as a single line – as opposed to “vertical” or harmonic approach. An example of a partial overlap is provided in Figure 4.38.

Example 9: *Njuukia – Ni ya Ithiru*, m: 4

Figure 4.38. A partial overlap.

Chapter 8

Performance Context

This section presents performance techniques as applied in Agikuyu songs and dances. Topics discussed include key center, vocal quality, melodic improvisation and extemporization, tempo and body movements, musical expression, visual forms and artifacts, and musical accompaniments. The section concludes with a discussion on aesthetic aspects.

According to Agu (1999), no African traditional or folk song has a fixed key center since the music is not traditionally notated. In traditional Agikūyū music each group of singers or dancers depends on the soloist (*mūkūi*) to pitch the song. Absolute pitch as heard in Western art music is foreign in the society's music tradition. In most cases, the soloist decides what songs are to be performed and the pitch for each song or dance.

In terms of vocal quality, the soloist and the respondents (*amūkeri*) seem to care less about sound production and singing techniques than is typically true of Western art music. What is traditionally valued can be roughly described as a full chest voice; the head voice technique emphasized in Western art music would be deemed aesthetically questionable and alien to Agikūyū vocal artistry.

Melodic improvisation and extemporization in traditional Agikūyū music is mainly reserved for the group leader, as well. The soloist also decides on the variations and improvisations to be introduced and how long each performance should last. The spontaneous creation of words and music takes place during performances and largely depends on the capabilities of the soloist in retracing and re-cycling song themes through variations and repetitions in order to create different impressions. Often the soloist improvises on current events, especially those that are of concern to the society.

The role of a soloist in a performance is, therefore, quite demanding as the soloist has to think well ahead so as to select the right song at the appropriate time and for the right context. Such responsibilities place the soloist in full control and authority over the group. However, this authority and control is based on consensus and lasts only for as long as the performance itself. Once this role is accomplished, the soloist returns

to being an ordinary member of the group; another member may take on the role of leader for another performance.

Rhythm and movement in traditional Agikūyū music are closely knit together. Without the dance, the music is incomplete. Interestingly, there is no specific word for “music” in the Agikūyū language distinct and separate from “dance” and other aspects of live performances. Just as it would be odd for a rock band to perform without performers moving in response to music, traditional Agikūyū performances are often accompanied by dancing. A whole range of physical activity accompanies traditional Agikūyū music. Dancers as well as the audience sway their bodies and swing hands, wobble their heads, shake shoulders, walk, jump, and do all sorts of movements in rhythm to the music. The dance seems effortlessly beautiful and easy to a competent dancer.

Reinforcement of the textual content through hand gestures, facial expressions, posture, and pauses play a significant role in maintaining interest and liveliness. Other effective techniques and styles used for maintaining interest during performances include well-calculated and timely idiomatic embellishments; use of intensifiers or interjections; simultaneous and controlled steps and body movements; organized group formations and patterns; and a whole range of humorous actions, mannerisms, and non-verbal cues.

Visual features and artifacts used by Agikūyū performers in the pre-colonial period took many forms. These included special make-ups and body painting using coloring from special type of soils (*therega na mūnyū*) found in Agikūyūland. The soil would be mixed either with castor oil (*maguta ma mbariki*) or animal fat to help it stick on the performer’s body. Costumes ranged from animal hides to those made from fiber plants. Male dancers often carried a flywhisk made from horsetail or a sword in a sheath wrapped around the waist (*rūhiū rwa njora*). Elderly males wore skin clothes with copper earrings (*nyori*) on both ears, and often carried a sniff-container strapped around their necks, while female dancers wore a long skin mantle (*mūthuru*) and big earrings (*hang’i*) made from small beads of different colors with a thin twig or wire running through. By listening and watching the VCD accompanying this study, it becomes evident that the visual impression adds an important artistic flavor, a dramatic element

that compliments the traditional Agĩkũyũ music. Figure 4.39 shows women wearing the long skin mantle (mĩthuru) and earrings (hang'i) on their ears.



Figure 4.39. Young women dancing nduumo. Source: Wahome, J.K., p. 3, (1974).

The most common idiophones in the pre-colonial Agĩkũyũ society were leg and ankle rattles. The *Kigamba*, played by male dancers, was tied slightly below the knee, while *njingiri*, played by female dancers, were worn around the right ankle (Cognolo, 1933). The *Kigamba* is a medium-sized tin filled with small stones. Figure 4.40 provides illustrations of making and fastening a *Kigamba*. *Njingiri*, small soft iron plates similar to mussel shells, are a product of the Agĩkũyũ blacksmiths. Both have a sound that the dancers can hear clearly; they are usually played continuously throughout the performance.

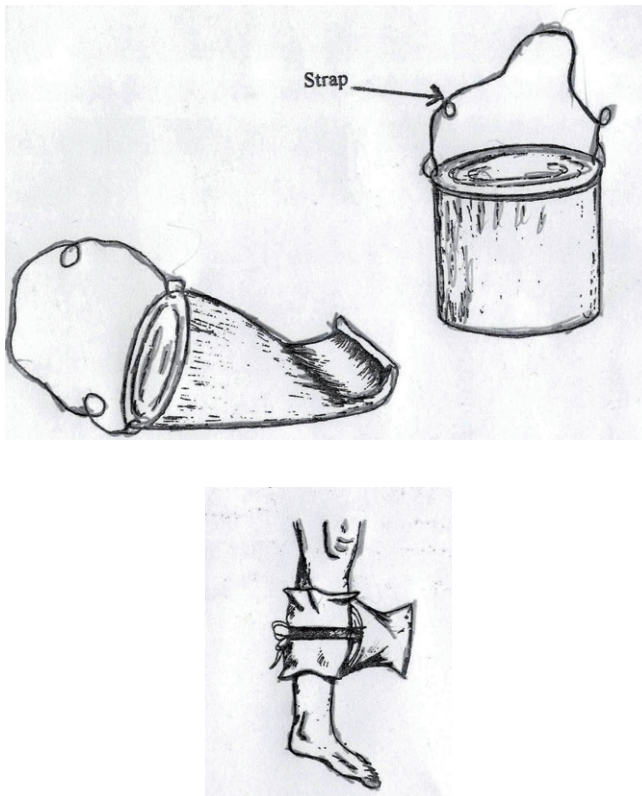


Figure 4.40. Making and fastening kigamba. Source: Kenya Institute of Education, pp. 39 & 64, (1996).

The woodwind instruments found in the community during the pre-colonial period include a horn (*coro*), which was made from the horn of a bull or some other wild animal; a flute (*mūtūrūrū*), prepared from a hollow twig; and panpipes (*firingi*), made from stems of castor oil plant or thin bamboo tubes of different sizes. The *Coro* has no mouth-piece except a cut, half an inch long on the narrow end, to which the lips are placed (See Figure 4.41). The *mūtūrūrū* has four holes made along the tube. It is held in an oblique position, with the player's lips on the narrow end. The air is blown down

the tube, producing a sound similar to that of a flute. The tubes of a firingi are fastened together using a string made from a special tree bark. Reeds are attached to the mouth-hole.



Figure 4.41. The Agikuyu coro. Source: Kenya Institute of Education, p. 51, (1997).

Other musical instruments used by the community during the pre-colonial period included: 1) *ndarama* – a two-sided drum made from a hollow tree trunk with a goat-skin stretched on both sides and secured by strings; 2) *tāthanju* – a bundle of five or six sticks tied together played by boys after circumcision; 3) *wandmāi* – a two-stringed instrument with a resonator played by bowing; and 4) *nderemo* – a ground musical bow whose resonator was a hole dug in the ground and covered with a pegged hide.

In almost all cultures, people value music as an aural form of potential artistic expression (Cambell, 1991). Even though music in the pre-colonial Agikūyū society was closely associated with a life event, people valued its aesthetic qualities as well (Kabira and Mūahi, 1988). In other words, music could also be enjoyed at other times for its own sake. Unlike the music of Western cultures, however, for which aesthetic values of a piece are often achieved, evaluated, or judged simply by listening to or examining the extent of a composer's inventiveness, pre-colonial Agikūyū music achieves its aesthetic value via a combination of many cultural factors. While a western listener might admire the development of simple thematic material, as in the opening of Beethoven's Fifth Symphony, or turning a melody upside down and inside out, as Bach did in Fugue 21 in B- Flat Major, the Agikuyu aesthetic considers the totality of a performance – the physical, spiritual, emotional, and social conditions. The underlying ecstatic dimensions of a performance contributed to an individual's personal satisfaction and contentment, cultural connectedness, and social integration process.

For the pre-colonial Agĩkũyũ audience, the quality of the aesthetic experience depended on the artists' vocal timbre and intensity, variation techniques, improvisation abilities and expertise, use of effective pauses, ornamentations, crowning of musical statements with proverbs, or clever and cunning ways of using metaphors and allusions. The musical experience might have been enhanced by the way the artist reinforced the textual content through hand gestures, facial expressions, postures, or even proper timing and use of idiomatic embellishments. The combinations of all of these subtle performance practices, when carefully executed, can generate irresistible aesthetic stimulation. The traditional Agikuyu songs and dances that are included in this guide offer the opportunity for immersion in this unique cultural experience.

INSTRUCTIONAL RESOURCES

Listening Guides, Transcriptions, Translations,
Pronunciation Guides, and Performance Guides

Example 1
Ngũcũ nĩ ngũcũcũ
Listening guide

Musical aspect	Analysis
Classification	A song for youth – boys and girls who have not been initiated into adulthood.
Context/function	An entertainment song performed during dry seasons in an open ground after a harvest season.
Gender/age	Boys and girls of approximately 15-25 years of age.
Lyrics/text	Presented by two soloists (a boy and a girl) in a dialogue manner. One poses a question, while the other responds. The text covers a variety of themes and issues concerning the society often with hidden meanings or naughty allusions.
Tonality/melody	The singing is tonal and the intonation follows the Agĩkũyũ language.
Texture/layers	Heterophony – the chorus section is sung in unison by both boys and girls and antiphonally to the solo section.
Structure/form/pattern	A call-and-response song presented in an antiphonal style. Consists of a musical statement by a soloist followed immediately by a response from the chorus. A binary form or two-part idea in which the thematic idea is introduced by the call (the antecedent phrase) and hence confirmed by a response by the chorus (the consequent phrase) in the form of a refrain. Singers arrange themselves in a circle or two lines, and in pairs (boy/girl). The leader stands at the center of the circle or paces between the two lines while singing.
Body movements (rhythm/tempo)	A fast tempo piece in syncopated rhythm - 6/8 time. The singers move sideways with short steps, so that the whole circle rotates anti-clockwise with occasional breaks in the movement when singers dance in pairs. While moving, the left foot is controlled, as the right is slightly stamped on the ground. When dancing in pairs, girls rest their hands on boy's shoulders while boys hold girls by the hips.
Instrumentation/ Accompaniments	Rattles (ciīgamba) and jingles (njingiri) are fastened on performer's legs and ankles and shaken in rhythm to the song. A female dancer blows a whistle randomly during the performance.
Visual forms/artifacts	Boys wear a goat skin fastened on the left shoulder and a head-gear made from skin strap and guinea fowl or chicken feathers. Singers decorate themselves by smearing ochre (thĩrĩga) on their faces and legs.
Aesthetics/mood	Sung rhythmically and joyfully.

Ngucu ni ngucucu

(Agikuyu traditional song for youth)

Example 1

Transcribed by
Philip N. Wakaba

Allegro $\text{♩} = 135$
Rhythmically and lively

CHORUS:

SOLO:

SOLO:

Li - yo!

Ngucucu ni ngucucu, Li yo! Ngucucu ka-ma-na

Rattle

Jingle

Whistle

[4]

CHORUS

Ni - ngu - gi - rai - ra, —

nduu - mei - ri - a ni - ngu - gi - rai - ra. Ni - ngu - gi - rai - ra, —

The musical score is written for five parts: Voice 1, Voice 2, Rattle, Jingle, and Whistle. It is in 6/8 time and B-flat major. The tempo is Allegro (135 bpm) and the mood is 'Rhythmically and lively'. The score is divided into a first system and a second system starting at measure 4. The first system includes a 'CHORUS' section for Voice 1 and a 'SOLO' section for Voice 2. The second system includes another 'CHORUS' section for Voice 1 and a 'SOLO' section for Voice 2. The Rattle, Jingle, and Whistle parts provide a rhythmic accompaniment throughout. The lyrics are in Agikuyu and are written below the corresponding vocal parts.

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Ngucu ni ngucucu

7

— cia - na iko-na gia kwi - ha -ka. — Rwa - mbo ru - ru no rwai - ti - mu, Ki -

— cia - na iko-na gia kwi - ha -ka. — Rwa - mbo ru - ru no rwai - ti - mu, Ki -

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ri - nya - ga, li - yo! Ha - e, — ha - e, li - yo!

ri - nya - ga, li - yo! ha - e, — ha - e, li - yo!

Ngũcũ – Nĩngũcũcũ

Translation

1. *Leader: Ngũcũ nĩ ngũcũcũ.
Chorus: Ĩyo!
Leader: Ngũkama na ndiame iria, nĩngũgĩra ira.*

Ngucu I dance, Oh yes!
But labour in vain.
I'll go fetch the snow.

*Chorus:
Nĩngũgĩra ira,
Ciana ikona gĩa kwĩhaka.
Rwambo rūru no rwa itimũ,
Kĩrĩnyaga
Ĩyo! hae, hae Ĩyo!*

I'll go fetch the snow,
For children's use, I'll.
The worst beginning is,
but war, Kĩrĩnyaga
Oh yes! (x2).
2. *Rwĩmbo rwa magũrũ,

Ĩyo!
Mũndũ erigithagia nĩkĩ,
nĩngũgĩra ira.*

A simple dance its meant
to be,
Oh yes! Why then have
difficulties dancing?
I'll go fetch the snow.
3. *Nyũkwa no ta maitũ,

Ĩyo!
Warugĩrwo ndũkanyime,

nĩngũgĩra ira.*

Your mother is a
Mother to me as well.

Oh yes!
Sharing we'd,
what she offers.
I'll go fetch the snow.
4. *Maitũ aumire rūhiũ,

Ĩyo!
Kũrĩ ũkauma rūkerekũ,

nĩngũgĩra ira.*

My mum's bride price
was but a machete
Oh yes!
Brides are worth far less
now.
I'll go fetch the snow.
5. *Nĩngũkũria kũũria,

Ĩyo!
Nyũkwa akũũrio waikaire ha?
Nĩngũgĩra ira.*

A question I've for you,
Oh yes!
Where were you during
Your mum's courtship?
I'll go fetch the snow.
6. *Ndaikaire riikoinĩ,
Ĩyo!
No mĩthehũ ndaiguaga,
nĩngũgĩra ira*

Right in the kitchen,
Oh yes!
But whispers I heard,
I'll go fetch the snow.

Ngücũ nĩ ngücũcũ
Pronunciation guide

Gĩkũyũ**IPA**

<i>Akĩũrio</i>	[a -kæ-rio]
<i>Aumire</i>	[au-mi-re]
<i>Erigithagia</i>	[ε-ri-gi-ðə- gia]
<i>Ha</i>	[ha]
<i>Īyo</i>	[æ-i-yo]
<i>Ira</i>	[i-ra]
<i>Iria</i>	[i-ri-a]
<i>Kĩũria</i>	[kæ-ɔ-ria]
<i>Kũrĩ</i>	[kɔ -ræ]
<i>Magũrũ</i>	[ma -gɔ -rɔ]
<i>Maitũ</i>	[mai-tɔ]
<i>Mĩhehũ</i>	[mæ-he-hɔ]
<i>Mũndũ</i>	[mɔ -ndo]
<i>Ndaiguaga</i>	[ndai-gua-ga]
<i>Ndaikaire</i>	[ndai-kai-re]
<i>Ndiume</i>	[ndiu-mɛ]
<i>Ndũkanyime</i>	[ndo-ka-nyɪ-mɛ]
<i>Ngücũ</i>	[ŋgɔ -ʃo]
<i>Ngũkama</i>	[ŋgɔ -ka-ma]
<i>Nĩkĩ</i>	[næ-kæ]
<i>Nĩngũgĩra</i>	[næ-ŋgɔ -gæ-ra]

Ngūcū nĩ ngūcūcū

Pronunciation guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Nĩngūkūria</i>	[næ-ŋɡɔ -kɔ-ria]
<i>No</i>	[no]
<i>Nyūkwa</i>	[ɲɔ-kwa]
<i>Riikoinĩ</i>	[ri:i-koi-næ]
<i>Rūhiũ</i>	[róɔ - hio]
<i>Rūkerekū</i>	[rɔ-kɛ—rɛ-ʃɔ]
<i>Rwa</i>	[rwa]
<i>Rwĩmbo</i>	[rwæ-mbo]
<i>Ta</i>	[ta]
<i>Ūkauma</i>	[ɔ-kau-ma]
<i>Waikaire</i>	[wai-kai- -rɛ]
<i>Warugĩrwo</i>	[wa-ru-gæ-

Ngũcũ – Nĩngũcũcũ

Performance guide

Group formation

- Have the group stand in two rows but in an arc formation.
- Have all females stand in the front row directly in front of their male partners – this will make it easy for members to pair-up when required to do so.
- Have the two soloists (a male and a female) move from their respective rows to the front in rhythm to the song immediately the performance starts (prelude time).
- Singing should start only after the two soloists have taken their position at the front (it is hereby assumed that this will not take more than the provided prelude time – possibly four to six measures).
- Have the soloists start the song one at a time in a dialogue manner.

Leg steps and movements

- The performer's right foot should be slightly stamped on the floor at the main beat followed immediately by an on-the-spot gentle step using the left leg. In both cases, the feet should not be lifted more than half an inch off the ground.
- At the pairing section, all singers should stamp their heels simultaneously on the floor in rhythm to the piece with the front part of the feet (toes area) positioned firmly on the floor. The stamping of the heels takes the first two notes of the measure.
- All leg steps and movements should be rhythmically conducted.

Hand movements

- Have performers swing the left hand forward (slightly bent) in correspondence with the right foot stamping.
- This is then followed immediately by a forward swing of the right hand but in correspondence with the left foot stamping.

Ngũcũ – Nĩngũcũcũ
Performance guide (continued)

- Alternative hand swinging and foot stamping then continues until the beginning of the last line of the refrain when performers pair up and hold each other.
- At the pairing section, the females place their hands on their partner's shoulders and tap them slightly and rhythmically.
- Similarly and simultaneously, the male singers hold their partners by the hip and tap them slightly.
- The hand tapping should correspond to the stamping of the heels.

Head movement

- Have performers bend their heads slightly and rhythmically to the right at the same time the right foot stamps the floor.
- The bending of the head to the right should correspond to the swinging forward of the left hand.
- The rhythmic head bending goes on until the group pairs up.
- At the pairing section, partners face each other and slightly nod their heads rhythmically as if in agreement.

Accompaniments

- Have one or two male performers fasten rattles on the right leg slightly below the knee and shake the same following the score.
- Have the same number of females fasten jingles by the ankle and play the same as per the score.
- Have one female singer blow a whistle softly as provided in the score.
- Have all accompaniments should play the prelude section as the soloists take their positions in front of the group (approximately four to six measures before the voice enters).

Ngũcũ – Nĩngũcũcũ**Performance guide (continued)**

- The male leader may or may not be one of the two rattle players.

Artifacts, costumes and decor

- Ordinary clothes are acceptable but every effort should be made to have the group leader(s) dress authentically (see listening guide for appropriate costuming and artifacts).

General remarks

- Uniformity and authenticity in all body movements is highly encouraged.
- Flexibility and a little bouncing of the whole body after foot stamping greatly enhances the rhythm of the song (avoid rigid postures).
- Allow a little stoop of the whole body when performing (avoid erect postures).

Example 2
Ngũcū – Wangūcū
Listening Guide

Musical aspect	Analysis
Classification	A dance for the uninitiated youth (boys and girls).
Context/function	For entertainment purposes. Usually performed on grassy squares or crossroads during moonlight evenings after a harvest season.
Gender/age	Boys and girls of approximately 15-25 years of age.
Lyrics/text	The solo section is sung by one person – a boy or a girl. Others respond by singing the refrain over and over. The words of the song cover a variety of themes, usually with romantic allusions.
Tonality/melody	Sung tonally following the Agĩkũyũ language and intonation.
Texture/layers	Sung antiphonally – solo vs. chorus. The chorus is sung heterophonically.
Structure/form/pattern	A call-and-response dance comprising a solo part and a refrain. The chorus part is sung repeatedly by respondents (amũkeri). Dancers arrange themselves in a circle, boys and girls mixed up, or in two lines facing each other - one for the boys and the other for the girls. At the chorus part, performers pair-up but do not hold each other. They simply shake their hands with open palms. The leader (mũkũĩ) stands or paces up and down between the two lines or inside the circle.
Body movements (rhythm/tempo)	Dancers move sideways with short steps swinging their hands, as the whole circle rotates anti-clockwise with occasional breaks in movement as dancers dance in pairs. The tempo remains moderate throughout the piece.
Instrumentation/accompaniments	The leader and one or two other dancers wear leg rattles (ciĩgamba) on their legs, which are fastened slightly below the knee. The rattles are shaken rhythmically throughout the dance.
Visual forms/artifacts	The youths adorn their heads with feathers from chicken and guinea fowls. Dancers smear their legs and faces with ochre (thĩrĩga) – prepared from a brown-reddish soil mixed with castor oil.
Aesthetics/mood	Performed jestingly.

Ngucu - Wangucu

(Agikuyu traditional song for youth)

Example 2

Transcribed by
Philip N. Wakaba

Jestingly Moderato ♩ = 120

SOLO

Ngu - cu ni - ngu - cu - cu,

Rattle

CHORUS

I Te - ra i hu -

— ngu - ka - ma na ndiu - mei - ri - a. I Te - ra i hu -

6

i! Te - ra i hai - ya! Wa - ngu - cu uri - ga - nii - re mu - cii,

i! Te - ra i hai - ya! Wa - ngu - cu uri - ga - nii - re mu - cii,

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— ta - thi - a ri - mwe tui - nu - ke.

— ta thi - a ri - mwe tui - nu - ke.

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Ngũcũ – Wangũcũ

Translation

1. *Leader: Ngũcũ nĩ ngũcũcũ,
Ngũkama na ndiume iria.*

Ngũcũ I dance,
But labor in vain.

*Chorus: Ĩ Tera ĩ huĩ! Tera ĩ haiya!
Wangũcũ ũriganũire mũciĩ,
Ta thĩa rĩmwẽ,
tũinũke.*

Oh! Tera, Oh! Tera!
My ngũcũ costume,
home I forgot.
Hurry up, home we'd go.

2. *Kairĩtu kega ũũ!
Nĩko ngwĩrwo nĩga thoni.*

A beautiful lass she is!
Shy she can't be.

3. *Keragwo ĩ nĩ ithe,
Ndokeria kĩnya kĩa mbakĩ.*

Her father's snuff she avails,
Whenever instructed to.

4. *Mũirĩtu wandega-ĩ
Thoguo aroregwo nĩ mbũri.*

Should you turn down
my proposal,
Dowry, your dad will miss.

**Ngũcũ – Wangũcũ
Pronunciation Guide**

Gĩkũyũ**IPA**

<i>Aroregwo</i>	[a-ro-re-gwo]
<i>Haiya</i>	[hai-ya]
<i>Hũĩ</i>	[hɔ̣-æ]
<i>ĩ</i>	[æ]
<i>lthe</i>	[i-ðɛ]
<i>Kairĩtu</i>	[kai- ræ-tu]
<i>Kega</i>	[ke-ga]
<i>Keragwo</i>	[ke-ra-gwo]
<i>Kĩa</i>	[kæ-a]
<i>Kĩnya</i>	[kæ-nya]
<i>Mbakĩ</i>	[mba-kæ]
<i>Mbũri</i>	[mbɔ̣-ri]
<i>Mũciĩ</i>	[mɔ̣-ʃiæ]
<i>Mũirĩtu</i>	[mɔ̣i-ræ-tu]
<i>Ndokeria</i>	[ndo-kɛ--ria]

Ngücü – Wangücü
Pronunciation Guide (continued)

<u>Giküyü</u>	<u>IPA</u>
<i>Ngwĩrwo</i>	[ŋgwæ-rwo]
<i>Nĩ</i>	[næ]
<i>Nĩga</i>	[næ-ga]
<i>Nĩko</i>	[næ -ko]
<i>Rĩmwe</i>	[ræ -mwɛ]
<i>Thĩa</i>	[ðæ-a]
<i>Thoguo</i>	[ðo-guo]
<i>Thoni</i>	[ðo-ni]
<i>Tũinũke</i>	[tɔi-nɔ-kɛ]
<i>Ũũ</i>	[ɔ:ɔ]
<i>Ūriganĩire</i>	[ɔ-ri-ga-næi-re]
<i>Ūroregwo</i>	[ɔ-ro--rɛ-gwo]
<i>Wandega</i>	[wa-ndɛ-ga]

Ngũcũ – Wangũcũ

Performance Guide

Group formation

- Have performers stand in two rows and in an arc formation.
- Have the male leader move from his row to the front in rhythm to the song immediately the performance starts (prelude time - four to six measures before voice entry).
- Have the soloist start the song.

Leg movements and steps

- Same as bullet 1 and 3 of the first piece “Ngũcũ nĩ ngũcũcũ.”
- Beginning at the offbeat of measure nine to the end of the refrain, performers stamp their heels on the floor in rhythm to the song in correspondence with hand shaking.
- While stamping their heels, performers should allow a little bend and swing at the knee area. The stamping of the heels takes the first two notes of the measure.

Hands movements

- Same as bulletin 1 2 and 3 of the first piece “Ngũcũ nĩ ngũcũcũ,” but no pairing is needed in this piece.
- Beginning at the off-beat of measure nine to the end of the refrain, performers stretch both hands with the palms open and shake them in rhythm to the song in correspondence with stamping of the heels.
- While stretching and shaking their hands, performers should allow a little shoulder raise and folding at the elbow area, with arms slightly stooped. The shaking of hands equals to the first two notes of the measure.

Ngũcũ – Wangũcũ
Performance Guide (continued)

Head movement

- Same as bullet 1, 2, and 3 of the first piece, “Ngũcũ nĩ ngũcũcũ.”
- While stretching and shaking their hands, performers should turn their heads sideways and alternatively at the beginning of the main beat of measures 10 and 11. This should be done boastfully.

Accompaniments

- Same as bullet 1 and 5 in the first piece, “Ngũcũ nĩ ngũcũcũ.”
- Have the rattles play the prelude section as the leader takes his position at the front.

Artifacts, costumes and décor

- Same as provided in the first piece, “Ngũcũ nĩ ngũcũcũ.”

General remarks

- Same as provided in the first piece, “Ngũcũ nĩ ngũcũcũ.”

Example 3
Mahūa – Nīngūtōnya kuo
Listening Guide

Musical aspect	Analysis
Classification	A song for mature boys and girls yet to be initiated.
Context/function	The song is performed during marriage preparations at the bride parent's homestead courtyard.
Gender/age	Mature boys and girls of approximately 25-35 years of age.
Lyrics/text	The lyric basically concerns the new bride and in-law's curiosity about the bride's general character.
Tonality/melody	Words intonation follows the Agikūyū language.
Texture/layers	Antiphonally presented with a heterophony chorus response.
Structure/form/pattern	A call-and-response song presented antiphonally. Consists of short musical statements in form of cueing by the soloist followed by a fill-in by the chorus. Singers arrange themselves in a circle and in pairs. The leader stands at the centre of the circle and occasionally walks up and down gesturing at the audience.
Body movements (rhythm/tempo)	A moderately paced song in 5/8 time. The singers move sideways with short steps so that the whole circle rotates anti-clockwise. While moving, the left foot is controlled as the right is stamped gently on the ground.
Instrumentation/accompaniments	One or two rattles (ciigamba) fastened below the knee by male dancers and the same number of jingles (njingiri) worn at the ankle by female dancers are played rhythmically throughout the piece.
Visual forms/artifacts	Boys wear goat skins and a head-gear made from guinea-fowl or chicken feathers, while girls wear a long skin mantle (mūthuru) and smear themselves with ochre (thiriga).
Aesthetics/mood	Sung joyously.

Mahua - Ningutonya kuo

(Agikuyu traditional song for youth)

Example 3

Transcribed by
Philip N. Wakaba

Joyously Moderato $\text{♩} = 135$

CHORUS

SOLO

Voice 1

Voice 2

Rattle

Jingle

Ni - ngu - to - nya kuo ma - hu - a, Hai - ya! _____

Ndi - wa - ku - ra - gwo nja - ra - gwo te - ne _____

I! _____ Ni - ngu - to - nya kuo ma - hu - a, Hai - ya _____

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Mahūa – Nīngūtōnya kuo

Translation

- | | |
|--|---|
| <p>1. Leader: <i>Nīngūtōnya kuo, mahūa,</i>
 <i>Chorus: Haiya!</i>
 <i>Leader: Ndīwakū...</i>
 <i>Chorus: ...ragwo njūragwo tene-ĩ</i>
 <i>Nīngūtōnya kuo mahūa,</i>
 <i>Haiya!</i></p> | <p>I'll get right in,
 Oh yes!
 Yes! I'll...
 No matter the outcome,
 I'll get right in.
 Oh yes!</p> |
| <p>2. <i>Nĩ cia Nyamūga, mahūa,</i>

 <i>Haiya!</i>
 <i>Na mūthiĩ...</i>
 <i>...re na mūkinyūkīrie-ĩ.</i>
 <i>Nĩ cia Nyamūga mahūa,</i>
 <i>Haiya!</i></p> | <p>Nyamūga is the
 troupe's name,
 Oh yes!
 The dancing style...
 ... and the steps.
 Unique they are, Yes dear!
 Oh yes!</p> |
| <p>3. <i>Mūhiki arĩ kū, Mahūa?</i>
 <i>Haiya!</i>
 <i>Ūrĩa twai...</i>
 <i>...gwire nĩathiĩ kūgūrwo-ĩ.</i>
 <i>Mūhiki arĩ kū mahūa,</i>
 <i>Haiya!</i></p> | <p>Where is the bride?
 Oh yes!
 The newly...
 ... expected bride.
 Where is she? My dear!
 Oh yes!</p> |
| <p>4. <i>Mūhiki nĩ ūyũ, mahūa,</i>
 <i>Haiya!</i>
 <i>Ūrĩa mwai...</i>
 <i>...gwire nĩ athiĩ kūngūrwo-ĩ.</i>
 <i>Mūhiki nĩ ūyũ mahūa,</i>
 <i>Haiya! Oh yes!</i></p> | <p>Right here she is,
 Oh yes!
 The newly...
 ...expected bride.
 Right here she is.
 Oh yes!</p> |
| <p>5. <i>Gaka nĩ gaitũ, mahūa,</i>
 <i>Haiya!</i>
 <i>Ti karĩa...</i>
 <i>...kene twarumagĩrwo-ĩ</i>
 <i>Gaka nĩ gaitũ mahūa,</i>
 <i>Haiya!</i></p> | <p>To us now she belongs,
 Oh yes!
 An...
 outsider she is no more.
 To us she belongs,
 Oh yes!</p> |

Mahūa – Nīngūtōnya kuo

Translation (continued)

- | | |
|---|---|
| <p>6. <i>Tūmūtharane, mahūa,</i>
 <i>Haiya!</i>
 <i>Nyina atwĩ...</i>
 <i>...rīre tūmūtharane-ĩ.</i>
 <i>Tūmūthutharane-I mahua,</i>
 <i>Haiya!</i></p> | <p>Celebrating her arrival
 we are,
 Oh yes!
 Her parents...
 ...nod we have.
 Celebrating her we are.
 Oh yes!</p> |
| <p>7. <i>Nguga ngūgūthe, mahūa,</i>
 <i>Haiya!</i>
 <i>Ngūria ūcū...</i>
 <i>...rū ūrĩ kiagwo nūũ-ĩ.</i>
 <i>Nguga ngūgūthe mahūa,</i>

 <i>Haiya!</i></p> | <p>Disagreement we may have,
 Oh yes!
 But one another...
 ...we surely need,
 disagreement...
 notwithstanding,
 Oh yes!</p> |
| <p>8. <i>Nĩ arutwo na nja, mahūa,</i>
 <i>Haiya!</i>
 <i>Tuone ka...</i>
 <i>...na nīarĩ rūkarara-ĩ,</i>
 <i>Nīarutwo na nja mahūa,</i>
 <i>Haiya!</i></p> | <p>Prove we need,
 Oh yes!
 Of a robust...
 ...hardworking bride,
 Prove we need,
 Oh yes!</p> |

Mahūa – Nīngūtōnya kuo**Pronunciation Guide****Gīkūyū****IPA**

<i>Arutwo</i>	[a-ru-two]
<i>Athīī</i>	[a -ðiaē]
<i>Atwīrire</i>	[a-twæ-ri-rē]
<i>Cia</i>	[cia]
<i>Gaitū</i>	[gai-tɔ]
<i>Gaka</i>	[ga-ka]
<i>Kana</i>	[ka-na]
<i>Karīa</i>	[ka-ræa]
<i>Kene</i>	[kɛ-nɛ]
<i>Kiagwo</i>	[kia-gwo]
<i>Kū</i>	[kɔ]
<i>Kūgūrwo</i>	[kɔ-gɔ-rwo]
<i>Kuo</i>	[kuo]
<i>Mahūa</i>	[ma-hɔa]
<i>Mīgūnda</i>	[mæ-gɔ-nda]
<i>Mūhiki</i>	[mɔ-hi-ki]
<i>Mūkinyūkīrie</i>	[mɔ-ki-nyɔ-kæ-riɛ]

Mahūa – Nīngūtonya kuo
Pronunciation Guide (continued)

<u>Gīkūyū</u>	<u>IPA</u>
<i>Mūthiire</i>	[mɔ-thiæ-rɛ]
<i>Mwaigwire</i>	[mwai-gwĩ-rɛ]
<i>Ndīwakūragwo</i>	[ɲdæ-wa-kɔ-ra-gwo]
<i>Nguga</i>	[ŋgu--ga]
<i>Ngūgūthe</i>	[ŋgɔ-gɔ-ðɛ]
<i>Ngūria</i>	[ŋgɔ-ria]
<i>Nīarĩ</i>	[næa-ræ]
<i>Nīngūtonya</i>	[næ-ŋgɔ-to-ɲya]
<i>Njūragwo</i>	[ɲjɔ-ra-gwo]
<i>Nūū</i>	[nɔ:ɔ]
<i>Nyamūga</i>	[ɲya-mɔ-ga]
<i>Nyina</i>	[ɲyi-na]
<i>Rūkarara</i>	[rɔ-ka-ra-ra]
<i>Tene</i>	[tɛ-ne]
<i>Ti</i>	[ti]
<i>Tūmūtharane</i>	[tɔ-mɔ-ða-ra-ne]

Mahūa – Nīngūtōnya kuo

Pronunciation Guide (continued)

Gīkūyū	IPA
<i>Tuone</i>	[tuo-nɛ]
<i>Twaigwire</i>	[twai—gwi-rɛ]
<i>Twarumagīrwo</i>	[twa-ru-ma-gæ-rwo]
<i>Ūcūrū</i>	[ɔ-cɔ-rɔ]
<i>Ūrīa</i>	[ɔ-ræa]
<i>Ūyū</i>	[ɔ-yɔ]

Mahūa - Nīngūtōnya kuo

Performance Guide

Group formation

- Follow the instructions provided in the second piece, “Ngūcū - Wangūcū.”

Leg steps and movements

- Same as bullet 1 and 3 of the first piece “Ngucu ni ngūcūcū.”
- While stamping the right foot on the main beat at measures 1 and 8, performers should step forward and back to position without moving the left leg, and then resume the original rhythm. The stepping forward and back takes the first two beats of the measures.

Hand movements

- Same as 1 and 2 of the first piece, “Ngūcū nī ngūcūcū.”
- Alternative hand swinging and foot stamping continue throughout the piece.

Head movement

- Same as 1 and 2 of the first piece, “Ngūcū nī ngūcūcū.”
- The rhythmic bending of the head back and forth continues to the end of the piece.

Accompaniments

- Follow instructions provided in the second piece, “Ngūcū - Wangūcū,” but have all the musical accompaniments play.

Artifacts, costumes and décor

- Same as provided in the first piece, “Ngūcū nī ngūcūcū.”

General remarks

- Same as listed in the first piece, “Ngūcū nī ngūcūcū.”

Example 4
Mũmbũro – Thenga thenga
Listening Guide

Musical aspect	Analysis
Classification	A dance for the uninitiated youth – boys and girls preparing for circumcision.
Context/function	Performed in an open ground or throughout the four months period proceeding the initiation day.
Gender/age	Boys and girls of advanced age – 25-35 years of age. Participants who include initiation candidates come from different villages and dance as if contesting.
Lyrics/text	The text is basically related to the initiation rite but may also cover other social issues, especially those concerning the initiates and their relatives. Words may include insults and vulgar words presented metaphorically and allusively.
Tonality/melody	A short melodic motif presented by a leader in a cueing manner, responded to by a continuously repeated statement followed by a relevant fill-in by the chorus.
Texture/layers	Solo parts with heterophonic chorus sections sung in unison.
Structure/form/pattern	A call-and-response dance performed antiphonally. While the call statement keeps changing, the response statement remains the same but with relevant fill-ins to complete the leader's cue. Dancers arrange themselves in a circle – boys and girls mixed.
Body movements (rhythm/tempo)	Dancers move sideways – anti-clockwise – controlling their left foot as the right one is slightly stamped on the ground. Girls swinging their hands forward and backward alternatively as boys swing theirs by the chest.
Instrumentation/ Accompaniments	The dance is accompanied by leg rattles (ciigamba), and jingles (njingiri) played by boys and girls, respectively. A flute may be played at the beginning of the piece.
Visual forms/artifacts	Boys paint their bodies with white chalk and wear goat skins cut into strips round their necks. On the waist, candidates wear (thira) – millet stems cut into short pieces and sewn on strings – while the rest of the body remains naked. Male candidates may carry a skin shield decked with beads (ngo) on the left hand and a spear (itimũ) on the right hand to demonstrate courage and braveness. Girls wear a long mantle (mũthuru) fastened on one shoulder and lots of necklaces.
Aesthetics/mood	Danced vigorously and courageously with lots of stamina to elicit applause from female audience members (ngemi).

Example 4

Mumburo - Thenga thenga
(Agikuyu traditional dance for youth)

Transcribed by
Philip N. Wakaba

Vigorously and courageously Presto ♩ = 160

CHORUS

Voice 1 The - nga the - nga ni

Voice 2 1st X SOLO (1) The - nga the - nga ni
2nd X I - ko - rio ni cia - ko iko - rio ni cia - ko - i! The - nga the - nga ni

Rattle

Jingle

Flute To be played before solo entry

(5) (Allow a brief overlap)

CHORUS

ciu - mbu - ra - ne. ...go - tho cia - thi - re ku? The - nga the - nga ni

SOLO

ciu - mbu - ra - ne. I kai cia Ki - go - tho cia - thi - re ku? The - nga the - nga ni

[9] (allow a brief overlap)

CHORUS

ciu - mbu - ra - ne. The - nga the - nga ni

ciu - mbu - ra - ne.

SOLO I - cia - thi - re ru - ko, cia - thi - re ru - ko! The - nga the - nga ni

[13] (overlap briefly)

overlap

ciu - mbu - ra - ne. ni tu - hu na thi - ri, the - nga the - nga ni cia - mbu - ra - ne.

SOLO

SOLO

ciu - mbu - ra - ne. I cie - te - re - rwo, ni tu - hu na thi - ri, the - nga the - nga ni cia - mbu - ra - ne.

Mũmbũro – Thenga thenga

Translation

1. *Leader: Ikorio nĩ ciakũ, ikorio nĩ ciakũ-ĩ,
Chorus: Thenga thenga nĩ ciũmbũrane.
Leader: Ī kaĩ cia Kĩ...
Chorus: ...gotho ciathire kũ,

Thenga thenga nĩ ciũmbũrane.*

Wondering you may be,
Oh yes!
Who we are...
...Yes! From Kĩgotho's
clan we are,
Oh yes!
2. *Ciathire ruko, ciathire ruko-ĩ,
Thenga thenga nĩ ciũmbũrane.
Ī cietererwo...
Nĩ tũhũ na thirĩ,

Thenga thenga nĩ ciũmbũrane.*

Ruko is our birthplace,
Oh yes!
A place of hard...
...working men
and not idlers.
Oh yes!
3. *Nitũmarume, nitũmarume-ĩ,
Thenga thenga nĩ ciũmbũrane.
Ī matwĩre...
Mwaka ũrĩ gũthira,
Thenga thenga nĩ ciũmbũrane.*

Abusive we shall,
Oh yes!
For your annual...
...invitation we've received.
Oh yes!
4. *Matirĩ ngemi, Ndisho witũ-ĩ,

Thenga thenga nĩ ciũmbũrane.
Ī ngemi ciao...
No makĩrĩa nyama,
Thenga thenga nĩ ciũmbũrane.*

They applaud not,
Oh Ndisho!
Oh yes!
Expect...
...when feasting,
Oh yes!
5. *Makĩrĩa nyama, Ng'ang'a witũ-ĩ,
Thenga thenga nĩ ciũmbũrane.
Ī meranaga...
Nyita ngũtinĩrie,
Thenga thenga nĩ ciũmbũrane.*

When feasting, my brother
Ng'ang'a, Oh yes!
In pairs...
...they share.
Oh yes!
6. *Ī ngathiĩ ngĩaragia, Njoroge witũ-ĩ,

Thenga thenga nĩ ciũmbũrane.
Ī ndikanaitĩ...
...rĩrwo ndia ndiku,
Thenga thenga nĩ ciũmbũrane.*

Talking I should, my
brother
Njoroge, Oh yes!
Less I...
...be abducted forever
Oh yes!

Mũmbũro – Thenga thenga

Translation (continued)

- | | |
|---|---|
| <p>7. <i>Kinya na hinya, Wanjirũ witũ-ĩ</i>
 <i>Thenga thenga nĩ ciũmbũrane.</i>
 <i>Ĩ nĩndakũne...</i>
 <i>...nehia mũkinyĩre,</i>
 <i>Thenga thenga nĩ ciũmbũrane.</i></p> | <p>Be morally upright, my sister
 Wanjirũ, Oh yes!
 And tall...
 ...I shall walk in public,
 Oh yes!</p> |
| <p>8. <i>Ĩ irũge na igũrũ, irũge na igũrũ-ĩ,</i>

 <i>Thenga thenga nĩ ciũmbũrane.</i>
 <i>Ĩ ya gũtumbũ...</i>
 <i>...ka ĩtumbũke tene,</i>
 <i>Thenga thenga nĩ ciũmbũrane.</i></p> | <p>Your best
 you should perform,
 Oh yes!
 Your very...
 ...best you should,
 Oh yes!</p> |
| <p>9. <i>Ndũraga rũũru, ndũraga rũũru-ĩ,</i>

 <i>Thenga thenga nĩ ciũmbũrane.</i>
 <i>Ĩ na ndarua...</i>
 <i>Gũtarĩ mũhiki,</i>
 <i>Thenga thenga nĩ ciũmbũrane.</i></p> | <p>Tirelessly
 I've worked, tirelessly
 I say, Oh yes!
 And here initiation rite I...
 ...undergo without a bride,
 Oh yes!</p> |
| <p>10. <i>Ĩ nĩnjihũrĩrio, nĩ njihũrĩrio-ĩ,</i>
 <i>Thenga thenga nĩ ciũmbũrane.</i>
 <i>Ĩ ndinyuaga...</i>
 <i>Mbogo gĩtingia,</i>
 <i>Thenga thenga nĩ ciũmbũrane.</i></p> | <p>Full measure I want,
 Oh yes!
 Half measure...
 ...I drink not,
 Oh yes!</p> |

Mūmbūro – Thenga thenga

Pronunciation Guide

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Cia</i>	[cia]
<i>Ciakũ</i>	[cia-kɔ]
<i>Ciathire</i>	[cia-ði-re]
<i>Ciao</i>	[ciao]
<i>Cietererwo</i>	[ciɛ-te-re-rwo]
<i>Ciũmbũrane</i>	[cio-mbɔ-ra-ne]
<i>Gĩtingia</i>	[gæ-ti-ŋgia]
<i>Gũtarĩ</i>	[gɔ-ta-ræ]
<i>Gũthira</i>	[gɔ-ði-ra]
<i>Gũtumbũka</i>	[gɔ-tu-mbɔ-ka]
<i>Hinya</i>	[hi-nya]
<i>Igũrũ</i>	[i -gɔ-rɔ]
<i>Ikorio</i>	[i-ko-rio]
<i>Irũge</i>	[i-rɔ-ge]
<i>Ītumbũke</i>	[æ-tu-mbɔ-ke]
<i>Kaĩ</i>	[kaæ]

Mũmbũro – Thenga thenga
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Kigotho</i>	[Kæ-go-ðo]
<i>Kinya</i>	[ki-nya]
<i>Makĩrĩa</i>	[ma-kæ-ræ]
<i>Matĩĩ</i>	[ma-ti-ræ]
<i>Matwĩrĩre</i>	[ma-tæ-ri-re]
<i>Mbogo</i>	[mbo-go]
<i>Meranaga</i>	[meranaga]
<i>Mũkinyĩre</i>	[mɔ-ki-nyæ-re]
<i>Mwaka</i>	[mwa-ka]
<i>Ndarua</i>	[nda-ru-a]
<i>Ndikanaitĩrĩrwo</i>	[ndi-ka-nai-tæ-ræ-rwo]
<i>Ndia</i>	[ndi-a]
<i>Ndiku</i>	[ndi—ku]
<i>Ndisho</i>	[ɲdi-ʃo]
<i>Ndinyuaga</i>	[ndi-nyu-aga]
<i>Ndũraga</i>	[ndɔ-ra-ga]
<i>Ng'ang'a</i>	[ŋg'a-ŋg'a]

Mũmbũro – Thenga thenga
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Ngathiĩ</i>	[ŋga-ðia̯]
<i>Ngemi</i>	[ŋge-mi]
<i>Ngĩaragia</i>	[ŋgæa-ra-gia]
<i>Ngũtinĩrie</i>	[ŋɡɔ-ti-næ-rie]
<i>Nĩndakũnenehia</i>	[næ-nda-kɔ-nɛ-nɛ-hia]
<i>Nĩnjihũrĩrio</i>	[næ-ŋji-hɔ-ræ-rio]
<i>Njoroge</i>	[ŋjo-ro-ɡɛ]
<i>Nyama</i>	[ɲya-ma]
<i>Nyita</i>	[ɲyi-ta]
<i>Ruko</i>	[Ruko]
<i>Rũũru</i>	[ɾɔːɾu]
<i>Thenga</i>	[the-ŋga]
<i>Thirĩ</i>	[ði-ræ]
<i>Tũhũ</i>	[tɔ-hɔ]
<i>Tũmarume</i>	[tɔ-ma-ru-me]
<i>Witũ</i>	[wi-tɔ]

Mūmbūro – Thenga thenga

Performance Guide

Group formation

- Follow instructions provided in the second piece, “Ngūcū - Wangūcū.”

Leg steps and movements

- Follow the instructions provided in the third piece, “Mahūa – Nīngūtonya kuo,” but have performers now step forward and back at measures 2, 4, 6, and 8 instead of measures 1 and 8.
- The stepping forward and back rhythm remains the same as that provided in the third piece.

Hand movements

- Follow the instruction provided in the third piece, “Mahūa – Nīngūtonya kuo.”

Head movement

- Follow the instructions provided in the third piece, “Mahūa – Nīngūtonya kuo.”

Accompaniments

- Follow instructions provided in the third piece.

Artifacts, costumes and décor

- Follow the instructions provided in the first piece, “Ngūcū nī ngūcūcū.”

General remarks

- Follow the instructions provided in the first piece, “Ngūcū nī ngūcūcū.”

Example 5
Matūmo – Maaī mairū

Listening Guide

Musical aspect	Analysis
Classification	A circumcision song performed for the initiation of candidates by those in attendance at the bathing site.
Context/function	Performed on the day of circumcision before dawn (ruoro rūtanatema) as candidates bathe in cold water – usually in a river – in preparation for the initiation rite.
Gender/age	All in attendance – males and females of all ages. At times, gender restrictions may be enforced for privacy purposes.
Lyrics/text	The text is confined to initiation rite theme. The language is obscene, with use of insults and vulgar words directed to initiates and their relatives. Metaphors, allusions, and innuendos are also commonly used.
Tonality/melody	A short melodic motif is stated by the leader followed by a longer fill-in response by the chorus that repeatedly talks of the special bath. The tone adheres to the Agikūyū language.
Texture/layers	Solo section followed by a heterophonically presented chorus part.
Structure/form/pattern	A call-and-response song performed in an antiphonal style in which the call introduces a brief statement (the antecedent phrase), while the chorus provides a lengthy statement (the consequent phrase). Singers stand haphazardly around or along the bathing site.
Body movements (rhythm/tempo)	Singers stand in one position with minimal body movements – a slight body jerk accompanied by a gentle stamp of the right heel on the ground - as they sing and watch candidates stark naked bathing in a river. The tempo of the song is slow.
Instrumentation/accompaniments	Several whistles and ceremonial horns (coro) are blown randomly by females and males respectively.
Visual forms/artifacts	Singers dress casually. The initiates hold ceremonial leaves from a sacred tree (mūgumo) or (mūtamaiyo) while bathing. A hide and ceremonial leaves (mathakwa) are used as seats for initiates.
Aesthetics/mood	Sung emotionally and with feelings.

Example 5

Matuumo - Mai mairu

(Agikuyu traditional dance for youth)

Transcribed by
Philip N. Wakaba

Emotionally Allegro $\text{♩} = 135$ CHORUS

Voice 1

Voice 2

SOLO

Mai - ru - i

Maa - i ma - ru uta - ngi - ri - gwo ni - mo, mai! Mai - ru - i

Rattle

Bell

(Play before solo entry and during interlude only)

Flute

4

maa - i, ma - ria nge - ro - ke - ria mu - ro - ke - ro, maa - i mai - ru - i

maa - i, ma - ria nge - ro - ke - ria mu - ro - ke - ro, maa - i mai - ru - i

8

mai Ma - ria nge - ro - ke - ria mu - ro - ke - ro, mai mai

mai Ma - ria nge - ro - ke - ria mu - ro - ke - ro, mai mai - ru.

(to be played twice in the whole piece)

(Variation for measure one)

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Matũũmo - Maaĩ mairũ

Translation

1. *Leader: Maaĩ mairũ ũtangĩrigwo nĩmo, maaĩ!*
Chorus: Mairũ-ĩ maaĩ, ,
marĩa ngerokeria mũrohero
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrohero,
maaĩ mairũ!

A special bath it will be,
That which I'll take early
in the morning.
A special bath it will be,
The early morning bath,
A special bath it will be.
2. *Iriũko ngaitĩka ũĩ no itherũ, maaĩ!*
Mairũ-ĩ maaĩ, no ithigini ta rĩa mũthũkũmi,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrohero, maaĩ mairũ

The fate that will befall me
Sweating profusely I shall
early that morning.
For a special bath it will be.
3. *Ngatinda njaga*
Njoroge witũ-ĩ, maaĩ!
Mairũ-ĩ maaĩ, marĩ thoni mandumĩre nguo,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrohero, maaĩ mairũ!

And nude I'll be,
my brother Njoroge!
Let the shy step in to help
early that morning
For a special bath it will be.
4. *Waru mũthaka,*
mũthuri witũ-ĩ, maaĩ!
Mairũ-ĩ maaĩ, kaĩ nyũkwa atakũhũragĩra,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrohero, maaĩ mairũ!

Plentiful there is to eat,
old man.
Why then be that slim,
if your mother really cares?
For a special bath it will be.
5. *Handũ ngaikara thĩ,*
Ng'ang'a witũ-ĩ, maaĩ!
Mairũ-ĩ maaĩ, ngakua ta mbũri ndigũkĩrĩria,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrohero, maaĩ mairũ!

And when down I sit,
my brother Ng'ang'a,
Hardly will I move, like a
sheep I'll die.
For a special bath it will be.
6. *Ngũkuoya cuku!*
ũĩ no itherũ, maaĩ
Mairũ-ĩ maaĩ, ngwagararie ikũmbĩ rĩa mũthũnũ,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrohero, maaĩ mairũ!

Serious I am,
jesting not,
Serious action I'll take,
early that morning
For a special bath it will be.

Matũũmo - Maaĩ mairũ

Translation (continued)

- | | |
|---|---|
| <p>7. <i>Ũkũhĩtia nĩkĩ,
Ndisho witũ-ĩ, maaĩ!
Mairũ-ĩ maaĩ, ũkĩina mũthigĩ
nĩ wahĩtagia,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrokero, maaĩ mairũ!</i></p> | <p>Reprimanded you'll be,
my brother Ndisho,
A dance step should you
miss.
early that morning.
For a special bath it will be.</p> |
| <p>8. <i>Kĩroko tene,
Njoroge witũ-ĩ, maaĩ!
Mairũ-ĩ maaĩ, tũgayane maaĩ na thambĩri
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrokero, maaĩ mairũ!</i></p> | <p>And a cold bath I'll take,
my brother Njoroge,
With other water creatures
early that morning.
For a special bath it will be.</p> |
| <p>9. <i>Mũmbũraga kũ?
Mũmbũraga kũ- ĩ ? Maĩ!
Mairũ-ĩ maaĩ, tondũ mũrarĩ waihũra itara,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrokero, maaĩ mairũ!</i></p> | <p>Are there performers here,
I wonder?
For nothing reveals so
early that morning.
For a special bath it will be.</p> |
| <p>10. <i>Tũmbũraga o kuo!
Tũmbũraga o kuo ĩ! Maĩ!
Mairũ-ĩ maaĩ, nĩgũkuhĩha twakuhĩhire,
Maaĩ mairũ-ĩ maaĩ,
Marĩa ngerokeria mũrokero, maaĩ mairũ!</i></p> | <p>Performers we have!
Yes we do!
But disadvantaged we are
early that morning.
For a special bath it will be.</p> |
| <p><i>Tubu! (x2)</i></p> | <p>That's it! (x2)</p> |
| <p><i>Ũguo! (x2)</i></p> | <p>Ride on! (x2)</p> |

Matũũmo – Maaĩ mairũ
Pronunciation Guide

Gĩkũyũ**IPA**

<i>Atakũihũragĩra</i>	[a-ta-kɔi-hɔ-ra-gæ-ra]
<i>Cuku</i>	[cu-ku]
<i>Handũ</i>	[ha-ndó]
<i>Ikũmbĩ</i>	[i-kɔ-mbæ]
<i>Iriũko</i>	[i-riɔ-ko]
<i>Itara</i>	[i-ta-ra]
<i>Itherũ</i>	[i-ðɛ-rɔ]
<i>Ithigini</i>	[i- ði-gi-ni]]
<i>Kaĩ</i>	[kaæ]
<i>Kĩroko</i>	[kæ-ro-ko]
<i>Maaĩ</i>	[ma: a--æ]
<i>Mandumĩre</i>	[ma-ndu-mæ-rɛ]
<i>Mairũ</i>	[mai-rɔ]
<i>Marĩ</i>	[ma-ræ]
<i>Maria</i>	[ma-ria]

Matũũmo – Maaĩ mairũ
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Mũmbũraga</i>	[mɔ-mbɔ-ra-ga]
<i>Mũraĩ</i>	[mɔ-ra-ræ]
<i>Mũrohero</i>	[mɔ-ro -ke-ro]
<i>Mũthaka</i>	[mɔ-ða-ka]
<i>Mũthĩgĩ</i>	[mó-ðæ-gæ]
<i>Mũthũkũmĩ</i>	[mɔ-ðɔ-kɔ-mi]
<i>Mũthũnũ</i>	[mɔ-ðɔ-nɔ]
<i>Mũthuri</i>	[mɔ-ðu-ri]
<i>Ndigũkĩrĩria</i>	[ɲdi-gɔ-kæ-ræ-ria]
<i>Ngaikara</i>	[ŋgai-ka-ra]
<i>Ngaitĩka</i>	[ŋgai-tæ-ka]
<i>Ngakua</i>	[ŋga-kua]
<i>Ngatinda</i>	[ŋga-ti-ɲda]
<i>Ngerokeria</i>	[ŋge-ro-ke-ria]
<i>Ngũkuoya</i>	[ŋgɔ-kuo-ya]
<i>Nguo</i>	[ŋguo]

Matũũmo – Maaĩ mairũ
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Ngwagararie</i>	[ŋgwa-ga-ra-riɛ]
<i>Nĩgũkuhĩha</i>	[næ-gɔ-ku-hæ-ha]
<i>Nĩmo</i>	[næ-mo]
<i>Njaga</i>	[ɲja-ga]
<i>O</i>	[o]
<i>Rĩa</i>	[ræa]
<i>Tubu</i>	[tu-bu]
<i>Tũmbũraga</i>	[tɔ-mbɔ-ra-ga]
<i>Thambĩri</i>	[ða-mbæ-ri]
<i>Tũgayane</i>	[tɔ-ga-ya -nɛ]
<i>Twakuhĩhire</i>	[tw-ku-hæ-hi-rɛ]
<i>Ũguo</i>	[ɔ-guo]
<i>Ũĩ</i>	[ɔ-æ]
<i>Ũkĩina</i>	[ɔ-kæi-na]
<i>Ũkũhĩtia</i>	[ɔ-kɔ- hæ-tia]
<i>Ũtangĩrigwo</i>	[ɔ-ta-ŋgæ-ri-gwo]

Matūūmo – Maaī mairū
Pronunciation Guide (continued)

Gīkūyū**IPA***Wahītagia*

[wa-hæ-ta-gia]

Waihūra

[wai-hɔ-ɾa]

Waru

[wa-ɾu]

Matūmo – Maaī mairū

Performance Guide

Group formation

- Follow all the instructions provided in the second piece, “Ngūcū - Wangūcū.”
- The leader in this piece can be either male or female.

Leg steps and movements

- Unlike in previous pieces where performers slightly stamp their right foot on the floor or step forward and back at specific main beats, performers in this piece hardly move their feet off the ground. Instead, a slight rhythmic bounce of the whole body resulting from a gentle stamping of the right heel at the main beat at measures 1, 3, 5, 7, 9, and 11 is all that is required.
- The movement is more concentrated around the knees, carried simply by moving them forward and backwards in rhythm to the song.
- The left foot should remain firmly on the floor.
- The general body movements should be very minimal – much less vigorous than that in the second and third pieces.

Hand movements

- Have performers swing their hands following instructions provided in the third piece, “Mahūa – Nīngūtonya kuo,” but at a much less vigor.

Head movement

- Performers should keep their heads facing straight forward with very minimal rhythmic movement side-to-side.

Accompaniments

- Have one or two male singers blow traditional horns (coro) randomly.
- Have two or three female singers blow whistles randomly.

Artifacts, costumes and décor

- Follow the instructions provided in the first piece, “Ngūcū nī ngūcūcū.”

General remarks

- Follow the instructions provided in the first piece, “Ngūcū nī ngūcūcū.”

Example 6
Mūcūng'wa – Nīnjugīrīrio
Listening Guide

Musical aspect	Analysis
Classification	A dance for young men and women – those between circumcision and early years of marriage life. One remains within this group until his/her first born is initiated.
Context/function	The dance was performed during dry seasons or during special occasions (e.g., harvests time, marriage, etc).
Gender/age	Men and women of approximately 35-55 years of age.
Lyrics/text	Covers a variety of themes but mostly those related to the event at hand. Use of metaphors and allusions is quite common.
Tonality/melody	A short twice-stated motif in cueing form by the leader followed by a fill-in statement and a vocable refrain-like response by the chorus. The song follows the Agikūyū language intonation.
Texture/layers	A solo part followed by a heterophonic chorus section.
Structure/form/pattern	A call-and-response dance consisting of a musical statement by a soloist followed by a response from the chorus. Dancers arrange themselves in two or more lines facing each other – one for females and one for males.
Body movements (rhythm/tempo)	Dancers move to the rhythm of the rattle (kīgamba) but remain in their position stamping the right heel on the ground while swinging their hands alternatively forward and backward. The leader paces up and down in and out of the lines dancing, with occasional stops accompanied by gestures.
Instrumentation/accompaniment	Several rattles played by male dancers and one or two whistles blown by female dancers.
Visual forms/artifacts	Male dancers wear a skin cloak (gīthii) and carry a two-edged sword in a sheath strapped around the waist, holding the same with the right hand as the left hand swing forward and backward. Female dancers wear a long skin mantle (mūthuru) and lots of necklaces. The leader carries a fly-whisk, which he waves randomly in the air while dancing.
Aesthetics/mood	Danced vigorously with jest and show-off to elicit applause (ngemi) from female audience members.

Mucung'wa - Ninjugiririo

(Agikuyu traditional dance for young men & women)

Example 6

Vigorously and with jest Allegro $\text{♩} = 135$ Transcribed by
Philip N. Wakaba

Example 6 musical score for Mucung'wa - Ninjugiririo, featuring Voice 1, Voice 2, Rattle, Whistle 1, and Whistle 2. The score is in 8/8 time, marked Allegro (♩ = 135). The key signature has two flats (B-flat and E-flat).

SOLO

Voice 1: [Musical notation]

Voice 2: [Musical notation] I ni - nju - gi - ri - rio, _____ ni - nju -

Rattle: [Musical notation]

Whistle 1: [Musical notation] To be played up to two measures after solo entry then randomly thereafter

Whistle 2: [Musical notation]

CHORUS

Voice 1: [Musical notation] ndi - ku - mi - ra mu -

Voice 2: [Musical notation] gi - ri - rio i ku - ngu nya - ge, ndi - ku - mi - ra mu -

Rattle: [Musical notation]

Whistle 1: [Musical notation]

Whistle 2: [Musical notation] Play randomly at each stanza

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2

Ninjugiririo

[7]

cii - i ha - e! Ha - e! ha - e! Hai -

cii i ha - e! Ha - e! ha - e! Hai -

[10]

ya - i ha - e! Hai - ya! Ha - e! Hai - ya.

ya i ha - e! Hai - ya! Ha - e! Hai - ya.

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

Play randomly thereafter with variations

D.C. al Fine

Mūcūng'wa - Nīnjugūrīrio

Translation

1. *Leader: Ī nī njugūrīrio,
Nī njugūrīrio-ī kūngū nyage,
Chorus: Ndikumīra mucū-ī hae,
Hae x 2 haiya-ī hae haiya.
Hae Haiya!*

Applaud ye people,
Oh! Make merry,
For home I've arrived.
Home I've come at last.
Oh yes!
2. *Ī ūri mūnyua iria,
Wī mūnyua iria-ī ndūngīnina,
Mbegū ya ngibūkū-ī hae,
Hae x 2 haiya-ī hae haiya.
Hae haiya!*

A hero you may claim to be,
A hero you may brag,
But certain fetes,
May be hard to accomplish.
Oh yes!
3. *No rī mūrīa nyama,
Wī mūrīa nyama-ī ndūngīnina,
Njobe ya ndebūra-ī hae,
Hae x 2 haiya-ī hae haiya.
Hae haiya!*

A hero you may claim to be,
A hero you may brag,
But certain feats may be,
difficult to accomplish.
Oh yes!
4. *Na mūhiki arī kū?
Mūhiki arī kū-ī ūrīa twīrirwo,
Ī nīathī kūgūrwo-ī hae,
Hae x 2 haiya-ī hae haiya.
Hae haiya!*

Where is the bride?
The newly married bride,
The expected newly
married bride to come.
Oh yes!
5. *Ī mūhiki nī ūyū,
Mūhiki nī ūyū-ī ūtarī nyama,
Igūhūra mūkuha-ī hae,
Hae x 2 haiya-ī hae haiya
Hae haiya!*

Is she the new bride
We've been looking for?
The slim looking bride?
She whose flesh hardly
covers the bones! Oh yes!
6. *Ī ngagucūrīria,
Ngagucūrīria-ī na watwīka,
Ūkīrūrūka-ī hae,
Hae x 2 haiya-ī hae haiya.
Hae haiya!*

Hard as I may try,
Setbacks I may face.
But keeping on I should,
nevertheless.
Oh yes!

Mūcūng'wa - Nīnjugīrīrio

Translation (continued)

7. *Ī rūrū nīngūtua,*
Rūrū nīngūtua-ī nīngūrūtua,
Nīngūrūtūwīkania-ī hae,
Hae x 2 haiya-ī hae haiya.
Hae haiya!

Now the song I terminate,
 I surely will end it.
 The song I shall end,
 end it now.
 Oh yes!

Mūcūng'wa – Nīnjugūrīrio

Pronunaciation Guide

<u>Gīkūyū</u>	<u>IPA</u>
<i>Hae</i>	[haɛ]
<i>Igīihūra</i>	[i-gæi--hɔ-ra]
<i>Kūngū</i>	[kɔ-ŋɔ]
<i>Mbegū</i>	[mbɛ-gɔ]
<i>Mūkuha</i>	[mɔ-ku-ha]
<i>Mūnyua</i>	[mɔ-nyua]
<i>Mūrīa</i>	[mɔ-ræa]
<i>Ndebīra</i>	[ɲdɛ-bæ-ra]
<i>Ndikumīra</i>	[ɲdæ-ku-mæ-ra]
<i>Ndūngīnina</i>	[ɲdɔ-ŋgæ-ni-na]
<i>Ngagucīrīria</i>	[ŋga-gu-cæ-ræ-ria]
<i>Ngibūkū</i>	[ŋgi-bɔ-kɔ]
<i>Nīathiī</i>	[næ-ðiæ]
<i>Nīngūtua</i>	[næ-ŋgɔ-tua]
<i>Nīngūrūtua</i>	[næ-ŋgɔ-rɔ-tua]
<i>Nīngūrūtūwīkania</i>	[næ-ŋgɔ- rɔ-twæ-ka-nia]

Mūcūng'wa – Nīnjugīrīrio
Pronunaciation Guide (continued)

<u>Gīkūyū</u>	<u>IPA</u>
<i>Njobe</i>	[ɲjo-bɛ]
<i>Njugīrīrio</i>	[ɲju-gæ-ræ-rio]
<i>Nyage</i>	[ɲya-gɛ]
<i>Nyongerere</i>	[ɲyo-ŋgɛ-rɛ-rɛ]
<i>Rūga</i>	[ɾ-ga]
<i>Rūrū</i>	[ɾ-ɾ]
<i>Twīrirwo</i>	[twæ-ri-rwo]
<i>Ūtarī</i>	[ɔ-ta-ræ]
<i>Watwīka</i>	[wa-twæ-ka]
<i>Wī</i>	[wæ]

Mūcūng'wa – Nīnjugūrīrio

Performance Guide

Group formation

- Follow the instructions provided in the second piece, “Ngūcū - Wangūcū.”

Leg steps and movements

- Leg and feet movements in this piece are similar to those provided in the fifth piece, “Matūūmo – Maaī mairū,” but performers should be much more vigorous and agile.
- More emphasis and agility should be displayed at the main beats at measures 2, 4, 6, 8, 10, and 12 by stamping a little harder and stooping the trunk slightly forward and to the right.

Hand movements

- Follow the instructions provided in the third piece, “Mahūa – Nīngūtonya kuo,” but with much more vigor.

Head movement

- Same as provided in the third piece, “Mahūa – Nīngūtonya kuo,” but with much more vigor and stamina.

Accompaniments

- Same as bullet 1, 3, 4, and 5 in the first piece, “Ngūcū nī ngūcūcū.”

Artifacts, costumes and décor

- Follow the instructions provided in the first piece, “Ngūcū nī ngūcūcū.”

General remarks

- Follow the instructions provided in the first piece, “Ngūcū nī ngūcūcū.”

Example 7
Mūcūng'wa – Wambūi wa maitū

Listening Guide

Musical aspect	Analysis
Classification	A dance for circumcised young men and women – those between circumcision and early years of marriage life.
Context/function	The dance was performed during the dry seasons or during special occasions (e.g., marriage).
Gender/age	Men and women of approximately 35-55 years of age.
Lyrics/text	The lyrics cover a wide variety of themes related or unrelated to the event at hand. Metaphors and innuendos are commonly used to express ones feelings.
Tonality/melody	A thrice-repeated melodic motif stated by the leader followed by a word-to-word repetition by the chorus, with a slight variation at the end of the verse presented in form of cue and fill-in. The tone and melody strictly adhere to the Agikūyū language intonation.
Texture/layers	Solo vs. chorus sections presented heterophonically.
Structure/form/pattern	A call-and-response dance in strophic form in which the thematic idea introduced by the call (the antecedent phrase) is confirmed through repetition by the response (the consequent phrase). The pattern however changes towards the end of the verse, whereby a brief thematic statement given by the response completes the thematic statement introduced by the call in the form of cues. Dancers arrange themselves in two or more lines – one for the males and one for the females.
Body movements (rhythm/tempo)	Except for the leader who may pace up and down dancing and gesturing, dancers remain in their lines and position stamping their right heel on the ground while swinging their hands alternatively forward and backward. All the movements adhere to the rhythm of the rattle (kīgamba).
Instrumentation/ Accompaniments	A rattle fastened on one or two male dancers' right legs slightly below the knee is shaken continuously. One or two female dancers blow a whistle or ululate randomly. A flute (mūtūrūrū) may be added.
Visual forms/artifacts	Male dancers wear a cloak made from goat skin (gīthii), while their female counterparts wear a long skin mantle (mūthuru) and necklaces made from beads and cowry shells.
Aesthetics/mood	Performed rhythmically with vigor and jest.

Mucung'wa - Wambui wa maitu

(Agikuyu traditional song for young men & women)

Example 7

Transcribed by
Philip N. Wakaba

Rhythmically and vigorously Allegro $\text{♩} = 135$

Voice 1

Voice 2

SOLO

Wa - mbu - i wa mai - tu - i, nyi - tia

Rattle

Whistle

Flute

[4]

mwe - hio we - ga, nga - kwe - ndia ki - ndu ki - ri -

To be played before solo entry

The musical score is written for five parts: Voice 1, Voice 2, Rattle, Whistle, and Flute. It is in 8/8 time and B-flat major. The tempo is marked 'Allegro' with a quarter note equal to 135 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system shows the beginning of the piece, with Voice 1 and Voice 2 starting on a whole rest, followed by a solo entry in Voice 2. The Rattle and Whistle parts have a rhythmic pattern of eighth notes. The Flute part has a whole rest. The second system shows a repeat sign with a first ending bracket. The lyrics are 'Wa - mbu - i wa mai - tu - i, nyi - tia' for the first system and 'mwe - hio we - ga, nga - kwe - ndia ki - ndu ki - ri -' for the second system. A note indicates that the Rattle and Whistle parts are to be played before the solo entry.

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[7] CHORUS

Wa - mbu - i wa mai - - tu - i, nyi - tia

tu. Wa - mbu - i wa mai - - tu - i, nyi - tia

[10]

mwe - hio we - ga, nga - kwe - ndia ki - ndu ki - ri -

mwe - hio we - ga, nga - kwe - ndia ki - ndu ki - ri -

Wambui wa Maitu

3

[13]

tu.

SOLO

tu. I Wa - mbu - i wa mai - tu - i, nyi - tia

[16]

mwe - hio we - ga, nga - kwe - ndia ki - ndu ki - ri -

[19] CHORUS

Wa - mbu - i wa mai - - tu - i, nyi - tia

tu. Wa - mbu - i wa mai - - tu - i, nyi - tia

[22]

mwe - hio we - ga, nga - kwe - ndia ki - ndu ki - ri -

mwe - hio we - ga, nga - kwe - ndia ki - ndu ki - ri -

Wambui wa Maitu

5

[25]

tu. SOLO wa mai - tu! SOLO

tu. Na Wa - mbu - i wa mai - tu! I nyi - tia

[28] CHORUS

...hio we - ga, nga - kwe - ndia ki - ndu ki - ri - tu.

mwe - hio we - ga nga - kwe - ndia ki - ndu ki - ri - tu.

Mūcūng'wa - Wambūi wa maitū

Translation

1. *Leader: Wambūi wa maitū-ĩ,
nyitia mwehio wega,
Ngakwendia kīndū kīritū.
Chorus: Wambūi wa maitū-ĩ,*

*nyitia mwehio wega.
Ngakwendia kīndū kīritū.
Leader: Ī Wambūi wa maitū-ĩ,
nyitia mwehio wega,
Ngakwendia kīndū kīritū.
Chorus: Wambūi wa maitū-ĩ,
nyitia mwehio wega,
Ngakwendia kīndū kīritū.
Leader: Na Wambūi...
Chorus: Wa maitū!
Leader: Ī nyitia mwe...
Chorus: ...hio wega,
ngakwendia kīndū kīritū.*

2. *Mūihwa warega nyama-ĩ,
na warega thakame,
Ī mūihwa ūkagunwo nĩ kī?
Mūihwa warega nyama-ĩ,
na warega thakame,
Ī mūihwa ūkagunwo nĩ kī?
Mūihwa warega nyama-ĩ,
na warega thakame,
Ī mūihwa ūkagunwo nĩ kī?
Mūihwa warega nyama-ĩ,
na warega thakame,
Ī mūihwa ūkagunwo nĩ kī?
Na mūihwa wa...
...rega nyama!
Ī na ware...
...ga thakame,
Ī mūihwa ūkagunwo nĩ kī?*

My sister Wambūi,
Be morally upright,
For a better brideprice.
Oh! My dear sister
Wambūi,
Be morally upright,
For a better brideprice.
My sister Wambūi,
Be morally upright,
For a better brideprice.
Oh! My sister Wambūi,
Be morally upright,
For a better brideprice.
Oh Wambūi...
...my sister,
Be morally...
...upright,
For a better brideprice.

Nothing seems pleasing
to you my dear cousin.
Uncontented you'll ever be,
for nothing seems pleasing
to you my dear cousin.
Uncontented you'll ever be,
for nothing seems pleasing,
to you my dear cousin,
Uncontented you'll ever be,
for nothing seems pleasing,
to you my dear cousin,
Uncontented you'll ever be,
I say nothing....
...pleases you.
Oh! My dear cousin...
Uncontented...
You'll ever be.

Mũcũng'wa - Wambũi wa maitũ

Translation (continued)

3. *Ĩ mũciĩ ũcio ingĩgũka-ĩ,
nyondo icio nũthambio,
Ĩ ikĩhakagwo maguta.
Mũciĩ ũcio ngĩgũka-ĩ,
nyondo icio nũthambio,
Ĩ ikĩhakagwo maguta.
Ĩ mũciĩ ũcio ngĩgũka-ĩ,
nyondo icio nũthambio,
Ĩ ikĩhakagwo maguta.
Mũciĩ ũcio ngĩgũka-ĩ,
nyondo icio nũthambio,
Ĩ ikĩhakagwo maguta.
Na mũciĩ ũcio...
...Ngĩgũka!
Na nyondo icio
Nũthambio,
Ĩ ikĩhakagwo maguta.*
- And when home I come,
be well prepared,
for me my honey.
And when home I come,
be well prepared,
for me my honey..
And when home I come,
be well prepared,
for me my honey..
And when home I come,
be well prepared,
for me my honey..
And when home...
...I come.
Be well...
...prepared,
for me my honey.
4. *Ndĩrendire gũtwarwo-ĩ,
nĩ Mathioya na iratĩ,
nginyĩrĩte Njeri.
Ndĩrendire gũtwarwo-ĩ,
nĩ Mathioya na iratĩ,
Ĩ nginyĩrĩte Njeri.
Ndĩrendire gũtwarwo-ĩ,
nĩ Mathioya na iratĩ,
Ĩ nginyĩrĩte Njeri.
Ndĩrendire gũtwarwo-ĩ,
nĩ Mathioya na iratĩ,
Ĩ nginyĩrĩte Njeri.
Ndĩrendire...
Ngũtwarwo!
Ĩ nĩ Mathio...
...ya na iratĩ,
Ĩ nginyĩrĩte Njeri.*
- Drowning I almost,
while on a raft sailing,
in an attempt to bring Njeri.
Drowning I almost,
while on a raft sailing,
in an attempt to bring Njeri.
Drowning I almost,
while on a raft sailing,
in an attempt to bring Njeri.
Drowning I almost,
while on a raft sailing,
in an attempt to bring Njeri.
Drowning I...
...almost,
while on a raft...
...sailing,
in an attempt to bring Njeri.

Mũcũng'wa - Wambũi wa maitũ

Translation (continued)

5. *Nyũmba ya mwarĩ witũ-ĩ,*
ĩgitĩtwo na ithanjĩ,
Ĩ na icuthĩ cia ng'ombe.
Ĩ nyũmba ya mwarĩ witũ-ĩ,
ĩgitĩtwo na ithanjĩ,
Ĩ na icuthĩ cia ng'ombe.
Ĩ nyũmba ya mwarĩ witũ-ĩ,
ĩgitĩtwo na ithanjĩ,
Ĩ na icuthĩ cia ng'ombe.
Na nyũmba ya...
Mwarĩ witũ!
Ĩ ĩgitĩtwo...
Na ithanjĩ,
Ĩ na icuthĩ cia ng'ombe.
- My sister's house,
a beauty to behold,
a special thatching, it has.
My sister's house,
a beauty to behold,
a special thatching, it has.
My sister's house,
a beauty to behold,
a special thatching, it has.
My sister's house,
a beauty to behold,
a special thatching, it has.
My sister's...
...house,
a beauty...
...to behold.
A special thatching, it has.
6. *Ĩ Wang'ombe wa Ndenderũ-ĩ,*
nĩnĩ waunithia ngũ,
Ĩ nyama itarĩ nyoneku.
Wang'ombe wa Ndenderũ-ĩ,
nĩnĩ waunithia ngũ,
- High expectations,
you gave us, Wang'ombe,
a never to be promise.
High expectations,
you gave us, Wang'ombe,
- Ĩ nyama itarĩ nyoneku.*
Wang'ombe wa Ndenderũ-ĩ,
nĩnĩ waunithia ngũ,
Ĩ nyama itarĩ nyoneku.
Wang'ombe wa Ndenderũ-ĩ,
nĩnĩ waunithia ngũ,
Ĩ nyama itarĩ nyoneku.
Na Wang'ombe...
Wa Ndenderũ!
Ĩ nĩnĩ wau
...nithia ngũ,
Ĩ nyama itarĩ nyoneku.
- a never to be promise.
High expectations,
you gave us, Wang'ombe,
a never to be promise.
High expectations,
you gave us, Wang'ombe,
a never to be promise.
High...
...expectations,
...you gave us...
...Wang'ombe,
a never to be promise.

Mũcũng'wa - Wambũi wa maitũ

Translation (continued)

7. *ĩ ngurumagia kĩańda-ĩ,*
na mũthehi wa Iregi,
ĩ tũgĩthiĩ kũgĩrima.
Ngurumagia kĩańda-ĩ,
na mũthehi wa Iregi,
ĩ tũgethiĩ kũgĩrima.
ĩ ngurumagia kĩańda-ĩ,
na mũthehi wa Iregi,
ĩ tũgethiĩ kũgĩrima.
ĩ nguruma...
...gia kĩańda!
ĩ na mũthe...
...gi wa Iregi,
ĩ tũgethiĩ kũgĩrima.
- Down the valley I wonder,
 an ancient staff in hand,
 hunting as we go,
 Down the valley I wonder,
 an ancient staff in hand,
 hunting as we go,
 Down the valley I wonder,
 an ancient staff in hand,
 hunting as we go,
 Down the...
 ...valley I wonder,
 an ancient staff
 ...in hand,
 hunting as we go.

Mūcūng'wa – Wambūi wa maitū

Pronunciation Guide

Gĩkũyũ

IPA

Gūtwarwo

[gɔ-twa-rwo]

Icio

[i-cio]

Icūthĩ

[i-ɟu-ðæ]

Īgitĩtwo

[æ-gi -tæ-two]

Ikĩhakagwo

[i-kæ-ha-ka-gwo]

Ingīgũka

[i-ŋgæ-gɔ-ka]

Iratĩ

[i-ra-tæ]

Iregi

[i-rɛ-gi]

Itarĩ

[i-ta-ræ]

Ithanjĩ

[i-tha-ða-ŋjæ]

Kĩanda

[kæa-nda]

Kĩndũ

[kæ-ndɔ]

Kĩritũ

[kæ-ri-tɔ]

Kūgĩrima

[kɔ-gæ-ri-ma]

Maguta

[ma-gu-ta]

Mathioya

[ma- ðio-ya]

Mūihwa

[mɔi-hwa]

Mūcūng'wa – Wambūi wa maitū

Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Mūthegi</i>	[mɔ-ðe-gi]
<i>Mwarĩ</i>	[mwa-ræ]
<i>Mwehio</i>	[mwe-hio]
<i>Ndenderũ</i>	[nde-nde-rɔ]
<i>Ndĩrendire</i>	[ndæ-re-ndi-re]
<i>Ngakwendia</i>	[ŋga-kwe-ndia]
<i>Nginyĩrĩte</i>	[ŋgi-nyæ-ræ-te]
<i>Ng'ombe</i>	[ŋg'o-mbe]
<i>Ngũ</i>	[ŋgɔ]
<i>Ngurumagia</i>	[ŋgu-ru-ma-gia]
<i>Nĩithambio</i>	[næi-ða-mbio]
<i>Nĩnĩĩ</i>	[næ-niæ]
<i>Njeri</i>	[nje-ri]
<i>Nyitia</i>	[nyi-tia]
<i>Nyondo</i>	[nyo-ndo]
<i>Nyoneku</i>	[nyo-ne-ku]

Mūcūng'wa – Wambūi wa maitū**Pronunciation Guide (continued)**

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Nyūmba</i>	[nyɔ-mba]
<i>Thakame</i>	[ða-ka-mɛ]
<i>Tūgethĩĩ</i>	[tɔ-ge-ðia]
<i>Ūcio</i>	[ɔ-cio]
<i>Ūkagunwo</i>	[ɔ-ka-gu-ŋwo]
<i>Wambūi</i>	[Wa-mbɔ-i]
<i>Wang'ombe</i>	[Wa-ŋgo-mbɛ]
<i>Warega</i>	[wa-rɛ-ga]
<i>Wanithia</i>	[wau-ni-ðia]
<i>Wega</i>	[wɛ-ga]

Mũcũng'wa – Wambũi wa maitũ**Performance Guide**

- The performance instructions for this piece are exactly the same as those provided in the sixth piece, “Mũcũng'wa – Nĩnjugĩrĩrio.”
- Leg, hand, and head movements remain the same.
- The accompaniments, artifacts, costumes, and décor are the same, and the general remarks are similar.

Example 8
Mūcūng'wa – Mwari wa Kagūiya
Listening Guide

Musical aspect	Analysis
Classification	A dance for young men and women – those between circumcision and early years of marriage life.
Context/function	An entertainment and recreational dance performed during dry seasons or special occasions (e.g., harvest time or beer parties).
Gender/age	Men and women of approximately 35-55 years of age. The soloist is usually a male.
Lyrics/text	Covers a wide range of topics and include metaphors, similes, allusions, and proverbs.
Tonality/melody	Short melodic motifs stated by the leader are continuously repeated, varied, and extemporized. Tonal organization follows the Gikūyū language (i.e., the intervallic range of notes and the ambit of the melody agree with the Gikūyū speech-tone patterns).
Texture/layers	Solo vs. chorus sung heterophonically.
Structure/form/pattern	A call-and-response dance with lengthy solo sections that keep varying, followed by a chorus response in the form of a refrain. Dancers arrange themselves in two lines facing each other. The leader paces up and down in and between the two lines with occasional stops accompanied by gestures.
Body movements (rhythm/tempo)	A moderate dance in $\frac{5}{8}$ time. Dancers stamp the right heel slightly on the ground while swinging their hands alternatively in rhythm to the dance. Occasionally, the leader may choose to drag his section and even engage in a style akin to <i>sprechstimme</i> or <i>parlando</i> . More vigor in movement is displayed in the chorus section.
Instrumentation/accompaniments	A rattle (kīgamba) played by male dancers and fastened slightly below the right knee acts as a time-line. A clave may be added. Occasional and random ululations are heard from female dancers in response to the leader's request.
Visual forms/artifacts	Dancers paint their heads with ochre and fat. The distinguishing mark for male dancers is a skin cloak (gīthii) and a snow-white ostrich feather worn upright, fixed in the hair at the back of the head. Female dancers wear a long mantle (mūthuru). The leader carries a fly-whisk and a sword in a sheath strapped around the waist, which he occasionally holds boastfully when dancing.
Aesthetics/mood	Performed elegantly and gaily with lots of show-offs.

Mucung'wa - Mwari wa Kagoiya

Example 8

(Agikuyu traditional dance for young men & women)

Transcribed by
Philip N. Wakaba

Elegantly and gaily Allegro $\text{♩} = 135$

Voice 1

Voice 2

SOLO

Crush the note and glide

Rattle

Claves

To be played a few measures before and after the solo entry

[5]

Crush and glide

Rall poco-----

ga ciu - mba - ni na ndi - ri - nga - gi - rui - tha - ria.

[9]

I Nja - ra - mba mu - ruwa Gi - thi - nji.

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2

Mucung'wa

13 15 16

mu - cu - ng'wau kwi - hio nni - tha - rin, njo - ng'i ikwi - hia cio - ne - te ki?.

17

I mu - mba - nia - ri

21

nai - ku - ni - a, nau - riau - gia - ri na ki - mi - ra.

Mucung'wa

3

25

I mwe - ndwa ako - ra - gwo ru - gi - to,

29

Shout

Tu - bu!

u - mba - ni ni wa ki - ru - ka.

33

CHORUS

SOLO

Hae hai - ya!

SOLO

I hu - i u - ma - e! Hae hai - ya!

4

Mucung'wa

37 CHORUS

Ka - goi - ya... ndu - go igi - rii - mwe tui - mu - ki...

ndi wa mwa - ri wa... Ka - goi - ya... ndu - go igi - rii - mwe tui - mu - ki...

41 SOLO

I mu - ndu uri mu...

45 Crush and glide

ka nia - nu - ke, nda - ko - mba - ni - rio na mu - ka...

Mucung'wa

5

49

SOLO

Crush and glide

I ko - rwo ni ri - ria ria te - ne,

53

ri - ria ba - ba mo - mba - na - ga - kiu - mba mai - tu nyu - mbe mwa - ri.

57

Nda - cia - ri - rwo

6

Mucung'wa

61

Crush and slide

ita - ki - nyi - te ni mai - tu kwe - nda ka - hii.

65

Mwa - go wa - ri kwe - ru, hia - hia

69

mai na ki - mu - ri mwa - na nda - ka - nyue mi - ru - ru.

Mucung'wa

7

73

I mui - ri - tu ngwa - tia ma - ku - bu

77

na - nii ngu - gwa - tie mu - nyu - gi

81

Crush and glide

I ni - nii nde - tha - mbi - re nai - me maa - i ma - re -

8

Mucung'wa

85

Shout

Nji - ru!

ga nai - tha - ria. I

89

Talk

Nja - ra - mba mu - ruwa Gi - thi - nji! Hai - ya!

93

Shout

Crush and glide

U - ka! Nja - ra - mba ndu - nju - gi - thi - rie

Mucung'wa

9

97 Uhulate

Ha - ri ri - ri - - - ri - ri ti!

wo - ka gwi - tu ngu - gi - thi - rie, nge - mi cie - nda - ga mi - tu - ki. —
 wo - ka gwi - tu ngu - gi - thi - rie ndu - gu - ye - nda - ga ma - ki - nya. —

101 Shout

U - ka!

I mu - cin - ya ndi .

105

Crush and glide

ga - tu - ra kuo na ri - ria nga - tua gu - tha - ma, ngi - thi - ga mwa -

10

Mucung'wa

109 Shout

I - ki!

ri wa mu - ndu. I

113 Crush and glide

ngi - thi - ga mwa - ri wa mu - ndu, mai - tu ni - thi - gi - rwo nia - wa.

117 Shout

U - guo!

Nda - cia - ri - rwo

Mucung'wa

11

121

Shout

nia - ka! We! Nda - cia - ri - rwo

125

Ullulate

nia - ka - ru - me mai - kai - re thi - ngi - ra, a - ru - me mu - ndu - ma - ga

129

ni - ki? I - ngi - ri - wa

12

Mucung'wa

[133]

Crush and glide

mu - ndu - ru - me.i - ngi - ri ru - hui.j - ngi - ri - ti - mu, mbu - ri - ngii - hui -

[137]

Shout

M - mh!

re thi - ngi - ra. _____ I

[141]

Crush and glide

ni - nii ngwe - njwo ngi - tu - ra - gwo, na ti rwe - nji ru - ku - re - ga,

Mucung'wa

13

145

ni mwe - nju - ri na ka - gu - thi.

149

Crush and glide

I ndee - ri - rwo ndi - gai - ti - ri - ra nju - gui - gii - ti.

153

ri - ra ke - ro.

1

14

Mucung'wa

157

Crush and glide

ngu - ri - ra ngi - ki - rio nu u, mu - ndua - ki - ra - gio ni nyi - na

161

no - rian - ngi ni muru wa nyi - na. _____

165

Crush and glide

I ngu - ri - ra ngi - ki - rio mu - u, mu - ndua - ki - ra -

169

Talk

Hai - ya!

gio ni mu - ka, no rian - ngi ni maru wa nyi - na. ———

Mũcũng'wa – Mwarĩ wa Kagoiya

Translation

1. *Leader: Gwĩtũ Njirũ ndũmbanaga,
Na ndicukaga ciũmbani,
na ndiringagĩra Itharia.
Njaramba mũrũ wa Gĩthĩnji,*

*Mũcũng'wa ũkwĩhio nĩ itharia,
njong'ĩ ikwĩhia cionete kĩ?
Ĩ mũmbani arĩ na ikũnia,
na ũrĩa ũngĩ arĩ na kĩmira.
Ĩ mwendwa akoragwo rĩgito,
ũmbani nĩ wa kĩruka.*

*Refrain:
Leader: Ĩ hũĩ umae!
Chorus: Hae haiya.
Leader: Ĩ hũĩ umae!
Chorus: Hae haiya.
Leader: Ĩ ndĩ wa mwarĩ wa...
Chorus: Kabũiya, ndugo igĩrĩ ĩmwe tũinũke.
Leader: Ĩ ndĩ wa mwarĩ wa...
Chorus: Kabũiya,
ndugo igĩrĩ ĩmwe tũinũke.*

A womanizer I'm not,
immorality I condemn not,
and adulterous I tease not.
Oh! Njaramba son of
Gĩthĩnji,
adulterous mess the dance,
The ugly do not.
Unpresentable indeed,
the suitors are,
well protected my dear is,
And so is our love.
2. *Ĩ mũndũ ũrĩ mũka nĩanũke,
ndakombanĩrio na mũka.
Ĩ korwo nĩ rĩrĩa rĩa tene,
rĩrĩa baba mombanaga,
akũũmba maitũ nyũmbe mwarĩ.
Ndaciarirwo itakinyĩte
nĩ maitũ kwenda kahĩ
Mwago warĩ kwerũ,
hiũhia maaĩ na kimũrĩ,
mwana ndakanyue mĩruru.*

Male spouses must leave,
embarrassed you'll be if not
For these are,
unlike the days of our fathers
Seducing my mum he would
as I seduce his daughter.
Longing for a baby boy
my mother did,
mysteries of the time
hard to comprehend.

Mūcūng'wa – Mwarī wa Kagoiya

Translation (continued)

3. *Ī mūrītu ngwatia makubu,
naniī ngūgwatie mūnyūgi.
Ī nīniī ndethambire na ime,
maaī marega na itharia.
Ī Njaramba mūrū wa
Gīthīnji... Haiya!
Njaramba ndūnjugithīrie,
woka gwitū ngugithīrie,
ngemi ciendaga mītūkī.
Ī Njaramba ndūnjugithīrie
woka gwitū ngugithīrie
ndūgū yendaga makinya.
Ī mucīī ūyū ndigatūra kuo
na rīrīa ngatua gūthaama,
ngīthiga mwarī wa mūdū.
Ī ngīthiga mwarī wa mūdū,
maitū nīthigirwo nī awa.*
- Gifts we should,
exchange my honey.
Unfortunate I am,
When it comes to love.
Oh Njaramba son of
Gīthīnji,
What are friends for?
if not to assist one another.
It's my day, tomorrow yours
Help I need, Oh! Njaramba.
For a good gesture is,
reciprocated with another.
Home I'll go,
when the day comes.
A bride I'll get,
when that day comes.
As dad did, so I will.
4. *Ndaciariro ni aka! We!
Ndaciariro ni aka arūme maikaire thingira,
arūme mūdūmaga nīkī?*
- Ingīrī wa mūdūrūme,
ingīrī rūhiū, ingīrī itimū,
mbūri ingīhūire thingira.*
- I nīniī ngwenjwo ngīturagwo,
na ti rwenji rūkūrega,
nī mwenji ūrī na kaguthi.*
- Ndeerirwo ndigaitūrīra,
njūgū igītūrīra kero.
Ī ngūrīra ngīkirio nūū,
mūdū akiragio nī nyina,
no rīa ūngī nī mūrū wa nyina.
Ī ngūrīra ngīkirio nūū,*
- mūdū akiragio nī mūka,
no rīa ūngī nī mūrū wa nyina.*
- Born of a woman I was,
as men idled about,
Instructions from men,
I heed not.
If to a man I belonged,
well armed I'd be,
with plenty of sheep
in shelter.
Torment I experience,
not for a reason,
but to my
tormentor's delight.
Customs I should heed,
for a taboo if not.
Who should comfort me,
but my mother,
and my brother.
Who else should comfort
me,
but my dear wife,
and my brother.

Mūcūng'wa – Mwarī wa Kagoiya

Pronunciation Guide

<u>Gīkūyū</u>	<u>IPA</u>
<i>Aka</i>	[a-ka]
<i>Akiragio</i>	[a-ki-ra-gio]
<i>Akīūmba</i>	[a- kæɔ-mba]
<i>Akoragwo</i>	[a-ko-ra-gwo]
<i>Arūme</i>	[a-rɔ-mɛ]
<i>Awa</i>	[a-wa]
<i>Baba</i>	[ba-ba]
<i>Cionete</i>	[cio-nɛ-tɛ]
<i>Ciendaga</i>	[ciɛ-nda-ga]
<i>Ciūmbani</i>	[ció-mba-ni]
<i>Gīthīnji</i>	[Gæ-ðæ-nji]
<i>Gūthaama</i>	[gɔ-ða:a-ma]
<i>Gwitū</i>	[gwi-tɔ]
<i>Hiūhia</i>	[hiɔ-hia]
<i>Igītīrīra</i>	[i-gæi-tæ-ræ-ra]
<i>Igīrī</i>	[i-gæ-ræ]

Mücüng'wa – Mwarĩ wa Kagoiya

Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Ikũnia</i>	[i-kɔ-nia]
<i>Ikwĩhia</i>	[i-kwæ-hia]
<i>Ime</i>	[i-mɛ]
<i>ĩmwe</i>	[æ-mwɛ]
<i>Ingĩhóire</i>	[i-ŋgæi-hɔi-rɛ]
<i>Ingĩrĩ</i>	[i-ŋgæ-ræ]
<i>Itakinyĩte</i>	[i-ta-ki-nyæ-tɛ]
<i>Itharia</i>	[i-ða-ria]
<i>Itimũ</i>	[i-ti-mɔ]
<i>Kagoiya</i>	[Ka-goi-ya]
<i>Kaguthi</i>	[Ka-gu-ði]
<i>Kahĩĩ</i>	[ka-hæ:æ]
<i>Kero</i>	[kɛ-ro]
<i>Kĩ</i>	[kæ]
<i>Kĩmira</i>	[kæ-mi-ra]
<i>Kĩmũrĩ</i>	[kæ-mɔ-ræ]

Mūcūng'wa – Mwarī wa Kagoiya

Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Kĩruka</i>	[kæ-ru-ka]
<i>Korwo</i>	[ko-rwo]
<i>Kwenda</i>	[kwɛ-nda]
<i>Kwerũ</i>	[kwɛ-rɔ]
<i>Maikaire</i>	[mai-kai-re]
<i>Makinya</i>	[ma-ki-nya]
<i>Makubu</i>	[ma-ku-bu]
<i>Marega</i>	[ma-rɛ-ga]
<i>Mĩruru</i>	[mæ-ru-ru]
<i>Mĩtũkĩ</i>	[mæ-tɔ-kæ]
<i>Mombanaga</i>	[mo-mba-na-ga]
<i>Mūcūng'wa</i>	[mɔ-ɔ-ŋg'wa]
<i>Mũka</i>	[mɔ-ka]
<i>Mũmbani</i>	[mɔ-mba-ni]
<i>Mūdūmaga</i>	[mɔ-ldɔ-ma-ga]
<i>Mūdūrūme</i>	[mɔ-ldɔ-rɔ-mɛ]

Mūcūng'wa – Mwarī wa Kagoiya

Pronunciation Guide (continued)

<u>Gīkūyū</u>	<u>IPA</u>
<i>Mūnyūgi</i>	[mɔ-nyu-gi]
<i>Mūrū</i>	[mɔ-rɔ]
<i>Mwago</i>	[mwa-go]
<i>Mwana</i>	[mwa-na]
<i>Mwendwa</i>	[mwe-ndwa]
<i>Mwenji</i>	[mwe-nji]
<i>Naniĩ</i>	[na-niæ]
<i>Ndaciariwo</i>	[nda-cia-ri-rwo]
<i>Ndakanyue</i>	[nda-ka-nyue]
<i>Ndakombanĩrio</i>	[nda-ko-mba-næ-rio]
<i>Ndeerirwo</i>	[nde:ε-ri-rwo]
<i>Ndethambire</i>	[nde-ða-mpi-re]
<i>Ndĩ</i>	[ndæ]
<i>Ndicukaga</i>	[ndi-cu-ka-ga]
<i>Ndigaitĩra</i>	[ndi-gai-tæ-ræ-ra]
<i>Ndigatūra</i>	[ndi-ga-tɔ-ra]
<i>Ngithiga</i>	[ŋgæ-ði-ga]

Mūcūng'wa – Mwarī wa Kagoiya

Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Ndiringagĩra</i>	[ɲdi-ri-ŋga-gæ-ra]
<i>Ndiumbanaga</i>	[ɲdiɔ-mba-na-ga]
<i>Ndugo</i>	[ɲdu-go]
<i>Ndũgũ</i>	[ɲdɔ-gɔ]
<i>Ndũnjugithĩrie</i>	[ɲdɔ-ɲju-gi-ðæ-riɛ]
<i>Ngatua</i>	[ŋga-tua]
<i>Ngĩkirio</i>	[ŋgæ-ki-rio]
<i>Ngĩturagwo</i>	[ŋgæ-tu-ra-gwo]
<i>Ngugithĩrie</i>	[ŋgu-gi-ðæ-riɛ]
<i>Ngũgwatie</i>	[ŋɡɔ-gwa-tiɛ]
<i>Ngũrĩra</i>	[ŋɡɔ-ræ-ra]
<i>Ngwatia</i>	[ŋgwa-tia]
<i>Ngwenjwo</i>	[ŋɡwɛ-ɲjwo]
<i>Nĩanũke</i>	[næa-nɔ-kɛ]
<i>Nĩithigirwo</i>	[niæ-ði-gi-rwo]
<i>Njirũ</i>	[ɲji-rɔ]

Mūcūng'wa – Mwarī wa Kagoiya

Pronunciation Guide (continued)

<u>Gīkūyū</u>	<u>IPA</u>
<i>Njong'i</i>	[ɲɔ-ŋg'i]
<i>Njūgū</i>	[ɲɔ-ŋgɔ]
<i>Nyūmbe</i>	[ɲɔ-mbe]
<i>Rīrīa</i>	[ræ-ræa]
<i>Rūgito</i>	[ɾ-gi-to]
<i>Rūkūrega</i>	[ɾ-kɔ-re-ga]
<i>Rwenji</i>	[rwe-ɲji]
<i>Thingira</i>	[ði-ŋgi-ra]
<i>Ūkwīhio</i>	[ɔ-kwæ-hio]
<i>Umae</i>	[u- maæ]
<i>Ūmbani</i>	[ɔ-mba-ni]
<i>Ūngī</i>	[ɔ-ŋgæ]
<i>Warī</i>	[wa-ræ]
<i>We!</i>	[We!]
<i>Woka</i>	[wo-ka]
<i>Yendaga</i>	[ye-nda-ga]

Mucung'wa – Mwari wa Kagoiya**Performance Guide**

- Follow all the instructions provided in the sixth piece, “Mũcũng'wa – Nĩnjugĩrĩrio.”

Example 9

Njuukia – Nī ya Ithirū

Listening Guide

Musical aspect	Analysis
Classification	A dance for young people – those between circumcision and early years of marriage.
Context/function	A recreational or entertainment dance performed during special occasions (e.g., harvest time and beer parties).
Gender/age	Men and women of approximately 35-55 years of age.
Lyrics/text	The lyrics cover a wide variety of themes and contain hidden meaning with naughty allusions. Presented in a dialogue-like manner between a man and a woman.
Tonality/melody	A <i>parlando</i> approach at the beginning of each solo part alternated with a clear tempo-marked chorus part sung tonally in Agikūyū language. Random ululations.
Texture/layers	The texture of the piece is basically heterophonic in style with a solo part alternating antiphonally with the chorus.
Structure/form/pattern	A call-and-response dance sung in an antiphonal style implying a binary or a two-part idea. The thematic statement given by the respondents (amūkeri) completes the thematic statement introduced by the call. The male dancers form the large outer circle, while the females stand in an inner smaller circle facing them. Formation may also be two lines. The leader stands inside the circle or walks around the performance area while leading the group.
Body movements (rhythm/tempo)	The first line by the leader is in free time. The chorus response and the leader's cue parts are in 5/8 time. Dancers stamp their right heel slightly on the ground at the strong beat while swinging their hands alternatively forward and backwards in rhythm to the song. In the free-time section, dancers hold their partners - males hold females by the waist while females rest their hands on the males' shoulders - slightly tapping each other with limited movements and performing all sorts of antics.
Instrumentation/accompaniments	The leader and one or two other male dancers fasten a rattle (kīgamba) on the right leg slightly below the knee that is shaken rhythmically during responses.
Visual forms/artifacts	Male dancers wear goat skins (gīthii) and paint their legs half way up with white chalk. On their body and face, the dancers draw lines of different colors. Female dancers wear a long skin mantle (mūthuru).
Aesthetics/mood	Danced mockingly and joyfully with lots of show to win the applause (ngemi) from females' audience members.

Example 9

Njuukia ni ya Ithiru

Agikuyu traditional dance for youth)

Transcribed by
Philip N. Wakaba

Mockingly and joyfully Moderato $\text{♩} = 120$

Free time

1 2 3

Voice 1

CHORUS

Hai - - -

Voice 2

SOLO

A tempo

allow brief overlap

I njuu - kia ni yal thi - ru - i, Ka - ma - ru, njuu - kia ni yal - thi - ru. ____

Rattle

(No accp in free time section)

Whistle

5

CHORUS

yal' - - - yal - thi - ru i, na mu - ku - i ni wal - thi - ru. ____

SOLO

brief overlap

Injuu - kia ni... yal - thi - ru i, na mu - ku - i ni wal - thi - ru. ____

Njuukia – Nĩ ya Ithirũ

Translation

1. *Leader: Ĩ njuukia nĩ ya Ithirũ,
Kamarũ, njuukia nĩ ya Ithirũ.
Chorus: Haiya!
Leader: Ĩ njuukia nĩ...
Chorus: ...ya Ithirũ-ĩ
na mũkũ nĩ wa Ithirũ.*

The njuukia dance troupe is from Ithirũ, (x2).
Oh yes!
Yes! I say it is...
...from Ithirũ,
and so is the their leader.
2. *Ĩ njuukia konyũ konyũ,

Mũgoiyo, njuukia konyũ konyũ.
Haiya!
Ĩ njuukia ko...
...nyũ konyũ-ĩ
ta rũkonyo rwa kĩrĩrĩ.*

An excellent dance troupe it is!
I say excellent it is!
Oh Yes!
Yes! I say...
...excellent the dance troupe is.
3. *Ĩ ngũiywo nĩ anaake rĩ,
Wa maitũ, ngũiywo nĩ anaake rĩ.

Haiya!
Ĩ ngũiywo nĩa...
...naake rĩ ĩ

yume ndua na maiyũria.*

My proposal day I yearn for,
When young men come for me.
Oh yes!
When...
... young men will come for me,
and then the feast begin.
4. *Na mũici na mũiyĩrwo,
Wa maitũ, mũici na mũiyĩrwo.

Haiya!
Ĩ mũici na...
...mũiyĩrwo-ĩ

mũici na mũcũthĩrĩria.*

A thief, a benefactor,
I say a thief,
and a benefactor.
Oh yes!
Yes! A thief,...
...benefactor, and collaborator
are one and the same.

- 5 *Ī tondū twainithania,*
Njaramba, tondū twainithania.
Haiya!
Ī tondū twai...
...nithania-ĩ
ũri kanyoni mũthemba ũũ?
- Yes! My dance partner
 you are,
 Njaramba, my partner
 you are.
 Oh yes!
 Yes! but for heaven's
 sake...
 ...as a partner,
 ... who indeed are you?
- 6 *Na ndĩ kanyoni ka nja,*
Gicirũ, ndĩ kanyoni ka nja.
Haiya!
Ī ndĩ ka...
...nyoni ka nja-ĩ
kaninĩrĩ nyũkwa mbeũ.
- A common backyard
 bird I am,
 a common backyard
 bird, dear!
 Oh yes!
 Yes! A...
 ... common backyard
 tricky bird,
 one that mess around.
- 7 *Ī rĩu karĩ igũrũ,*
Kamarũ, rĩu karĩ igũrũ.
Haiya!
Ī rĩu ka...
...rĩ igũrũ-ĩ
ndũkanoige ndiakwĩrĩre.
- Yes! Here I am now,
 Kamarũ, here I am.
 Oh yes!
 Yes! I say...
 ... here I am,
 be fore-warned!
- 8 *Na maitũ arĩ ihu rĩakwa,*
Wanjirũ, maitũ arĩ ihu rĩakwa,
Haiya!
Ī Maitũ arĩ...
...ihu rĩakwa-ĩ
mamwĩtaga nyakangara.
- A beauty they called,
 My mother Wanjirũ.
 Oh yes!
 Yes! I say...
 when pregnant with me.
 ... a beauty they called her.

Njuukia – Nĩ ya Ithirũ
Pronunciation Guide

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Anaake</i>	[a-na:a- kɛ]
<i>Arĩ</i>	[a-ræ]
<i>Gĩcirũ</i>	[gæ-ci-rɔ]
<i>Igũrũ</i>	[i-ɔɔ-rɔ]
<i>Ihu</i>	[i-hu]
<i>Ithirũ</i>	[l-ði-rɔ]
<i>Ka</i>	[ka]
<i>Kamarũ</i>	[Ka-ma-rɔ]
<i>Kaninĩĩrĩ</i>	[ka-ni-næi-ræ-i]
<i>Kanyoni</i>	[ka-nyo-ni]
<i>Karĩ</i>	[ka-ræ]
<i>Kĩrĩrĩ</i>	[kæ-ræ-ræ]
<i>Konyũ</i>	[ko-nyɔ]
<i>Mamwĩtaga</i>	[ma-mwæ-ta-ga]
<i>Mbeũ</i>	[mbɛ-ɔ]
<i>Mũgoiyo</i>	[mɔ-goi-yo]
<i>Mũcũthĩrĩria</i>	[mɔ-ɔ-ðæ-ræ-ria]

Njuukia – Nĩ ya Ithirũ
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Mūici</i>	[mɔi-ʃi]
<i>Mūiyĩrwo</i>	[mɔi-yæ-rwo]
<i>Mūkūi</i>	[mɔ-kɔ-i]
<i>Mūthemba</i>	[mɔ-ðe-mba]
<i>Na</i>	[na]
<i>Ndĩ</i>	[ɲdæ]
<i>Ndiakwĩrĩre</i>	[ɲdia-kwæ-ri-re]
<i>Ndua</i>	[ɲdu-a]
<i>Ndūkanoige</i>	[ɲdɔ-ka-noi-ge]
<i>Ngūiyo</i>	[ŋgɔi-ywo]
<i>Nja</i>	[ɲja]
<i>Njaramba</i>	[ɲja-ra-mba]
<i>Njuukia</i>	[ɲju:u-kia]
<i>Nyakangara</i>	[ɲya-ka-ŋga-ra]
<i>Rĩ</i>	[ræ]
<i>Rĩakwa</i>	[ræa-kwa]

Njuukia – Nĩ ya Ithirũ
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Rĩu</i>	[ræu]
<i>Rũkonyo</i>	[rɔ-kɔ-nyo]
<i>Tondũ</i>	[to-ndɔ]
<i>Twainithania</i>	[twai-ni-ða-nia]
<i>Ũrĩ</i>	[ɔ-ræ]
<i>Wa</i>	[wa]
<i>Wanjirũ</i>	[Wa-ɲji-rɔ]
<i>Ya</i>	[ya]
<i>Yume</i>	[yu-mɛ]

Njuukia – Nĩ ya Ithirũ

Performance Guide

Group formation

- Follow the instructions provided in the second piece, “Ngũcũ - Wangũcũ.”

Leg steps and movements

- Leg movements in this piece remain the same as those provided in the fifth piece “Matũũmo – Maaĩ mairũ,”
- The leader’s leg movements may not necessarily follow the rhythm at measures 1 and 2, and the down beat at measure 3.

Hand movements

- Follow the instructions provided in the third piece, “Mahũa – Nĩngũtonya kuo,” but with much more vigor.

Head movements

- Follow the instructions provided in the third piece, “Mahũa – Nĩngũtonya kuo,” but with much more vigor, especially at the chorus section.

Accompaniments

- Follow the instructions provided in the second piece, “Ngũcũ - Wangũcũ.”

Artifacts, costumes and décor

- Follow the instructions provided in the first piece, “Ngũcũ nĩ ngũcũcũ.”

General remarks

- Follow the instructions provided in the first piece, “Ngũcũ nĩ ngũcũcũ.”

Example 10
Gĩtiro – Nthingĩrĩro
Listening Guide

Musical aspect	Analysis
Classification	A praise song performed by women only – those that have attained the status of grandmothers.
Context/function	Performed during dry seasons and/or on special occasions (e.g., marriage ceremonies to mark the end of the “ngoima” ceremony, and/or during reception of a new born). Gifts are exchanged as singing goes on.
Gender/age	Performed by old women of advanced age - approximately 60 years and above, also called (nyakinyua).
Lyrics/text	The text is full of praise for the bride and the bridegroom and contains allusions with hidden meaning. Solo singers from both parties – bride and bridegroom – engage in dialogue, challenging and praising their own. While the text of the call keeps changing that of the chorus remains the same.
Tonality/melody	The solo song is accompanied by a guttural sound from the chorus.
Texture/layers	Solo vs. a chorus sung in unison and heterophonically.
Structure/form/pattern	A call-and-response song with a lengthy thematic statement introduced by the leader followed by a response from the chorus in the form of a refrain. Singers usually stand in a circle when performing.
Body movements (rhythm/tempo)	Comprised of minimal dancing with lots of rhythmic gesticulations using hands and wobbling of head.
Instrumentation/accompaniments	Jingles (njingiri) worn around the ankle. A rattle may be added.
Visual forms/artifacts	Dancers wear a long skin mantle (mũthuru) and decorate themselves with big ear-rings (hang’i). Performers carry gifts of all kinds including honey (ũũkĩ) sorghum (ugĩmbi), tobacco (mbakĩ), greens bananas (marigũ ma mĩraru), fermented gruel (ũcũrũ wa mũgagatio) lambs (ng’ondũ), and locally brewed beer (njohi ya mũratina) carried in gourds (nyanja).
Aesthetics/mood	Gracefully and boastfully.

Gitiro - Nihingurirwo
Agikuyu traditional song for old women)

Example 10

Transcribed by
Philip N. Wakaba

Gracefully and boastfully Moderato $\text{♩} = 100$

Verse 1

SOLO

Hu - i! mu - kau - ri Mbu - i ndi - ku - ma - gie,

Rattle

Whistle

Jingle

[6]

Nde - re - two ma - nya - ma, nga - re - two na uu - ki ni bu - bu Ki - go - tho.

2

Gitiro - Nihingurirwo

[11]

Ne - nge - re - ria Njo - ki mai - tu, nga - thai - ri the - nya ga - ta - ga - ti, ni hi - ngu - ri - rwo! —

[16]

§

Chorus

Hi - ngu - ri - rwo! — Hi - ngu - ri - rwo, gu - ku njo - te mwa - ki,
Hi - ngu - ri - rwo! Hi - ngu - ri - rwo il! Hi - ngu - ri - rwo, gu - ku njo - te mwa - ki.

[21]

Hi - ngu - ri - rwo il! Hi - ngu - ri - rwo, nai - he - nya njo - te mwa - ki. Nyl -
Hi - ngu - ri - rwo - il! Hi - ngu - ri - rwo, nai - he - nya njo - te mwa - ki. Nyl -

Gitiro - Nihingurirwo

3

[27]

na wa Wa - nji - rna - ra - hi - ngi - re lwa - i tu - rai - re nja. Hi -

[31] Proceed to the next verse. Verse 2

ngu - ri - rwo - i! Hi - ngu - ri - rwo nyu - mba njo - te mwa-ki. *Fine* To - ndu nju - ra - gia mu - gi -

Fine

Do not repeat until the final chorus, and then repeat as many times as desired.

[36]

mbi nga - ru - ta ku! Ngwi - gi - ri - tia kwe - ru, ha - ria ya Mu-mbu - i i -

4

Gitiro - Nihingurirwo

41 *D.S. al Fine* Verse 3

gi - ri - ta gĩa gĩa - ya, Mu - kau - ri Nji - ru, the - i ri - rwe! Mu -

46

kau - ri Mbu - i ndi - ri ki - ndu ita - ri Ni - nde - be - te ha - ng'i, mba - ki, ngi - nya uu - ki, o

51 *D.S. al Fine* Verse 4

na ng'o - ndu cii - ho, Hi - ngu - ri - rwo! Mu - kau - ri Mbu - i ndi - ri

Gitiro - Nihingurirwo

5

[55]

ndi - re - ga - gu - ra, Ne - nge - re - ria uu - ki wa - kwa wa mu - ru - ru, ha -

[59] *D.S. al Fine*

ng'i, o na mbu - ki, The - i ri - mwe! Hi - ngu - ri - rwo.

Gĩtiro – Nthingũrĩrwo

Translation

1. *Leader: Hũĩ mũka ũrĩ Mbũĩ ndikumagie,
Nderetwo na nyama,
ngarerwo na ũũkĩ nĩ baba Kĩgotho
Nengereria Njoki maitũ,
ngatha ĩrĩ ithenya gatagatĩ.
Ĩ nĩ hingũrĩrwo.
Hingũrĩrwo!*

A prudent wife of Ambui clan I am,
reared with meat and honey,
since childhood..
Njoki the beautiful bride
have I come to fetch,
A warm reception I expect.
Please, open.
- Chorus: Hingũrĩrwo-ĩ, hingũrĩrwo!
gũũkũ njote mwaki.
Hingũrĩrwo-ĩ hingũrĩrwo
naihenya njote mwaki.
Nyina wa Wanjikũ arahingire
hwaĩ tũraire nja!
Hingũrĩrwo-ĩ, hingũrĩrwo
nyũmba njote mwaki.*

A warm reception I expect,
In this homestead, I do.
A cordial future relationship
I look forward to.
Away we're turned elsewhere,
disappointed we were.
Please, open,
A friendly home I need.
2. *Tondũ njũragia mũgĩmbĩ ngaaruta kũ!
Ngwĩgiritia kwerũ
harĩa ya Mũmbũĩ ĩgiritagia guoya.
Mũka ũrĩ Njirũ,
theĩ rimwe!*

For long I've desired,
specific things to have.
Now I know too well,
the right place to go.
I of the Anjiru clan, I'll
dance in joy.
3. *Mũka ũrĩ Njikũ ndirĩ kindũ itarĩ,
Nĩdehete hang'ĩ, mbakĩ, nginya ũũkĩ.
O na ng'ondũ cĩho.
Hingũrĩrwo!*

Wife of the Anjiru clan,
I've brought the big ear-rings,
snuff, honey, and lambs.
Please, open.
4. *Mũka ũrĩ Mbũĩ ndirĩ ndĩregagũra,
Nengereria ũũkĩ wakwa wa mũruru,
hang'ĩ, o na mbakĩ.
Theĩ rimwe!*

I've had nothing, since morning.
hand me the honey, big ear-rings,
and the snuff.
And dance I'll.

Gĩtiro –Nĩhingũrĩrwo
Pronunciation Guide

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Arahingire</i>	[a-ra-hi-ŋgi-rɛ]
<i>Ciĩho</i>	[ciæ-ho]
<i>Gatagatĩ</i>	[ga-ta-ga-tæ]
<i>Guoya</i>	[guo-ya]
<i>Gũũkũ</i>	[gɔ: ɔ-kɔ]
<i>Hang’i</i>	[ha-ŋg’i]
<i>Harĩa</i>	[ha-ræa]
<i>Hingũrĩrwo</i>	[hi-ŋgɔ-ræ-rwo]
<i>Hwaĩ</i>	[hwa-æ]
<i>Īgiritagia</i>	[æ-gi-ri-ta-gia]
<i>Īrĩ</i>	[æ-ræ]
<i>Ithenya</i>	[i-ðɛ-nya]
<i>Kwerũ</i>	[kwɛ-rɔ]
<i>Mbũi</i>	[mbɔ-i]
<i>Mũgĩmbĩ</i>	[mɔ-gæ-mbæ]
<i>Mũmbũi</i>	[mɔ-mbɔi]
<i>Mũruru</i>	[mɔ-ru-ru]

Gĩtiro –Nĩhingũrĩrwo
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Mwaki</i>	[mwa–ki]
<i>Nderetwo</i>	[nde–re–two]
<i>Ndikumagie</i>	[nda–ku–ma–gie]
<i>Ndĩregagũra</i>	[nda–re–ga–gɔ–ra]
<i>Ndirĩ</i>	[ndi–ræ]
<i>Nengereria</i>	[ne–ŋge–re–ria]
<i>Ngarerwo</i>	[ŋga–re–rwo]
<i>Ngaaruta</i>	[ŋga:a–ru–ta]
<i>Ngatha</i>	[ŋga–ða]
<i>Nginya</i>	[ŋgi–nya]
<i>Ng'ondũ</i>	[ŋg'o–ndu]
<i>Ngwĩgiritia</i>	[ŋgwæ–gi–ri–tia]
<i>Nĩndehete</i>	[næ–nde–he–te]
<i>Njirũ</i>	[nji–rɔ]
<i>Njoki</i>	[ŋjo–ki]
<i>Njote</i>	[ŋjo–te]
<i>Njũragia</i>	[ŋɔ–ra–gia]

Gĩtiro –Nĩhingũrĩrwo
Pronunciation Guide (continued)

Gĩkũyũ**IPA***Theĩ*

[ðɛ-ɛ]

Tũraire

[tɔ-rai-rɛ]

Ūũkĩ

[ɔ:ɔ-kæ]

Wakwa

[wa-kwa]

Wanjikũ

[Wa-ŋji-rɔ]

Gĩtiro – Nĩhingũrĩwo

Performance Guide

Group formation

- Follow the instructions provided in the second piece, “Ngũcũ – Wangũcũ.”
- The leader in this piece, however, should be a female.

Leg steps and movements

- Performers should remain in one position throughout the performance.
- With feet together and flat on the floor, performers should swing their knees forward and backward gently, with a much wider swing at every downbeat of the measures that results in a gentle bounce of the whole body.

Hand movements

- Stretched forward at belly level, with palm open and facing up, performers should swing both arms from the shoulder with a much wider span at every downbeat of the measure that corresponds to the swinging of the knees.
- Keep the elbow parallel to the trunk but away from it as much as possible.
- The arms should be held as if carrying a bowl of soup!

Head movements

- Performers should keep turning their heads left and right rhythmically and nodding it gently, so that a complete turn on each side corresponds with the downbeat at each measure, and the swinging of the knees and arms.
- Facial expressions are also necessary depending on text meaning.

Accompaniments

- Have several singers fasten jingles around their ankles and shake them when performing in rhythm to the song. A rattle may be added.

Artifacts, costumes and décor

- Same as provided in the first piece “Ngũcũ nĩ ngũcũ.”
- The big ear-rings are quite necessary in this piece as a mark of status.

Gĩtiro – Nĩhingũrĩrwo
Performance Guide (continued)

General remarks

- Follow the instructions provided in the first piece, “Ngũcũ nĩ ngũcũcũ,” except stamping.
- Efforts should be made to perform the song as gracefully and boastfully as possible.

Example 11
Mũthũngũũci – Gwitũ nĩ gwa ikonyo
Listening Guide

Musical aspect	Analysis
Classification	A dance for old men and women - those who have attained the status of grandparents.
Context/function	A recreation or entertainment dance performed during dry seasons and/or on special occasions (e.g., during beer parties).
Gender/age	Old men and women of advanced age - approximately 60 years and above.
Lyrics/text	Presented by two soloists – a man and a woman – in a dialogue and challenging manner. Text is basically romantic with numerous innuendos and proverbs.
Tonality/melody	A short repeated motif stated by the leader followed by an identification response and word-for-word repetition by the chorus, all presented in the Agĩkũyũ language intonation.
Texture/layers	Solo vs. chorus presented heterophonically and in unison.
Structure/form/pattern	A call-and-response dance in which a thematic idea introduced by the call (the antecedent phrase) is confirmed through identification of characters, vocables, and repetition of the leader's second line by the response - chorus (the consequent phrase). Dancers arrange themselves in a circle and dance in pairs moving slowly in anti-clockwise direction.
Body movements (rhythm/tempo)	A slow dance with limited movements comprised of rhythmic wobbling of the head, body, and upper limbs. When the dance comes to a stop, the males release their partners in style and both step a few paces backwards and jump with excitement and pride.
Instrumentation/accompaniments	Female dancers at times wear jingles on one leg, though accompaniments are not a must. Rattles can also be played.
Visual forms/artifacts	Performers adorn their heads and ears with ornaments – men wear long earrings (nyori), while women wear big ear-rings (hang'i). They also smear themselves with powdered ochre mixed with fat.
Aesthetics/mood	Danced gracefully and elegantly.

Muthunguuci

(Agikuyu traditional dance for old men and women)

Example 11

Transcribed by
Philip N. Wakaba

Gracefully and jestingly Moderato $\text{♩} = 120$

CHORUS

Voice 1 Wa - mu - nyo - ri!

Voice 2 SOLO Gwi - tu ni gwai - ko - nyo, gwi - tu ni gwai - ko - nyo - i! Wa - mu - nyo - ri!

Rattle

Whistle

[5] CHORUS

Hai - ya - i hu - i! No nii ndai - mi - rwo gi -

SOLO

I hui - yu - i no nii nda - mi - rwo gi - ko - nyo, I hu - i! Hai - ya - i hu - i! No nii ndai - mi - rwo gi -

[10]

ko-nyo, I hu - i!
SOLO: Nda - ri iko-nyo igi - ri, nda - ri iko-nyo igi - ri i, wa Wa-nji - ru! I hui - yu - i

ko-nyo, I hu - i! wa Wa-nji - ru!

[15]

ka-mwe ngi - he mu-nja - ri-thia-i hu - i! Hai-ya! I hu - i, ka-mwe ngi - he mu-nja - ri-thia, I hu - i

Hai ya! I hu - i, ka-mwe ngi - he mu-nja - ri-thia, I hu - i

Mũthũngũuci – Gwitũ nĩ gwa ikonyo

Translation

1. *Leader: Gwitũ nĩ gwa ikonyo,
gwitũ nĩ gwa ikonyo-ĩ,
Chorus: Wamũnyori!
Leader: Ĩ hũiyũ-ĩ no nĩ ndaimirwo gĩkonyo,
Ĩ hũĩ!
Chorus: Haiya! Ĩ hũĩ,
No nĩ ndaimirwo gĩkonyo, Ĩ hũĩ!*

A birthmark we got in my family
A visible umbilical cord
Wamũnyori!
Oh yes! But unfortunate I was.
Oh yes!
Oh yes! (x2).
Unfortunate you were.
2. *Ndarĩ ikonyo igĩrĩ, ndarĩ ikonyo igĩrĩ-ĩ,
Wa Wanjirũ!
Ĩ hũiyũ-ĩ kamwe ngihe mũnjarithia, Ĩ hũĩ!
Haiya! Ĩ hũĩ,
kamwe ngihe mũnjarithia, Ĩ hũĩ!*

Two umbilical cords I had,
Oh son of Wanjirũ!
One to the midwife I gave,
Oh yes!
To the midwife I gave. Oh yes!
3. *Wanyenda ũnjire, wanyenda ũnjire-ĩ,
Wa mahũa!
Ĩ Wamũnyori
wendo wa ngoro nditithia Ĩ hũĩ!
Haiya! Ĩ hũĩ,
wendo wa ngoro nditithia, Ĩ hũĩ!*

If you're in love, let me know,
Oh! Beautiful one.
Oh yes! Wamũnyori.
Unrevealed love I cherish not,
Oh yes!
Unrevealed love I cherish not
4. *Nguhĩrĩria ikuhĩ, nguhĩrĩria ikuhĩ-ĩ,
Wa Wanjirũ
Ĩ hũiyũ-ĩ guota mwaki nĩ gũceera, Ĩ hũĩ!
Haiya! Ĩ hũĩ, guota mwaki nĩ gũceera, Ĩ hũĩ!*

Closer to me then you should be,
Oh son of Wanjirũ!
For warmth is through contact,
Oh yes! By contact it is.
5. *Ũkire kũnyina, ũkire kũnyina-ĩ,
Wa mahũa!
Ĩ ngatha ĩno wanyinĩra gwa Karori, Ĩ hũĩ!
Haiya! Ĩ hũĩ, wanyinĩra gwa Karori, Ĩ hũĩ!*

My partner you are,
Oh beautiful one!
But a distance you've kept,
Oh yes! A distance you have.
6. *Rwĩmbo nĩ rwa ciande,
rwĩmbo nĩ rwa ciande-ĩ,
Wa Wanjirũ!
Ĩ Kamarũ karimũ kahiũrie ndina, Ĩ hũĩ!
Haiya! Ĩ hũĩ, karimũ kahiũrie ndina, Ĩ hũĩ!*

Dancing from the shoulders
you should,
Oh son of Wanjirũ!
The foolish shake but the
behind,
Oh yes! Shake but the behind.

Múthũngũuci – Gwitũ nĩ gwa ikonyo

Translation (continued)

- | | |
|---|--|
| <p>7. <i>Ngwĩrwo ndĩ mũkũrũ,
ngwĩrwo ndĩ mũkũrũ-ĩ,
Wa Wanjirũ!
Ĩ mwega ũyũ nyondo nĩ ngara ngũkaria
Ĩ hũĩ!
Haiya! Ĩ hũĩ, nyondo nĩ ngara ngũkaria,
Ĩ hũĩ!</i></p> | <p>Old they claim I am,
old they say,
I son of Wanjirũ!
Forgetting age is,
but a number,
Oh yes! Age is, but a
number.</p> |
| <p>8. <i>Ngũtarĩre nyondo,
ngũtarĩre nyondo-ĩ,
Wa Wanjirũ!
Ĩ Kamarũ mũkonyo wonirio nũũ, Ĩ hũĩ!

Haiya! Ĩ hũĩ,
mũkonyo wonirio nũũ,

Ĩ hũĩ!</i></p> | <p>Caressing you may,
but the upper part,
Oh son of Wanjirũ!
For the umbilical cord is
Foreign to you.
Oh yes!
The umbilical cord is
foreign to you.
Oh yes!</p> |
| <p>9. <i>Mĩgũnda nĩ ĩrĩ,
mĩgũnda nĩ ĩrĩ-ĩ,
Wa mahũa!
Ĩ ngatha ĩno
ũkwenda ngũrĩmĩre ũrĩkũ, Ĩ hũĩ!
Haiya! Ĩ hũĩ,
ũkwenda ngũrĩmĩre ũrĩkũ, Ĩ hũĩ!</i></p> | <p>Two parts I know too well,
two parts, I say,
Oh beautiful one!
Which of the two
Do I have your permission?
Oh yes!
Which part is it?</p> |
| <p>10. <i>Rĩmĩra rũgũngo,
rĩmĩra rũgũngo-ĩ,
Wa Wanjirũ!
Ĩ Kamarũ kĩaanda nĩ kĩa mwene
mbũri, Ĩ hũĩ
Haiya! Ĩ hũĩ, kĩaanda nĩ kĩa
mwene mbũri, Ĩ hũĩ!</i></p> | <p>The upper part,
the upper I say,
Oh son of Wanjirũ!
The lower to owner
it belongs, Oh yes!
Oh yes! To the owner,
it belongs.</p> |
| <p>11. <i>Gĩathĩ kahingainĩ,
gĩathĩ kahingainĩ-ĩ,
Wa mahũa!
Ĩ Wamũnyori mũciĩ nĩngũtwĩrio
ikinya, Ĩ hũĩ!
Haiya! Ĩ hũĩ, mũciĩ nĩngũtwĩrio ikinya, Ĩ hũĩ!</i></p> | <p>To a hidden place
we should retreat,
Oh beautiful one!
For at home my footsteps
they'll trace, Oh yes!
Oh yes! My footsteps they'll.</p> |

Mũthũngũuci – Gwitũ nĩ gwa ikonyo

Translation (continued)

- | | |
|--|--|
| <p>12. <i>Ngamenya ũrĩ mũini,
ngamenya ũrĩ mũini-ĩ,
Wa Wanjirũ!
Ĩ hũiyũ-ĩ waina no rĩa mũbatithie, ĩ hũĩ!
mũbatithie, ĩ hũĩ!
Haiya! ĩ hũĩ,
waina no rĩa mũbatithie, ĩ hũĩ!</i></p> | <p>A good dancer,
you would prove,
Oh son of Wanjirũ!
A baptized partner
should you woo, Oh yes!
Oh yes!
A baptized partner I say.</p> |
| <p>13. <i>Nginya ũnginyũkie,
nginya ũnginyũkie-ĩ
Wa mahũa!
Ĩ ngatha ño ndũrĩ wanginyĩra
ũrĩrĩ, ĩ hũĩ!
Haiya! ĩ hũĩ, ndũrĩ wanginyĩra ũrĩrĩ, ĩ hũĩ!</i></p> | <p>A serious lover I am,
a serious one I say,
Oh beautiful one!
Just give me a chance
and I'll prove it, Oh yes!
Oh yes! I surely will do.</p> |
| <p>14. <i>Ngeithia na ũnume.
Ngeithia na ũnume-ĩ,
Wa Wanjirũ!
Ĩ Kamarũ ndihũnaga ngeithi
theri, ĩ hũĩ!
Haiya! ĩ hũĩ, ndihũnaga ngeithi theri, ĩ hũĩ!</i></p> | <p>More than sweet talk I need,
more, I say.
Oh son of Wanjirũ!
For action speak louder
than words, Oh yes!
Oh yes! Action not words.</p> |
| <p>15. <i>Githĩ arĩ ũrugarĩ,
githĩ arĩ ũrugarĩ-ĩ,
Wa mahũa!
Ĩ hũiyũ-ĩ nĩkĩo mũrũme
agũkaya, ĩ hũĩ!
Haiya! ĩ hũĩ, nĩkĩo mũrũme agũkaya, ĩ hũĩ!</i></p> | <p>A great lover she is,
a great one, I say.
Oh beautiful one!
No wonder the husband
complains, Oh yes!
Oh yes! No wonder he does.</p> |
| <p>16. <i>Ũkire na nderu,
ũkire na nderu-ĩ,
Wa Wanjirũ!
Ĩ Kamarũ woiga rwenji nĩ rũthĩa, ĩ hũĩ!
Haiya! ĩ hũĩ, woiga rwenji nĩ rũthĩa, ĩ hũĩ!</i></p> | <p>Well prepared you should,
well I say,
Oh son of Wanjirũ!
Whenever we date
Oh yes! Whenever we date.</p> |

Mũthũngũici – Gwitũ nĩ gwa ikonyo
Pronunciation Guide

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Agũkaya</i>	[a-ɡɔ-ka-ya]
<i>Ciande</i>	[cia-ndɛ]
<i>Gĩathĩ</i>	[gæa-ðæ]
<i>Gĩkonyo</i>	[gæ-ko-nyo]
<i>Githĩ</i>	[gi- ðæ]
<i>Gũceera</i>	[ɡɔ-ɕe:ɛ-ra]
<i>Guota</i>	[ɡuo-ta]
<i>Gwa</i>	[ɡwa]
<i>Hũiyũ</i>	[hɔi-yɔ]
<i>Ikinya</i>	[i-ki- nya]
<i>Ikonyo</i>	[i-ko- nyo]
<i>Ikuhĩ</i>	[i-ku-hæ]
<i>Ĩno</i>	[æ-no]
<i>Ĩrĩ</i>	[æ-ræ]
<i>Kahĩngainĩ</i>	[ka-hi-ŋgai-næ]
<i>Kahiũrie</i>	[ka-hiɔ-riɛ]
<i>Kamwe</i>	[ka-mwɛ]

Mũthũngũuci – Gwĩtũ nĩ gwa ikonyo
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Karimũ</i>	[ka-ri-mɔ]
<i>Karori</i>	[Ka-ro-ri]
<i>Kũnyina</i>	[kɔ-nyĩ-na]
<i>Mũbatithie</i>	[mɔ-ba-ti-ðie]
<i>Mũini</i>	[mɔi-ni]
<i>Mũkonyo</i>	[mɔ-ko-nyo]
<i>Mũkũrũ</i>	[mɔ-kɔ-rɔ]
<i>Mũnjiarithia</i>	[mɔ-njia-ri-ðia]
<i>Mũrũme</i>	[mɔ-rɔ-me]
<i>Mwega</i>	[mwe-ga]
<i>Mwene</i>	[mwe-ne]
<i>Ndaimirwo</i>	[nda-mi-rwo]
<i>Ndarĩ</i>	[nda-ræ]
<i>Nderu</i>	[nde-ru]
<i>Ndihũnaga</i>	[ndi-hɔ-na-ga]
<i>Ndina</i>	[ndi-na]
<i>Nditithia</i>	[ndi-ti-ðia]

Múthũngũuci – Gwitũ nĩ gwa ikonyo
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Ndũrĩ</i>	[ɲdɔ-ræ]
<i>Ngamenya</i>	[ŋga-mɛ-ɲya]
<i>Ngara</i>	[ŋga-ra]
<i>Ngeithi</i>	[ŋgei-ði]
<i>Ngeithia</i>	[ŋgei-ðia]
<i>Ngĩhe</i>	[ŋgæ-he]
<i>Ngoro</i>	[ŋgo-ro]
<i>Nguhĩrĩria</i>	[ŋgu-hæ-ræ-ria]
<i>Ngũkaria</i>	[ŋgo-ka-ria]
<i>Ngũrĩmĩre</i>	[ŋgo-ræ-mæ-re]
<i>Ngũtarĩire</i>	[ŋgo-ta-ræi-re]
<i>Nĩĩ</i>	[niæ]
<i>Nĩkio</i>	[næ-kio]
<i>Nĩngũtwĩrio</i>	[næ-ŋgo-twæ-rio]
<i>Rĩmĩra</i>	[ræ-mæ-ra]
<i>Rũgũngo</i>	[ɾo-go-ŋgo]
<i>Rũthĩa</i>	[ɾo-ðæ-a]

Mũthũngũuci – Gwitũ nĩ gwa ikonyo
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Theri</i>	[ðɛ-ri]
<i>Okire</i>	[ɔ-ki-rɛ]
<i>Ūkwenda</i>	[ɔ-kwɛ-nda]
<i>Ūnginyũkie</i>	[ɔ-ŋgi- ɱɔ-kie]
<i>Ūnjĩre</i>	[ɔ-ɱjæ-rɛ]
<i>Ūnume</i>	[ɔ-nu-mɛ]
<i>Ūrĩkũ</i>	[ɔ-ræ-kò]
<i>Ūrĩrĩ</i>	[ɔ-ræ-ræ]
<i>Ūrugarĩ</i>	[ɔ-ru-ga-ræ]
<i>Waina</i>	[wai-na]
<i>Wamũnyori</i>	[Wa-mɔ-ɱyo-ri]
<i>Wanginyĩra</i>	[wa-ŋgi-ɱyæ-ra]
<i>Wanyenda</i>	[wa-ɱyɛ-nda]
<i>Wanyinĩra</i>	[wa-ɱyi-næ-ra]
<i>Wendo</i>	[wɛ-ndo]
<i>Woiga</i>	[woi-ga]
<i>Wonirio</i>	[wo-ni-rio]

Múthũngũci – Gwĩtũ nĩ gwa ikonyo

Performance Guide

Group formation

- Follow all the instructions provided in the first piece, “Ngũcũ nĩ ngũcũcũ.”
- Though performers are required to pair up immediately at the start of the performance, this can be delayed till the beginning of the last line of each stanza.

Leg steps and movements

- Follow instructions 1 and 3 in the first piece, “Ngũcũ nĩ ngũcũcũ,” except that in this piece, performers should hardly lift their feet off the floor when performing, and instead should slowly and rhythmically drag them, stamping even more softly and gently.
- All leg steps should be strictly controlled.
- At the end of the performance, partners should part in style by taking one or two steps backwards followed by a little boastful bounce.

Hand movements

- Follow the instructions provided in the first piece, “Ngũcũ nĩ ngũcũcũ,” but in this particular piece, performers should not tap their partners.
- Hand movements should also be gentler and dragged.
- Try to keep the hands off the trunk as much as possible.
- A gentle, elbow-curved swinging would highly enhance the dance.

Mũthũngũci – Gwitũ nĩ gwa ikonyo

Performance Guide (continued)

Head movements

- Follow the instructions provided in the first piece, “Ngũcũ nĩ ngũcũcũ.”
- Rather than bending their head as provided in the first piece, performers in this piece should wobble their heads gently and rhythmically throughout the performance.
- Facial expressions related to text meaning are also necessary.

Accompaniments

- Two or three female dancers may fasten rattles or jingles around their legs and ankles although accompaniments are not necessary in this piece.

Artifacts, costumes and décor

- Follow the instructions provided in the first piece, “Ngũcũ nĩ ngũcũcũ.”
- Big ear-rings (hang’i) for female dancers and traditional ear-rings (nyori) for the males are necessary as a mark of status (age group)

General remarks

- Follow all the instructions provided in the first piece “Ngũcũ nĩ ngũcũcũ.”
- Efforts should be made to perform the dance gracefully and boastfully.

Example 12
Mũthĩrĩgũ – Gĩkũyũ mūrĩ irimũ
Listening Guide

Musical aspect	Analysis
Classification	A song for both old and young men and women eager to preserve the Agĩkũyũ customs and traditions.
Context/function	A resistance song sung at the height of colonialism rallying the Agĩkũyũ community to maintain their culture and traditions.
Gender/age	Men and women of approximately 35 years of age and above.
Lyrics/text	Derogatory words criticizing the white man's way of life and those that had fallen into his traps and lifestyle, especially soldiers recruited to terrorize fellow Agĩkũyũ. Most of the verses praise the Agikuyu land, traditional crops, and artifacts handed down by ancestors.
Tonality/melody	A short, melodic motif stated by the leader followed by a repetition by the chorus, presented in a cue and fill-in manner. The melodic intonation strictly follows the Agikuyu speech-pattern.
Texture/layers	Solo-and-chorus parts sung heterophonically
Structure/form/pattern	A call-and-response song in which the thematic idea introduced by the call is confirmed through repetition and prolongation by the response (chorus). Dancers arrange themselves in two rows – one for males and the other for females.
Body movements (rhythm/tempo)	The song is in duple time. Singers move their legs in rhythm to the song while swinging their hands forward and backward.
Instrumentation/accompaniments	Jingles (njingiri) may be used but not necessary.
Visual forms/artifacts	Singers smear themselves with fat, ash, ochre. Female singers wear beads and carry traditional artifacts [e.g., small calabashes (thego), a razor (rwenji), a basket (kiondo), a large tray (gĩtarũrũ), etc. Male singers carry a fly-whisk (gĩcutĩĩ), a shield (ngo), a spear (itimũ), a base wood (gĩlka), and a rubbing stick (rũrĩndĩ), etc].
Aesthetics/mood	Scornfully and derogatorily.

Muthirigu (Agikuyu traditional song)

Example 12

Transcribed by
Philip N. Wakaba

Emotionally Andante $\text{♩} = 90$

Voice 1

Voice 2

Mu - ku - ria wi - ta - gwoa - tia? U - i li - ya Mu - ku -

[5]

ria wi - ta - gwoa - tia? Mu - ku - ria wi - ta - gwoa - tia - i, mu - ge - niu - ri mu - ciu -

[10]

yu. Wi - ta - gwo mu - thi - ri - gu - i nia - ndua - ria ma - ui - na -

[14]

ga Wo - rio! Wo - rio! A - tia! Wo - rio wi - ta - gwoa - tia, wi - ta -

[18]

gwo mu - thi - ri - gu - i nia - ndua - ria ma - ui - na - ga.

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Mũthĩrīgũ – Gĩkũyũ mūrĩ irimũ

Translation

- Leader: Mũkũria wĩtagwo atĩa
Ūi ĩya! Mũkũria wĩtagwo atĩa
Mũkũria wĩtagwo atĩa
mũgeni ũrĩ mũciĩ ũyũ,
Wĩtagwo mũthĩrīgũ-ĩ,
nĩ andũ arĩa maũinaga.
Leader: Worio!
Chorus: Worio
Leader: Atĩa!
Chorus: Worio wĩtagwo atĩa,
wĩtagwo mũthĩrīgũ-ĩ,
nĩ andũ arĩa maũinaga.*

What type of dance is this?
Oh yes!
What type? you may ask.
Oh yes! Mũthĩrīgũ
is the name.
As they called it those days.
Should they ask!
Should they ask?
What?
Whay type of a dance it is?
Tell them, Mũthĩrīgũ is
the name.
- 2. Na tĩtri ũyũ nĩ witũ,
Ūi ĩya! Na tĩtri ũyũ nĩ witũ.
Na tĩtri ũyũ nĩ witũ-ĩ,
twatigĩrwo nĩ Iregi,

Na tĩtri ũyũ nĩ witũ-ĩ,
twatigĩrwo nĩ Iregi.
Leader: Tĩtri!
Chorus: Tĩtri!
Leader: Ūriku!
Chorus: Tĩtri ũyũ nĩ witũ,
na tĩtri ũyũ nĩ witũ-ĩ,
twatigĩrwo nĩ Iregi.*

And our beloved country,
Oh yes!
Our beloved country.
Left behind by our ancestors

Our beloved counry,
Left behind by our ancestors
Our land!
Our land!
Which land?
This is our country.
Our beloved country,
Left behind by our
ancestors.
- 3. Gĩkũyũ mūrĩ irimũ, Ūi ĩya!
Gĩkũyũ mūrĩ irimũ.
Gĩkũyũ mūrĩ irimũ-ĩ,
mwateire gĩka kĩanyu,
Twatigĩrwo nĩ Iregi-ĩ,
nũndũ wa kibiriti.
Leader: Gĩka!

Chorus: Gĩka!
Leader: Atĩ?
Chorus: Gĩka na rũrĩndĩ, gĩka,
rwenji na ndaangwa-ĩ,
twatigĩrwo nĩ Iregi.*

Fools you are,
Oh you the Agikuyu.
For our customs
you we've abandoned,
Customs passed to us by our
ancestors,
And have aped the
whiteman's lifestyle.
Customs!
What?
Our customs,
culture, and traditions
of our ancestors.

Mũthĩrĩgũ – Gĩkũyũ mūrĩ irimũ

Translation (continued)

- | | |
|--|---|
| <p>4. <i>Na ngaati mūrĩ irimũ, Ũi ñya!</i>
 <i>Na ngaati mūrĩ irimũ.</i></p> <p><i>Na ngaati mūrĩ irimũ-ĩ, mwendia rūrĩrĩ rwanyu,</i>
 <i>Rwa Gĩkũyũ na Mũmbi-ĩ,</i>
 <i>nĩundũ wa gũkoroka</i>
 <i>Leader: Mwendia!</i>
 <i>Chorus: Mwendia!</i>
 <i>Leader: Atĩ?</i>
 <i>Chorus: Rũrĩrĩ rwa Gĩkũyũ,</i>
 <i>rwa Gĩkũyũ na Mũmbi-ĩ,</i>
 <i>nĩundũ wa gokoroka.</i></p> | <p>And great idiots you are,
 ye servants of the white
 man,
 For sell-outs of the
 Gĩkũyũ and Mũmbi
 tribe you are,
 Sell-outs!
 Sell-outs!
 What!
 Sellouts of the Gĩkũyũ and
 Mũmbi tribe,
 For selfish ends.</p> |
| <p>5. <i>Na mwere na mũkũmbi, Ũi ñya!</i>
 <i>Na mwere na mũkũmbi</i>
 <i>Na mwere na mũkũmbi-ĩ,</i>
 <i>bũrĩri Kĩrĩnyaga,</i>
 <i>Na mwere na mũkũmbi-ĩ,</i>
 <i>nĩ ngano ya Gĩkũyũ.</i>
 <i>Leader: Mwere!</i>
 <i>Chorus: Mwere?</i>
 <i>Leader: Atĩ?</i>
 <i>Chorus: Mwere na mũkũmbi,</i>
 <i>na mwere na mũkũmbi-ĩ,</i>
 <i>nĩ ngano ya Gĩkũyũ</i></p> | <p>Sorghum and finger-millet
 our great crops,
 Sorghum and finger-millet
 In our country Kĩrĩnyaga
 we grew,
 Like wheat the crops were
 in Gĩkũyũland.
 Sorghum!
 Sorghum?
 What?
 Sorghum and finger-millet,
 like wheat they were.</p> |
| <p>6. <i>Mĩtugo iitũ mĩega, Ũi ñya!</i>
 <i>Mĩtugo iitũ mĩega. Mĩtugo iitũ mĩega-ĩ,</i>
 <i>twatigũrwo nĩ Iregi,</i>
 <i>Tũkĩmĩteyanĩria-ĩ,</i>
 <i>tũkĩoya ĩria ya ageni.</i>
 <i>Leader: Mĩtugo!</i>
 <i>Chorus: Mĩtugo!</i>
 <i>Leader: Ĩrikũ?</i>
 <i>Chorus: Mĩtugo ya Gĩkũyũ,</i>
 <i>twatigũrwo nĩ Iregi-ĩ</i></p> <p><i>Tũkĩmĩteyanĩria</i></p> | <p>Our good customs,
 Oh yes! Our very best
 Left behind by our ancestors
 you've abandoned
 and took over foreign ones.
 Customs, I say!
 Customs!
 Which customs?
 The Agikuyu
 customs and traditions
 left behind by our ancestors
 you've abandoned.</p> |

Mūthīrīgū – Gīkūyū mūrī irimū
Pronunciation Guide

<u>Gīkūyū</u>	<u>IPA</u>
<i>Ageni</i>	[a-ge-ni]
<i>Andū</i>	[a-ndɔ]
<i>Arīa</i>	[a-ræa]
<i>Atī</i>	[a-tæ]
<i>Atīa</i>	[a-tæa]
<i>Būrūri</i>	[bɔ-rɔ-ri]
<i>Gīika</i>	[gæ:æ-ka]
<i>Gīkūyū</i>	[Gæ-kɔ-yɔ]
<i>Gūkoroka</i>	[gɔ-ko-ro-ka]
<i>litū</i>	[i:i-tɔ]
<i>Īiya</i>	[æi-ya]
<i>Īrīa</i>	[æ-ræa]
<i>Irimū</i>	[i-ri-mɔ]
<i>Īrīkū</i>	[æ-ræ-kɔ]
<i>Kīānyu</i>	[kæa-nyu]
<i>Kībiriti</i>	[kæ-bi-ri-ti]
<i>Kīrīnyaga</i>	[kæ-ræ-nya-ga]

Mũthĩrĩgũ – Gĩkũyũ mūrĩ irimũ
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Maũinaga</i>	[ma-ɔi-na-ga]
<i>Mĩega</i>	[mæɛ-ga]
<i>Mĩtugo</i>	[mæ-tu-go]
<i>Mũmbi</i>	[Mɔ-mbi]
<i>Mũgeni</i>	[mɔ-gɛ-ni]
<i>Mũkũmbi</i>	[mɔ-kɔ-mbi]
<i>Mũkũria</i>	[mɔ-kɔ-ria]
<i>Mūrĩ</i>	[mɔ-ræ]
<i>Mũthĩrĩgũ</i>	[mɔ-ðæ-ræ-gɔ]
<i>Mwateire</i>	[mwa- tei-rɛ]
<i>Mwendia</i>	[mwe-ndia]
<i>Mwere</i>	[mwe-rɛ]
<i>Ndaangwa</i>	[nda:a-ŋgwa]
<i>Ngaati</i>	[ŋga:a-ti]
<i>Ngano</i>	[ŋga-no]
<i>Nĩũndũ</i>	[næɔ-ndɔ]

Mũthĩrĩgũ – Gĩkũyũ mūrĩ irimũ
Pronunciation Guide (continued)

<u>Gĩkũyũ</u>	<u>IPA</u>
<i>Rũrĩndĩ</i>	[rɔ-ræ-ndæ]
<i>Rũrĩrĩ</i>	[rɔ-ræ-ræ]
<i>Rwanyu</i>	[rwa-nyu]
<i>Tĩrĩ</i>	[tæ:æ-ri]
<i>Tũkĩmĩteyanĩria</i>	[tɔ-kæ-mæ-te-ya-næ-ria]
<i>Tũkioya</i>	[tɔ-kio-ya]
<i>Twatigĩrwo</i>	[twa-ti-gæi-rwo]
<i>Wĩtagwo</i>	[wæ-ta-gwo]
<i>Worio</i>	[wo-rio]

Mūthīrīgū – Gīkūyū mūrī irimū

Performance Guide

No authentic body movements are recommended. Performers can either stand still or make minimal leg movements in duple time.

Conclusion

According to Herbst and Rijdsdijk (2005), “Cultures are not static. They have histories and contexts, and they change, especially when in contact with other cultures” (p. 265). Traditional African musical forms, which are linked to particular customs and traditional ways of life, are likely to change when those customs change, mainly due to contact with other cultures. This notwithstanding, efforts should be made to preserve the diversity of traditional music found in Africa. As efforts are being made to broaden the study of this world music, care should be taken to include musical characteristics unique to the diverse cultural groups found in Africa for authenticity and cultural heritage purposes.

According to Darling-Hammond (2005), the classes of most teachers in the twenty-first century, unlike those of earlier centuries, are highly diverse in terms of the cultural, language, racial, and economic backgrounds of the students. The resulting cultural diversity and globalization challenges require that teachers have the necessary tools for understanding and inquiring into the relevant cultures, groups, and individuals represented in their classrooms. In other words, teachers need to develop cultural competence in order to effectively teach students with backgrounds different from their own. Teachers need to know their students well – who they are, what they care about, the language they speak, the economical challenges they face, and what customs and traditions are valued in their homes, in order to effectively plan for their classes.

Research indicates that meaningful learning experiences occur when teaching connects new learning to prior experiences, and more importantly, to an intrinsically cultural nature of learning and knowing (Au, 1980; Gandara, 2002; Garcia, and 1993; Lee, 1995; Philips, 1972). Knowledge of self and of others – students, parents, community – is an essential foundation for constructing, evaluating, and altering curriculum and pedagogy so that it is responsive to student’s needs. Darling-Hammond (2005) asserts that teachers who think pedagogically about diversity are able to build a teaching strategy that is both academically challenging and responsive to students. Culturally responsive teachers need to know how to develop a curriculum that takes into account the understandings and perspectives of different groups while also attending to the development of higher-level cognitive skills (Banks, 1991, 2003; Darling-Hammond, 2005). This involves selecting material that is inclusive of the contributions

and perspectives of different groups (Delpit, 1995; Ladson-Billings, 2002) and that is responsive to the particular cultural context of the learner (Irvine & Armento, 2001; Knapp & Shields, 1991). Knowledge and integration of such information may greatly enhance the effectiveness of teaching and learning, and support the continuation and revitalization of cultural diversity.

Global cultural diversity is rapidly increasing. Forces of globalization are now active and decisive factors in the cultural processes of assimilation, integration, and adaptation. Correspondingly, the increasing encroachment of technology and industrialization on culture and traditions of the world has greatly influenced vital traditional institutions. As a result, the importance of preserving cultural diversity, traditional institutions, and especially traditional African music remains paramount. Currently, educational institutions remain vital agencies for propagating and instilling cultural values to the younger generation. World classrooms are now the most suitable and conducive environments for teaching and learning about different cultures found in the world, and its rich musical heritage. This teaching guide attempts to address the demand for pedagogical materials necessary for teaching multiculturalism in world classrooms. The transcribed pieces, the listening guides, the translation guides, the pronunciation guides, and the performance guides provided will contribute immensely to teaching traditional music of one of the largest tribes in the Republic of Kenya. By teaching, learning, and performing transcribed songs and dances in this guide, traditional Agĩkũyũ music will be preserved and propagated, thus, achieving the purpose for this guide.

It is time for all the world's treasures to be shared, particularly the unique treasures of its rich diverse cultures. This sharing can facilitate understanding among the diverse peoples of its planet. According to Blacking (1967), 'all the best of the world's musics' are open territory for teachers to infuse within their classes and ensembles experiences" (p. 163). Indeed, the study of a variety of world musics would promote music learning that transcends cultural boundaries and results in a fuller understanding of the diversity of human artistic endeavor, which may in turn facilitate a better understanding of one's own music and culture. This study and specifically the teaching guide provide useful musical insights of one of the largest tribes in East Africa, and would be a vital pedagogical tool in enhancing multiculturalism in world classrooms.

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