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THE ROLE OF TRADITIONAL MUSICAL INSTRUMENTS IN MUSIC

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THE ROLE OF TRADITIONAL MUSICAL INSTRUMENTS IN MUSIC

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The study of traditional musical instruments, their role, distribution and nature among different peoples, is one of the most important branches of ethnomusicological discipline. While the definition of a musical instrument is relative in different subjects, the people in question and social cultural background, the ultimate definition emphatically remains on the society in reference.

What can be understood as instrumental music in one cultural group could be noise to another. What could be known as a musical instrument in one area could be no different from an object made to serve another purpose in another area. Thus, the Luhya pot drum is nothing but a cooking or water storage pot to the Digo people. The definition of a musical instrument has been subject of controversy by the early scholars who attempted to 'prove' the invalidity of traditional musical instruments, on the basis of melody. Referring to the Agikuyu people, one such author based his evaluation of the instrument on melody alone, while the other author later wrote that there are only four different kinds of musical instruments."² It is clear therefore, that each of the two authors has his own

understanding of a musical instrument, although the views they represent diametrically opposes the other school of thought, which holds that everything made by an African which produces sound, is a musical instrument.*³ An African horn which has various functional applications, especially the role of a Sirene, gets into a wrong classification then. This group did not account for the fact that any type of objects, similarly described as a musical instrument, could be used for other activities besides the musical ones (functional dualism). In more recent writings and perhaps up till now, another form of classification seems to be gaining grounds especially as seen in the dissertations and related papers.⁴ This classification has a tendency to separate drums from other musical instruments with an intention of over-emphasizing this doubtlessly important instrument. Common are phrases like "singing and drumming" yet it has not been a common order to read of "singing and xylophone playing" or playing of any other instrument with equal status. (On this point W. Omondi has pointed out that Africa becomes synonymous to drums),⁵

It is clearly known that the drum plays a major role in therapeutical activities of most of our societies, more than any other instrument. It could imply that its significance has led to the separation from the other musical instruments. Unlike other instruments its importance stems from various dances, (especially in those without vocal accompaniment and perhaps from its deeper psycophysical effect.

* This is the view taken by anthropologists like G. Lindblom on Kamba people.

However, from the foregoing arguments, it still remains unclear what a musical instrument is. In the "New Dictionary of Music", A. Jacobs explains a musical instrument as "an object (other than the organs of a body) used for the production of musical sounds by application of mechanical energy"⁶

In the widest sense, a musical instrument could be any tool or body organ which can be used to produce non-vocal melodical or non-melodical sound in an organised manner to the entertainment or satisfaction of the people concerned. In this definition, a piano would sound as noise to the Pokot people just as the Luo abu+ (a combination of gourds leading to a horn at the tip) would sound to a vocal chamber group in Switzerland.

If we accept that the last definition represents every form of musical instruments, the next question is classifications.

It is impossible and unnecessary to list the names of all musical instruments found in a large country like Kenya. This unnecessary is accounted by for the fact that an instrument could have more than one name in a given community, while the same instrument could exist with a different name elsewhere. Another factor is the replacement of old materials by new ones, for making musical instruments, to suit the prevailing conditions. This is shown by some types of rattles and drums which are being produced among

*This argument is based on the understanding that the mouth like any other part of the body can perform the function of an instrument and is used during a performance

+ II.I See also pg 3,4,5 and 8 with exception of illustration IV, the rest are at the back of the paper.

some peoples (from coca-cola bottle corks and petrol drums respectively instead of traditional gourd and palm leaves rattles as well as wooden drums.) Some of the later group, like the Kuria Embegete,^{+II}* have become out of date, especially in view of their lack of commercial benefit. However, it should be noted that the contemporaneous existence of traditional and new material for some musical instruments is not excluded in different sections of one community.

Musical instruments, like other material cultures have complex classification problems. This is first of all because of the interethnic interaction which takes place through time. In the process of inter-ethnic relations many musical characteristics have passed from one group to another, yet there is no correspondence between the distributional areas of musical instruments. This is true of lyre used by Kalenjin people and their neighbours, the Luo, Luyia and Gusii, besides the Maasai. Although these problems remain, after the examination of numerous instruments in Kenya, these points can be drawn that major similarities (for example in lyre) remain in design and construction which consist of the following: wooden or metal resonating bowl, covered with a skin from the inner side; semi-parallel or triangular arms, with a cross stick at the end for holding strings, the existence of six to twelve nylon or metal wire strings. The playing technique common to all these designs involves plucking of strings.^{+III} The above

* Long narrow conical drum with lower end open

observations consequently leads to the conclusions that, the construction of many instruments changed through time old techniques being replaced by new ones. The changes sometimes affected not only the external appearance of the instrument, but also the timbre and finally that all the musical instruments in this country can be classified in accordance with design construction and the means of emitting sound.

Various scholars have used some of the above mentioned points to deprive the African his credit for instrumental origin. For instance P. R. Kirby argues that an instrument consisting of two pipes fastened together and known in some southern parts of Africa as Uveve or Imepepe (Mukuta in Tharaka and Kamba language) #IV is an imitation of the European Police whistle. Similarly, the Icilongo of Zulu people, (which is very similar to some instruments in our country like the Luhia, horn is assumed to be an imitation of the European 'bugle'.⁷

The vegetation whistle Uveve known by some Kenya societies as Mukuta, with two tones resulting from the different length of the pipes.

For illustration, see II. IV (page 30)

* Long narrow conical drum with lower end open.
...../6....

The argument appears to be less convincing when one examines first the uniqueness in design and construction of this instrument whose distribution area extends from the southern tip of Africa to Kenya. Secondly, it is inconceivable, in the light of Kirby's argument, to imagine that the technique of making this instrument could have spread so rapidly as to cover such a wide area within the short historical moment of intensive European penetration into Africa. Additionally, detailed examination of the European whistle and the African "uveve" show significant structural difference. The diffusion hypothesis is not confined to one type of instrument. It has penetrated deep into xylophones as well.⁸

Unlike the other musical instruments in Africa, the Marimba is the only instrument that the diffusionist have failed to find analogy outside Africa. Hence it has been claimed to be the only authentic African instrument.⁹ However, all the traditional instruments found in the country i.e. the disputed group and those specified as purely African, as mentioned earlier are classifiable according to the acoustic principle of emitting sounds as it is worked out by Von Hon Bostel and C. Sachs (1914). These include:*

- (a) All instruments whose musical sound is caused by vibrations of strings (Chordophones)
- (b) All instruments whose musical sound is caused by air column vibrating in a pipe (Aerophones)

* See the classification given by B. Nettl Appendix I

- (c) All instruments whose musical sound is caused by vibrating of membrane (Membranophones)
- (d) All instruments that produce musical sound from being struck or shaking (Idiophones)**

After a short description on the classification, the second part of the paper reviews the role of music.

For the black African, music is as essential in daily life as other basic needs; and this point has been mentioned by anthropologists and sociologists enough to be repeated here.

Music is one of the subjects where a lot has been taken for granted on continental level. Misinterpretations have led to distortion of information. In Kenya, it is one of the disciplines which receive the least serious attention both in schools and in public life. From the research point of view, it falls within the subjects which up to now are taken as a luxury to engage in.¹⁰ It is important to stress some points as to why music has to be taken on equal terms with other subjects.

During the trophy awarding ceremony of the Kenya Music Festival, July, 1974, the Mayor of Nairobi, Coun. Miss Margaret Kenyatta, noted the tendency of developing countries to stress too much economical advancement, neglecting the cultural education, which she added "is the way of creating additional depth and vision to the concept of beauty."¹¹ The questions that should follow from this observation are: What is the musical contribution to our society and schools?

** Short list of every group of these instruments is given at the end of the paper plus its nearest English description, Appendix II.

How can it be applied in education?

H. Tracery points out that music, like charity, begins at home with a firm foundation on national folk music.¹² Here it forms part of the process by which the individual is integrated into his culture and society. It forms a basic education. It serves as an introduction to the literary expression of the society and to their verbal art.¹³ It prepares one for new means of thinking with a correct aesthetical approach in order to participate in various rational decision making.

Vocal music registers all national, social and political events taking place in every day life. For example, it is always possible to count achievement of a national leader by listening to songs sung in his praise; which often refer to number of hospitals, schools and other achievements. We can and do learn, even now, the events which took place during the days of this country's struggle for independence.* A lot of these songs are even more accurate than some written records. It is the song which carries praise or slander.

In traditional therapy, the words communicate with the spirits. This is the same with the rain prophets, who are the traditional meteorologists. Communal songs not only make work enjoyable and easy, but also turn it almost into a dance, with ^a few steps added between actions (common in women millet-threshing, men digging, and so on).

* See a song composed by Kitheka Wa Musyoki from September 22nd 1953. Appendix III.

On the instrumental side, there are various elements which inform people of the occasion, what to do, when, and how. A rhythmical pattern of a religious drum music communicates differently from that of marriage, just as Kuria flute, Ekerongwe, (side blown bamboo flute blocked on both ends, with five openings including the mouth hole)^{that} leads initiates to and from the circumcision ceremony, cannot be mistaken for any other activity. This is the same with the Samburu Kudu horn,^{+V} (a magnificent spiral~~that~~ extends over one metre in length from the large elke-like antelope) which is blown late afternoon to inform people of time for Elmuget ceremonial dance, for initiating warriors to young adults. However, a horn with specific timbre for announcing alarm will not be used to call a dance, or a traditional musical bow for devine women to be used for going hunting.

Except in the recent years when some of the instruments have declined in their activities, (other) instruments have maintained their original function. The Pokot horn Konto, for example, is up to now blown to inform people of meetings and repairing or irrigation ditches. Although as pointed out earlier, these tools might not play a music role unless used for the purpose and in this case, the Pokot Konto can only qualify for a musical instrument if it plays a musical role. From the above statement, it is clear that the art of expression in music lies in various elements-in words, in melody, vocal or non-vocal, in rhythm, etc.¹⁴ In short, music, both vocal and non-vocal, has, as observed in the foregoing lines, three major roles:

Communication,
Entertainment and
Education.

In the next paragraphs, we shall focus our attention on the traditional methods of teaching musical instruments. Teaching methods of musical instruments have no limits, but the basic ways are observation, perception and later, reproduction. A more complicated way is by memorising various representative syllables of different rhythmic motifs as will be seen later, (Appendix IV).

Learning however, does not begin with performance, but from the selection of the particular materials to be used in constructing a specific instrument, for example what kind of tree and wood is suitable for making an instrument. Some writers have reported trees in West Africa which grow by the road side used for making certain musical instruments.¹⁵ In Kenya, specific instruments have various kinds of trees from which they are made. Some retain the name of the tree while others adopt names from the musical sound produced.

Before a youth comes to the stage of using an instrument, he learns the above information on the instrument. He learns which instrument is used for performing which role, and how to differentiate forms of instrumental accompaniment. Failure in understanding the proper meaning of instrumental accompaniment can be related to a winning group of students, who during the Kenya music festival, sang a Kikuyu drum-accompanied

song which was introduced as having been performed in Kibata dances. (According to the traditions and old records, the above-named was a choral dance, "accompanied by medium size leg bells" danced by men.¹⁶ However, under the present social cultural conditions, the group was first, not restricted to following the traditional methods, and second, the instrument could bear an experimental function. Therefore, **it is** accepted by the society to become a part of the revived dance).

As in other countries, musical instruments and the tuning of them are learned at an early age, except for the traditional doctors who can take up playing from the moment they engage in ritual activities. Instruments which produce only one tone have different problems from those with many, while those with undefined tone have their own. Some instruments are learned while individuals are engaged in other activities. These are leg bells and other rattles which produce music, while the musician is learning a dance step. There is no standard tuning for melodical string instruments because the process is based on the vocal range. Instruments with limited melodical vibrations but fixed pitch have no definite melodical tuning line, the musician simply plays the tones he can produce (basically harmonics). These includes all types of horns without holes. The musician in this case is concerned with fixing the mouthpiece to his lips and getting the first tone to his satisfaction. Tightening of the drum for performance which is relative to an individual is done by warming and other methods.

On rare occasions we do get youngsters learning consciously how to play instruments. The village youth takes advantage of the interval between dance performances and practices on his elder brother's instrument. The degree of time and effort put into learning the instrument depends on the complexity of its melody and rhythm. However, it has to be understood that since there are no written exercises for teaching how to play various instruments, the teacher is mainly involved in showing various positions and how to produce a good tone, then one or two of his songs. And from there, the student has to improvise his own tunes. By so doing, he learns the playing technique creatively. In melodical instruments like fiddles, the player learns a new song together with its accompaniment. This is due to the inter-relationship between vocal and instrumental melodies. A new player has always to discover his vocal range and ability when fixing positions on the instrument.

On the complex rhythmical instruments, the teacher shows the basic rhythmic patterns. Then, if it has a song accompaniment, this follows after mastering the rhythm. However it is clearly understood that, in most complex rhythms at a quick tempo, the instrumentalists plus dancers mostly do not engage in singing. In some ethnic groups, the music has no vocal accompaniment while in others, for example, Giriama, a separate choral group accompanies in the same tempo. String instruments need more devotion and practice for virtuosity in order to get a balance between the instrument and vocal accompaniment. If the dancers

are their own instrumentalists, for instance, Mwinjiro* dance where boys play Ngutha drum, the recruits have to master accompaniment before they can dance to the rhythm.

Instruments with fixed rhythmic motifs such as Kayamba, Sikuti, Kithemke the learner has first to master the pattern before combining the rhythm and song words. Most of the musical instruments are played by males with ^{the} exception of some smaller instruments which have no teaching instructions. For example, sports whistles played by girls like in the Kamba, Mukanda or Nzai dance. Other occasions when females play instruments are in rituals like the medicine woman who uses an instrument for communication with the spirits. In the above category is an instrument for which was used earlier by most people as part of costume, small leg bells, nowadays almost used by both sexes in various dances as a musical instrument.

An advanced technique in teaching how to play non melodical instruments is by devising syllables representing tones, often referred to by some ethnomusicologists as "nonsense syllables."¹⁷ In tonal languages, these syllables have a definite tone which has to identify a given rhythmic unit. This technique is used by Mbeere and some other tribes, especially on the membranophone instruments. The composer dictates to the instrumentalists the rhythmic patterns which they reproduce by memorising one motif after another.

* Mbeere Dance

SUMMARY

1. In these few pages, we have briefly examined the significance of musical instruments in music, that is, what it does to people and how it does it.
2. The generalisation which has led to many theories and conclusions which have been prejudiced for a long time. A. Akpabot in his paper "Re-Assessment of some popular Theories in African Music" (Lusaka, 1971) gives some examples of the numerous theories which have been used as the reference guide on the subject. According to some, Africa is a continent of borrowing most of musical instruments found in her, yet there is no evidence to prove the origin of the disputed instruments elsewhere. In West Africa, scholars have reconstructed the gradual development of the xylophone up to its present stage, while it has been confirmed through oral traditions that the origin of a long narrow or broad conical drum Kithembe of Kamba or Kihembe of the Kikuyu and other neighbours can be traced from the cylindrical leather honey container.
3. Music and musical instruments as seen earlier presents one of the greatest communication media. It acts beyond censorship, becoming the cheapest form which can put across all what others cannot.
4. Some countries outside the continent of Africa, for example Hungary, have fully developed the creative methods of teaching music and musical instruments, but although this method has been traditionally used for^{an} unknown period of time, it has not

been incorporated in our musical educational system.

APPENDIX I

There are three main methods of classification:-

- (a) according to material culture
- (b) according to music styles
- (c) according to the acoustic principle involved in sound production.*

(a) material culture generally uses the material of which instruments are used.

(b) music style used in the conventional division of symphony orchestra into string, wind, brass and percussion instruments but the stylistic is not useful for a cross-cultural and cross-stylistic treatment.

(c) See page 6

APPENDIX II

This song composed in 1953 informs us about the attempted assassination, date, place, how many people were arrested, the kind of torture they got, and so on.

Yee! Son of Wainda

I have entered into a European's hotel

They have asked me

Kasyathu for a pass,

But I have none.

Where shall I, Kasyathu, get it?

They abused me and ordered me to get into a lorry.

I thought inside the lorry there were cattle bells.

I am waiting for Syengo to be promoted.

I saw wonderful houses at Syengo's home.

* Given by B. Nettl Music in Primitive Culture, P. 91, Havard, 1965.

They were built in rows like those of Europeans
And when I was going to his home,
there were joyful sounds.

Let everyone wail with joy, laeliiii,
I want wailing, wilili, wilili, wilili, wilili.
Can't you hear the wailing praising me
When coming out of this gentleman's home?

What shall I do? The government is very hostile.
The kind of action I saw at Itoloni
When Kasina was cut was very harsh.
Why did they do that to the chief?
He was severely cut with a sharp knife.

When he was being cut,
he asked for help from Mumbe,

"Will you help me or are you afraid of the case?"
He answered and said he could not
because he was afraid of the case.
"I shall only watch homewards."

The Government action taken at Itoloni was very
severe.

Kavango was only caned.

They beat Munyasya to death.

But you castrated Mbui.

Let everyone return K.A.U.'s cards.

The Mau Mau is on Mount Kenya and the Aberdare Range.

Early in the morning you will hear the guns firing.

Bren guns can also be heard.

When Jomo is in the Court,

The Mau Mau are fighting the colonialists.

The Mau Mau have stolen guns from the settlers,

And they keep on saying,

"Let Kimanzi lead so that we beat the
settler and the colonialists."

They are proud because they have thick forests to
hide in.

Where shall we hide ourselves?

Let everyone return his cards;

Otherwise we shall all be burnt

Let Musyoka make a dress for us.

I shall see it with my wife known as Mayor.

Let us go, Munanu's mother,
to Mwingi to have a dress fitted.

I hear the schools will be opened

In January after Christmas.

Musyoka is a tailor,
but Mbuku is a driver.

I salute you, sons of the King.

O yes, we accept your salutation.

I want you, Mbuku, to take to the King,

The cattle owner, so that I might praise him at his home.

The trumpets sound to awaken the king.

The father of Isungwa,

I shall see him when he comes from the
hospital, as he walks in his home.

I understand they put bed springs on him.

These spring arms I understand are very costly;

No-one can buy them here in Ukambani.

Don't you know with them you can raise any weight
up to fifty pounds?

If I were asked to name any evil man,

I, son of Musyoki, can only name Munyambu,
the first one.

Before I mention any other,
had it not been for Ngwae,
Kasina would have died.
And Ngwae helped him.
Every lion is dangerous.
Munyambu means a lion, only he has no claws.
Munyambu did something bad,
To cut off the chief's arms without a reason
After which he escaped with the chief's gun.
He entered into the bushes.
You only see the black colour.
Don't you know that this man is a King?
We are now in trouble.
Our children have refused to eat.
This world is shaking because the chief has been cut.
This is a loss you brought to us.
The sugar-cane plantations and Kavingo's home
have been destroyed by fire.
Nzuva's court orders all undertakings to be stopped.
Let us witness what Munyambu did.
From Mwingi to Itoloni and Kitni,
Both the Akamba and the European stopped all the works.
We first deal with Munyambu's case.

Indeed Munyambu is a clever man.
He has made all the works to stop.
He has stopped the digging of the European's contours;
There is no more digging of them.
One man is making more than a thousand to die.

Before everything else
there was a hot iron ordeal.
They were all burnt.

The whole world is in trouble

because the king has been touched.

The D.C. said that we should meet at Mwingi.

In the morning when the market was being opened,

Most people had quivers and bows.

The D.C. was surprised, and said,

"Alright, gentlemen,

Leave all the trouble and I shall search for the
man slowly.

The Government is engaging policemen

I don't tell you an untruth.

You will witness everything.

When I am old you will witness what I told you.

The world is now changed.

We used not to carry bows and arrows,

but now we carry them everywhere.

What I would like to say is that

the chief was not attacked by Mau Mau.

His death comes from only a small group.

Now we shall be destroyed.

It was only out of jealousy.

There is good birth, and blessing of God.

One cannot prevent God's decisions.

I assure you, Kasina, you will be remembered.

Muthangya will become the king of the black people,
to whom tax will be paid.

Kenya, African, you chief,

you are lucky the cheetah has missed you

The evil poisonous snake

which cannot miss anything has missed you.

There is no fear with knife
because it cut the king.
Chief, you have been missed by a cheetah,
a poisonous snake which does not miss the neck.

Be ready to carry the lead.
I'll put it on your head,
You will have to carry the Bren gun.
The K.A.U. is winning everywhere.

Let me ask Nzuva and Musila
so that I may not be put into prison.
The K.A.U. is winning.
Jomo is still in court.
He will be put in prison.
The Europeans are asking him
Whether he will escape the colonial powers.
He answered very well in a sweet voice
like a gramophone or a radio.
When answering, then,
Jomo says the queen's kingdom is strong.
There are many cases in Ukambani.
A girl does not speak like a boy.
Let the people of the whole of Kenya
give Jomo's own blood,
Because when there is blood, there is peace.
We are looking for a king.

I am asking for the drivers
to have their salaries increased.
They helped our king.

On Tuesday, September, twenty-second,
a day before market day,
Had it not been for that van

which sells soft drinks,
the chief would have died.
There was plenty of blood spilt.

The car was travelling at a terrific speed,
according to the law, to help the king.
It did not take long to get him to the hospital
All the Europeans said,
"Alright. Thank you a lot.
Let more drivers be employed.
Saani, daughter of Mwangangi, I shall never fail.
I was given this gift by God.
Let all other leaders learn from me.
In this year, I am in a superior position.
I shall dance as far as Lutuni.
Then I shall go across to Kyome.
After that I shall go to Uyanini.

Let all the dancers be ready.
This river is very muddy,
only the crocodiles can swim in it.
You leaders of dancers should keep quiet
this year when I, Nzayathyu, lead all the dances.
I don't want to hear your noises.
I am your teacher;
whoever does not abide by this
will be sacrificed to the ocean

When he comes, he will find me at Itoloni.
Here I shall be accompanied by Nzaya,
daughter of Mwangangi.
I must say hello to her.
Oh! An aeroplane flew
very early in the morning
to drop bombs in the middle of the sea.

We only hear the sounds.

The trains are also leaving the rails.

Let me lead all dances.

APPENDIX III

<u>Local Name</u>	<u>Description</u>	<u>Ethnic Group</u>
Kayamba	Rectangular woven grass reeds with metal coins or seeds for sounding.	Dingo, Kamba, Giri-ama Rabai
Ngara	Small ankle bells	Luo
Kigamba	Medium or big metal leg bell	Kikuyu
Chichingiri	Men metal ankle bell	Gusii
Echorot	Small metal leg bells	Turkana
Mbuu	Gourd rattle	Meru

AEROPHONES

Siwa	Ivory horn	Banjuni
Ngunda	Grant gazelle horn	Digo
Nzongoi	Oryx horn	Kamba
Ruhia	Cow horn	Kikuyu
Urutira	Cow horn	Kuria
Tung	Cow horn	Luo
Igondii	Oryx horn	Nandi
Kondo	Wooden trumpet	Pokot

CORDOPHONES

Nyatiti	Lyre	Luo
Litungu	Lyre	Luyia
Pakan	Lyre	Pokot
Obokano	Lyre	Gusii
Wandindi	One string fiddle	Kikuyu, Embu
Ekingongo	One string fiddle	Kuria
Orutu	One string fiddle	Kamba

<u>Local Name</u>	<u>Description</u>	<u>Ethnic Group</u>
Mbeve	One string fiddle	Kamba
Orkano	Mouth Bow	Kuria
<u>MEMBRANE DRUM</u>		
Kamuuri	Small stool drum Medium size	Giriama, Duruma Rabai
Enoku	Double Membrane Drum	Gusii
Mosondo	Long conical single membrane drum	Marakote
Sikuti	Short bottle shaped drum	Luyia
Chepkobis	Clay pot drum	Keiyo

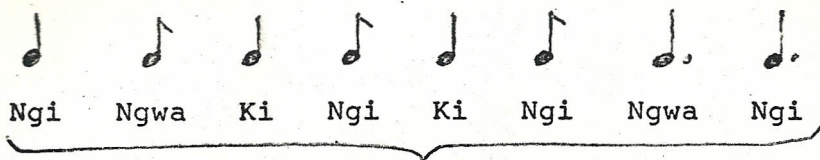
APPENDIX IV

These syllables are known as "nonsense syllable" because when split or combined together they give no sense in verbal communication. However they represent the movement of the tone as produced by the drums. In these societies where the system is well developed, there are as many syllables in use as there are rhythmic patterns. These are divided into several pitches which are nearest to the tone of the drums. In this case, there could be only two or three different pitches, high, medium and low within numerous combinations of long, short and syncoped rhythmic units. As said earlier on, the leader dictates various required patterns to the instrumentalists who after memorising reproduce them on their instruments. This process is done in stages according to the length of the piece of music to be performed. An experiment carried out by the author showed that it is possible to record performances verbally from one person and to reproduce them elsewhere within the same community, with only minor syllable differences created by one part of the community, using different syllables for the same pitch, for example, for all low pitches to use Ngi or Ndi Ti and for high using Nga Nda and so on.

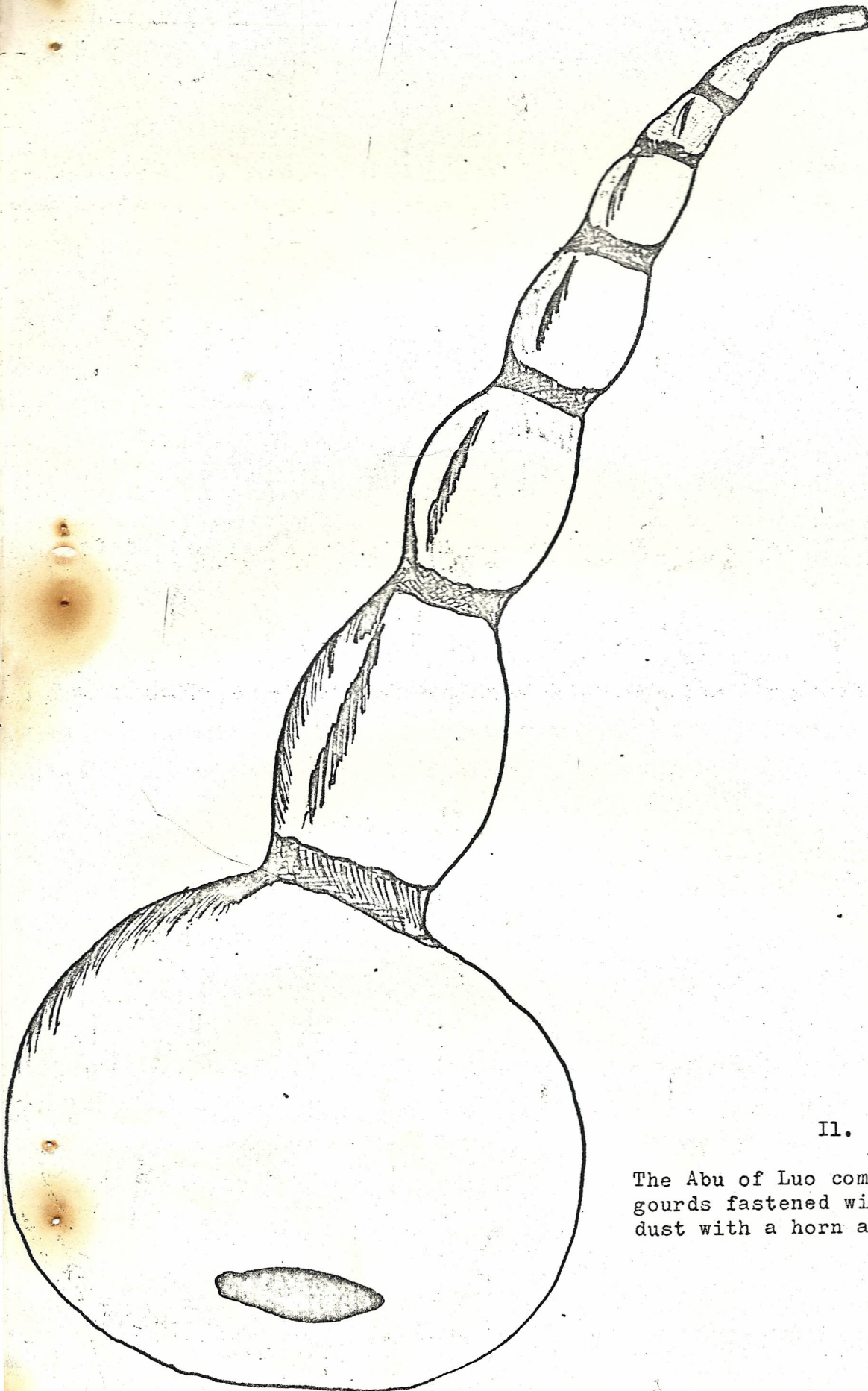
In some rare cases, the syllables give sense, although the meaning does not relate to the drum music, for example, in the Kamba Kilumi dance, the following rhythmic pattern is represented by the repetitive syllable Nde ve syi na ka (women have medals) respectively as shown below:



In the next example, the syllables use the meaning less syllables in another dance.

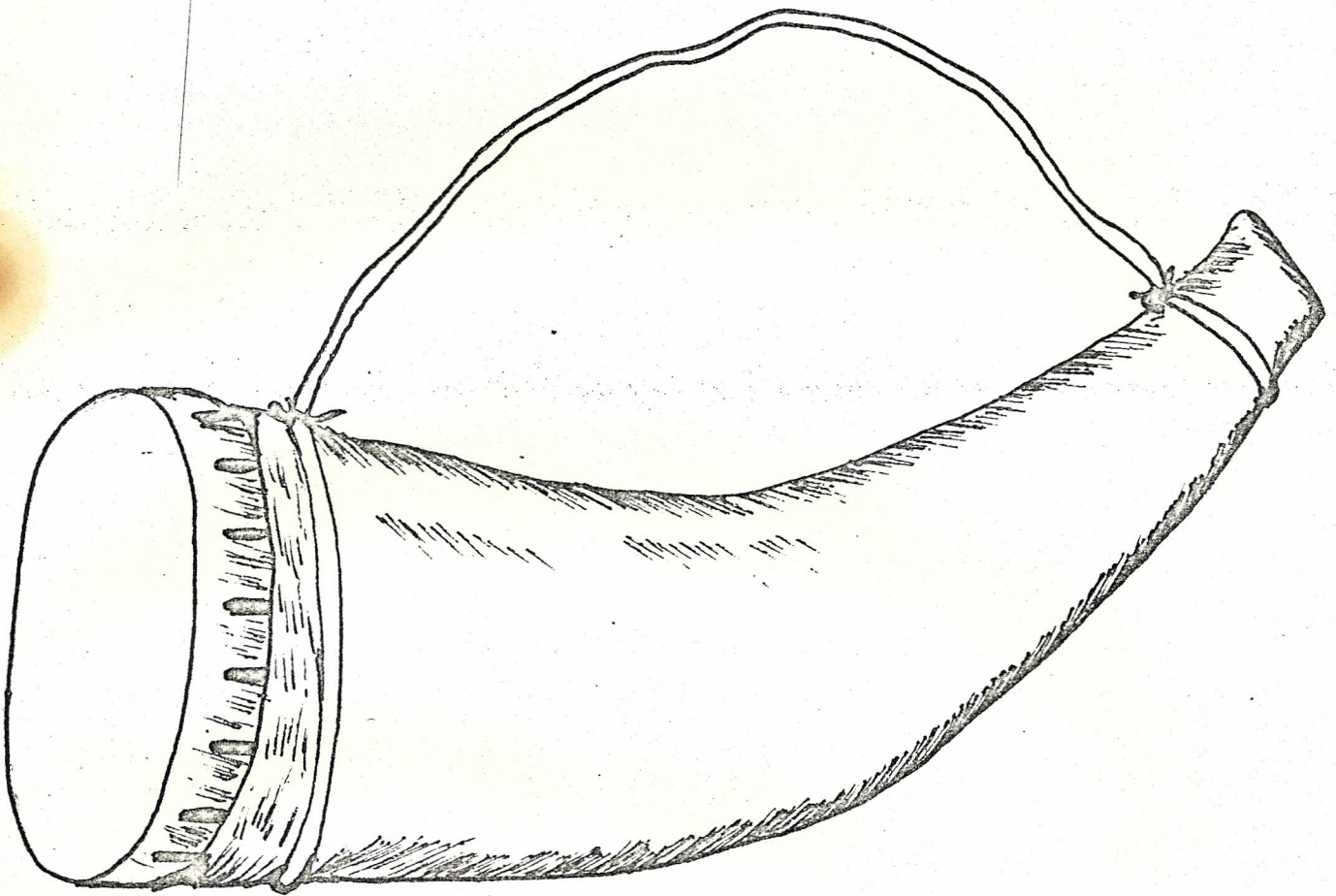


This system seems to be drawing a lot of interest from various scholars, for example, Dr. Kubik has been involved in the study of this system in his recent works, the phrase has been changed from nonsense syllable, to oral notation.



Il. I

The Abu of Luo combination of
gourds fastened with wax and saw
dust with a horn at the tip.

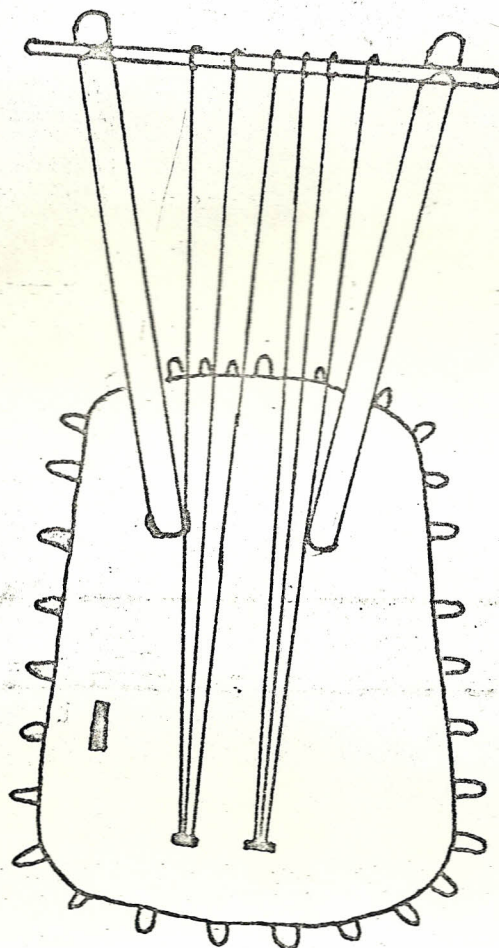


II. II

Kuria embegete, over two meters long
squeezed under the armpit during a
performance.

29

Fig. 1



29

Il. III

Fig. 1 has seven strings
 Fig. 2 6 and Fig. 3 8 strings
 Fig. 1 and 3 the front side
 of the bow has a leather cover
 Fig. 2 has a metal cover
 Fig. 1 and 2 more rectangular
 in shape
 Fig. 3 more circular
 Fig. 1 and 3 synthetic fibre
 Fig. 2 metal wire string.

Fig. 1

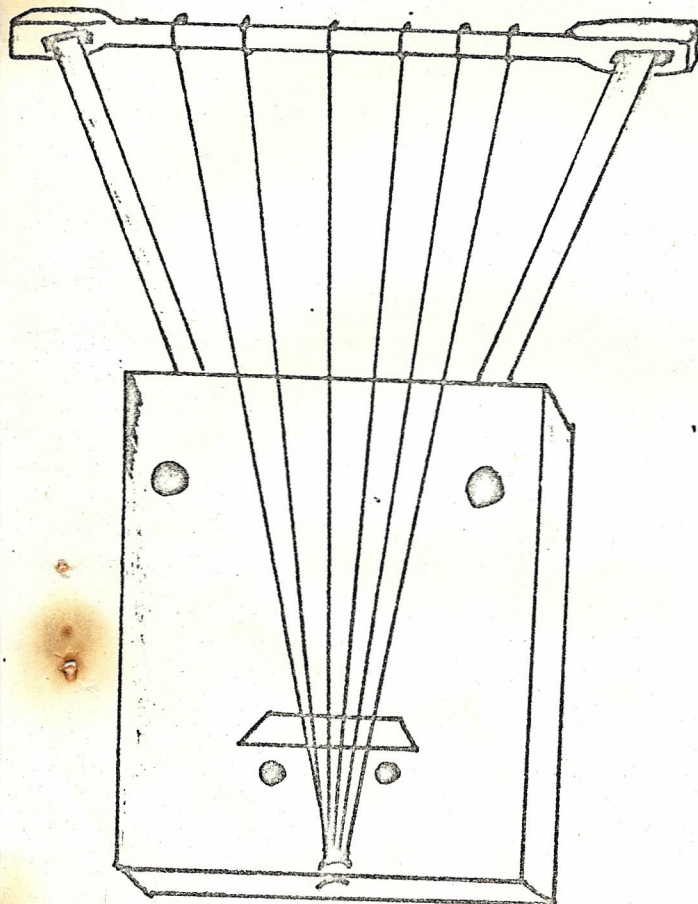


Fig. 2

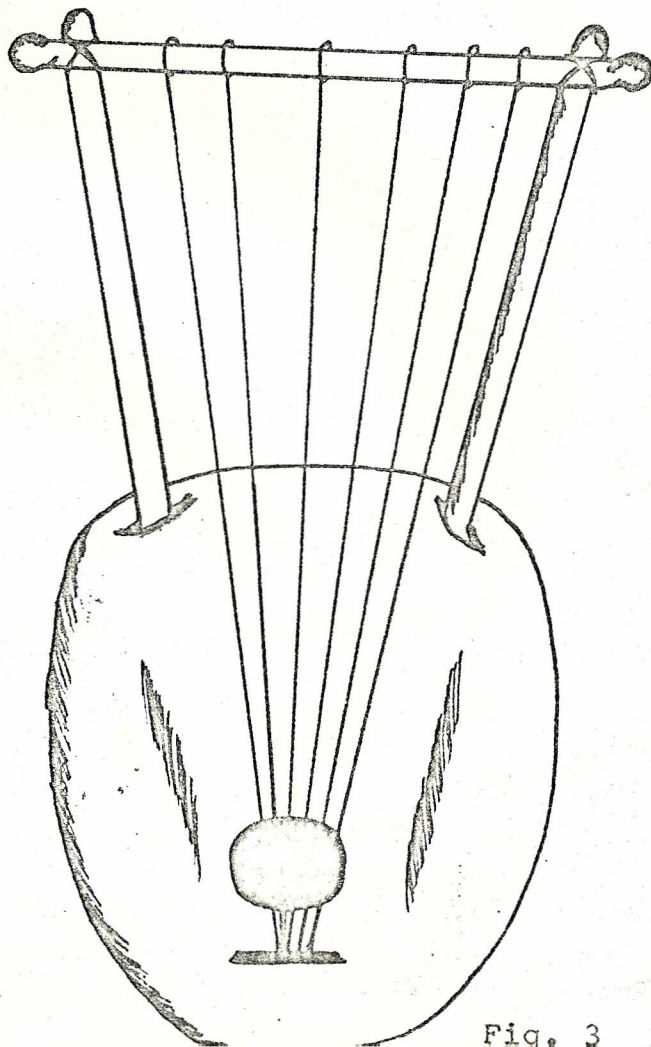
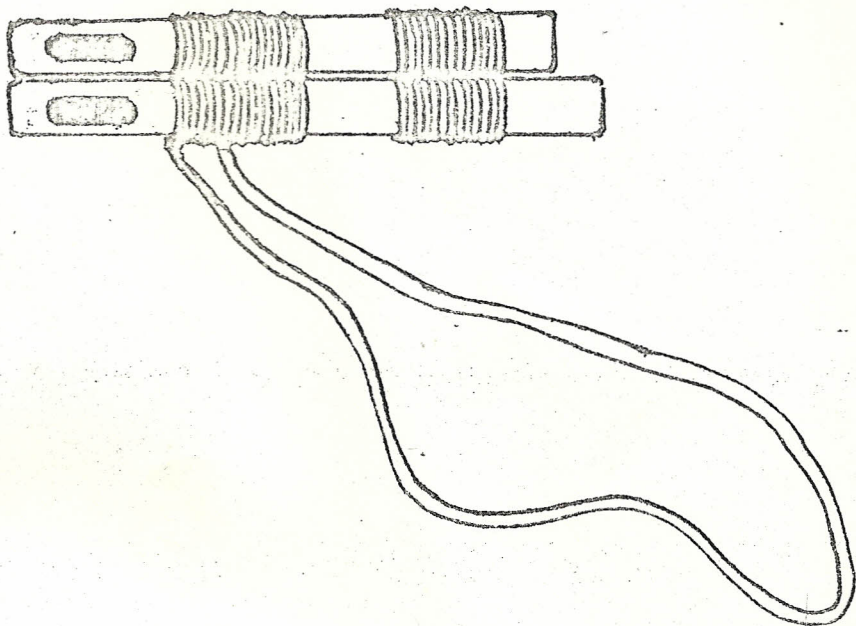


Fig. 3

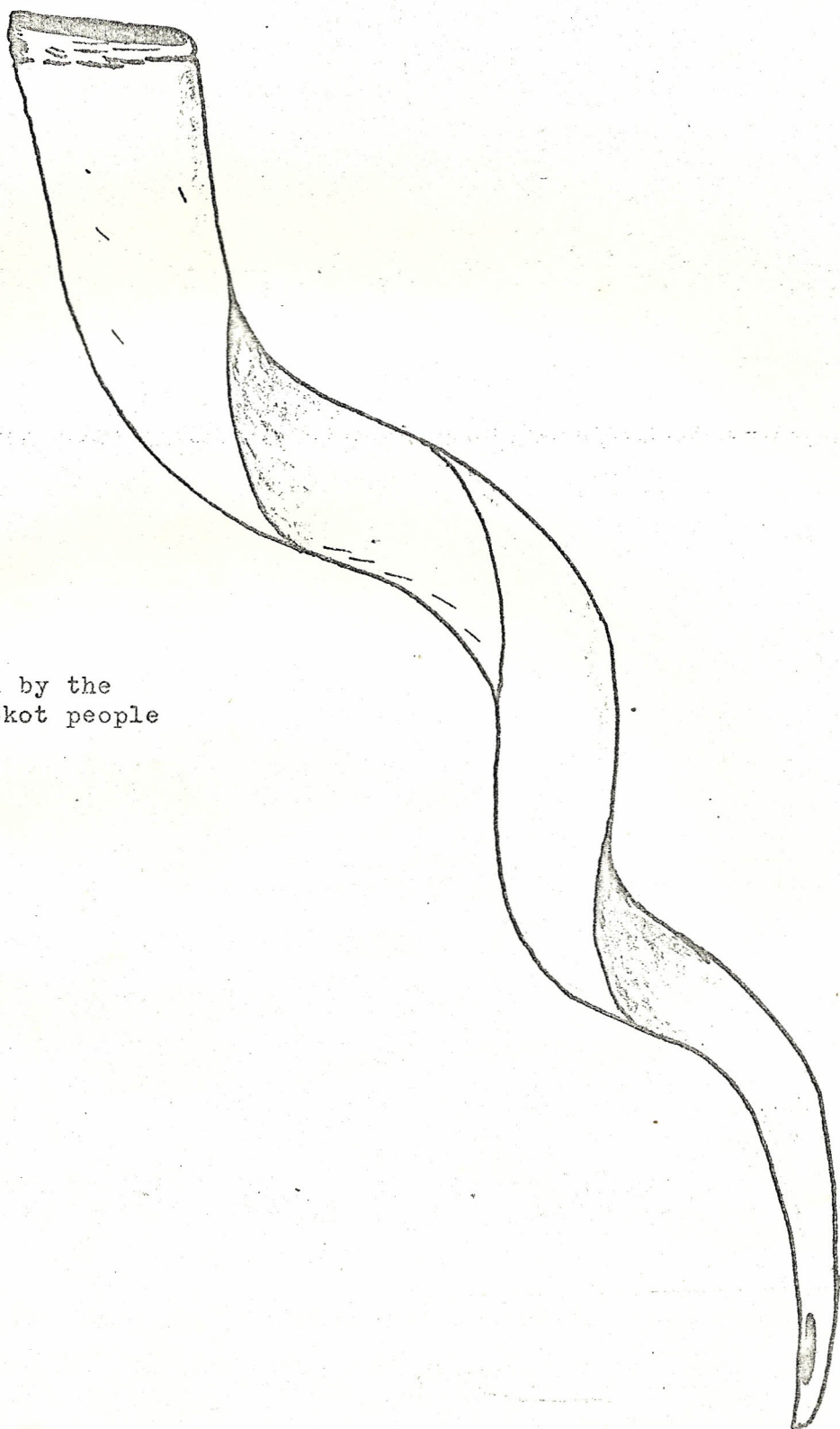
II. IV

The vegetation whistle Uveve known by some Kenya societies as Mukuta, with two tones resulting from the different length of the pipes.



Il.V

Kudu horn used by the
Samburu and Pokot people



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