

FOLKWAYS RECORDS FW 8502 STEREO

AFRICAN POLITICS

MORE
SONGS
FROM
KENYA

D. NZOMO

M
1838
K4
N999
A258
1973

MUSIC LP



FOLKWAYS RECORDS
FW 8502

SIDE 1

1. African Politics
(Ki-Swahili)
2. Musili Mbatha/Syita Ya Wathi
(Headman Mbatha/My Dancing Name)
(Ki-Kamba)
3. Uhuru Kweli Kujitegemea
(Viable Independence Is Self-Reliance)
(Ki-Swahili)
4. Mageuzo Tupu (Changes Only)
(Ki-Swahili)
5. Walikuja Pole Pole (They Came Slowly)
(Ki-Swahili)
6. Nye (Once you are born . . .)
(Ki-Kamba)

SIDE 2

1. Ambili (She Told Me)
(Ki-Kamba)
2. Kathamba
(Ki-Kamba)
3. Kuka Ngooka (Coming Home)
(Ki-Kamba)
4. Does It Have to Be So Bad
(English)
5. Ndukalee/Ndyisi Undu Ngeka
(I Don't Know What I Shall Do)
(Ki-Kamba)
6. Kiwete Na Kipofu, (The Cripple, the Blindman)
(Ki-Swahili)

DESCRIPTIVE NOTES ARE INSIDE POCKET

©1973 FOLKWAYS RECORDS AND SERVICE CORP.
701 SEVENTH AVE., N.Y.C., U.S.A.

*Library of Congress
Catalogue Card Number 73-750333*

*The third album by D. Nzomo, composer and
folk singer of Kenya, full of Africa's life and
rhythms . . .*

**AFRICAN
POLITICS
MORE
SONGS
FROM
KENYA
D. NZOMO**

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS
FW 8502

AFRICAN POLITICS

MORE SONGS FROM KENYA / D. NZOMO

FOREWORD

Unless one composes in English
An unless one's entire concern is with
The traditional theme "I love you why don't you love me,"
One can hardly afford not to say certain things in prose
As background for the poetic lyrics of Song

Hence, the inclusion of this booklet with this record.

DEDICATION

Dedicated to the African
Born and yet to be born
On the Mother Continent
And elsewhere on Earth

To the Elite and the Politician
Actually to the African descent
Wherever he or she may be
And whomever they may be

AFRICAN POLITICS.

(KI-SWAHILI)

SETTING.

To a skeptic, with pessimism founded on logical observations of events in Africa since the budding of the political renaissance on the continent, and the various guises that foreign domination wears, viable independence does not seem attainable by a balkanized Africa. One can easily observe neocolonialism manipulating the various separate states into neocolonial territories partly by using the pronounced camouflage of aid - which is, by the way, one of the deadliest neocolonial weapons for disarming our willingness to depend on ourselves, as well as lubricant for exploitation.

Since it is a universally acknowledged adage that an oppressing group never yields voluntarily to the oppressed, we need to formulate a plan by whose implementation the peoples of Africa and of African descent who are being walked on all over this earth, can be truly emancipated and their human dignity restored. It is my deeply founded belief that the first step toward that plan is an effective political unity of Africa. It is only a united Africa that can say to the world: "We have been hewing wood and drawing water for you for ages and ages; now, do it for yourselves and we will do likewise."

TEXT.

The context of this song, dedicated to current and would be African political leaders, advocates a political union of Africa, if foreign domination and exploitation are to be eradicated from Africa and human dignity and rights restored to Africans and peoples of African descent wherever they may be on this earth, since THE VOICE OF A UNITED PEOPLE IS THE VOICE OF A LIVING GOD.

MUSIC.

AFRICAN POLITICS S:

1. VI - O - NSO - ZI WA SI - A - SA A - FRI - KA
SI - KI - ZE - NI SHA - HI - RI DHA - HI - RI
HA - TU - WE - ZI KU - PA - TA U - HU - RU KA - MI - LI
TU - KI - WA TU - NA - TA WA - NYI - KA

LYRICS.

- Uhuru Kamili Africa
Hautawa pasipo ushirika
Hatuwezi kukinga ukoloni
Tukiwa tungali tunatawanyika
- Ushika wa siasa Africa
Utaleta wokofu Africa
Duniani vizazi vya Africa
Vitawa na heshima na haki za watu
- Ushirika wa siasa Africa
Utaleta wokofu Africa
Kumbukeni sauti ya watu
Walio na umoja ni sauti ya Mola.

TRANSLATION.

- Political leaders of Africa
Harken to an open secret
We can not attain viable independence
When we are still balkanized
- Viable independence in Africa
Can never be without unity
We can not thwart neocolonialism
When we are still balkanized
- A political union of Africa
Will bring salvation to Africa
On this earth peoples of African descent
Will have respect/dignity and human rights
- A political union of Africa
Will bring salvation to Africa
Remember that the voice of a united people
Is the voice of living God.

1

2 MUSILI MBATHA/SYITWA YA WATHI

(KI-KAMBA)

SETTING.

During colonial rule, it was not possible to distinguish government laws from Christian ethos. There is even a story that during the Mau Mau revolution in Kenya, it was the same Catholic Father before whom people confessed that became a policeman and later arrested those who had confessed having taken the oath. Actually, the practice of traditional customs was either outlawed by the government or condemned by the church. Neither tribal dancing nor imitation of European-type of indoor dancing to recorded music at get-together parties was permissible.

The youth, however, exuberant and full of venturesome and defiant spirit, danced behind closed doors to guitar music. If and when found by law enforcing officers, they were arrested and punished by forced manual labour, fines, or imprisonment. Being a guitarist and frequently at the scene of action, I often fell into the hands of law-enforcing officers and suffered the consequences.

TEXT.

This song relates the tribulations and sufferings I went through at the hands of one village headman, on whose farm I had to labour for a day as punishment for having been found entertaining myself by playing guitar in a house where a dance party was supposed to have taken place earlier.

MUSIC.

MUSILI MBATHA/SYITWA YA WATHI S:

SHI - TWA YA WA - THI NI KI - VU - TI -
NI NSA - KWA NYIE NGE - NA NI - KNE - NDA NI -
NI TA - KWA

LIBRARY
UNIVERSITY OF ALBERTA

LYRICS.

Sytwa ya wathi
Sytwa ya wathi ni kivutini
Ngakwa nyie ngina
Nikwenda wini, Takwa

Nyie ndikaeka kwina
Nalilikana thina nonete
Nundu wa kwina, Takwa

Nilikana kyovo novetwe
Nundu wa kwina
Ni musili Mbatha, Takwa

Musili Mbatha
Musili Mbatha ambovie mana
Ambikie yai
Nundu wa kwina, Takwa

Nyie ndikaeka kwina
Nalilikana thina nonete
Nundu wa kwina, Takwa

Nilikana kyovo novetwe
Nundu wa kwina
Ni musili Mbatha, Takwa

Musili Mbatha
Sytwa ya wathi

TRANSLATION

My dancing name¹.
My dancing name is kivutini²
I shall die singing
For love of singing, like me

I shall never stop singing
Remembering the tribulations
For singing, like me

I remember the imprisonment
For singing
By headman Mbatha, like me

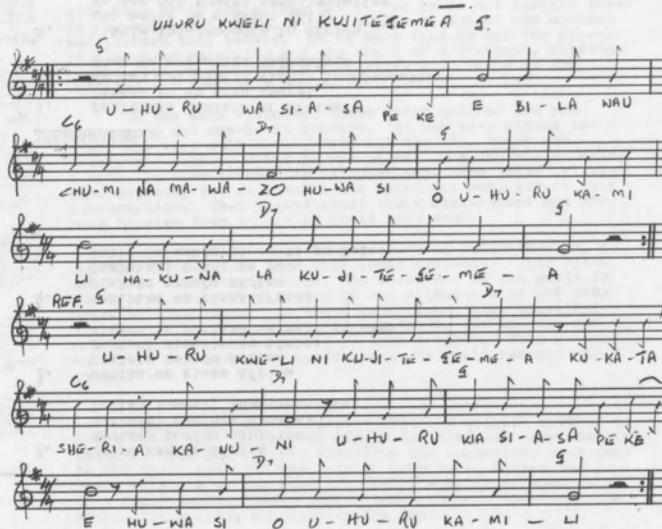
Headman Mbatha
Headman Mbatha unjustly imprisoned me
To notorize me
For singing, like me

I shall never stop singing
Remembering the tribulations
For singing, like me

I remember the imprisonment
For singing
By headman Mbatha, like me

Headman Mbatha
My dancing name

MUSIC.



LYRICS.

Uhuru wa siasa pekee, Bila wa uchumi na mawazo
Huwa sio uhuru kamili, Hakuna la kujitegemea

Kwengine sasa twajitawala, Ukoloni msirudishe
Kujitawala kibinadamu, Na hio ndio nia na haki yetu

Uhuru kweli ni kujitegemea
Kukata sheria kanuni
Uhuru wa siasa pekee
Huwa sio uhuru kamili

Kwengine sasa twajitawala, Kwengine vita ni vikali
Majeshi yake Mola 'tulinde, na bila shaka tutawashinda

Tuungane kujenga ukanda, Kwayo mawazo ya uhuru
Nyango zile tutakazo kosa, Mwenyezi Mola ndizo atatupa.

TRANSLATION.

Political independence alone, Without economic as well as mental
is not complete independence, For there is no self-reliance

In some parts we are now independent, Do not bring back domination
Self determination is human, And that is our objective and right

Viable independence is self-reliance
Making just rules and regulations
Political independence alone
Is not complete independence

In some parts we are now independent, In other parts liberation
struggle is one
With Providence's armies on our side, Doubtlessly we shall overcome

Let us pull resources together, With the ideas and aims of
self-determination
The missing ingredients/links/bridges/connections,
That is what Providence will provide

4 MAGEUZO TUPU (KI-SWAHILI)

SETTING.

Most of the politically independent African states became independent in the early nineteen-sixties. Currently, the momentum toward political independence, and eventual re-awakening and unity of Africa seems to have faded. But, even in the politically independent states, the bitter truth is that both political and economic affairs are dominated and shaped by external forces. Exploitation goes on under a multitude of different guises of industrialization, modernization, Europeanization, etc., (call it what you will). It is difficult, if not indeed impossible, to find and give evidence that day-to-day living for the majority of Africans has improved appreciably as a result of political independence. The master/slave, ruler/ruled relationships have changed, but the employer/employee, representative/represented, and capitalism has rooted itself so deeply that it perpetuates itself without much effort on the part of the capitalists. Those who attempt to render any resistance to that trend put all at stake. Indeed, many have died, both politically as well as physically.

There have been many political upheavals in Africa. Many have ended in sudden change of political power machinery while other have resulted in death of the leaders in the governing regimes. These events of gross political instability reveal uncertainty on our part as to what we need and want. The politicians who have been overthrown had, in many cases, been put in power by their supporters among us, from where those who have overthrown them claim to have gotten their mandate. In this turmoil, while we are concerned with who overthrows whom and how to stabilize the political state, the social, cultural and economic spheres become so vulnerable that they are easily overcome and completely ruled by capitalism/Christianity/Europeanization/and/or westernization/neocolonization.

As we discover ourselves in this situation, put there partly by historical circumstances that were perhaps far beyond our ability and power to influence and change, many other problems have been created by us - by our aspirations to acquire and implement cultural patterns and socio/political/economic systems that are in total discord with our life ways - and mainly, by the shrewdness of the great powers which imposed their value systems on us. All the same, we are the victims. "The fault may not be ours, but it is in us." We seem to move from one form of domination to another. Thus, as political colonization goes out through the front, cultural colonization comes in through the back.

In essence, we are perpetually going from the frying pan into the fire itself, living in an atmosphere filled with modern, western values that are both enviable and despicable.

TEXT.

This song recapitulates the process of going from the pan into the fire and back - from pronounced political colonization into subtle political, economic and cultural colonization, in the expectation of regaining freedom and human dignity. This process may eventually be recognized as perpetual slavery.

1 Traditionally, each member of a dancing group had a name which was used mainly by members of that group. Usually, one's dancing name changed as one grew out of a younger dancing group into an older one.

2 This is the name of a tropical tree that has a thick bark and large leaves. It makes very good resting shades since tropical sun shine can hardly get through the thick leaves.

3 UHURU KWELI NI KUJITEGEMEA
(KI-SWAHILI)

SETTING.

Out of the innumerable speeches by African heads of states and other high ranking officials, it is evident that all politically independent states are committed to improving standards of living and other aspects of a modern state. One of the major problems to be dealt with is economic viability, without which political independence is nothing but an empty shell.

TEXT.

The context of this song reiterates the fact that political independence is not "ALL" and that viable independence also means "SELF-RELIANCE."

MUSIC.

REF. G

MAGEUZO TUPU S.

U - HU - RU WE - TU JA - MA HA - U - RU - DI - SHWI KA - MWE

NI MA - SE - U - ZO TU - PU

NI SI - KU NYI - NDI NI - KI - TU - MAI - NI

U - HU - RU WE - TU U - TA - RU - DI - SHWA

NI - NA - SU - NDU - A SI - O RA - HI - SI

U - HU - RU WE - TU HA - U - RU - DI - SHWI KA - MWE

LYRICS.

Ji siku nyingi, nikitumaini
Uhuru wetu, utarudishwa
Ninagundua, sio rahisi
Uhuru wetu, haurudishwi
Kamwe

Uhuru wetu Jamaa
Haurudishwi kamwe
Ni mageuzo, tupu

Jamaa zangu, nawaambieni
Tujionavyo, tukiwa huru
Ni madhanio, sio rahisi
Uhuru wetu, haurudishwi
Kamwe

TRANSLATION

It is many days that I have been
Hoping that our freedom will be
Restored but I am discovering
Our freedom is not being restored
At all

Our freedom kinsmen
Is not being restored at all
It is changes only

Kinsmen I am cautioning you
As we see ourselves free/independent
It is only fantasy it is not easy
Our freedom is not being restored
At all

5 WALIKUJA POLE POLE

(KI-SWAHILI)

SETTING.

The domination of the world by a particular kind of people seems to be a recurring phenomenon of life. However, the domination, balkanization and exploitation of Africa by Europeans is so far the greatest and most significantly lamentable chapter in the history of mankind.

Accounts of the brutality inflicted on our people during the slave trade and the fate of many of them during the voyages across the Atlantic bring tears into the eyes of many of us. The knowledge that the foundations of the great western economic empires were laid by the use of the free labour and sweat of our unfortunate forefathers could be consoling but it is so many times embittering when we are denied the opportunity to share equally, as equal men, what we so indisputably deserve: - equality, justice and human dignity.

Some of my experiences in the United States, such as: - being told that, "we do not serve coloureds," (having neither ordered any coloureds nor seen the menu), "all rooms are taken," (while having made reservation by phone), waiting at taxi cabs for hours on end in below zero weathers, and, above all, being subjected to police brutality for no reason at all, brought to the fore some of the bitter inhumanity we, as a group (peoples of African descent) have suffered at the hands of Europeans (caucasoids) as a group. In the process of polishing this song, such experiences crept in, thereby giving it the seemingly racial overtones.

TEXT.

The theme of this song tells how the Europeans came to Africa, of the cleverly instituted process of colonization the slave trade, the fate of many of our forefathers, as well as the invaluable contributions we have made towards the founding and maintenance of western empires, and the denial of equality and justice by constituted authority, when such equality and justice are the unquestioned rights of others. The essential message is that FREEDOM, EQUALITY AND JUSTICE ARE BASIC HUMAN RIGHTS that should be accorded all men.

MUSIC

WALIKUJA POLE POLE S.

WA - LI - KU - JA PO - LE PO LE KWAU NYE - THE - KE - VU SA -

-VA ATI WA - TA - KA KU - HU - TU - BU NA KU - TI - BU WA - SO

NWA KWA HA - RA - KA NA - KA - JE - NGA WA KA - A - NGA KU - I -

-SHI WA - KA - LE - TA NDU - SU ZA - O WA - KAA - MZA KU - TA WA -

-LA MA - RA MO - JA TU KA - NZA KU - DAI KU - JI - TA - WA -

-LA TU - KI - SE - MA HA - KU TU - TA - JI - TA - WA - LA

LYRICS.

Walikuja polepole kwa unyenyekevu sana
Ati wataka kuhutubu na kutibu wagonjwa
Kwa haraka wakajenga wakaanza kuishi
Wakaleta ndugu zao wakaanza kutawala

Wengi wetu wakateswa kuuzwa utumwani
Wengi wetu wakakupwa viziwani magarihi
Wengi wetu wakaleta kuuzwa mashambani
Kwa nguvu zetu wajenge uchuhi wa nchi zao

Sasa kwetu kunakucha tusije tulale tena
Twangalie tusiteswe tutawaliwe tena
Kila mtu akumbuke uhuru haki yetu
Sio kitu tunaomba kupewa na wengi

Ref.

Mara moja tukianza
Kudai kujitawala
Tukisema haki
Tutajitawala

Huku sasa twataka
Haki za kuishi
Twastahili haki
Za kibinadamu

Sisi sasa tu huru
Tunajitawala
Uzaliwa huru
Tutajitawala.

TRANSLATION.

They came slowly, sneaking in politely
That they wanted to preach and cure the sick
Immediately they build homes and settled and
Brought their brothers and began to rule/govern

Immediately we started demanding freedom
To rule/govern ourselves saying that
It is just to rule/govern ourselves.

Many of us were trapped and sold into slavery
Many of us were thrown into the west indies
Many of us were bought and sold to farmers
With our energetic labour to build their economies

Here now we want the rights to live
We deserve the rights of Human beings (Human rights)

Now it is dawning onto us
Let us be vigilant not to be trapped and ruled again
Let everyone remember that freedom is our right
Not a thing that we are begging to be given by others

We are now free, we shall rule/govern ourselves
We are born free, we shall rule/govern ourselves.

6. NYIE

(KI-KAMBA)

SETTING.

This is a recent fashion of one of my earlier compositions made specifically for the concerts that gave rise to most of the songs in the record "SONGS FROM KENYA" PW 8716. It was composed during the state of emergency in Kenya - during the Mau Mau revolution. - Consequently, the theme was influenced by the atmosphere of skepticism and uncertainty that overshadowed the activities of African organizations.

TEXT.

The context expresses hopes, aspirations, and disappointments of a youngman (me), to the effect that: - This world (people) is mistreating me, teaching me so many bad things and confronting me with bitter experiences so that I can never be happy.

MUSIC.

REF.

NYIE C.

NYIE YI - MBI - KA NA - I NTHI INO YI - MA - NYI - SYA

MA - WA - THE NI - NU - MI - TA NYIE MWA - I - TU YI - MBI - KA

NA - I NTHI - INO YI MA NYI - SYA MO - THU - KU NYI - NYI NGU - AWA

MO - TA - NU WA - NI - NA KU - SYA - WA NTHI

UU NI - WA - THE - LA YI - KU - THAU SYA MO - SE - O

WA - MBU KWI - A - NA NA MO - TA - MU MA MYU - NTHI

WE - LG - KE - LE KWI - A - NA NI - NDI ME - THWA ME MAI - NSI

TEXT.

This song focuses on the conflict created by the parents of a girl who was madly in love with a notorious young man who was considered by the girl's parents unworthy of their daughter. Consequently, they gave her an ultimatum: "That rogue is not to be seen here any more." When the young man went to see his fiancée as usual, she delivered the message. Paradoxically enough, he did not ask why, he simply turned and calmly went his ways.

I left my home, to go and see my fiancée
She was my fiancée and we loved each other
When I got to her home, she did not welcome me with
usual greetings
Though she was my fiancée and I thought we were really
in love.

8 KATHAMBA
(KI-KAMBA)

SETTING

Kathamba is the symbolic name of the Goddess of cleanliness and beauty in my ethnic society. It is here used in that sense in order to create some cultural aspects that were condemned by Christianity.

LYRICS.

Wamina kusyawa nthi, uu niwathela
Yikuthausya moseo wambe kwiana
Na motanu ma ayunthi welekele kwiana
Nindi methwa me maingi

Nyie:-
Yimbika nai nthi ino, yimanyisa mawathe
Ninemeti nyi mwaitu, na Nau
Yimbika nai nthi ino yingomania mothuku
Ndi indi ngethwa no tanu

Wamina kwiananga na kutambuka
Wisalukya tumetho wina wikwetyo
Na motanu ma ayunthi welekele kwiana
Nindi methwa me maingi

Wambilliliya kwisuvu wiulwa niki
Kyathi kyaku kya kwonga kyu nikyathela
Wimitambuka ndunia neikukomania mawathe
Wulwe ni musyi kwenyu

Niikana ta na nthi ino nimikomanie
Ona tata nomauninamakuliliye
Utiwa wa tata ndiikwatitye maunduni
Ti mali nutaa wake

TRANSLATION.

Once you are born onto this earth, that is it
You are endowed with cares and as you grow
Earthly pleasures seem to multiply.

As you grow and get around
You look around with youthful hopes and as you grow
Earthly pleasure seem to multiply

As you closely examine your situation
You can't but notice that your state of being a minor is over
You face the world and it meets you with such force you
forget your home.

What can I do to stand up to this earth?
I asked both grand father and great grand father
and can't rely on inheritance for it is not property
but His word.

7 AMBIE
(KI-KAMBA)

SETTING.

Parents would like to influence their children with respect to marriage partners, although it is said that the final choice belongs to the partners. Try, as the young lovers say, this influence is bound to become evident in several ways and may end up as a conflict big enough to block the marriage permanently.

MUSIC.

A - MBI - E NGU - KWE - NYA KU - MBO - NA VU I - NSI A - SYA - I

MA - KE MAI - KU - MBO - NYA VU I - NSI NA - KE MWE - NGU KU - MBO - NYA

VU I - NSI WE - NYO WA - KE KWA - KWA NI - MU - THE - LU

NYA - KU - U - LYA KI - TU - U - MI KYA MWE - G - NDWA

KU - ME - NA TOU NAW - GI - E MU - SYI NYA - KE - THYE

MWE - NDWA AI MWE - NDWA WA - KWA THE - NYA - NI - TE

NA - VI - KA VU KWO NYA - KA KU NGU - THYA AI MWE - NDWA

WA - KWA NE - SI THE - NYA - NI - TE

LYRICS.

Ambie ; Ndekwenza kumbona vu ingi
Asyal make malkumbenda vu ing
Wake mwene nde kumbenda vu ingi
Wendo wake kwakwa ni muthelu

Ndyaakulya, kitumi
Kya mwenda, kumena tou

Naumie musyi, ngakethye mwenda
Ai mwenda wakwa, twendanite
Navika vu kwoo, ndaoka kungethya
Ai mwenda wakwa, neesi twendanite.

TRANSLATION.

She told me ; she does not want to see me there anymore
Her parents do not want to see me there anymore
Even she, herself, does not want to see me
there any more
Her love for me is finished.

I never asked for any reasons
As to why my lover hated me so

TEXT.

Usually, the drummer was also the vocalist but in this particular occasion, there were both a drummer and a vocalist. The vocalist is calling upon the drummer (Kathamba) to play that famous drum so that he (the vocalist) can dance with Kathambi (the Goddess of cleanliness and beauty) and all her companions for he, the vocalist, wants nothing else but to invoke the spirits of happiness.

MUSIC.

KA - THA - MBA KWA - T - THA - NYA KI - THE - MBE

KII KI NGU - MA KYA KWI - TA - NI - THYA THA - TU NDI KI - NYU

NGWE - NYA NO KWI - TA - NI - THYA KA - THA - MBA

NSWAI - THA - NSI - SYA KII KI - THE - MBE KI NGU - MA WA - NGU - LE - TE

MA - SA - YA MBI - NO - NI NI MU - SU - NGI - THYE KA - THA - MBI

NA A - NYA - NYA - E O - NTHE NDI KI - NYU NSWE - NYA NO KWI - TA - NI - THYA

LYRICS.

Kathamba ngwalthangisya
Wongelele masaya mbinoni
Nimungisithye Kathambi na anyanya onthe
Ndi kindu ngwenda no kwitanithya

Kathamba, kwaithangya
Kithembe kii ki nguma
Kya kwitanithya thayu
Ndi kindu ngwenda no kwitanithya

Kwaithangya kithembe kiki ki nguma kwonthe
Kitukiliye tulike wathini
Tuvuvulane mwoloto na syithio nzau
Tukatiwe itina ni mulka

Kwaithangya wasya wa kii kithembe wi sango
Tukombosye na kulwa ni m'iko
Athiani matwiwa mamanye tuiakoma
Makatiwe ni uthusa ki tene

TRANSLATION.

Kathamba play for me that famous drum
Adding beauty at the edges
So that I can dance with Kathambi and all her companions
For I want nothing but to invoke the spirits of happiness

Kathamba, play it, play it
That famous drum
For evoking eternal happiness
I want nothing but invoke the spirits of happiness

Play that drum that is famous all over
To wake us up and join in the dance
Combining objectives with modern traditions
So that the youth (modernity) does not leave us behind

Play that drum its sound is sweet
So that we do not doze and forget the aim
So that our forebearers (scouts) may know we are not yet asleep
That they may not forget to look our (foresee) as of yore

9 KUKA NGOOKA
(KI-KAMBA)

SETTING.

Modernization and industrialization have brought urbanization, which, in turn, has created several serious problems for Africans. The people employed in factories and offices in the urban areas do not generally make the town their permanent home. Most of them have families back home in the country where they go on week-ends and during vacations. Consequently, many find themselves in effect keeping and maintaining two households - one in the town where they live Monday through Saturday morning and the other, the real home, out in the countryside where their families live. Quite often though, young men get so caught up in town life that they really never go to the countryside home, especially if they have neither children nor wives.

TEXT.

This song, written exclusively to embody and preserve the theme of one of my play for the concerts mentioned in the record "Songs from Kenya" dramatizes the effects of urbanization by telling the story of a young man, a first born who went to town at a very early age and got caught up in town life. Whenever either of his parents asked him to come home (hoping that in the event he might encounter some village girl for a wife) the reply always was:- "Coming home! Oh yea, I shall come." But the young man never went home and never rendered any financial assistance to either the parents or his younger brothers and sisters. Whenever approached for financial help, he maintained that he had money alright, but, it was never readily available:- "never in the pockets..

LYRICS.

Kuka ngooka ai ikithathi
Aendi 'o'sombani e kana
No kuka ngooka ndaisya kwinkuka
Asyai malikiliye ni kyeva

Asyai mathi makamumanthe
Meethie ai o mundu wai nguma
No ndaitonya kwisya kwinkuka
Mwana niwalikilwe nusomba

Kuka ngooka ndaatethya asyai
Mbesa syatheleil 'o 'sombani
No kuka ngooka mbes 'e' thwao nasyo
No mbesa ityikalaa ngusuni

Kuka ngooka mbes'e' thwao nasyo
No mbesa ityikalaa ngusuni
Kuka ngooka wai usungio
Kwa asyai mamukulya enuke.

Ref.

Ref.

10 DOES IT HAVE TO BE SO BAD.

SETTING.

Nowadays, day-to-day occurrences can hardly fail to prove some thought: hence, the birth of this song.

MUSIC.

DOES IT HAVE TO BE SO BAD. S.

LYRICS.

1 Does it have to be so bad
Do we have to kill each other
Has it ever been this bad before
Where have all the preachings gone
Why don't we really love each other
Life is for each one of us and all,
Life is for each one of us and all

2 If you wake up in the morning
And you look at all the papers
Could it ever been this bad before
If you listen to the programs
And you watch the daily features
You could be a witness to this too,
You could be witness to this too.

3 If you ponder all the features
And if it should happen to you
Could you really stand it any more
If you were a victim one day
Then you too must also wonder
Does it really have to be so bad,
Does it really have to be so bad.

4 If you ponder all the features
And you see how people are dying
Out of war and out of hunger too
And if you were a victim one day
And you know how much you suffer
Why is man so inhuman to man,
Why is man so inhuman to man.

6

MUSIC.

KUKA NGOOKA S.

TRANSLATION.

Coming home! Oh yea, I shall come, was a first born
He went to the town at an early age
But 'Coming home! yea I shall come, never came home
Till his parents became worried

Coming home! Oh yea, I shall come was the answer
To his parents when they asked him to come home
But, Coming home! yea I shall come, never came home
Till his parents became worried.

When his parents went to look for him
They found that he was a famous man alright
But he could not come home
Town life had caught him

'Coming home! Oh yea, I shall come' never helped his parents
His money ended in the town
But 'Coming home! Oh yea, I shall come' had money alright
But money was never in the pockets.

Coming home! Oh yea, I shall come' had money alright
But money was never in the pockets,
Coming home! Oh yea, I shall come' was the answer
To his parents when they asked him to come home.

11 I DON'T KNOW WHAT I SHALL DO
NDYISI UNDU NGEKA/NDUKALEE
(KI-KAMBA)

SETTING.

Greetings make an important aspect of culture. In my ethnic society, they are the signs of one's well being while in close contact. Nowadays, with the coming of modernization, people are travelling far and contact is therefore, being maintained through the mail.

TEXT.

In this song, the people being left home are urging the departing ones to write them often about their travels in other lands.

MUSIC.

REF. 2

NDYISI UNDU NGEKA D

NDI-SIU - NDU NGE-KA MWE-NDWA NDI-KE-SE KU-LWA

NI KU-KWI - A NTHI-NI WA NGO YA-KWA NDI-SIU-NDU

NGE-KA MWE-NDWA NDI-KE-SE KU-LWA NI-KU-KWI-A NTHI-NI WA

NGOO YA-KWA KU-KWI A NTHI-NI WA NGO YA-KWA

NDU-KA-LWE KU-A-NDI-KA U-VO-O WA NTHI-SU

U-KU-THI TU-LI-LI-KA-NE KWA VA-LU-A

YI-LA WI-NTHI SYA KU-A SA

LYRICS.

Ref.

Ndyisi undu ngela mwenda, ndikese kulwa X 2
 Ni kukwia nthini wa ngoo yakwa
 Ndyisi undu ngela mwenda, ndikese kulwa
 Ni kukwia nthini wa ngoo yakwa
 Kukwia nthini wa ngoo yakwa.

Ndukalee, kuandika
 Uvoo wa nthi isu ukuthi
 Tuliikane kwa valua
 Yila wi nthi sya kuasa

TRANSLATION.

Ref.

I don't know what I shall do sweetheart, so as never
 to forget
 To keep you in my own heart
 I don't know what I shall do sweetheart, so as never
 to forget
 To keep you in my heart

Don't ever fail to write
 About the lands where you are going
 Remember us through the mail
 When you are far away.

THE BLIND MAN AND THE CRIPPLE
 12 KIWETE NA KIPOFU

(KI-SWAHILI)

SETTING.

The folklore of my society is saturated with short stories of all kinds. Some are meant for transferring folk wisdom from forefathers to fathers and on to sons and eventually to grandsons. Some are merely for entertaining while others serve both purposes. The circumstances under which they are told and the purposes for which they are told give them form and colour. This song is based on a folkstory that I have heard told many times by different people, in different fashions, under different circumstances, for different purposes, and with modifications here and there to suit the circumstances, the purpose, and the audience. Here, I relate as well as I can recollect the content. Of course, the fact that I am telling it in a different language

has its own effect on the impact the story makes. The basic facts are, however, unaffected and the moral is deemed of great importance regardless of circumstances purpose or audience.

TEXT.

Once upon a time there was a crippled man whose legs and arms were whole and strong but he could not stretch them. But he was a jolly man, a very jolly one indeed who charmed and pleased many people. It is said that he had the appeal of a popular celebrity and the charm of a diplomat, although he was neither a clown nor a storyteller. There he was, crippled but seemingly happy.

In the same vicinity, there lived another man who was strong and whole in stature. He was very strong indeed, and very well built, with all the vim, vigor and vitality necessary - but he was blind. One day while taking a walk, he came across the crippled man. The jolly crippled man, noticing how well built the blind man was, struck up a conversation. They talked about their misfortunes and how much happier they otherwise could have been.

In their discourse, they reached an understanding, a meeting of the minds that they could cooperate. The blind man would carry the cripple, who would act as the guide to where they could find fruits of the wilderness or any other means of livelihood. In their wanderings, they travelled miles and miles without finding anything. It was the worst season of the year, a season of long drought. Wild animals were hard to come by. Besides, animals could run and disappear fast.

They were about to despair when the cripple spotted a snake which was curled very nicely and sleeping very soundly indeed. With the cripple directing his companion, they went to the spot, and with the help of lady luck, killed the snake with one strong stroke by using a piece of wood that they found there. Immediately, the cripple slaughtered the snake, lit a fire, and roasted the meat.

The cripple, being as selfish as most men, took for himself the best meat and gave his companion only the snake's head. As he struggled to eat it, he began questioning seriously: "What animal could this be that does not have even one tender bite?" The cripple neither answered nor gave his companion a better piece. And so, the blind man struggled with the head, biting and pulling as hard as he could. By pulling so very hard, he stretched the face muscles so far that finally his eyes opened. To his amazement, he saw that his companion had set for himself the best meat. Angrily, he recalled their long journey and how he had faithfully carried his companion. He got extremely angry. In his anger, he decided not to touch any of that meat but to take revenge. Since his crippled companion could not walk, he decided to burn him along with his meat. So, he gathered plenty of firewood and put it all around the cripple. He reasoned that when all the firewood burned, the cripple and his meat would be ashes, (WATAANGAMIA) and so, he lit the fire and left it to consume the cripple and his snake meat.

The fire started burning; the cripple realized that he was trapped. He struggled to get out. In his strenuous struggle, as if by a miracle, his limbs stretched! He too became whole, jumped out of the fire, and joined his companion, who was formerly blind, sitting on ant hill to watch the fatefull event. Both watched the fire consume the firewood and the snake meat. So, they sat in complete silence and amazement, each having acquired what he needed most, despite their malicious intentions. The blind man acquired sight and the cripple acquired physique.

Now that you have the facts of the story, WHICH OF THE TWO MEN DO YOU THINK BENEFITED MORE? WHICH OF THE TWO MEN WAS THE GREATER BENEFICIARY?

TRANSLATION.

This is the riddle of our lives, The blind man and the cripple
 How they had malicious intentions to destroy one another

The cripple told the blindman, If we cooperate we will benefit
 If you carry me I shall guide so, can go where there is food

Eventually they cooperated, The blindman carrying the cripple
 They travelled for many days without getting anything

Just as they were about to loose hope, The cripple spotted a python
 Who was sleeping so soundly with no concern at all

The cripple directed the blindman, To the sleeping python
 And hit him so strongly that he (python) died instantly

He slaughtered and roasted the meat, Happily they began eating
 But the blindman was given only the head, a piece not edible at all

Since he (the blindman) was so hungry, He kept on eating and grumbling
 By pulling on the meat (head) so very hard his eyes opened

The cripple became worried, What had he done to his companion
 Who had carried him for so many days, Now, what is he going to do?

The blindman will revenge, So he collected a lot of firewood
 And built a circular wall around the cripple

Before the firewood burned completely, The cripple and his meat
 Will burn and doubtlessly they will perish

The fire burned fiercely, The cripple struggled hard
 So strongly and miraculously til his limbs stretched

Now the blindman has eyes, And the cripple is physically whole
 Which of the two men do you think benefited more?

MUSIC.

KIWETE NA KIPOFU 5.

HI-LI NI SHAI-RI LA MAI-SHA IE-TU

KI-WE-TE NA MWE-NZA-KE KI-PO-FU

WA-LI-VYO-KU-WA NA NI-A MBA-YA

ZA KU-A-NSA-MI-ZA-NA

LYRICS.

Hili ni shairi la maisha yetu, Kiwete na mwenzake Kipofu
 Waliivyokuwa na nia mbaya za kuangamizana

Kiwete kamwambia Kipofu, Tukiungana tutafaika
 Ukinibeba nitakwongoza twende kwenye mlo

Punde si punde wakaungana, Kipofu kambeba kiwete
 Wakasafiri kwa siku nyingi bila kupata kitu

Nusura wao wakate tamaa, Kiwete akamwona chatu
 Aliyelala vikali sana bila hofu yoyote

Kiwete kamwongoza kipofu, kwenye chatu aliyelala
 Kwa nguvu sana akampiga akafa mara moja

Akamchinja akachoma nyama, Na kwa furaha wakaanza kula
 Kumbé kipofu kapewa kichwa nyama haliki kamwe.

Kwa vile njaa ilimwua vikali, Kazidi kula na kunungunika
 Akaivuruta kwa nguvu sana macho yakafunguka

Kiwete kaanza kubabaiika, Kwa vile alimtenda mwenzake
 Aliyembeba kwa siku nyingi je sasa atafanya je

Kipofu atalipiza kisasi, Akakusanya kuni kwa wingi
 Kajenga ukuta wa mwingo kumzunguka kiwete

Kabila kuni hazijachomeka, Kiwete pamoja na nyama zake
 Watachomeka na bila shaka wataangamia

Moto ukaanza kuwa mkali, Kiwete kaanza kujitahidi
 Kwa nguvu sana na kwa ajabu viungo vikanyoroka

Kiwete sasa ni mzima, Kipofu naye anayo macho
 Unafikiri ni yupi wao kafaaidika zaidi