African Rhythms
Songs from Kenya
Sung by D. Nzomo
African Rhythms Songs From Kenya Sung by D. Njomo
HOW COME!
At break of each new day,
We need to do more and new things
But the days go so very, very fast.

At completion of each deed,
We are spurred to do other things
So be it with the creation of this album.

For those who have not seen any of the albums of
"Songs from Kenya" or have but have not had the time
to read the accompanying descriptive notes, it may be
useful to mention briefly how the bulk of these songs
came into being and to acquire their present form.

During late 50's, I led a group that staged concerts
around my country - Kenya, East Africa - where
theaters differed from place to place; at places, it was
in the open air, and at other places, it was in community
halls that had neither stage equipment nor
the stage itself. Consequently, stage setting proved to
be quite a task and took sometime that would otherwise
have been disappointingly noticeable and boring to
audiences. This would have been especially noticeable
during the time of changing stage set-up in between
scenes and plays. So as to hold the attention of the
audiences during these stage-setting periods, I tried
singing some of the tunes I was using for entertaining
at wedding parties, get-together parties and local
dances, in addition to the ones that were contributed
and sung by other members of the group, and they
proved to be very entertaining. As time went by, I
played them on different keys, giving them a twist here
and there until they acquired their present form.

As will be found, the themes are described individu-
ally. This album has some relatively recent songs
that were written for specific purposes.

The titles of the songs are immediately followed by
the language in which the song is sung. The key in
which the song is written and played as well as guitar
chords are also indicated.

D. Nzomo.
would be sobbing and the young man would console her to the best of his know how. This song contains conso-
ling promises whereby the young man is promising to be faithful and to shoulder all the hardships of liv-
ing till death.

1. Funga macho niodoke, niko safarini sasa,
      Usinisa hau kamwe, nitakumbuka siku zote.

2. Kipenzi changu kwaheri sana, nasikitika kikwacha
      Nenda zangu soma ngambo, sijui lini nitarudi.

3. Nitakwandikia baru, kukujua zangu habari,
      Kipenzi usinisahau, sijui lini nitarudi.

The theme of this song was conceived at the time of departure from Kenya to United States. It was prompted by the touchy and tender farewell scenes that were often characterized by tears of both joy and grief - joy for the young men that had secured a place in a university abroad and a seat in the plane, and grief for the girl friends that were being left behind. Precisely, the young man is telling his beloved:- "Close your eyes so that I may part; goodbye sweetheart; I am going abroad, but don't discard me even though I do not know when I shall return."

1. Twooka maloni maku mwenda ya niwatwawa
   Kau katindo tunatinda au kwambila kutinda
   Watwika muku weene au kwambila utukula
   Kau katindo tunatinda au kwambila kutinda
   Kau katindo au kwambila, au kwambila kutinda
   Al katindo au kwambila, au kwambila kutinda
   Katindo au kwambila, au kwambila kutinda.

2. Anake aa nkatika na niwakumbika nai tu
   Twilitu tula twanake nina wilithiwo oothe
Nyie katindo ninatindaa ndikwambi kutinda
Mitwaano e mukumyona niminile kitindo

Kiu kitindo ndikwambila, ndikwambila kutinda
Al kitindo ndikwambila, ndikwambila kutinda
Kitindo ndikwambila, ndikwambila kutinda

This is a fairly recent arrangement of an early composition made specifically for entertainment at wedding parties. The theme is to the effect that these weddings are breaking up my dancing groups - since once a girl gets married she can no longer belong to the group. Further, and what is worse, the young men are forever choosing the beautiful girls and leaving none for me.

1. Thelwa ni kyeva mwana wa tata
   Kyeva ni kyaki tata ko wi nga
   Indo na Andu syonthe wi nayo
   Kyeva ni kyaki we

Ref: Ndyi thina wi nayo
Ndyi thina wi nayo
We thelwa ni kyeva
Mwana wa tata
Mathina ma nthi ino
Ni ma nthi ni ma nthi ino
Mali mwa no mali

2. Thayuni waku we ndwaithwa na thina
   Mamutha maku oonthe me thayu
   Salukya wone we kwi syonze nyingi
   Kyeva ni kyaki we

This is an early composition embodying a philosophical aspect of our communal life that is to the effect that so long as one has all his limbs in a perfect shape - and is of sound mind - one should not worry (should expell all worries)
This is one of my earliest compositions solely for entertaining at wedding parties, get-together parties and local dances, at a time when the guitar was becoming a very popular instrument and when any kind of dancing was being strongly suppressed.

SIDE II, Band 1

Twika wakwa

Ki-Kamba

Mu-Mbi Twa-Thi - Mi - E
Mun-Thu Twa-Ko

- Ma Ni - La Na - Ku - Ku - Li - LyE

Ma - Ku - Su - Vi - A We Ka - Ti - Nda Ngoo - Ni

Ref. Twika wakwa, ngakusuvia,
We katinda ngooni.

1. Mumbi a tuathimie, munthi u twakomanie,
Yila nakukuliyi, utwike wakwa wavo,

Ref.

2. Twika wakwa wavo, utinda ngooni yakwa,
Ngatinda ngooni yak, we katinda ngooni

Be mine only
Dwell in my heart
I will care for you.

In my society, it is permissible to marry more than one wife. In accordance with traditional customs, the man may be in total agreement with his wife (wives) and she (they) may decisively influence the choice or even help in the courtship process. This song is a humorous proposal to a second, third, etc., etc., wife.

SIDE II, Band 2

Alusi  

Ki-Kamba

1. Alusi yeenu yeithiwa yi Muuo
Musyae Kavis Kawiwe Kumi Muniyana

Nimweewou inywi, nimweewou inywi, 
Nimweewou inywi inywi inywi

2. Alusi yeenu yeithiwa yi Muuo
Musyae kelitu nako katwika Mwenda

Nimweewou inywi, nimweewou inywi, 
Nimweewou inywi inywi inywi

My early entertainment engagements were at local get-together parties, dances and wedding parties. It was therefore, only logical to make songs to fit the various occasions. This one is for wedding parties, dedicated to the bride and groom. The context is to the effect that due to the pleasure and peaceful atmosphere at the occasion, should their first born be a boy, he will become my friend and if it is a girl, she will become my lover.

SIDE II, Band 3

You must tell me
Ref. You must tell me, D.C.

1. Everybody is a Sweetheart, a Baby, or a Darling,
   But of them all, to you, which am I?

2. I said to her she must also tell me
   But of them all, to her, which am I?

The gradual process through which I became acquainted with some aspects of American ways of life includes some experiences that, though seemingly trivial in American culture, are of such great significance as to stand out as corner stones in the process of acculturation. I was greatly shocked by the frequency with which my American acquaintances used such tender words as:

"Honey, Sweetheart, Darling, Baby, etc., etc."

Being unaccustomed to such frequent and seemingly generous (and perhaps unmeant) use of such words, I lost many a would have been girl friend," mainly because I did not and could not, without affectation, use such words so freely. The frustrating experiences gave rise to the theme of this song, which I think speaks for itself.

SIDE II, Band 4

KENYA

KI-SWAHILI

Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapenda watu wote
Hata wao wazungu

Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapenda watu wote
Hata wao wahindi

Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapenda watu wote
Hata wao warusi

Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapenda watu wote
Daniani kote

Written exclusively for entertaining at the time of celebrating Kenya's independence, an English translation would be:

Kenya is a good country (climate wise)
It appeals to and attracts Europeans (Westerners)

Kenya is a good country (commerce wise)
It appeals to and attracts Asians (business people)

Kenya is a good country (socially and politically)
It appeals to and attracts Russians (non-westerners)

Kenya is a good country (all round)
It appeals to and attracts everybody.
Asch Records

AA 1 - THE ASCH RECORDINGS 1939-1947. BLUES
GOSPEL AND JAZZ VOL. 1, RECORD 1. Compiled and
Edited by Samuel B. Charters.

Many of the recordings to be heard on these discs
are among the rarest of collector's items. Produced and
released during the period when radio was beginning
to effect record sales adversely, many of these choice
selections were "lost." All lovers of the blues and jazz
will find this collection of immeasurable historic value
as well as a musical treat.

Leadbelly (Defense Blues; Keep Your Hands Off Her);
Champion Jack Dupree (Too Evil To Cry); Josh White
(Careless Love); Lonnie Johnson (Drifting Along Blues);
Brownie McGhee (Pawnshop Blues); Sonny Terry (Lon-
some Train); The Gospel Keys (Precious Lord; You've
Got To Move); The Thrasher Wonders (Moses Smote
The Water); Sister Ernestine Washington with Bunk John-
son's Jazz Band (Does Jesus Care?; Where Coud I Go
But To The Lord?). 1-12" 33-1/3 rpm, notes $5.95

AA 2 - THE ASCH RECORDINGS 1939-1947. BLUES
GOSPEL AND JAZZ VOL. 1, RECORD 2. Compiled and
Edited by Samuel B. Charters.

Muggsy Spanier; Pee Wee Russell; Omer Simvon Trio;
James P. Johnson; Joe Sullivan and Sidney Bechet; Art
Tatum; Coleman Hawkins; Stuff Smith; Mary Lou
Williams; Jazz At The Philharmonic.

1-12" 33-1/3 rpm, notes $5.95

Both above records available in two-record set as:
2-12" 33-1/3 rpm, notes $11.90

AA 3 - THE ASCH RECORDINGS 1939-1945. FOLK
SINGERS VOL. 2, RECORD 1. Compiled and edited
by Moses Asch and Charles Edward Smith, notes by C.E.
Smith.

This is a brilliant cross-section of the American
scene and now made available for the first time. Much
of this material has been known to only a few record
collectors up to now, but here we have recordings
which will serve to enrich the living traditions of
American folk music.

Leadbelly (Huddie Ledbetter), vocal w. 12-string
guitar; Burl Ives, vocal w. guitar; Alan Lomax,
A sound track from the film by Samuel Charters. You hear the blues: singing, talking, guitar and harmonica playing, as part of the lives of men like Memphis Willie B.; J.D. Short, born and raised in Mississippi—now living in St. Louis; Furry Lewis and Gus Cannon from Memphis; Baby Tate from Spartanburg, South Carolina; Sleepy John Estes from Brownsville, Tennessee; and Pink Anderson of Spartanburg, who has already started his six year old son out singing and playing the blues.

Sleepy John Estes plays the blues in front of his sharecropper's shack: "What I made out of myself is a crying shame." Well, the blues may move him out of his shack, because Sleepy John has been "discovered." Furry Lewis says: "The blues is true." Will success spoil Sleepy John Estes? 1-12" 33-1/3 rpm, notes

AHS 751 - LATIN AMERICAN CHILDREN GAME SONGS RECORDED ON LOCATION BY HENRIETTA YURCHENKO. Notes and Translation by Henrietta Yurchenko. Assisted by Peter Gold and Peter Yurchenko. In Latin America, as throughout the world, there are two kinds of children's songs: those taught by their elders or their teachers, and those learned at play. This collection includes both types. The first group includes such gems as Mambru, Las Tres Cautivas, etc. The second group includes Spanish Christmas Carols and songs heard every day during school recess, in the back yards and streets of the villages and towns all over Mexico and Puerto Rico. Text included. *Stereo 1-12" 33-1/3 rpm LP $5.95


AH 752 - MARCHING ACROSS THE GREEN GRASS and other American Childrens Game Songs by JEAN RITCHIE - An audio-visual experience from Miss Ritchie's treasure chest of Childrens' game songs that include such favorites as Sailor, Sailor On The Sea Train A-Comin', Marching Across The Green Grass, Open The Window and others. All arranged for the total involvement of the child. Text included. 1-12" LP

AH 3831 - BALLADS AND SONGS OF THE BLUE RIDGE MOUNTAINS PERSISTENCE AND CHANGE Twenty-one songs and ballads of the Blue Ridge that includes favorites Pretty Polly, Green Willow Tree, Barby Allen, Lonesome Day, etc. Performed by Paul Jones, Sarah Hawkes, Granny Porter, Kilby Reeves, Polly Jones, Spud Gravely, Ivor Melton, Herbert Delp, Ruby Vass, Glen Neaves and Cliff Evans. Glen Smith and Wade Ward playing the Fiddle. Text included. 1-12" LP

AH 3902 - KILBY SNOW with auto harp, guitar, banjo etc. acc. by Jim Snow, Mike Hudak and Mike Seeger, Molly Hare, Greenback Dollar, Wind and
Rain, Budded Roses, Sourwood M., Cannonball, Mean Woman, Auto Harp Special and 10 other folk songs and tunes including Shady Grove. Elaborate notes by Mike Seeger, ill. 1-12" LP notes

AH 3903 - DOCK BOGGS vol. 3 Recorded and edited with elaborate notes by Mike Seeger, 28 Dock Boggs Specials with interview includes, Davenport, Dying Ranger, Ommie Wise, Sugar Blues, Cumberland Gap, etc. 1-12" LP notes

AH 8503 - KENYA FOLK SONGS by David Nzomo includes songs in Swahili, Kamba, languages and instrumentals. These African Rhythms are very singable and fun to sing along with. Text and music notations.

1-12" LP -


1-12" LP -

AH 9572 - NOH PLAY-KAGEGIYO and KYOGEN PLAY-SHIDOHOGAKU recorded at performances by Jacob Feuerring. Heavy Noh play and light Kyogen are introduced in the notes by famous Japanese dancer Ayako Uchinyama with Japanese text. 2-12" Boxed set, notes

AS 9831 - THE ELEPHANT CALF or the Provability of Every Contention. Musical extravaganza by Bertolt Brecht, adapted by Eric Bentley. Original cast of the Isaiah Sheffer production, music by Arnold Black. In a whimsical trial the prosecutor proves the defendant guilty of murder even though the victim is present in court. Anti-war, anti-establishment songs by Bentley include THE SUPERNATIONAL ANTHEM, DEAR OLD DEMOCRACY, THE UNCOMMITTED, other. Complete Text. 1-12" LP

Asch Mankind Series ETHNIC SERIES

AHM 4151 - FASOLA - SACRED HARP SINGING recorded by Amelia & Frederic Ramsey, Jr., with very detailed illustrated notes of the history of the shape note singing and about each piece. 53 most important Sacred Harp Songs includes Liverpool, Fillmore, New Jordan, Manchester etc. 2-12" boxed set notes


1-12" LP


1-12" LP


1-12" LP notes


AHM 4252 - MUSIC OF THE PLAINS APACHE (KIOWA). Recorded and edited by John Beaty. Children's' Wolf, Turtle, Turkey and Puppy songs; lullabies; Peyote songs; church songs; snake and buffalo dance songs; 4 hand game solo complete notes.

1-12" LP

2-12" LPs