

Teaching about music and musical instruments of Kenya

David O. Akombo*

Abstract This paper examines the classification of traditional musical instruments of Kenya in the context of teaching multicultural music in the classroom. The paper show cases samples of music and musical instruments of Kenya and how these concepts can be used in a music lesson. The paper s addresses how these musical instruments are taxonomised using established ethnomusicological systems and innovative cultural perspectives to make the subject more discernable for music learners. This paper was inspired by the fact that traditional musical instruments are hitherto significantly important in the Kenyan music education curriculum. This helps to narrow the gap between competing indigenous, Western, and Islamic forms of other instrumental classifications of orchestral instruments such as strings, woodwind, brass and percussions and other world music models including Kenya. The knowledge also informs learners on the historical, and cultural symbolisms, as well as aesthetics of music education in Kenya.

Key words: Kenya, musical instruments, culture, organology, Hornbostel-Sachs classification

I . Introduction

Throughout Kenya, music has been transmitted through voice as song or mime or through dance as well as playing of musical instruments. All cultures in Africa have used music for positive effects in their education and coexistence with nature, believing that music, nature, and the children as the progeny of humanity, are always one composite whole. These indigenous beliefs are supported by contemporary music education curriculum in Kenya and are exhibited in various cultural settings in the music-making sessions in the classroom. Teaching about musical instruments of Kenya in schools has a significant and important role in the music education curriculum.

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Kenya is situated on the East African coast and on the equator where it borders South Sudan and Ethiopia to the north, Somalia and the Indian Ocean to the east, the United Republic of Tanzania to the south, and Uganda and Lake Victoria to the west (FAO, 2015). The total area of the country is 224,082 square miles, including 4,335 square miles of inland water bodies in particular Lake Victoria and Lake Turkana (FAO, 2015). The country is divided in ethnic groups numbering up to 45. Kenya has over four hundred different traditional musical instruments. In this paper, I am concerned with about twelve different instruments from across section of ethnicities in Kenya and how this rich cultural knowledge about the instruments can be disseminated.

The vital aspect of this paper falls squarely under the purview of organology with a special reference to concepts of enculturation and classification. This helps to narrow the gap between competing indigenous, Western, and Islamic forms of music education in Kenya. The knowledge also informs on the historical, and cultural symbolism, as well as aesthetics of music education. Throughout millennia, Kenyan music has been created through songs, mimes, instruments and dances. All cultures in Africa have used music for positive effects in their education and coexistence with nature, believing that music, nature, and children - as progenies of humanity, are always one composite whole. These ancient beliefs are supported by contemporary music education curriculum in Kenya and are exhibited in various cultural settings in the music-making processes in the classrooms. Even though music is a distinctively older human activity adjunctive to hunting and gathering, Kenyan musicality and instrumentation has relied on nature to provide the raw material in this field of organology. Kenyan music and instrumental music in particular, has been used in tandem with the voice and in some instances, even assumed the responsibility of the vocal declamatory dirges such as those performed by *griots* (story tellers), who can tell their stories through an instrument without uttering a word - for African instruments can actually talk. Regardless of the classification of the instruments, Kenyan musical instruments culturally speak to both the musician and the audience. This indigenous education seems to be lagging in the contemporary music curriculum and so this study is important.

II. Instrumental music

Several scholars have addressed the concept of instrumental classification since mid-19th century.

Ellis(1885) exploited the concept of logarithms and different ways world musical instruments produced sound or were turned. Other scholars like Reinhard(1960) looked at the number of sounding elements or bodies within the instrument. A very interesting approach is revealed through organograms by Hood(1971). Allegorical parallels can be seen in these classifications based on such concepts as Acoustics(Mahillon, 1869) and materials(Hornbostel & Sachs, 1914). Besides morphological and anthropological considerations, Ramey(1974) brings new insights to the expansion of these categories. However, Lee(2020) the classification of musical instruments by Erich M. von Hornbostel and Curt Sachs, the two German ethnomusicologists is arguably the most important classification system for musical instruments in the world. This(Hornbostel-Sachs, 1961) system, normally shortened as (Hornbostel-Sachs) classification is the most ideal when teaching about musical instruments of Kenya. Hornbostel-Sachs model basically divides instruments into four broad categories:

- ① Membranophones, which produce sound by a vibrating membrane;
- ② Idiophones, which produce sound by vibrating themselves;
- ③ Chordophones, which produce sound by vibrating strings; and
- ④ Aerophones, which produce sound by vibrating columns of air.

In the late 20th century, Jaap Kunst, another leading figure in the field of ethnomusicology added electrophone as the fifth category(Nettl, 1964). These are musical instruments that produces sound by electronic means. The electrophones have become a common addition to many modern African ensembles thereby transforming the neo-traditional genres to reflect more contemporary fusion. The Hornbostel-Sachs system further divides the four groups of instruments into subcategories based on the method of excitation, which has created the most common criteria on which the taxonomy of the Africa musical instruments has been based.

Since rhythm antedates melody, it is hypothesized that Africa's oldest instruments were percussion instruments (Hornbostel, 1928). Thus the body percussion such as the hands and feet which Africans have used in predate material-based rhythmic instruments or clicking the tongue against the roof of the mouth, or arc distillations of the combined rhythms with the later discovery of drums and stick (Merriam, 1964). In essence, therefore, essentially, the hands and feet were and still are musical instruments - at least in the Kenyan musical contexts as may be experienced in *njuga* (leg rattles) dance of the Taita people of south eastern Kenya. The other ingenious innovations of musical instruments in Africa and Kenya in particular have in the past centuries, included the pieces of wood, skulls of animals, and

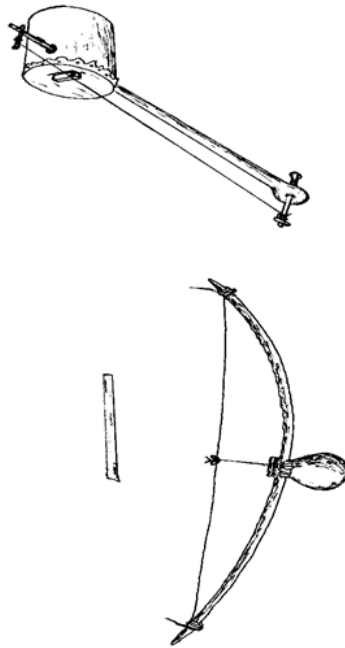
stones. Later, the people discovered pipes such as the bamboo woods and horns from animals that easily transformed into Hornbostel-Sachs' so called aerophones. The chordophones, similar to lyres, were also created from the various artifacts like the hunting bows of the Kamba people of Kenya. When it comes to instrumentation, the drum-pipe-string tripartite has been suggested as the possible sequence of instrumental evolution in Africa. The drum, however, has been the instrument of religious ritual among many African peoples from prehistoric to the present day. School children play these at their morning assemblies as they sing their morning school songs. Song and drum accompaniment started to appear in both religious and secular settings and continue to be used to the present day both in school and in the communities.

Kenyan musical instruments, like those of Africa in general, bear their origins in the natural geographical and human economic activities. For instance, Africans living in sub-Saharan Africa migrated slowly, scrambling for richer valleys between the strong and the weaker tribes. These migratory patterns reshaped the musical instruments found in sub-Saharan Africa in three ways: ① Vegetation from swamps and forested areas gave rise to large membranophones and large idiophones; ② aerophones such as reeds were to be found mainly in the semi-arid regions; and ③ unaccompanied choral singing found mainly in open grassland.

It must be noted at the outset that the Hornbostel-Sachs classification method limits the scholars of music education, multicultural music education, or ethnomusicology, to classifying the instruments according the method of excitation only. In some ways, this only presents the fundamental principles but not necessarily a broader view that attempts to create a standardized unit of measurement. For the purpose of consistency, this study is focused on the classifications of instruments based on the methods of sound production and the materials used to create the instruments.

1. Ishiriri

This is a one stringed fiddle from the Luhya community of Kenya. The resonator is made of wood, and the end is covered by a cowhide. It is played by bowing although sometimes it may be played *pizzicato*. Based on the criteria and method of excitation as presented by the Hornbostel-Sachs system, it would be placed under Chordophones. Since it has one string and played by bowing, it would be placed under the monodiochord (zither) musical bow.



[Figure 1] *Ishiriri*. A Fiddle of the Luhya community of Kenya.

Illustration by David O. Akombo

[Figure 2] *Mwana Wa Mbeli* is a birthday song for the Luhya people of Kenya. It is the equivalency of the Western world's famous birthday song titled "Happy Birthday To You" which is attributed to Patty Smith Hill (1868 - 1946) and her sister Mildred Hill (1859-1916) (Snyder, 1972). (*Mwana Wa Mbeli* means 'the eldest child'). This song represents children's songs that might be accompanied by *Ishiriri*. The *Ishiriri* player may play the same melody while any other percussive rhythm may be added.

Mwana Wa Mbeli
 Birthday celebration song of the Isukha people of Kenya

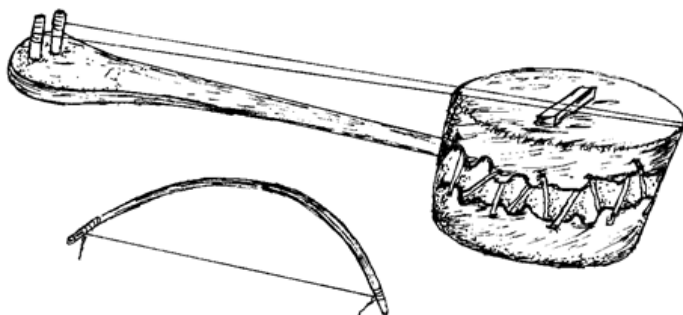
David O. Akombo

The musical score is arranged in two systems. The first system includes three staves: 'Call' (treble clef, 2/4 time), 'Response' (treble clef, 2/4 time), and 'Percussion' (percussion clef, 2/4 time). The 'Call' staff has the lyrics 'Mwa-na wa mbe-li ve-ya - ye - - - - - Ve-ya - ye'. The 'Response' staff has the lyrics 'Mwa-na wa mbe - li'. The 'Percussion' staff shows a rhythmic pattern of eighth and sixteenth notes. The second system includes three staves: 'kombo' (treble clef, 2/4 time), a vocal line (treble clef, 2/4 time), and 'Perc.' (percussion clef, 2/4 time). The vocal line has the lyrics 'Mwa - na wa mbe - li ne - shy - kho - ye - lo'. The 'kombo' staff has a melodic line with a fermata. The 'Perc.' staff continues the rhythmic pattern.

[Figure 2] *Mwana Wa Mbeli* is a birthday song from the Luhya people of Kenya.
 Arranged by David O. Akombo

2. Wandindi

Wandindi is a two-stringed fiddle from the Gikuyu (or Kikuyu) community of Kenya. It is made of a resonator, two tendons, a goatskin, a tuning peg, and may be bowed or plucked with a plectrum. Based on the criteria and method of excitation as presented by the H-S system, it would be placed under Chordophones. Since it has two strings and played by bowing, it would be nicknamed under the heterochord musical bow. Since it has two strings, it will be classified under heterochord.



[Figure 3] *Wandindi*. A two-stringed fiddle of the Gikuyu people of Kenya.
Illustration by David O. Akombo

[Figure 4] *Wakariru* is children's song from the Kikuyu people of Kenya. This is children's song from the Kikuyu people of Kenya. It is sung by young unmarried girls as they collect, or carry back home firewood.. This song represents children's songs that might be accompanied by *Wandindi*. The *Wandindi* player may play the same melody while any other percussive rhythms and dance movement may be added.

WAKARIRU

Children's song from the Kikuyu people of Kenya

Arr. David O. Akombo



Synopsis

This is children's song from the Kikuyu people of Kenya. It is sung by young unmarried girls as they collect, or carry back home firewood.

[Figure 4] *Wakariru* is Children's song from the Kikuyu people of Kenya.
Arranged by David O. Akombo

3. Olwika

Olwika is a Luhya horn from the Luhya people of Kenya. It has a single mouth-hole.

There are no finger holes. It is made from horns of a cow that has been slaughtered for beef. It is end blown and it is cylindrical. Therefore, based on the criteria and method of excitation as presented by the Hornbostel-Sachs system, it would be placed under Aerophones. Since it has one mouth hole, and played by blowing, it would be placed under the edge instrument. It would be named under open single end-blown flute without finger holes.



[Figure 5] *Olwika*. Horn from the Luhya people of Kenya.
Illustration by David O. Akombo

[Figure 6] *Nobutinyu* is children's song for the Luhya people of Kenya. (*Nobutinyu* means 'It's difficult'). The song means it is difficult for a child to move away from his or her home. This song represents children's songs that may be accompanied by *olwika*. The *olwika* player may play the whole notes and may overblow to the upper octave *ad libitum*. Other percussive rhythms and dance movement may be added.

Nobutinyu
Children's Singing Game of the Luhya people of Kenya Arr. David O. Akombo
March 2021

Voice

No-bu - ti - nyu no - bu - ti - nyu khu - ru - la e - nywe khu - tsia un - di he - llo

Olwika

[Figure 6] *Nobutinyu* is children's song from the Luhya people of Kenya.
Arranged by David O. Akombo

4. Abu

Abu is a horn from the Luo people of Kenya. It is made of pieces of guards connected as in the diagram. The pieces are arranged in sizes with the biggest which acts the as the

bell in the clarinet, at the end. The three is one mouth hole situated on the mouthpiece. The sound is varied by the amount of pressure applied on the mouthpiece. Based on the criteria and method of excitation as presented by the Hornbostel-Sachs system, it would be placed under Aerophones.



[Figure 7] *Abu*. Horn from the Luo people of Kenya.
Illustration by David O. Akombo

[Figure 8] *Hombe* is a lullaby for the Luhya people of Kenya. (*Hombe* means ‘calm the baby’). This lullaby has been sung for centuries. The difference with this lullaby is that unlike Brahms’s Lullaby Op.49 No.4 which never makes reference to a predator, this lullaby warns the crying child that if s/he continues to cry, the hyena will come and eat them. And that whoever keeps still shall be spared; so you’d better sleep! Sleep! Baby, sleep! This song represents children’s songs that might be accompanied by *Abu*. The *abu* player may play the provided part and may improvise *ad libitum*. As noted by (Blacking, 1955), “written music should of course indicate the sound intended, not the methods of producing that sound” (p. 19). No dancing accompanies this piece and other percussive rhythms exclude.

Hombe

Lullaby from the Luo people of Kenya

David O. Akombo

Voice

Ho mbe ho - mbe Ho mbe ho mbe nya - thi ma-ywak o -

Abu

ndiek cha - me nya - thi mo - ling o - ndiek we - ye, Ho - mbe ho mbe

Translation:

Hush baby hush
Be quiet and sleep.
The child that cries
Shall be safe
Hush baby hush
Be quiet and sleep.

[Figure 8] *Mwana Wa Mbeli* is birthday song from the Luhya people of Kenya.
Arranged by David O. Akombo

5. Adeudeu

Adeudeu is a five stringed lyre from the Iteso community of Kenya. The strings are made of animal tendons or synthetic material. The resonator is made of curved wood and is covered by a cowhide. The player plucks the strings and is usually played while seated. Based on the criteria and method of excitation as presented by the Hornbostel-Sachs system, it would be placed under chordophones.



[Figure 9] *Adeudeu*. A five stringed lyre from the Iteso people Kenya.

Illustration by David O. Akombo

[Figure 10] *Iteso* is children's song for the Iteso people of Kenya. This song represents children's songs that may be accompanied by *adeudeu*. The . The *adeudeu* player may play the harp chords. Other percussive rhythms and dance movement may be added.

Iteso Song
Children's song from Iteso people of Kenya

Arr. David O. Akombo

Harp

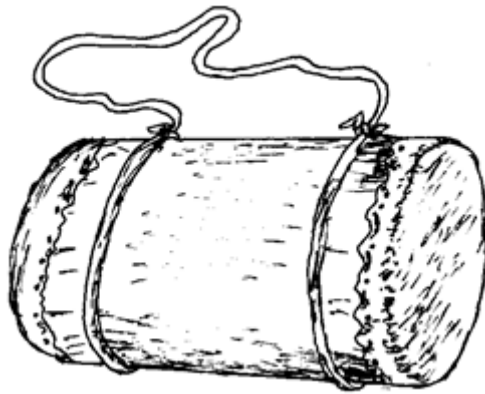
Voice

[Figure 10] *Iteso* is children's song from the Iteso people of Kenya.

Arranged by David O. Akombo

6. Ing'oma

Ing'oma is a double-headed Luhya drum. The skin is from the cowhide. It has straps and is played with two hands. The player may play while seated or standing. It has a strap around it. It is low pitched. Under the Hornbostel-Sachs system it would be placed it under Membranophones.



[Figure 11] *Ing'oma*. A double-headed from the Luhya people of Kenya.
Illustration by David O. Akombo

[Figure 12] *Kwatsia na Mama* is children's song for the Luhya people of Kenya. The song means ('I accompanied my mother when she visited her home'). This song represents children's songs that may be accompanied by *ing'oma*. The *ing'oma* player may play the *ing'oma* or bass drum rhythm and improvise *ad libitum*. Other percussive rhythms and dance movement may be added.

Khwatsia Na Mama
Children's song from the Luhya people of Kenya
Arr. David O. Akombo

Ing'oma
Bass Drum

Voice

Khwa-tsi - a na ma - ma e - wa - bo kwa-tsi - a na ma - ma e - wa - bo

Translation
I accompanied my mother when she visited her home.

[Figure 12] *Kwatsia na Mama* is children's song from the Luhya people of Kenya.
Arranged by David O. Akombo

7. Bumbumbu

Bumbumbu is a one-headed master drum of the Digo people of Kenya. The skin is from a cow that is killed purposely to make the drum. The wood is from a tree that is cut down purposely to make the drum. It has pegs that fasten the skin to the resonator. It has three or four legs on which it stands. The player may sit or stand. Under the Hornbostel-Sachs system it would be placed it under Membranophones.



[Figure 13] *Bumbumbu*. A one-headed master drum of the Digo people of Kenya.
Illustration by David O. Akombo

[Figure 14] *Ngelekele* is a harvest song for the Taita people of Kenya. This song represents work songs of the Taita people. It is sung during harvest season. The children are usually involved in harvests and will normally sing the song while taking breaks from the work. The *Bumbumbu* player may play the *Ngoma mwazindika* (big drum) patterns while the children may wear *njuga* (leg rattles) and play stomp the rhythm as given. Other percussive rhythms and dance movements may be added.

Ngelekele

traditional
Transcription by David Otieno Akombo

The musical score for *Ngelekele* is presented in two systems. The first system includes staves for Voice, Njuga (leg rattle), and Ngoma mwazindika (big drum). The Voice part has a Solo section in 8/8 time, followed by a Chorus in 4/4 time, and another Solo in 8/8 time. The Njuga and Ngoma parts provide rhythmic accompaniment. The second system continues the Chorus section, with the Voice part starting at measure 6. The Njuga and Ngoma parts continue their respective patterns.

[Figure 14] *Ngelekele* is a harvest song from the Taita people of Kenya.

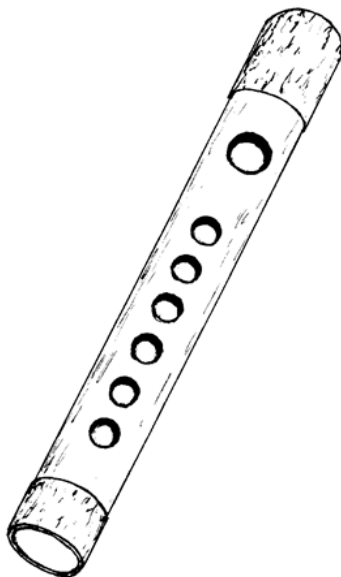
Arranged by David O. Akombo, used with permission.

First published by Culicidae Press, 2006.

8. Chivoti

Chivoti is bamboo flute from the Taita people of Kenya. It is made from a dried bamboo. The seasoned bamboo is then cut into pieces of different sizes to get flutes of different

tonality. Some *chivoti* have four holes while other have five finger holes. Some flutes maybe decorated with hot metallic elements. The flute is transverse and maybe played while sitting or standing. It accompanies many Mijikenda dances from the coastal belt of Kenya. Under the Hornbostel-Sachs system it would be placed it under Aerophones.



[Figure 15] *Chivoti*. Bamboo flute from the Taita people of Kenya.
Illustration by David O. Akombo

[Figure 16] *Naskia Sauti* is farewell song from the Swahili people of Kenya. This song represents work songs of the Taita people. Swahili is the *lingua franca* (common language) of Eastern Africa. Even though Swahili comprises many other bantu dialects, the Taita dialect has lent many words to the lingua franca. The song is sung at noon when the bell rings for the children to depart school, which normally at 12 noon. The *Chivoti* player may play the same melody as the singers while improvising ad libitum. Other percussive rhythms and dance movements may be added.

Naskia Sauti

Swahili Children's Song from Kenya Arr. Dr. David O. Akombo
March 2021

Call

Voice 1: Nas - ki - a sa - u - ti Sa - u - ti ya ma - ma Sa -

Response

Voice 2: Nas - ki - a sa - u - ti Sa - u - ti ya ma - ma

sa ni saa - si - ta Mwa - li - mu kwa - he - ri

Sa - sa ni saa - si - ta Mwa - li - mu kwa - he - ri

Translation

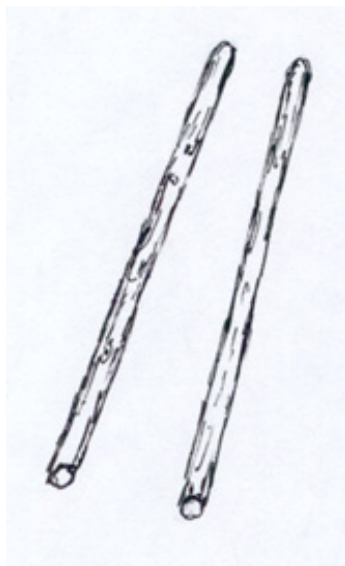
<i>Naskia sauti</i>	I can hear the voice
<i>Sauti ya mama</i>	The voice of my mother
<i>Sasa ni saa sita</i>	It's now 12 O'Clock
<i>Mwalimu kwa heri</i>	Goodbye teacher

[Figure 16] *Naskia Sauti* is farewell song from the Swahili people of Kenya.

Arranged by David O. Akombo

9. Ebisaala

Ebisaala are wooden sticks played by the Luhya Banyore people of Kenya. The sticks have been cut into good and manageable sizes to facilitate easy handling. The player strikes the sticks together to accompany dances. The sticks are made of a hard tropical tree known as *Olusolia*, which an everlasting tree according to the Luhya Banyore customs. In the Hornbostel-Sachs system it would be placed it under Struck Idiophones.



[Figure 17] *Ebisaala*. wooden sticks played by the Luhya people of Kenya.
Illustration by David O. Akombo

[Figure 18] *Ebisala* is a rhythmic pattern arranged to accompany a welcoming song from the Luhya people of Kenya. This rhythm represents children's basic patterns when playing *ebisala*. The *ebisala* rhythms are common to many fast children's rhymes and games. Other percussive rhythm may be added.

Ebisala

Ebisala rhythm notated for a Luhya welcomemng song from Kenya

David O. Akombo

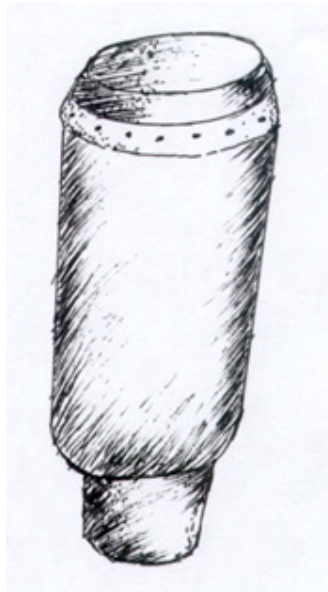
Percussion

[Figure 18] *Ebisala* is a rhythmic pattern from the Luyha people of Kenya.
Arranged by David O. Akombo

10. Esikuti Ikhasi

Esikuti Ikhasi is a female drum. The *Isikuti* drums are considered a family. *Esikuti Ikhasi* is therefore the mother. It is a one-headed drum made from the fig tree and the leopard skin played by the Isukha people of Kenya. It is played while standing. It has a strap that

is used to suspend it on the shoulder. It complements the master drum. The skin is pegged onto the hollowed trunk. Under the Hornbostel-Sachs system it would be placed it under Membranophones in class.



[Figure 19] *Esikuti Ikhasi*. A one-headed drum from the Isukha people of Kenya.

Illustration by David O. Akombo

[Figure 20] *Baluhya* is a greetings song of the Luhya people of Kenya. (*Mbolanga muri* means ‘how are you?’). This song represents children’s songs that might be accompanied by *Esikuti Ikhasi*. The *Esikuti Ikhasi* player may play the percussion rhythm given and may improvise *ad libitum*. Other percussive rhythms and dance movements may be added.

Baluhya

Celebration song of the Isukha people of Kenya

Arr. David O. Akombo

Percussion

Call

Ba-luh - ya mbo - la - nga mu - ri,

Response

Haa wo - yi ye - ha

Perc.

Ba-luh - ya mbo - la - nga mu - ri

ha - a - a wuo - yi ye - ha

Perc.

Mwa-in-zo-no-ni-nya ne-nya - nga ni-fuo - che khu-vu-me-ra

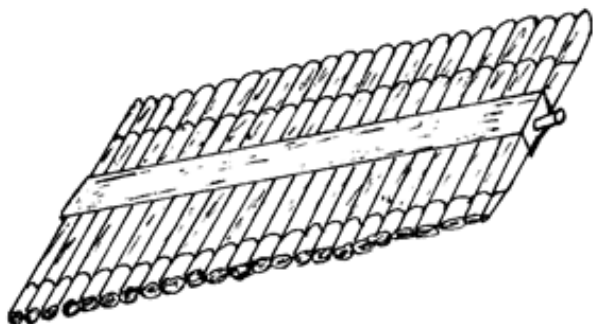
[Figure 20] *Baluhya* is a greetings song of the Luhya people of Kenya.

Arranged by David O. Akombo

11. Kayamba

Kayamba is a shaker from the Digo people of Kenya. It is a shaker made of Bamboo reeds pegged together to form two flat parallel bodies. Seeds are placed in the space between the two flat parallel bodies. Seeds are placed on one

surface and then the other surface is placed upon the one with seeds leaving some space created with two sticks one on each end. This creates room for the free movement of the seeds on the reeds making a rattling sound. The number of reeds varies with the maker of the instruments. The *Kayamba* accompanies the Digo people in the performance of *senganya* dance. Under the Hornbostel-Sachs system it would be placed it under Indirectly struck Idiophones.



[Figure 21] *Kayamba*. A shaker from the Digo people of Kenya.
Illustration by David O. Akombo

[Figure 22] *Kayamba* is a rhythmic pattern arranged to accompany a harvest song from the Digo people of Kenya. This rhythm represents children's basic patterns when playing *Kayamba*. The *Kayamba* rhythms are common to many fast children's rhymes and games. Other percussive rhythm may be added.

Kayamba

Kayamba rhythm is notated for a harvest song of the Digo people of Kenya

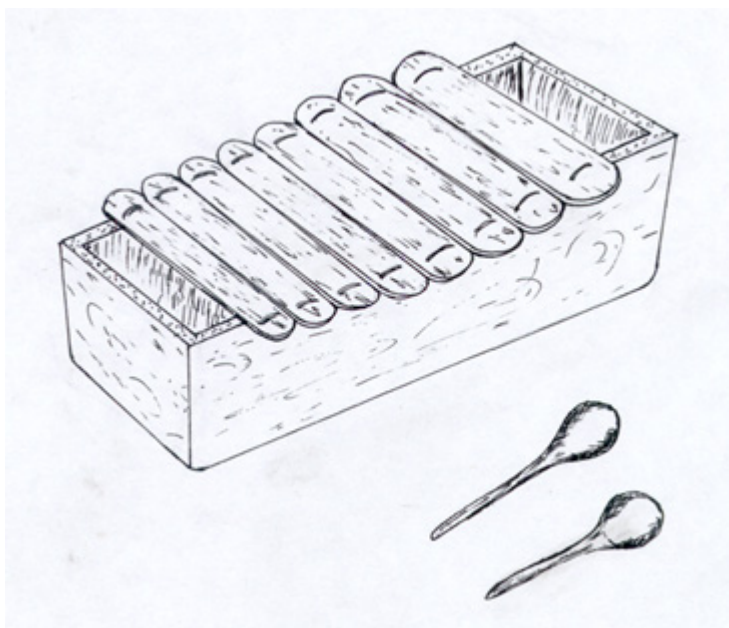
David O. Akombo

Percussion

[Figure 22] *Kayamba* rhythmic pattern from the Digo people of Kenya.
Arranged by David O. Akombo

12. Marimba

Marimba is a xylophone from the Digo people of Kenya. It is made from the tropical hardwood in the Kwale region of Kenya. It has eight keys and there haven't been many variations found in terms of the number of keys, but certainly in tonal centers. The keys are in conformity with the Digo pentatonic scale. Under the Hornbostel-Sachs system it would be placed it under directly struck Idiophones.



[Figure 23] *Marimba*. A xylophone from the Digo people of Kenya.
Illustration by David O. Akombo

[Figure 24] *Safari ya Bama* is a song sung during travel by the Digo people of Kenya. (*Safari* means 'journey'). This song represents children's songs that might be accompanied by *marimba*. The *marimba* player may play the same melody. Other percussive rhythm may be added while dancing is expected to mimic walking.

Safari Ya Bamba
Travel song form the Taita people of Kenya David O. Akombo

Marimba
Piano

Mar.
Pno.

[Figure 24] *Safari Ya Bamba*. Traveling song of the Digo people of Kenya.
Arranged by David O. Akombo

III. Conclusion

The teaching of Kenyan music and musical instruments need to be approached from an ethnomusicological perspective in order to create a better understanding of musics of other people in a multicultural music classroom. We as educators need to rethink the nicknaming and instead baptize people's sacred tools. If we can acknowledge the integrity of the instruments, then we are likely to be prancing back and forth in rhythm on a mythological path. If mythology be regarded a concept across cultural spectra, then it is our obligation in to keep the cross-cultural knowledge of the human musical experience open-ended and embrace the 21st century global curricula. By restructuring these music curricula, we as scholars of multicultural music education shall not only inculcate salient myths in musice ducation but engage our learners in a more expansive way that helps the juxtapose their inherited indigenous knowledge against the foreign indigenous knowledge systems. These approaches lead to critical thinking which is highly supported by Bloom's taxonomy of learning outcomes. In this case by the end of the lesson students will demonstrate understanding of facts and ideas of Kenyan music by organizing, comparing, translating, interpreting, giving descriptions, and stating main ideas

in this kind of music(Anderson & Krathwohl, 2001).

New research to elucidate these multicultural music education interrelations should be developed further. The study examined the teaching of Kenyan music and musical instruments and made the case for a need glean this from an ethnomusicological perspective in order to create a better understanding of musics of people from other cultures in a music classroom.

The research has also represented musical samples from Kenya that illustrate the place role of the musical instruments in the process of music creation. This paper examined a postulation of taxonomies of instrumental classification based on the Hornbostel-Sachs classification model. The paper created a rapprochement of multiculturalism in music education while using of this model in the teaching of Kenyan music. I suggest that future research should include some fusion of approaches that combine for example a performance featuring a violin and *ishiriri* in order to experiment on the cultural aesthetics and meanings of pitch, timbre, and rhythm. Finally, this paper viewed the multicultural and historical contexts of music creation through the human ingenuity in the manufacturing of musical instruments - situating to the organological processes of categorisation of these instruments at the backdrop of both European taxonomies and cultural identities.

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