

Effects of migration on music traditions of the Communities of African Great Lakes Region

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Abstract

The paper assesses effects of migrations on the music traditions of the communities of the Great Lakes region of Africa. “Bantus” and “Nilotes”, the two most populous communities in the region migrated by crisscrossing each other’s paths as they were forced to move from their original points of dispersal to new territories. The survey considered how such movements affected the socio-cultural traditions of the immigrants; how and where they migrated to; the challenges they faced as they migrated and the effects of the movements on both the indigenous communities and the immigrants. Such movements led to the systematic realignment of boundaries and borders in the region. The migrations were as a result of internal feuds, security from human aggressors, deadly diseases, increase in human population, and ecological changes. Those migrating merged, amalgamated and finally developed into new societies with new emergent musical identities. Some effects of the migrations were the introduction of a *Centralized Kingdom Tradition*, a tradition that later spread all over the Great Lakes region as far as Rwanda Burundi and Congo. The *ethnic pluralism* also became a distinctive feature in the Great Lakes region as the new societies created, being neither Bantus nor Nilotes came up with new music traditions and practices. The paper notes that the ritualistic claims on drums by chiefs and the fixing of drum heads are features that highlighted the effects of migration in the region. Those who got in touch with Arabs ended up making musical instruments that have oriental features such in *mabumbumbu* of Midzi Chenda and *Ngoma mbaa* of the Dawida. Effects of migration on the communities’ music traditions are real and outstanding as they contribute to their socio-cultural developments, and more so, to the musical instruments and song-dance traditions of communities of the Great Lakes Region of Africa.

Introduction

The African Great Lake Region is one of the world regions that have experienced a lot of historical community movements through migration from their geographical original points of dispersion to date. This is believed to have taken hundreds of years of rapid and slow successions of migration radiating from the communities' points of dispersion spreading across the Continent. Ethnically the region's communities can be classified as Nilotic and Bantu peoples. The Nilotic peoples are peoples indigenous to the Nile Valley and speak Nilotic languages while the Bantu peoples are the speakers of Bantu languages. The geographical origin of the two groups are believed to have their separate original points of dispersal; for example, the Nilotes is believed to have Southern Sudan as their original point of dispersal whereas that of the Bantus is debatable as two scenarios are suggested; one in which an early expansion to Central Africa as a single origin of migration and two, an early separation into an eastward and a southward migration wave. One wonders why the communities were to migrate, kept on migrating until finally ending up where they are today! Although the settlements and movements that currently take place are more personal and controlled instead of being carried out communally.

The Nilotic and Nilot Speakers

As already been observed, the words Nilotic and Nilotes come from the Nile Valley, mainly the Upper Nile and its tributaries where most of Sudanese Nilo-Saharan-speaking people live. In terms of modern ethnic groups the Southern Nilotes occupy the Western Highlands and Central Rift Valley. From the historical tradition, the Eastern Nilotes moved out of Southern Sudan in two separate streams. As the first group migrated out of Southern Sudan, they had close interaction with other Nilotic speaking peoples and many became bilingual; maintaining their cultural attachment of livestock keeping and also developed agricultural economy; while the second stream pushing south maintained a pastoral economy as they also practiced hunting, food gathering and dry grain cultivation. In the course of such migrations, the migrating communities came in contact with each other, some formed new communities, then went further to abandon such formed communities to further migrate either west or southwest to form new groupings. While the groups retained many aspects of the nuclear culture they speech of the neighbouring peoples. A good example for the Nilotic peoples is the history of Western Nilotes (the Jii-Speakers) by Ogot (2009:10) notes that

...to day they are concentrated in Five main areas: Southern Sudan, a long the White Nile, Bahr-el-Ghazal and adjacent wetlands (Naath, Pari, Jieng, Collo, Luo); north-

west Uganda and adjacent areas between Lake Onekbonyo (Albert), the Victoria Nile, and Lake Kyoga (Acholi, Padhola, Paluo, Alur, Langi, Kumam); eastern Congo (Alur); South eastern Ethiopia (Anywaa, Naath), and in Kenya and Tanzania (Jo-Luo)

The Upper Nile basin, the region of many lakes such as the Nyibor, Anyii, Yirol and Shabe which is to the west of the Bahr-el-Jebel in Eastern Bahr-el-Ghasal, the area now occupied by the Jieng people of Rumbek is considered to be the cradle-land of the Jii-speaking peoples. From the cradle-land, various groups later migrated northwards and southwards as the rest remained behind in the original homeland. The traditions give the reasons for their migration to internal feuds, over population, external factors and ecological changes. The first group to leave was the Nuer. They moved a short distance northwards and settled in what is now called the Nyuong Naath and Chich Jieng' County. The dispersal marked the first major division between the proto-Luo and proto-Naath Jieng'. The proto-Jieng'-Naath inhabited the Bhal-el-Ghazal-Bhal-el-Jebel (White Nile) triangle lying at the center of the Savannah basin while the proto-Luo communities were somewhere to their south and east along the Sobat down towards Lake Turkana. Bowing to pressure from the neighbouring groups, the communities, after a long period of movements settled. The Naath occupied the center of the basin and rivers that transverse it, flood the land. The Jieng', are a people of Savannah-forest settlers. The major expansion of the Naath led to dispersals, intermingling and absorption from elements of the two groups.

In this research, the study is concerned with the second cluster of the Jii-speakers - the Luo speaking peoples who occupy some of the countries of the African Great Lakes region, namely Sudan, Ethiopia, the Democratic Republic of Congo, Uganda, Kenya and Tanzania. To note is that the proto-Luo according to linguistic evidence separated from the proto-Jieng'-Naath (Ogot 2009:24). By the time of the separation, the Luo had already started practicing a mixed economy based on Agriculture, animal husbandry and fishing. The Luo traditions inform of how they had lived in kingdoms in Southern Sudan where they mixed with Moru-Madi and Eastern Nilotic groups before moving South to Uganda and Kenya. Political organization of the early Luo communities was based on a cluster of patrilineal clans and lineages bound together by types of institutional bonds which was observed by everyone before different groups lost contact with each other as a result of different groups leaving the original cradle land at *Wipach Duong* in Southern Sudan.

There was a Luo-type of chiefship/kingship based on political ideas immigrating Luo groups spread to Collo land, Anywaland, Alur highlands, Acholi, Lang'o, Bunyoro,

Busoga, and Western Kenya. The political ideas were modified to suit specific areas, although what remained constant were: a belief that only sons of former kings/chiefs could be kings/chiefs; kins and affine ties to remain politically significant, and a belief that the lineage of all chiefly groups had special ritual powers. Luo kings, therefore, were associated with supernatural powers, thus possessing ritually important regalia such as drums, a spear, or rainstones. Migration both within Southern Sudan and southwards from the cradleland were influenced both by human beings and the geography of the new homelands.

Effects of the Luo migrations are felt on the terms used in referring to political leadership as in the Collo, Anywa, Alur, Acholi, Padhola, Joka Podhola, Luo of Kenya and Tanzania communities. The term '*ker*' refers to a person who is a ruler and the term for king or Chief is *ruoth*, or *rwot*, *rwoth*, or *rwath* of *reth*. An assistant chief is *jago* or *jag*; and *bang*, *bong*, and *lwak* or *ruak* for subordinate groups or the masses. Similarly, royal regalia are *jamiker* or *masana ker* like in *kom ker*, royal stool; *bund ker*, sacred drum; *tong ker*, royal spear on which oaths were taken; *la ker* or *law* taken, *la ker* or *law ker*, royal garment etc.

First Luo Immigrants

The first Luo immigrants into the African Great Lakes Region went to the *Agoro-Imatong*, favourable for the ancestors of the central/southern Luo people having separated from the Northern Luo. This region remained important for Luo settlement and dispersal for several generations. Baar or Nywagi a proto-Northern Luo established their ***Wipaco Dwong*** settlement near the Nile River between Shambe and Rejjaf. The group later broke up and moved north towards Collo land and Anywaland, and south into the Pakwach Triangle and Kitara Complex. As the groups (both Agoro and Baar Luo) moved, they assimilated sections of Central Sudanic and Ateker groups (the Julu and Bor (Boor) groups).

According to Central/Southern Luo traditions, the first two Luo migrations into Uganda were the pastoralist Joka Jok who left Pajok, in southwest Agoro, moved southeast through a path running between Gulu, Soroti and Tororo before settling in the Samia-Yimbo of Western Kenya. The most important migration route into Uganda was via moving up the Nile Valley, from the Sudan settling in Pakwach Triangle. The migrants of Cwa and Kwonga moved directly into Kitara empire where Dukeno leading the first Luo expansion into Pawir in Northethn Bunyoro. Economy of the first Luo settlers at Pakwach Triangle was animal husbandry hunting and fishing. Because of the severe famine in Southern Sudan, a large number of clans from the north (included several Central Sudanic Clans) joined them and both established a Luo presence in the Kitak area

and strengthened their position in Pawir. The second drought followed by a period of famine later led to the collapse of Bachwezi rule associated with the large Luo movement into Central Bunyoro under Rukidi the founder of the Luo *Bito* dynasty.

The above events influenced the development of one of the most powerful states in the Great Lakes Region. Besides the exodus of the southern Luo from the Triangle, there were other major migrations. This was because the migrating groups were attracted to areas which were not densely populated and could support large herds of cattle. Further migrations in the Great Lakes region were influenced by availability of the best watered and sparsely populated parts of the region. From the foregoing, it goes without saying that the earliest Luo migrants avoided the best agricultural zones for the drier sparsely populated areas. A series of drought and famine experienced in Southern Sudan and the African Great Lakes region led to a political and economic instability that set in motion movements and migrations to the south and up the Nile Valley in search of richer agricultural areas.

It is important to note that whenever the communities went, they carried the royal regalia, especially the drum, which traditionally gave them the right to rule the people they settled with. This enabled them to bringing these areas into the Luo speaking world. In short, the migration and settlement of the Luo Speaking peoples were influenced by similar factors based on the changing population patterns, famine and warfare and by opportunities various physical environments offered to different groups. Some these patterns had to change later as the communities set out to gain control of the richest grazing areas including river valleys and plains. According to Ogot (2009:145)

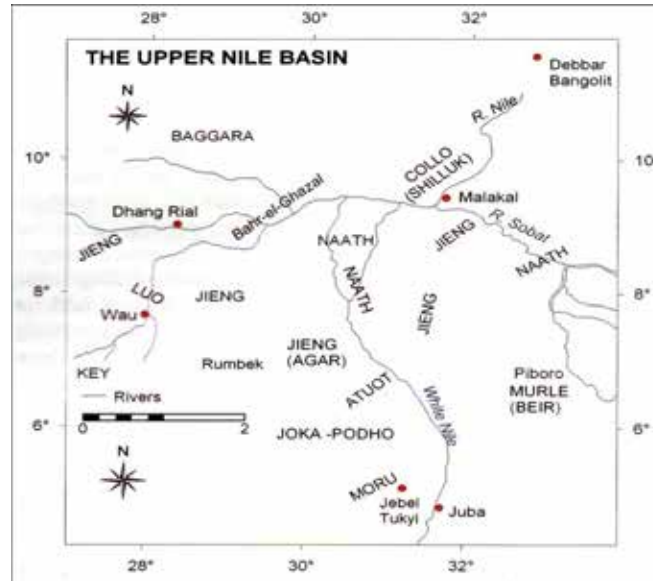
the main tradition account of the Great Lakes region agree that the major states of the area were established by or in response to, invaders from the north who were identified as the Nilotic Luo, the *Babito*... The history of the area relates how the Luo overthrew the hegemony of the *Bachwezi* who had ruled the region for about two or three generations. The remnants of the *Bachwezi* then flew southwards where they established new states...while the victorious Luo established the *Bito* dynasty in what became known as the *Bunyoro-Kitara* and *Buganda*.

The Fourth *Luo-Jobito* Kingdom that *Labongo* created is the Buganda kingdom in Uganda (Alenyo 2009). The kingdom is a Bantu kingdom but their royal clans are *Luo-Jobito* to date. Alenyo goes on to explain that according to the Luo language still spoken in Kenya and Tanzania, *dholuo*, the word "oganda" means a population of one people or a nation. This means that the name *Oganda* was ascribed to the Buganda Kingdom by her Luo King *Kato-Kimera*. The term *Ganda* was used to describe dynasties that the Luo

created around the major lakes, one of them being the *Jo-ganda* dynasty around Lake Albert in Congo.

The word *Ba-ganda* came about because the word “*Jo*” which means people was replaced by the word “*Ba*” which also means people in Bantu, hence *Ba-ganda*. The kings of Buganda continue to carry Luo names such as *Cwa*. It is noted that when the Luo rules Buganda, they left behind the Judaic or Jewish tradition of the stick (*Damula*, the symbol of leadership) leading the people as Moses did when he led Jews out of Egypt. The Luo word for the stick is “*Luth*” or “*Olut*” while the Buganda word for it is “*Oluti*”. The *damula* is obtained from *Ssesse* Island where the Luo used to obtain a new leadership stick every 49 years.

The Baganda Luo leaders used to use the *Munyonyo* (in which *Mwonyo-yo* means drawing the way) landing site which is today a royal landing site for the Baganda Kings (Alanyo 2009). The Luoness of the Baganda are a firmid in Luo words such as in *Luganda*, such as *Ngudo*, road; *gomu* or *gomya*, bend; *achonya*, torture and *wang kach*, gate; *Bugolopi* for *Bur golo pi* meaning pit for fetching water. According to Alenyo the Luo-Babito created quite a number of other kingdoms such as the Ankole Kingdom with the *Bahima* as the ruling royal clan; the Busoga kingdom; the *Baramogi/Joramogi* Kingdom and *Baluya* Kingdom of the Abaluyah in Kenya.



Geographic

Northern: Collo, Anywaa, Pari, Joka, Collo, Podho

Central: Alur, Paluo, Acholi, Langi, Akwa, Abwor,

Linguistic

Anywaa, Paluo, Pari and Western Acholi

Eastern Acholi, Langi, Akwa

Southern: Padhola and
Kenya and Tanzania

Abuor, Alur, Padhola Joka Podho,
in Sudan, Kenya and Tanzania

The Bantu Peoples

The Bantu peoples, the speakers of Bantu languages are made up of several hundreds of ethnic groups in sub-Saharan Africa (Wikipedia (2018)). They spread from Central Africa across the African Great Lakes to Southern Africa. The total number of Bantu languages is in hundreds while the Bantu speakers are in hundreds of millions. Bantu languages originated from a proto-Bantu language spoken in West/Central Africa before it spread across Central Eastern and Southern Africa during the communities migrations earlier referred to in the paper.

Different scenarios highlight how their southward movements reached the Central African rain forest and the southern Savannas while the eastern migrations reached the Great Lakes; and expanding further, because the environment did not support the dense population. The migrations did not only involve the big groups; it also involved smaller groups who rapidly moved southeast, away from their initial settlements at the Great Lakes region. This was because the initial settlements were widely dispersed near the coast and rivers and due to the comparatively harsh farming conditions in areas being farther away from water the immigrants had to move to look for environment which will support their population.

The Bantu people assimilated and/or displace a number of earlier inhabitants they came across during their migrations. During their migration they acquired cattle from their neighbours and borrowed customs and cultures resulting into ethnic admixture such as the Tutsi of the Great Lake region and culturo-linguistic influences of the Herero herdsmen of southern Africa. The same procedure of the formation of Bantu-speaking states are witnessed as the Bantu-speaking states began to emerge in the Great Lakes region, in the Savannah south of the Central African rain forest, and on the Zambezi river where the King Monomatapa built the Great Zimbabwe complex. As time went by, the denser population coupled with specialized military power due to technological development, and increased interaction among Bantu speaking communities with their neighbours (both the Africans and foreigners), the former ethnic migrations became a thing of the past.

The Countries of African Great Lakes Region

The African Great Lakes region have six countries namely Burundi, the Democratic Republic of Congo, Kenya, Rwanda, Tanzania and Uganda. The region has a population

of over 107 million peoples (https://en.wikipedia.org/wiki/African_Great_Lakes_download_06/08/2018) with cultures and customs which are as varied as the languages spoken by specific Individual communities. Although at a certain level, the term lingua franca of most of the six states is invoked and the word Kiswahili is said to be spoken in four of the six states, the notion of such reference is just as fetched as the creation of the six states. Ogot (2009) observes that ‘at a more abstract level, language can reveal the past. They have origins, and they spread and change in reasonably predicted ways.’ For the communities of the African Great Lake region, the same may not apply. On the same note, the six countries of the African Great Lakes are supposed to create maps, whether pictorial or mental imposed on the earth’s surface for our understanding. The imposed maps should be real, in order to enable us define the human experience in the region. This is because at any given times, places vary in what they mean to people.

The expression of ethnicity as it applies to African communities can be a little demeaning. As Ogot (ibid.) highlights, many of the events and relationships characteristic of the recent history of different African countries –including politics and political violence–have been intimately bound up with the people of those countries perception of their societal and ethnic identities. One can objectively say that such perceptions are social constructions rather than features of the real world. The borders and boundaries created by the European Berlin Conference of 1884/5 in terms of the European colonialists are to them real in the sense that the borders created six states in the African Great Lakes region. But, these states bore little meaning to their inhabitants. For the European imperialist, such boundaries socially served their purpose well. But these are borders and boundaries which did not take into account who the ethnic committees were and how socially they affected the indigenous inhabitants. In the perception of the indigenous members of communities of African Great Lakes region such borders and boundaries were meaningless and irrelevant to their social and cultural well-being. The boundaries or borders European imperialists created as they demarcated areas of their jurisdiction in Africa through their quest as they scrambled and partition the Continent without considering the existing ethnic or cultural boundaries. The creation of these borders later negatively affected the socio-cultural well-being of different communities in the African Great Lakes region who ended up having difficulty in understanding and adapting to each other’s ways and values though they were considered to belong to one country. The creation of the colonial boundaries also did not take into account the traditional boundaries into which members of the same family were separated and made to be citizens of different countries. The separation of the same family members to different countries isolated them from each other. This colonial act ignored the fundamental cultural existence with virtual impermeable boundaries that have

answer to the issues of origin of most of the members of both Bantu and Nilotic communities is Misri! One wonders where this mythical Misri is! Speculatively, the mythical 'Misri' seem to be "Egypt". The question therefore is, do the Bantu and Nilotic communities have the same origin, the place the communities call 'Misri'? And why do members of these two communities refer to the same place, the initial origin of their ancestors. This then justifies the amalgamative nature of both the Bantus and Nilotic speaking communities as they co-exist in the African Great Lakes region. This is as far as the traditional migration and movements of the communities of the African Great Lakes region.

The second process of border creation in the African Great Lakes region was carried out by the European colonialists as they scrambled and partitioned Africa. This process also had effects on the music traditions of the region since the territories or the six newly states were created without considering ethnic boundaries of the indigenous inhabitants of the region. The colonialists' main objective was to acquire territories that would help serve some of their needs; the source of River Nile, which was of great interest not only to the Egyptians but also to the Europeans. The latter group came to the region as explorers, missionaries, traders and colonialists. The missionaries managed to convert some of the natives to their religion, Christianity. In addition to converting the natives to their religion, the missionaries played a leading role in preparing the region for later colonization; thus coming up with the six states in the region. The colonial boundaries were generally drawn without taking into account the socio-cultural realities on the ground. This ignored the many vital events of relationships characteristic of a people which finally led to the isolation of the communities from each other. According to Ogot (2009) the history of the Luo-speaking peoples of the African Great Lakes region informs of how the isolation of the inhabitants of the region reveals the hollowness of such theories. The Study of effects of migration on music traditions of the communities of the African Great Lakes region, therefore, will not consider the borders created by the European colonialists as traditional ones, since such boundaries and borders did not consider the ineluctable socio-cultural boundaries of the Ethnic communities of the region. Instead, they created foreign urban and mission centres which became hot spots for the development of Western cultures. These centres pioneered the cultural genocide of African traditions. The mission stations in the region led to the onslaught of the destruction of the communities' cultures; condemned all that was African such as the traditional belief systems as they propagated the Western Education instead of the traditional ones in the region. Following such moves, traditional musical instruments used in rituals such as drums were considered unholy and were to be discarded and replaced by musical instruments brought from Europe by the missionaries. The

missionaries and Europeans in general highly recommended to the native converts western cultures and musical instruments. The natives were taught and made to perform music by singing in choirs and playing western musical instruments available in the mission stations and shops in the newly created urban centres (towns and cities). The institutions of learning, both the mission and public schools started teaching Western curriculum to their native learners who were expected to be replica of Europeans. The natives learnt to play western musical instruments and also sat and passed theories and practicals of Western music and became qualified musicians of Western music. This sums up the effect of European invasion on music traditions of the communities of the African Great Lakes region.

The study first concerns itself with the effects of migration as carried out by the traditional communities during that early part of their history before they were partitioned and colonized by powers foreign to Africa. The second creation of boundaries in the Continent had objectives which were alien to the inhabitants of the continent. The boundaries created by European colonialists were distortive in nature since they separated and isolated members of a family making them be citizens of more than one state. For example, the Maasai as a nation were separated to be citizens of both Kenya and Tanzania; the Luo nation to be citizens of Uganda, Kenya and Tanzania; the Somalia community be citizens of Somalia, Kenya, Ethiopia and Djibuti; the Iteso nation divided to be citizens of both Uganda and Kenya; the Samia community were divided to be citizens of both Uganda and Kenya; the Abakuria community were separated to be citizens of both Kenya and Tanzania, the Tutsi and Hutu were separated to be citizens of Rwanda, Burundi, Congo and Uganda, etc.

Effects of Traditional Migrations

Effects of the traditional migrations of the Bantus and Nilotic peoples of the African Great Lakes region are evidenced by the music traditions that exist among the communities that inhabit the region. The music cultures of the region tally with the migration paths of the communities in the region. Communities who came in contact or assimilated by other communities display similarities on their music traditions, especially the song and dance traditions. One of the most telling musical evidence is the presence of musical instruments. This is because some of these musical instruments like drums were ritual instruments of authority. It is worth noting that these migrations radiating from a single dispersal point showed admixture with the local population they came across. The existence or the similarity of music traditions in the region is evidence enough that the migrating communities came in contact. Such communities must have influenced or been

influenced by those who owned the instruments. One of the example is the drum type the study will refer to as the Uganda drum.



The Buganda Engoma Drums

Although the Baganda community of the African Great Lakes region are Bantus, history has it that the fourth Luo Jobito Kingdom that Labongo created is the Buganda kingdom. Buganda is a Bantu Kingdom but their royal clans are Luo Jobito to date (Alanyo, 2009).

This type of drums is used by the communities who came under the influenced of the Luo migrants, and culturally, the drum forms part of the ritual regalia of a Luo chief/king, therefore, is significant in the life of the community. As the story goes, all the chiefly lineages had special ritual powers that gave them the right to rule groups without such powers. It is said that this gave them self-confidence to dominate whichever group they came in contact with. It is therefore not surprising for the communities who fell along the Luo migration roots in Uganda and Kenya to acknowledge the importance of the instruments and their ritual significance. The communities that claim the ownership of this type of drum include the Luo, the Acholi, the Alur, the Busoga, and Padhola.

The migration roots of Bantus can also be reconstructed based on the types of drums found among the communities in the region. There are long wooden single headed drums which performers play standing, held in a tilted position between the players' legs; there are other single headed drums that are played in a standing position in front of the player; also other single headed drums that are played held between the sitting players' legs.





i) Drums held between the standing players' legs played standing in front of the player



ii) Drums played seated and held between the players' knees



iii) Drums of the player

There are double headed wooden drums played suspended in front of the a standing player who slightly leans forward as he plays.



Cylindrical double headed drum the first two are of the Akamba community

The presence of similar musical instruments resulting from the migration roots of both the Bantus and Nilotic communities. The instruments below are made from big trees which naturally grow in the tropical forests, the areas along which different Bantu communities migrated.



i) Xylophones from Uganda



iii) The Digo Kirigongo



CHAPUO (DIGO)



ii) Midzi Chenda Chapuo



iv) Buganda Madinda 12 slab Xylophone



vi) Mchirima of the



v) Double headed wooded drum

The effect of the traditional migration led to the adoption and adaptation of music tradition involving the practices of song-dance among communities in a region. The photos below show how the Tutsi and Hutu communities of Rwanda, Burundi and Congo share the same type of music traditions. The performances below highlight how the Bantu communities living in the forested regions of the African Great Lakes are able to make use of their forested environment and show case their migration achievements coming up with music traditions unique to them: dancing to music played on drums carried on the dancers' heads.



A showcase of Royal *Karyenda* drums of Burundi (Hutu and Tusti men). The ensemble is consists of *Inkiranya*, *Amashako* and *Ibishikiso*.



Below are members from the same communities (the Hutu, Tutsi and Abatwa); first standing dresses in their performing attire by the huge single headed drums statically placed on the ground in front of them.



i) Rwandese *Ingoma* ensemble - *Ishakwe*, *Inyahura* and *Igihumurizo*; each *ingoma* is played two sticks *imirishyo*



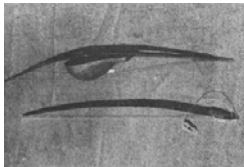
ii) Rwandese *Intore* dance (the kid and adult group dances)

Chordophones

Stringed instruments found in the African Great Lakes region are represented by bows, fiddles, harps and lyres. The fiddles are the most widespread among both the Bantus and Nilote communities.

Bows:

What used to be a hunter's bow is part of chordophones originally used for entertainments by the then hunters. Such hunter's bows have undergone through a series of adaptation, from the original ones, thus being modified by adding a gourd resonator attached either between the string and the bow or behind the wooden bow with a chord running from the resonator attached to the back of the wooden bow through to the string dividing it into halves. This is intended to improve the sound resonance. Different communities such as the Bajun and the Akamba play *zera ya uta* or simply the play *uta* .



i) *Zera ya uta*

ii) The rest are *umuduri* hunter's bows

Several types of the musical bows are the ground bows are:- the *mbaito* of the Abagusii, the *indevendeve* of the Abaloogoli, the *indingidi* of the Abaloogoli, the *chagongo* of the Abaloogoli and the *nderemo* of the Agikuyu; those resembling the hunter's bows are:- *ntono* of the Abakuria, the *uta* of the Gunya of Kenyan Coast, the *uta wa wathi* of the Akamba, the *limoyi* of the Ababukusu; and the mouth bows are:- the *lukhuje* of the Abatiriki. The Hutu, Tutsi and Abashwa communities of Rwanda and Burundi name their musical bows *Inanga*.

The fiddles

The one and/or two string fiddles are found almost in both the Bantu and Nilotic communities in the African Great Lakes region. They have resonators made from various materials, ranging from calabash gourds fruit, cylindrical hollowed wood, cylindrical plastic pipes to cylindrical metal tins covered at one or both ends by animal skin membrane, which also variedly ranges from those of goats to monitor lizards. The fiddles found in the region are played with small bows. The fiddles are similar except in the names they are given by the music traditions. For example, among the Abaluhya music tradition fiddles are called *shiriri*; among the Agikuyu fiddles are named *wandindi*; among the Akamba fiddles are named *mbeve*; among the Dawida fiddles are called *mwazigizi* or *Zeze*; among the Luo fiddles are called *orutu*; among the Iteso fiddles are named *Ageregeret*; among the Abakuria fiddles are named *ekegogo*; among the Abagusii fiddles are named *ong'eng'o*; among the Kipsigis fiddles are named *chemeng'eng*; the Buganda fiddles are named *endingidi*; the Tutsi and Abashwa name their fiddles *iningiri* and the Acholi name theirs *rigirigi* to mention but a few.



i) The Buganda *endingidi*
orutu



ii) The Abaluhya *Ishiriri*



iii) The Luo



v) The Dawida *Zeze*



vi) The Acholi *rigi rig*



vii) The Tutsi, *iningiri*

viii) The Acholi *rigirigi*

Harps

The presence of harps in the African Great Lakes region in a way confirms the mythical origin of most of the people of this region to 'Misri' (Egypt). The adungu of Buganda is said to be similar to the surviving ancient Egyptian harp. Adeudeu, a five stringed harp of the Iteso is another type of harps similar to that of the ancient Egypt. Harps in the Great Lakes region seem to have undergone through a series of adaptation resulting into them being of various sizes in terms of the number of Strings. The harps are either performed

solo or in ensemble of various instruments. The music traditions in the region present the harps as a male dominated genre.



i) Ancient Egyptian harp



ii) Buganda *Adungu*



iii) Buganda *ekidongo*



iv) The *Adeudeu* of Iteso



v) Buganda *Adungu* ensemble



vii) The Teso *Adeudeu*



vi) The *Adungu*



viii) The *Adungu* ensemble



ix) *Adungu* ensemble



x) *Adungu* ensemble

xi) *Adungu* ensemble

The Lyres

Lyres abound the communities living in the Great Lakes region. They vary in size, shape and a number of strings. They are played by both the Bantu and Nilotic communities. Their availability highlight the migration roots of the communities. For example, the Kenyan and Tanzania Luo (Nilote) original lyre thum was similar to the Abagusii lyre Obokano. Both the lyres were of the same size with eight strings and almost all the features. The similarity of the two lyres was because the Abagusii (Bantu) had to pass through the Luo territory during their migration to their present territory in Kenya. The Luo lyre was later adapted to compete with guitar (Western or European) thus making it smaller than it used to be. In its new form, the neighbouring Abaluhya communities (the Samia, Bakhayo, Marachi and the Wanga) who are Bantus adopted the Luo thum but called it obukhana. The obukhana is the Luo thum performed by members of the

Abaluhya communities living in Busia (Kenya). The Busia communities either perform *obukhana* accompanied with Luo *thum* songs or in their specific languages.



i) The Luo *thum* player



ii) The Luo *thum*



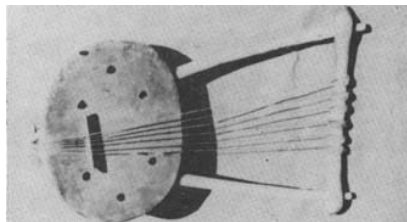
iii) The Busia Abaluhya *Obukhana*



iv) The Luo *thum*



v) The Pokot *Pukan*
The Abagusii *obokhano*



vi) The Nandi *ketubet*



vii)



viii) *Chepkongo*



ix) *Thum, Ketubet and Litungu*



x) The Kipsigis *Chemonge*

xi) The Ababukusu *Litungu*



xii) Buganda *endongo*
orutu sanduku being played



xiii a)-*Jathum* preparing to perform b) Luo

c) Luo *orutu* player and *kalapapla*

The similarities and differences observed in the African Great Lakes region were as a result of both the Bantus and Nilotic people criss crossing each other's paths as moved to and from where they had earlier settled during the migrations. Effects of the early Bantu migrations and expansion which supposedly took them across Central Africa to other parts of the Africa are reflected, especially in the movements which saw communities spread across Central, Eastern and Southern Africa in a series of expansion and rapid succession of migrants in waves moving across the Congo River systems. The result of the success of such migrations was reflected in the lifestyles of the people of the region; they were able to use the rich natural resources that the environment provided. They were able to use the natural resources to produce their food. They made mortars and pestles from the trees that grew naturally in the forest. Plants such as calabash grew in the region therefore the inhabitants used calabash fruits to make musical instruments. They were able to carve big drum-shell hence make big wooden drums that those who migrated to grassland regions could not imagine making. There were minerals that could be mined and processed using abundant dry wood to fire and melt the minerals. The forest lands were futile therefore adequate food staff was produced by the immigrants in the region. The photos below demonstrate how the immigrants to the forested regions were able to use the natural resources to process their food and entertain themselves from the existing materials.



Cerial ponding on the mortar by a pestle: An activity usually accompanied with singing



i) Performing music on calabash fruits ii) Using *uteo* to produce music iii) Making a bell



iv) A double headed drum with a bell



v) Ensemble of membranophone



vi) Ensemble of instruments

The pictures below show some of the solo or group performances of the members of the music traditions of the communities inhabiting the African Great Lakes after their migrations.



i) The *bwola* Acholi Royal Dance



ii) The Acholi war dance



iii) The Acholi war dance



iv) The Acholi war dance
vii) Female *agwata* dance



v) The *bwola* dance



vi) *Myel bwola*



viii) The male *agwata* dance



ix) Mixed Acholi *bwola* dance



x) The Chonyi-dele dance



xi) *Sengenya* -Song dance



xii) *Mwinjiro dancers*
 xv) *Ingosi, an Isiriri player*

xiii) *Abakuria dancers*

xiv) *A Maasai horn blower*

These special drums are performed as part of traditional music ensemble by communities of the African Great Lakes region.



i) *Kalapapla*

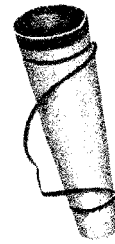
Mwinjiro



ii) *Ingalaphe*



iii) *Mwinjiru*



iv)

v) *Ngutha*



vi) *Mshondo*



vii) *Isikuti-msatsa*



viii) *Sikuti drum set*



ix) *Ngoma*

The above drums generally referred to as *engoma* (by the Bantu communities) and *bul* by Nilotes have traditional specific names given to them based on the roles they are assigned in the music traditions of the communities who use them.



ix) *Mwazindika drum ensemble*



x) *Mixed Bantu drums: mukanda and engoma,*



xi) *Tuned ohangla drums*



UPATSU (MIJKENDA)



xii) *Upatsu*



i) The Chaga drums

xiii) *Chapuo* drums



ii) The Chaga drums

Performers of the Chaga drums

xiv) *Ingalaphe*



xv) *Conga*

iii)



i) Buganda Traditional Dancer



ii) Buganda Dancers

Traditional Buganda Dancers



iii)



iv) Buganda traditional dance



v) Ensemble of *amadinda* and *engoma*



vi) Buganda *amadinda*



vii) The Nilotic Luo beer tradition



viii) Afro Americans remember

their roots.

Migration and its effects on the Music traditions

The paper starts by looking at the movements and final resettlements of the two major linguistic and ethnic sub-classifications of the communities inhabiting the African Great

Lakes region. The two, the Nilotes (who *constitute majority of the population in South Sudan, an area believed to be their original dispersal point*) and the Bantu peoples constitute the most numerous group of peoples occupying the African Great Lakes region (Ogot 2009). The objectives of the paper are to highlight the migratory roots that the communities went through as they criss crossed each other's paths during the migrations and how such migrations affected their socio-cultural traditions. To achieve this, the study briefly looks at the reasons that forced them to migrate; how and where they migrated; the challenges they experienced as they criss crossed each other's paths and the effects of such migratory movements on the indigenous and the migrating communities inhabiting the African Great Lakes region. Study comes to realize that the above migrations, referred to as the traditional or indigenous migrations logically informs on the ethnic alignment of the population of the region. The study considers it systematic to begin considering effects of the migratory boundaries of societies as created by the migration of the two main indigenous communities, the Bantus and Nilotes. The borders thus created by such migratory movements were more meaningful to the societies than those created by the foreign powers who never considered the socio-cultural alignment of the indigenous communities. The indigenous inhabitants value a lot the traditional boundary formations as they remind them of their ancestral involvement in the historical formations of the society's boundaries. The creation of the six Great Lakes region states is not as meaningful to the indigenous communities as the communal boundaries. This is because the creation of the six states did not consider the socio-cultural boundaries of the inhabitants in the region. Those considered citizens of such states wonder why there should be borders separating members of the same family from one another! Such inhabitants simply feel isolated by such borders.

The dispersal and migration of the Nilotic people are attributed to the internal feuds, deadly diseases, increase in human population, ecological changes and others such as security from human aggressors, etc. Ogot (2009) in his book, *A History of the Luo Speaking Peoples of Eastern Africa* gives a detailed account on the migratory routes and the specific communities involved. In the book, Ogot (ibid.) highlights how the migrating Nilotic societies merged, amalgamated and developed into new societies with new and /or emergent identities. One of the migratory effects of the Nilotes was the introduction of a *Centralized Kingdom Tradition*; a tradition that later spread all over the Great Lakes region as far as Rwanda Burundi and Congo. According to the tradition, the Nilotic clans became members of the royal family and the Bantu clans became their subjects. This is a tradition witnessed, for example, among the Buganda Kingdom in Uganda. Alanyo (2009) presents the Buganda Kingdom as the fourth Luo-Jobito Kingdom that Labongo created in

Uganda. The Kingdom is a Bantu kingdom but their royal clans are Luo-Jobito. The Royal family therefore is Nilotes while the rest of the citizens are Bantus. The same is witnessed among the Tutsi (a Nilotic community in Rwanda Burundi and Congo) whose clans are members of the Royal family while the Hutu and other Bantu clans in the region became ordinary citizens. The tradition falls under what is known as ethnic pluralism, an incorporation which became a distinctive characteristic and pervasive feature of the Nilotic societies in the Great Lakes region. The term incorporation as used here refers to a process in which societies merge, amalgamate and develop into new societies with new and /or emergent identities (Ogot 2009). The new societies thus created were neither Nilotes nor Bantus who came up with new music traditions and practices. The resulting music genres and instruments were informed by what was available in the regions the communities migrated to. Those who migrated to dry places made and performed musical instruments from the available materials in the region and those who migrate to forested regions used the big trees found in the region. This thus explains the type of music traditions and/or musical instruments performed by members of the communities inhabiting the Great Lakes region. On the same note, there was a political idea expanding groups shared and spread wherever they went. One of such ideas was a belief in the legitimacy of chiefs, in which they were associated with supernatural ancestors; thus enabling them to be in possession of ritually important regalia such as drums and spears. This therefore explains the rationale for the leading role of chiefs in society, which was accepted by both the Nilotes and Bantus in society. This ritualistic claim of the Nilotic chiefs also explains the existence of the Royal drums, examples of which abound the Great Lakes region.

The migrating roots of both the Nilotic and Bantus communities show some similarities and differences that also exist in the music traditions of the region. These are highlighted mainly by the type of musical instruments that are found among the communities. For example, the Bantu communities in the region seem to own single headed big wooden drums whose membranes are either attached to the heads by pegs the like *ingoma* of Hutu and Tutsi of Rwanda, Burundi and Congo. The communities who got in touch with Arabs have short single headed footed wooden drums such like the *mabumbumbu* of the Midzi Chenda communities and the *Ngoma mba*, *simba* and *kingele* of the Dawida whose membranes are attached to the heads either by the pegs or lacing. There are also short double headed cylindrical wooden drums whose two heads are laced like the *chapuo* owned by the same Midzi Chenda community. The single headed big footed wooden drums which have their membranes fixed to the head of the drum by laces which go round the open footed side to hold the membranes is another type of drums found in the

region. Some of these single headed footed wooden drums have membranes pegged to the heads of the wooden shell. There are also long double headed cylindrical wooden drums with pegged membranes such as *mukanda* of the Akamba; the short laced double headed drums such as the *atenusu* of the Iteso of both Uganda and Kenya in the African Great Lakes region. Other long single headed cylindrical wooden drums owned by both the Bantu and Nilotic communities inhabiting the region include *ngutha* of the Embu, *kithembe* of the Akamba and *mwinjiro* of the Amiiru of Kenya; The type and style of fixing the drum heads show the effect of migration of the communities as they crisscrossed each other's paths during the migration.. This will not be limited to the manufacturing and owning of musical instruments that exist in the region but also to the music traditions of the communities that inhabit the region.

Conclusion

It is important to note that most of the music traditions and musical instruments performed in the African Great Lakes region are unique, unique in the sense that the same instruments may be used by two or more different neighbouring communities. This in a way highlights the existing influence that migration brought to the communities; for example, the similarities that exists between the Luo *kalapapla* and the Abaluhya *ingalaphe*. By the looks, the two instruments are the same and the only difference that could there is but in the name. The same applies to the Luo *thum* and the Abaluhya *obukhana*. The two lyres are just but one and the same thing; and in this case the similarities go beyond the looks since the music traditions of the two instruments are similar. It is easy to justify the two music traditions being similar since the players of the two instruments claim the affine connections. Most if not all, the players of *obukhana* claim to be sons of the Luo daughters who are married to the Abaluhya husbands. The *obukhana* players claim inheritance of the *obukhana* art playing from their maternal uncle's *thum* playing which according to the *thum* tradition is understood and acceptable. The third scenario is that of the Abagusii *obukano* and the Luo *thum*. *Thum* as earlier performed before it was adapted to its current size by Ogola as his contemporaries (Omondi 1980) was as big as the current Abagusii *obukano*. The similarity in tradition and size was as a result of the Abagusii migration which took them through the Luo territory before they finally settled in their present territory (Ochieng' 1974). The similarities of music terms which have existed between neighbouring communities have also been witnessed. One of such example is the Abaluhya *sikuti* and the Luo *sigudi*. It is therefore true that effects migrations of the communities of the African Great Lakes region contributed a lot to the development of the socio-cultural activities more so in the areas of music traditions and the development of musical instruments.

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