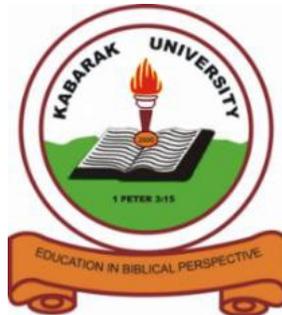


*Kabarak University International Research Conference [on](#) Refocusing Music and Other Performing Arts for Sustainable Development
Kabarak University, Nakuru, Kenya, 24th – 26th October 2018*



Conference Proceedings

Kabarak University International Research Conference [on](#) Refocusing Music and Other Performing Arts for Sustainable Development

Kabarak University, Nakuru, Kenya

24th – 26th October 2018

Editors

1. Dr Christopher Maghanga
2. Prof Mellitus Wanyama
3. Dr Moses M Thiga

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Foreword

Dear Authors, esteemed readers,

It is with deep satisfaction that I write this foreword to the Proceedings of the Kabarak University 8th Annual International Research Conference held between 22nd and 26th October at the Kabarak University Main Campus in Nakuru, Kenya. This conference focused on the thematic areas of computer, education, health, business and music and attracted a great number of paper and poster publications. The conference also featured workshops in the areas of blockchain and digital skills for business. The participation of developing academics, undergraduate students and graduate students was particularly encouraged in this conference.

In addition to the contributed papers, the conference featured a number of invited keynote and guest speaker presentations as follows;

- Mr John Walubengo, Dean Faculty of Computing at the Multimedia University of Kenya and a member of the Artificial Intelligence and Blockchain Taskforce.
- Mr Derrick Rono, Senior Systems Developer with Andela Ltd and our Kabarak University Computer Science alumni
- Mr John Karanja, Chief Executive Officer, Bithub Africa
- Ms Roselyne Wanjiru, Education Program Coordinator EOS Nairobi, representing Mr Daniel Kimotho, Community Lead EOS Nairobi
- Ms Rosemary Koech-Kimwantu, Legal and Regulatory Specialist at Oxygene Marketing
- Dr Julius Jwan, the CEO Kenya Institute of Curriculum Development
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- Dr Edward Nzinga, Senior Lecturer, Instruction and Curriculum Design Scientist, Pan Africa Christian University.
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- Dr Evelyne Mushira. Deputy Director, Permanent Presidential Music Commission
- Mr Reuben Kigame; Renowned Gospel Artist and Founder of Sifa Voices International
- Ms Caroline Wanjiku, A renowned Comedian aka “Teacher Wanjiku”

I trust that these proceedings will provide researchers with an excellent source of new and relevant knowledge in their respective disciplines. We thank all authors and participants for their contributions.

Dr Moses M Thiga

Director, Research, Innovation and Outreach

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Zilizopendwa: An Amalgamation of Music Territories at the Kenya Music Festival

Abstract

The Kenya Music Festival has incorporated contemporary African musical genres in the festival under the name adaptation and arrangement of zilizopendwa. Somehow in this context, the genre has become very popular among the youth who are the performers of this musical genre. The purpose of this paper is to identify the original Zilizopendwa musical renditions and compare them with the renditions at the Kenya Music Festival in order to establish how artistic expression has been achieved by the arrangers of this genre and how this context has influenced the development and rendition of the zilizopendwa. To achieve this, I analyse contemporary African popular music in its original context. Likewise, I analyse selected pieces arranged for presentation at the Kenya Music Festival's national level. Hence, I compare the two to ascertain the developmental process that has ensued. The result unveils the evolution of the popular music genre in Kenya and contributes to the discourse on the evolution and conservation of contemporary African musical forms.

Key words: Contemporary African Music, Popular Music, *Zilizopendwa*, Music Appropriation, Arrangement of African Melodies, Music Festival

Introduction

There is hardly any musical genre that has remained static in its rendition and characteristic features in the world. This is as a result of the dynamic nature of music as a cultural element. Intercultural exchange of ideas and globalization has impacted on the performance of all musics. The Kenyan musical scene has been graced by the contemporary African musical genres that range from Lingala, Bongo, Kwaito, Highlife and Benga among others. These genres have evolved from traditional musics from the communities within which they are performed. For instance, Benga is a musical genre that evolved from traditional renditions of the Luo and Luhya communities of Kenya but now incorporates music from various Kenyan communities. This genre was popularized by the main broadcasting station in Kenya, formerly known as the Voice of Kenya and now Kenya Broadcasting Corporation. The popularity of Benga was partly as a result of the inclusion of foreign musical instruments. Foreign musical instruments refer to those alien to the traditional musical genres of the Luhya and Luo. In addition, foreign musical elements have been amalgamated with the traditional music creating newer musical forms, which are contemporary African musical genres. This contemporary musical genre has its origins from the end of the Second World War when the guitar was introduced into Kenya. The guitar together with the violin, accordion and pedal organ were introduced by the European traders (Impey, 1998). The initial popular music in Kenya was as a result of band music that mushroomed in response to the availability of guitars. Some of the proponents of such music included D.O. Misiani with his Shirati Jazz Band, to whom the origin of Benga is accredited (Barz, 2004). As the mass media propagated musical sounds from Congo, Kenyan musicians such as Isaiah Mwinami and Fundi Konde among others, imitated the rumba style of performance. This style was popularized in Kenya together with the twist style. By the 1980s and 1990s the popular music scene had changed as the younger generation favoured the hip-hop genre. The assessment of music in popular music context was using the yardsticks of charts and popularization of the song.

Apart from the popular music in Africa is art music. What is the origin of art music in Africa? I will start by giving the characteristic features of African Art Music. It is new, highly experimental and

composed by western educated African musicians in western classical idiom for contemplation (Omibiyi-Obidike, 1992; Omojola, 1995, p. 5; Smith, 2012, p. 8). The background given to African art music is traced to the coming of European missionaries into Africa and the music content taught in schools which was devoid of any African traditional music. Schools started producing educated Africans who lacked much knowledge of their musical culture. After the independence of African nations, there was need to rediscover African cultural roots and utilize those roots in creating modern idiom of art that is uniquely African. As such the educated African scholars started seeking traditional musical idioms to incorporate them in their musical compositions. This view is explained by Onyeji (2011, p. 10) stating that,

the need to be socially and culturally relevant became a driving force for Nigerian and many other African composers that sought to incorporate traditional musical elements and idioms... contemporary Nigerian composers have sought to integrate their musical arts with the various musical traditions of their sub cultures.

In addition, art music is a postcolonial construct and “a category of composed music, written or otherwise, which takes into consideration tonal, traditional, cultural and stylistic concerns in its synthesis” (Konye, 2007, p. 45).

The Kenya Music Festival was founded by some British musicians who had settled in Kenya in 1927; as they wanted some form of entertainment. This orientation meant that the Kenyans were exposed to art music in form of set pieces and had to compose in western musical idioms and notations. Here, Kenyan composers and performers together with their audiences began to appreciate the new form of musical performance. With time, the need to rediscover African roots led to the introduction of a category in the festival called, ‘Adaptation and arrangement of Africa melodies’. Here composers took African melodies, mostly Kenya, and subjected them to western compositional devices of melodic extension such as three to four-part chorale harmony, counterpoint, imitation, theme and variation form among others. In this context, the very younger generation whose popular music is hip-hop, found itself performing art music in the music festival context. At this point the popular music of the 1960s and 1970s was ancient and boring to the youth. However, another category was also introduced into the festival called the ‘Adaptation and arrangement of popular tunes *Zilizopendwa*. This in essence negates what Agawu (2011, p. 54) postulates that, “unlike African traditional music, popular music has not yet become a significant source of ideas and procedures for composers of art music.” In Kenya, popular tunes have become a source of musical materials. *Zilizopendwa* as a category has become popular among the students who perform in it as each choral group strives to outdo the other.

***Zilizopendwa* in its original context**

Popular music in its original context was performed as band music. The bands were predominantly performed in urban centres. At this point the music was an urban musical expression which fed on traditional music for its content, and relied heavily on foreign musical instruments as a medium of interpretation (waMukuna, 1999, p. 72). A number of styles grew beside each other and influenced each other. They include the LuoBenga, Omutibo, Rumba and Twist. Benga music borrowed from the Luo idiom; The *Omutibo* style borrowed from the Luhya *Isukutidrum* rhythm and was propagated by George Mukabi, who was influenced by Malawian maestro Mwenda Jean Bosco; Rumba is interplay of Latin American and Congolese musical idioms. ‘The melody follows the tonality of *Lingala*, the guitar parts are African and so is the rumba rhythm’ (Ewens, 1991, p. 131); Twist is a more ‘unplugged’ sound reminiscent of other finger-picking guitarists of Western Kenya. In this case, one guitar strums chords

in twist rhythm and plays a bass part on the 1st and 3rd beats; a second fills-in, for the most part, in a picking style during the verses and in solos imitating the melody. That melody is in two-part vocal harmony with the twist beat also being maintained by a shaker and a timing stick. In as much these popular music originated from certain ethnic communities, the language used was predominantly Kiswahili, Kenya's national language. Most Kenyan guitarists formed duos or small guitar based bands with improvised percussive accompaniment drawn from a struck or scrapped Fanta bottle, woodblocks and tambourine. The vocals were a two-part harmony in parallel thirds or sixths. It is worth noting here that the Kenyan based bands emphasised melodic text than rhythm. The messages which were commentaries on social issues became the norm, a characteristic feature of African traditional musics.

In the Democratic Republic of Congo, a number of band groups emerged such as Zaiko Langa Langa. This group omitted the wind instruments giving 'prominence to the rhythmic patterns borrowed from the traditional musical background of their composers, and compositional structures in which the *sebene* (instrumental improvisation section) is longer than the singing section, thus emphasizing dancing rather than messages of topical songs' (waMukuna, 1992, p. 74). Instrumentation was expanded to include winds, and percussions with interlocking rhythms in the upcoming bands such as Papa Wemba's Viva la Musica. This musical genre continues to be performed as it were in some social gatherings where the older generation are the majority and have a say in what forms part of the entertainment. It is not easy to find the younger generation made up of youths listening to this music in various social gatherings.

Presentation form of Zilizopendwa

Popular music of this genre is never notated on staff instead it is taught by rote, where the use of memory recall plays a significant role in the music's rendition. This method of teaching and learning borrows from Africa's oral tradition. Most of the songs begin with an instrumental introduction, followed by a two-part vocal performance or a solo vocal performer accompanied by the instruments. The musical structure could be binary, ternary, or strophic with instrumental interludes after every verse. Repetition of melodic ideas is a dominant feature of the music. Where binary structure is used, two sections can also be in strophic form as the second section marks the climax of the performance. Examples of this are Tabu Ley's song entitled *Ibeba* and Franco's song titled *Ndaya*. In as much as this structure can broadly be referred to as Binary form; there are various sub sections within it. WaMukuna (1992, p. 80) explains the schematic structure of the zairean rumba as:

A B C B' D E D' where, A is an instrumental prelude; B verse of the song in an abstract form, C is an instrumental interlude; B' repeat of the verse with some variations; D is a refrain part with some call-and-response between solo and chorus; E is an instrumental improvisation, sometimes called the *sebene* section; D is a coda.

There are instances where the strophic form is the overall structure of a piece. *Kujisifu Uleveini* by Daudi Kabaka is an example of ternary form with two musical genres in one, using two languages. This is exemplified in the songs: *Msichana wa Elimu*, *Angelike*, and *Dezo Dezo*, among others. Since the music is not notated there is a lot of improvisation especially by the instrumentalists. This means that there are very many variants of a song's performance especially when there is a change in the lead guitarists (waMukuna, 1992). The length of songs is relative especially when performed live as opposed to the recorded versions. Since this musical genre is derived from African music, there are some musical characteristic features drawn from the very cultures, a common is performance composition that allows the repetition of musical phrases during the climax section. To illustrate, I will use the song *Ndaya* by Mpong Love whose presentational form is as follows: A: instrumental prelude

of made up of an antecedent and consequent phrase. This period is repeated; B: A solo voice performed with instrumental accompaniment; B¹: a repeat of B but with two part vocal harmony, against instrumental accompaniment; A: a repeat of instrument material used at the beginning; B: vocal solo with instrumental accompaniment; C: instrumental interlude; D: vocal duet with different melodic material, chorus; E; verse performed by a soloist; D; E¹: vocal solo with different text; D; E²: verse with variation in text and some melodic phrases; D; F: instrumental interlude with saxophone extemporization section and some talking; D; D; D; D; D; D; D. In summary the structure is A B B¹ B A B C D E D E¹ D E² D F D DDDDDD. The part with A and B materials make up the first section, while the second section is from C with the *sebene* section beginning at F and the chorus D repeated several times towards the end.

Dances in Zilizopendwa

The music was performed for entertainment in clubs, disco venues and parties to an audience that would respond to the music in dance. Through the *sebene* sections, Zaiko Lang Langa introduced a dance called *ZeketeZekete* which was surpassed by Soukous, then *Kwasa Kwasa*. *Kwasa kwasa* started in the 1970s where there is gyration of the hips. These dances became famous with the performance and development of popular music in Africa, as more dances evolved such as Ndombolo, Helicopter and Twist. Rumba is a slow ballroom dance that could be performed in pairs. Kubik (1981, p. 103) explains that,

The modern Kenyan music, largely developed from the rumba, is particularly suitable for bumping since it is relatively slow. The dancers, in the present case girls, bump one of their buttocks against that of the partner on beats one and three of the rumba schema, sometimes also the hips or the front part of the upper thigh. This has to be done at strictly regular intervals. The impact causes a slight return push leading to a short alternating step away from the impact without any further effort. The order of movement is bump (impact) - alternating step - bump - alternating step, and so on. Instead of an alternating step, a simple step may also be carried out. At the same time the more practiced dancers perform a slow anti-clockwise turning of the body between the bumps so that the impact always takes place at a new part of the body.

Twist was another popular dance at the time. The Wikipedia encyclopaedia defines the origin of twist as, 'The Twist's original inspiration came from the African American plantation dance called "wringin' and twistin," which has been traced back to the 1890s. However, its original aesthetic origins, such as the use of pelvic movement and the shuffling foot movement, can be traced all the way back to West Africa. Throughout the 20th Century, the dance evolved until emerging to a mass audience in the 1960s.' The Twist is performed by standing with the feet approximately shoulder width apart. The torso may be squared to the knees and hips, or turned at an angle so one foot is farther forward than the other. The arms are held out from the body, bent at the elbow. The hips, torso, and legs rotate on the balls of the feet as a single unit, with the arms staying more or less stationary. The feet grind back and forth on the floor, and the dance can be varied in speed, intensity, and vertical height as necessary. Occasionally one leg is lifted off the floor for styling, but generally the dance posture is low and with the feet in contact with the floor with very little vertical motion. African dance is cultural behaviour reflecting a society's values, beliefs, and attitudes and indeed these dance styles borrowed heavily from the African communities that were represented by the proponents of the music.

Arrangement of Zilizopendwa at the Kenya Music Festival

Before embarking on the presentation form of the music, I will briefly address the venue and the kind of audiences that listen to the arranged music. The venue of performance shifts to a rather formal stage and context, that does not allow the audience's involvement. At the festival context, performance of *Zilizopendwa* changes from mere popular music to art music. Art music is transcribed using staff notation. One function of an adaptation and arrangement of music is to personalize the music by invoking a composer's layer of expression and interpretation. It is also an opportunity for one to portray their understanding of musical theory and musical elements at the same time maintaining the style of the adapted musical item. In essence it is also composition. The Kenya Music Festival is a competitive forum in which musical presentations are rated and given positions against the percentages awarded. The music is performed for contemplation by both the audiences and the adjudicators. This function of art music is echoed by Euba (1975, p. 48) who states that, 'with the new art forms, functionality of songs has changed to that of aesthetics. Music is intended by the composers for performance by an audience that is not encouraged to participate in the performance but is required to contemplate on the music.' Members of the audience are music lovers who attend the festival: to learn the new trends and skills in musical arrangements and compositions; to assess and rate the renditions of fellow composers; and entertainment among others. The audience is made up of musically literate individuals who have either a formal or informal musical theory knowledge encompassing western musical idioms and compositional devices. The audiences' ears are also inclined to critical musical listening. Akin to the Kenyan scenario, Euba (1970, p. 92) postulates that,

new music facilitates musical comprehension for the audience since the music uses materials familiar to the lovers of traditional idioms, such as language; and to the new borrowed idioms. In a concert hall, the audience is made up of persons who are familiar with western musical elements and musical aesthetics introduced to them in schools or churches. So the composers produce music that is familiar to their audience.'

Such an audience therefore sets a standard for the composers.

Introduction of Zilizopendwa at the Kenya Music Festival

The Kenya Music Festival is an avenue for the expression of musical ingenuity by various Kenyan composers and performers. In this context, the first time a popular song was performed, its performance was engulfed in controversy. This was an example of conflict of interpretation between a performer and the adjudicator. One performer presented the George Mukabi's '*Mtoto si Nguo*' in the category of Adaptation and Arrangement of African melodies. 'According to the performer, Zalo, the song *Mtoto si Nguo* was an African melody because it was performed within Kenya in a Kenyan language' (Mindoti, Personal Interview, May 2012). However, according to the adjudicator it was a good song but in a wrong category. As a result, the performance was disqualified. In a different year the same performer presented Fadhili William's *Malaika*. Even though the audience was mesmerized, the musical item was again disqualified. The ensuing debate prompted the festival's executive committee to introduce a category of arrangements of popular tunes. Arrangements of popular melodies by Zalo gave prominence to the melody, discarding the guitar riffs and percussive accompaniment, and maintaining the rumba style. He made use of very few vocables such as 'Oh' and 'Ah'. Figure 1 is an excerpt of Zalo's arrangement of *Malaika*. This kind of arrangement was emulated by Blasto Ooko in his rendition of Paul Mwachupa's *Dereva Kombo* (see figure 2).

Figure 1: Excerpt of *Malaika* arranged by Zalo

Musical score for Soprano, Alto, Tenor, and Bass, first system. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: Soprano: Ki - de - ge hu - ku - wa - za ki - de - ge; Alto: Ki - de - ge hu - ku - wa - za ki - de - ge; Tenor: Ki - de - ge hu - ku - wa - za ki - de - ge; Bass: Ki - de - ge oh Ki - de - ge oh Ki - de - ge Ma - la.

Musical score for Soprano, Alto, Tenor, and Bass, second system. The lyrics are: Soprano: Ki - de - ge hu - ku - wa - za ki - de - ge; Alto: oh Ki - de - ge oh Ki - de - ge; Tenor: oh Ki - de - ge oh Ki - de - ge; Bass: i - ka oh oh Ki - de - ge.

Musical score for Soprano, Alto, Tenor, and Bass, third system. The lyrics are: Soprano: Ki - de - ge hu - ku - wa - za ki - de - ge; Alto: Ki - de - ge hu - ku - wa - za ki - de - ge; Tenor: Ki - de - ge hu - ku - wa - za ki - de - ge; Bass: Ki - de - ge oh Ki - de - ge oh Ki - de - ge Ma - la.

Musical score for Soprano, Alto, Tenor, and Bass, fourth system. The lyrics are: Soprano: Ki - de - ge hu - ku - wa - za ki - de - ge; Alto: oh Ki - de - ge oh Ki - de - ge; Tenor: oh Ki - de - ge oh Ki - de - ge; Bass: i - ka oh oh Ki - de - ge.

Figure 2: Excerpt of the song *DerevaKombo* arranged by Ooko

The image displays a musical score for four vocal parts: Soprano, Alto, Tenor, and Bass. The score is written in 2/2 time with a key signature of one sharp (F#). The lyrics are as follows:

SOPRANO
Ki - fu-ngu cha kwa-nza na cho cha - se - ma Ma - ma wa-cha

ALTO
Oh, Ma - ma wa-cha

TENOR
Oh Ma - ma wa-cha

BASS
Oh Ma - ma wa-cha

6
ma - ta - ta aah aah, Ki - fo cha Ba - ba E -
ma - ta - ta Ki - fo cha Ba - ba E -
ma - ta Ki - fo cha Ba - ba E -
ma - ta - ta Ki - fo cha Ba - ba E -

11

li ki - me - le - ta me - ngi ma - chu - ngu.

li ki - me - le - ta me - ngi ma - chu - ngu.

li ki - me - le - ta me - ngi ma - chu - ngu.

li ki - me - le - ta me - ngi ma - chu - ngu.

However, there came a group of composers who sought to perform the popular songs emulating the guitars, saxophones and other melodic instruments and the drum set as performed by the original composers but still disregarded the other percussive ones, such as the Fanta bottle and wooden blocks. The music was presented as an imitation of the original with harmony in parallel thirds or sixths, no fragmentation of melody, and no modulation but by using the voice in SATB, TTBB, and SSA groupings. The vocal melodies were distinct, but new kinds of vocables such as *tuku-tukupe*, *tunde-tunde*, *tiri-tiri* were introduced to imitate the guitar riffs and drum-set rhythms. This group of composers include Samuel Mak' Okeyo with his rendition of Daudi Kabaka's song *Pole Musa* and Bavon Marie-Marie's song *Masekeya Meme* and Sammy Otieno's rendition of 'My Lovely Elizabeth' (Mwiruki, Personal Interview, May, 2012). Even though these songs were performed on stage, the rumba idiom was greatly maintained in the slow dance movements.

At the onset, *Zilizopendwa* the festival was performed in one category. As this genre gained in popularity and competition, it was subdivided into three categories: Secular *Zilizopendwa* from Kenya; Secular *Zilizopendwa* from the rest of Africa; and Sacred *Zilizopendwa* from Africa.

Presentation form of *Zilizopendwa* at the Kenya Music Festival

Most introductory sections emulate the instrumental introductions to music. There are instances where the arrangers come up with improvised introductions not related to the original guitar riffs. Here guitar riffs are predominant with some trumpet, saxophone, and/or drum set rhythmic cues. Change of key from the original composers is quite common in order to accommodate the different vocal ranges for various combinations of voices. The melodic introduction is similar to the original in a bid to articulate the adaptation factor of the piece; for example, the arrangement of *DezoDezo*. In other cases, two vocal parts such as soprano and alto take the melody performing in unison as exemplified in an arrangement of the song *Baba Yetu*. The arranger maintains the original language of the music and the lyrics.

In the middle section, original vocal melodies are retained but they may undergo changes as the music develops. This occurs in terms of countermelodies using the same text as the original. It is this section that greatly portrays a composer's personal musicality. There is no standard format here as the treatment of musical elements is as varied as there are arrangements. However, there are some characteristic traits that appear in a number of musical pieces.

- Tonal shifts are evident to minor tonalities, as the tempo is slowed in order to create some tonal and tempo variance (see the arrangement of the song *Angelike*). Some composers stick to one tonal centre throughout the entire piece, for instance, in the song *Ombi Langu*.
- Use of counterpoint in Kisia’s arrangement of the song *Ombi Langu* from bar 83- 87.

SOPRANO
hi - li ni o- mbi la- ngu, ni o- mbi la- ngu ni o- mbi

ALTO
o - mbi la- ngu ee, o - mbi la- ngu o- mbi la- ngu

TENOR
hi - li ni o- mbi la- ngu ni o- mbi la- ngu

BASS
hi - li ni o- mbi la- ngu ni o- mbi la- ngu ni o- mbi

- Four-part polyphonic treatment of melodic ideas become evident such as in the song *Vulindlela* arranged by Muyale.
- The use of parallel 3rds and sixths in harmony. In Kisia’s arrangement of *Ombi Langu*, he exhibits the use of parallel 3rds

Ka- ma A - ya - la a- na- ta - ma - ni ma - ji hu- ko ja- ngwa

Some

composers colour the parallel thirds with some parallel fourths such as in Muyale’s rendition of the song *Nasafiri*, exemplified as,

A- ng'a - na a - li - ku - wa mwa - na ra - ha sa - na eh! a -

3
li - vyo - pe - nda m' - zi - ki wa Da - vid A - mu - nga

- Use of segmentation of the melody and imitation of those segments, for example in the arrangement of the song *Kujisifu Ulevini*.
- Use of sequences of melodic sections to change tonality, exemplified in the arrangement of the song *Dezo Dezo*.
- There is the introduction of episodes whose lyrics are similar to the original ones.

Dance styles at the festival

Dancing styles in the festival context are restricted by the arrangement of choir members on stage. Even though they dance, they are not free to move much as it would be the case in the disco halls. However, there is a sense of excitement especially in the dancing which is a response to various rhythmic patterns. On one hand, there is an attempt to exhibit dances relevant to the genres of the songs chosen. For instance, dancing twist to a song such as *Angelike* which was in twist style, though this may not be the case throughout the performance. On the other hand, there are new improvised dance movements and borrowed ones. At the festival, the spirit of competition has facilitated appropriation of dance styles from one musical genre to the next. For instance, when a given choir becomes the national winner, other times will try and emulate their dancing style in the next year even though the teams present popular music from different genres. Change has continually affected African dance that are easily perpetuated outside their original context but can remain meaningful in new contexts depending on their use. The dance styles exhibited at the Kenya Music Festival reflect the cultural background of the performers who are the youth.

Process of evolution

Change in music as an element of culture is inevitable. Nzewi (1991, p. 138) states that, ‘for change to occur there must be an established frame of reference’. He further explains that a change within the traditional musical structure are innovations, these are examples of musical continuity. Likewise, Meriam (1964) argues that no culture changes wholesale but there are elements of continuity and change that must be considered against a backdrop of stability. This argument posits that the different renditions of contemporary popular music by the various musicians are simply innovations. In other words, the performances of Kanda, Koffi, Werasone, Kabaka, Gabriel Omolo among others over the years are mere innovations within the contemporary African popular music. This genre becomes the point of reference for further development even though the genre has also evolved.

In Congo, popular music emerged as an amalgamation of several musical idioms: traditional Congolese, bolero, rumba and Zouk. Zouk was based on a polish dance Mazurka which was introduced in the Caribbean islands and later francophone Africa. This in itself was a process of acculturation formulating the *soukous /lingala* music. This music then finds its way into Kenya and is fused with elements of *benga* music by musicians such as Fundi Konde. Besides the rumba style is the *omutibo* and *twist* style. *Omutibo* is another blend of Luhya folk melodies with the western instrumentation and rendition, while twist mixes Kenyan *benga* and the original twist style as mentioned earlier. As *Zilizopendwa* moves to the festival context, a musical change takes place. Nzewi (1991, p. 140) explains,

If with altered sound, a recognizable music type acquires a change of context or usage but still retains and generates its conceptual responses, what has occurred is a change in the usage of music... if the same music in addition generates different psycho-physical responses because of its modified sound or form or its changed context or usage, the meaning of the music has changed – a valid musical change has occurred.

Apart from the obvious contextual change, *Zilizopendwa* at the festival has some elements undergoing acculturation: percussive elements of the music as performed by the shakers, fanta bottle, rattles and drum set, are left out in the arrangements of the music. Moreover, the instrumental accompaniment by guitars that is used as middle-ground and background material in the ensemble sometimes is not used throughout the performance as prominence is given to the vocal melodies; The vocal melodies with text are retained in the arrangements. Structure is varied, basic rhythms are retained but sometimes

alterations are evident, texture changes from homophonic to polyphonic and to use of imitative counterpoint; Whereas the original *Zilizopendwa* melodies are in one tonal centre throughout, the arrangements employ tonal shifts approached abruptly or using sequences; Harmony of the vocal melodies is four-part introducing some minor chords; Tempo variance becomes more pronounced in the arrangements.

When any musical culture is brought face to face with another, dominant musical elements are retained while others are isolated. During this process some traits are dropped (deculturation), others are appropriated (transcultured) and others remain the same and are performed alongside each other in their entirety (compartmentalization). In the case of contemporary African popular music, the processes of deculturation, transculturation and compartmentalization take place. All the different genres of popular music are transcultured and at the same time compartmentalized when performed besides each other. In this context the two cultures are the contemporary African popular music culture and the western classical culture of art music. Deva (2000, p. 1) explains that,

essential characteristics concern the musical language itself and may include harmony, tonality (tonal or key centre), modality (or scale), rhythm and metre. This may account for the easy spread of folk music across Europe. Non-essential characteristics may include instrumentation, tuning, temperament (division of the octave), amplification, notation and the social and behavioural features of musical performance.

In addition, Euba (1970) posits that, neo-traditional music considers the poetic element such that good music is that which contains good lyrics. Indeed, lyrics are an important factor in the selection of a *Zilizopendwa* song. Musical items at the festival also retain the original language, rhythm, melody (features of continuity) while harmony, texture, tonality, instrumentation, form, length of the music and dance styles are appropriated. As such, new identities are created as a result of creative responses to the forces of acculturation, giving rise to musical syncretism (musical syncretism occurs when the encounter between two musical systems results in a new hybrid style). The new hybrid music is African art music, which at the festival undergoes evaluation by the audience in three ways: a) what is the popular musical essence about the art work (music)? An identity of genre and must be heard in the music. b) What new devices has the arranger used in order to own it? c) How has the arranger utilized the new elements and how effective are they? The study of African art music is common in Nigeria where several scholars have composed and analysed this music. Nketia (1964) states that, there seems to be a development of new compositions of music in the popular and art music idioms. These music exist as new forms in different situations.

Conclusion

Central to the definition of African art music is the premise that it is a combination of African and western musical territories (Euba, 1993, p. 6). In addition, I argue that popular music is an offshoot of both African and western musical influences, this then gives rise to another level of amalgamation of the popular music and art music written and performed for contemplation. This negotiation of musical territories has given rise to a contemporary art form called *Zilizopendwa*. Arrangement of this genre of popular music has enabled a re-manifestation of the same and popularized it in a different context. Indeed, in the Kenya music festival, the *Zilizopendwa* categories are very popular and this context has served to develop this musical genre. The youth who are choir members and their choirmasters have become consumers of African popular music in this sense and developed a taste for it.

Problems with the new art music is that; it is hardly performed once it has been performed at the festival; the ingenuity of most arrangers of *Zilizopendwa* seems to go to waste yet is a creative tool and exhibition of Kenya's musically creative minds. An anthology of such music can be made and used in the academia since musical elements are clearly manipulated.

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Popular Music Education: Insights from Tabuley's 'Muzina'

Mellitus Nyongesa Wanyama
Kabarak University,
School of Music and Performing Arts

Abstract

Tabu Ley Rocherou was a renowned popular musician and songwriter. Most listeners to his music knew/know him for his secular popular music themes, structures and performance styles. However, his song 'Muzina' is arguably his best rendered Christian worship music in terms of thematic concerns, choice of lyrics, development, structure and performance techniques – albeit conceived along popular and secular dance music styles. In this paper, I endeavour to unearth, enumerate, discuss, elaborate and demonstrate critical song writing nuggets evident in Tabu Ley's 'Muzina' for purposes of informing pathways and filling knowledge gaps in popular music education. The paper is underpinned by popular music composition, performance and analysis theories and common practices that cut across secular and sacred genres. Song lyrics and recorded music form key units of discussion and analysis that drive coherent debatable issues – generally in popular music studies and specifically in song writing practice. Eventually, the paper generates and recommends several best practices for song writing as exemplified in Tabu Ley's 'Muzina'. The insights will, hopefully, be informative to upcoming and experienced song writers, popular musicians (performers and composers) and music educators at all levels. This paper is premised on the fact that listening and deeply analysing popular hit songs like Muzina is a recipe for nurturing and rejuvenating song writing skills.

Key Words: Muzina, Tabu Ley, Congo, Lingala, Music, Prayer

Background Information

Linguistic Background of the Song "Muzina" (In the name of...)

According to Baongoli (2009), "Muzina" is a song composed in two languages: Kikongo and Lingala. The title of the song "Muzina" is in Kikongo language while the lyrics of the song is a mixture of Kikongo and Lingala. These two languages are two of the four national languages in DRC. The four national languages in DRC are Lingala, Kikongo, Tshiluba and Congolese Swahili (Kingwana). Although Tabu Ley's mother tongue is not Lingala, he spoke Lingala fluently because he spent most of his life in Kinshasa where Lingala is used as a lingua franca. In addition to Lingala, he was also fluent in French and he could speak some English. Most of his songs were composed in Lingala, French, a blend of Lingala and French, Kikongo, Kiswahili, English etc. In this song (Muzina), he blended Kikongo and Lingala very well. In the beginning of the song, he starts with Kikongo words such as 'muzina' (in the name of...), 'tata' (father), 'mwana' (son), 'mpevesantu' (Holy Ghost), then later he switches to Lingala. Baongoli further observes that in linguistics, this phenomenon is known as code switching or language mixing. He notes that code switching is extremely common in Lingala songs because of the multi-linguistic background of the two Congos.

With regard to the aspect of the code-switching in Muzina, it is worth noting that the two languages - Kikongo and Lingala - are both Bantu languages. They are related and they share so many words. This implies that there are many words used in Kikongo and Lingala that are the same. For example, as Baongoli observes, 'tata', 'mwana', 'santu' are exactly the same in the two languages. Therefore, it is sometimes difficult to distinguish which word is from Kikongo and which one is from Lingala. Code-switching is used by many song writers in order to achieve the rhyme scheme and for purposes of conveying hidden meanings in a particular song.

Life history of Tabu Ley

Tabu Ley Rochereau, who is also known as 'Le Seigneur' (French for the Lord), was one of the most influential African rumba Congolese vocalists, songwriters and band leaders. He was born on 13th November, 1940, at Bagata, Kwilu, in Bandundu Province in the Democratic Republic of Congo (DRC). He was born as a Pascal-Emmanuel Sinamoyi. During Mobutu's policy of 'recours a l'authenticite', Pascal adopted his parents' names namely Tabu and Ley. He then became Tabu Ley. When he was in school at "Athenee Royale de Kalina", he nicknamed himself "Le Marechal Rochereau". Later Rochereau became part of his name.

He started singing in the Church Choir and in choirs of the schools that he attended. In 1954, when he was only 14 years old, he wrote his first song 'Bessama Muchacha' which he recorded with Joseph Kabasele (Grand Kalle's) band, African Jazz. After finishing high school, he joined the band as a full time musician. Tabu Ley sang the Pan-African hit song 'Independance Cha Cha' which was composed by Grand Kalle when DRC was declared an independent nation in 1960, propelling him to instant fame. He remained with African Jazz until 1963 when, together with Dr. Nico Kasanda, they formed their own band known as "African Fiesta".

Two years later, Tabu Ley and Dr. Nico Kasanda split over artistic differences. Tabu Ley went to form "African Fiesta National" which was also known as "African Fiesta Flash". The group became one of the most successful bands in African history, recording African classics like 'Mokili Mobimba' (The Entire World) and surpassing record sales of one million copies by 1970. It is while at African Fiesta National that Tabu Ley launched his "Rocherettes". These were lady dancers who accompanied the band and danced in the second part of the song known as "seben". In December 1970, Tabu Ley travelled to Paris to perform music in Olympia, the famous French Music hall in which all Congolese Artists dreamt of performing their music therein. This was organized by the Frenchman known as Bruno Coquatrix. When he came back from Paris, he renamed his band as "Orchestre Afrisa International". Tabu Ley's Afrisa, and Franco's TP Ok Jazz, were for a long time in 1970s and 1980s Africa's greatest bands.

Dr. Nico, on the other hand, went along with his "African Fiesta Sukisa" faction, and continued to perform with the other members of the group. In the early 1981, Tabu Ley discovered a young talented singer and dancer, M'mbilia Bel, who helped popularize the band further. M'mbilia Bel became a part of Afrisa and later she got married to Tabu Ley and gave birth to one daughter called 'Melodie Tabu' who is also a singer. Before M'mbilia Bel, Tabu Ley was married to Georgette Mowana (popularly known as Tete) and they had five children. In 1987, Tabu Ley introduced another female vocalist known as Faya Tess (real name was Kishila Nggoyi). M'mbilia Bel left Afrisa in the late 80's to start a solo career. After M'mbilia Bel's departure, Afrisa's influence along with that of their rivals TP OK Jazz continued to wane as fans started preferring the younger generation of musicians. In the early 1990's, Tabu Ley briefly settled in Southern California in the US from where he released the hit gospel song "Muzina" in 1994. There, he began to tailor his music towards an international audience by including some English

in his songs. In the gospel song, Muzina, Tabu Ley exhorts everyone to pray to God and thank God for his blessings. It is worth noting that during this period, Tabu Ley had fled from Zaire because the then Zairean president Mobutu Sese Seko had threatened him after Tabu Ley had criticised him. Fearing for his life, Tabu Ley left Zaire and settled in California where he released a number of albums including Muzina. This episode is a pointer to the fact that the immediate environment and the situation one finds himself/herself may influence greatly the content and style of a songwriter as evidenced in Tabu Ley's situation.

Tabu Ley also became a political leader after Mobutu's regime. When the late president Mobutu was deposed in 1997, Tabu Ley returned to Kinshasa and took up a position as a member of parliament during the regime of Laurent Kabila. In 2005, he was appointed Deputy-governor in the capital of Kinshasa. He also served as provincial minister of culture, arts and tourism. In 2008, when he came back from Cuba where he got the award of "Musicien africain du cinquantenaire" (African Musician of the past fifty years), his health started deteriorating. It is said that he had a stroke and he was admitted in Kinshasa and was later transferred in Europe. His health became a matter of concern and speculation especially with the media. In 2010, Tabu Ley was 70 years old and had clocked 50 years in his musical career. Baongoli observes that this is an accomplishment because not so many stars have been able to achieve such an accomplishment. Tabu Ley was in and out of the hospital in Europe since 2008 and later died on 30th November, 2013 at Brussels, Belgium and was honoured with a state burial ceremony. It is worth noting that since making his professional debut in 1954, Tabu Ley wrote more than 2,000 songs. He won many musical awards and remains one of the greatest musicians that DRC has ever produced. On the whole, it is estimated that he crafted over 3,000 songs.

Summary of the song "Muzina"

This song is composed in a secular popular music style song but loaded with a religious message. The song is a prayer performed by Tabu Ley in a bid to protect himself against his perceived enemies. The title of the song "Muzina" means "in the name of" in Kikongo language. Kiswahili speakers, can identify the word "jina" (name) in "Muzina". Kikongo language has some words that are similar to other Bantu languages. The word "Muzina" is taken from a common phrase used by Christians, especially Catholics, at the beginning and end of every prayer. It is from the phrase "in the name of the Father, the Son and the Holy Ghost..." In the Catholic Church, this phrase is performed using the sign of the cross with the right hand, and a believer will say "In the name of the Father, and the Son and the Holy Ghost, Amen". By repeating the phrase over and over, in the chorus section, Baongoli (2009), opines that the song is given power and also empathetically connects with the listeners.

In this song, Tabu Ley uses the phrase 'muzina' as a part of his prayer, just like any Christian, more so from the catholic denomination would do. His prayer is a lamentation to God about people, perceived to be his enemies, who want him dead. He tells his enemies that he believes in God and for that matter they cannot harm him because God is his protector. He starts the song with a prayer phrase "In the name of the Father, and the Son, and the Holy Ghost". Then he goes on to remind sinners that they have rejected God and they have neglected him in good times, but God's name is powerful and God's grace will forgive them. In some parts of the song, he lashing out at his opponents who don't wish him well. He tells them that although they have continued to insult him, to gossip about him, to plot bad thing against him, to give him death threats, he is innocent and he depends on God for protection. He goes on to pray to God for protection because, as he points out in the song, his only medicine in such situations, since childhood has been prayers to God. He says he has never visited witch doctors for protection because since his childhood he was an altar boy (in reference to Catholic church service) and he always believes in prayers. He advises his enemies to fear God and to read the

bible (Tangaka Bible). In the remaining part of the song, he calls upon everybody to praise God, to sing for God (toyembela Nzambe nkolo na biso). In a nutshell, Tabu Ley, through this song prays for his life because of perceived enemies who he thinks are out to harm him. In order to make his prayer/song simple and relate with the high and the low in society, Tabu Ley decides to use the Muzina common phrase, known by many Christians all over the world. No wonder the song has remained a force to reckon with for a couple of decades.

Thematic gospel content concerns

The main thematic concern that the song addresses is basically gospel message anchored on the fact that God as an able protector of his faithful who pray and consult his counsel from the Bible. This is exemplified through the use of phrases such as: Tangaka Bible – read the Bible; Yembayemba - Sing, sing (for the lord God); Lilobaya Nzambe – You should know the word of God etc.

Choice of lyrics

A cursory overview of the lyrics reveal that over 90% of the words and terms used squarely situate the song in the Christian gospel and/or worship category. Some vocabulary used in the song “Muzina” and their meanings are as listed below:

1. **Basumuki:** sinners (singular: mosumuki)
2. **Bisengo:** happiness
3. **Bomengo:** wealth
4. **Bomwana:** childhood
5. **Ekoti:** hat
6. **Kolimbisa:** to forgive
7. **LilobayaNzambe:** the word of God
8. **Liputa:** loin cloth, wrappers for Congolese women
9. **Litambala:** headscarf
10. **Losambo:** prayer
11. **Mouchoir(French):** handkerchief
12. **Mpevesantu(from Kikongo):** Holy Ghost, Holy Spirit
13. **Mpeve (from Kikongo)** holy
14. **Ngai:** me
15. **Muzina: (from Kikongo)** in the name of
16. **Nkembo:** grace, power
17. **Nkisi:** talisman, charm
18. **Nkolo:** The Lord (i.e. God)
19. **Nkolonabiso:** Our Lord – the only God
20. **Nkombo:** name
21. **Ntembe:** doubt
22. **Nzambe:** God
23. **Nzoto:** body
24. **Santu:** spirit, ghost
25. **Tata:** the father

Developmental and structural features

Tabu Ley employed monophonic textures in solos, declamations/narrations. He also uses polyphony in terms of the use of seconds, thirds, unisons at an octave, instrumental accompaniments and pure instrumental sections. The song structure is made up of: The intro/prelude/exposition, development

section with various subsections (a busy section that entails tempo variations, completion of textual messages and themes, varied repetitions solo-response/question-answer); and coda/postlude/ seben – a busier than the prelude and development section. In the last section band leader/the lead singer, in this case Tabu Ley, encourages a band-audience interaction during the performance by calling upon the audience to be involved in the dance and perform actions like: removing hats from their heads, waving handkerchiefs, standing, dancing and singing along with the band. In a nutshell, the overall song structure is based on seven major subsections namely: A, B, C, A2, D, E and E2. For purposes of analysis, all phrases in the song (including repeats) are numbered from 1 to 63. Section A entails phrases 1 to 5. It basically serves as an introduction/exposition/prelude. It is characterised by a short solo chant in a half-singing-half-talking style, more or less like the Gregorian chant style, followed by a comparatively long choral response in the same style. The tempo adopted in this section is slow and solemn hence setting a prayerful mood. Phrases 6 and 7 are repeats of phrase 1 and 2 with a very slight inflexion at the beginning. The repeat serves to ground the main theme of the song that can as well be termed as a musically performed prayer.

Section B (phrases 8 – 15) is ushered in by a bridge that rhythmically and melodically mimics motifs in this section. It is a contrast to section A in that it is rendered in a livelier mood and fast tempo. This section displays intensive instrumentation in comparison with section A, thereby demonstrating an upward musical developmental trend in terms of texture and intensity. It is dominated by a solo vocal question phrases that are answered by almost the same melodic instrumental phrase with an alteration of one note or two. Section B is wound up by a bridge that smoothly sets in section C. Just like the bridge between section A and B, the bridge between section B and C employs a motif that melodically and rhythmically mimics the melodic and rhythmic structures in section C. Section C is characterised by a question and response between the instrumental part and voices in harmonies rendered in parallel seconds and thirds. Phrases 16 – 19 are exactly repeated rhythmically and melodically in phrases 20 – 23, possibly for purposes of emphasising the gospel message therein.

The fourth section is A2 (phrases 32 – 39). Phrases 32 and 33; 35 and 36 and 38 and 39 are an exact repeat of phrase 1 and 2 phrase in section A save for the faster tempo – the same tempo adopted for the entire song. In this section, structurally, phrase 32 and 33 form a chorus followed by a verse (phrase 34). Likewise, phrase 35 and 36 form a chorus followed by a verse (phrase 37). Finally, section A2 winds up with phrase 38 and 39 as the chorus. Unlike clearly elaborate bridges between section A and B, and C and A2, the transition between A2 and D is marked with a very insignificant bridge that almost sounds like an instant switch to the section D. This could also be a technique by employed by the songwriter to avoid predictable structural monotony.

Section D which is the climactic section of the song is definitely the longest section and it carries much of the gospel content that is punctuated with the soloist's exhortation for the congregants or the audience to sing the answering phrase 'yemba yemba' which means 'sing along, sing along.' The transition from section D and section E is so much like that between sections A2 and D with no clear bridge, arguably as earlier suggested, for purposes of avoiding predictable structural monotony. Section E has a coda (phrases 60 – 62) and a codetta, E2 (phrase 63). The coda is signalled with the phrase 60 (yelele, yelele) which may not mean anything apart from expression of joy. Similarly, the ending of the codetta (phrase 63) with a ululation is quite significant as a perfect final punctuation of celebratory praise singing, more so, in the African context. Additionally, the coda is rendered with a voice-over that is laced on a lively instrumental section. The voice over gives several instructions to the audience such as: 'Let things go berserk, put your hands up'; 'Take out your handkerchief, headscarf, wrapping cloth, hat, sing for God.' Finally, the song cools off with a codetta where everyone sings: Eh Yahweh, Eh

Yahweh, i.e. Eh God, Eh God, as vocal answer to a short instrumental question - supposedly in praise and wonderment of God's greatness and mighty power.

Performance techniques and style

Tabu Ley's performance and presentational technique is based on storytelling where he talks about self-real life story – since childhood to the day he sang the song. Possibly, this particular approach paints a realistic and convincing story. It is also noteworthy that the chant-like singing at the very beginning of the song provokes a sense of attention and at the same time evokes a spiritual moment and stance. It automatically calls for the audience's attention and signifies the gospel/worship genre of the song.

Textual/Lyric presentation, translation and interpretation

- **Muzinaaaaaaa, Muzina di tata,e di mwana,e di mpevesantu**
(In the name of the Father, and the Son and the Holy Spirit)
- **Muzina di tata nzambe ohoh, muzina.**(In the name of God the Father, in the name of....)
- **Babotama, bazala, bakufa, balamuka, basekwa ah**(People are born, they exist, they die, they wake up, they resurrect from the dead ah)
- **Basumukibaboya Nzambetatala ye mpambantangoyabisengo oh oh**(Sinners have rejected God; they neglect him in good times)
- **Kasinkomboya Nzambee zaliyamakasibobotoya Yahweyankembo, bakolimbisabango**(But the name of God is powerful and the grace and power of God will forgive them)
- **Muzinaaaa**(In the name of...)
- **Muzina di tata, e di mwana, e di mpevesantu**(In the name of the Father, the Son and the Holy Spirit)
- **Muzinadi tata nzambe ooh, yamuzina**(In the name of God the Father, for the name of....)
- **Baluka moto nangai, balukangailiwa**(They have tried to finish me, they have threatened me with death)
- **Bamekolabasuka, bamema se mongambo eh**(They have tried but they have failed, they have only got problems)
- **Lisolooyoyangai, ekomamosala**(This my story of my life, has become a profession)
- **Na katiyalisanga, nabandakonanganga**(In the homes of witch doctors)
- **Kofingafingangai, kotongotongangai**(Insulting me, gossiping about me)
- **Kokanakanangai, epesangaibomoyi**(Plotting against me has given me life)
- **Naboma moto te, nateka moto te**(I did not kill anybody, I have not betrayed anybody)
- **Nasimbankisite, mpotenazwabomengo**(I have not visited a witchdoctor to get a charm in order to become rich)
- **Nzotonangainzotooyoelelela kaka nzambe**(This body of mine, this body will only lament to God)
- **Nkisinangaibandabomwana, losambona Yahweh**(My medicine since childhood is only prayer to God)
- **Bansooyobayebangainabomwananangai**(Everybody who knew me from my childhood)
- **Ntangoyangobabengangaimwanayabasango oh**(Those days they used to call me the son of priests)
- **Nzoto nangai nzoto oyo elelela kaka nzambe** (This body of mine, this body will only lament to God)
- **Nkisinangaibandabomwana, losambona Yahweh** (My medicine since childhood is only prayer to God)
- **Bansooyobayebangainabomwananangai** (Everybody who knew me from my childhood)

- **Ntangoyangobabengangaimwanayabasango oh** (Those days they used to call me the son of priests)
- **Yebaka ah yebaka, lilobayaNzambe**(You should know, you should know, the word of God)
- **Yebabisengoyanse**(You should know the pleasure of this world)
- **Tangaka, ah tangaka, tangaka Bible**(You should read, you should read, you should read the Bible)
- **Yebabomengoyanse**(You should know the wealth of this world)
- **Yebaka ah yebaka, lilobayaNzambe,** (You should know, you should know, the word of God)
- **Yebabisengoyanse** (You should know the pleasure of this world)
- **Tangaka, ah tangaka, tangaka Bible** (You should read, you should read, you should read the Bible)
- **Yebabomengoyanse** (You should know the wealth of this world)
- **MuzinaaaaMuzina di tata,e di mwana,e di mpevesantu**
- **Muzina di tata nzambeooh, yamuzina**
- **Basobolibankulu, bopesabisokisankulu**(Praise the name of the Lord, give us the opportunity to praise the Lord)
- **Muzina di tata, e di mwana, e di mpevesantu**
- **Muzina di tata nzambeooh, yamuzina**
- **Basantumpebanzulu, botombolankomboyankoloma!**(The saints and the angels, praise the name of the Lord)
- **MuzinaaaaMuzina di tata,e di mwana, e di mpevesantu**
- **Muzina di tata nzambeooh, yamuzina**
- **Yembayemba ah,**(Sing sing ah)**Yembayemba ah**(Sing, sing ah)
- **Boyakanibansompotoyemba**(Please, come everybody, so that we sing)**Yembayemba ah** (Sing, sing ah)
- **ToyembelaNzambenkolonabiso**(Let's sing for God our Lord)**Yembayemba ah** (Sing, sing ah)
- **Tosanganabansompoboyani**(Let's unite together so that you can come)**Yembayemba ah** (Sing, sing ah)
- **ToyembelaNzambenkoloabenisabiso**(Let's sing for God our Lord so that he can bless us)**Yembayemba ah** (Sing, sing ah)
- **Muzina di tata e di mwana** (In the name of the Father and the son)**Yembayemba ah** (Sing, sing ah) In the name of the Father, the Son
- **Na nkombonaYesutokoyemba**(In the name of Jesus we are singing)**Yembayemba ah**(Sing, sing ah)
- **Na nkombonaNzambetokosambela**(In the name of God we are praying)**Yembayemba ah**(Sing, sing ah) **Muzina e di tata, e di mwana**
- **Afrika mobimbayakanitoyemba**(The whole of Africa please come together so that we sing)**Yembayemba ah** (Sing, sing ah)
- **ToyembelaNzambeabenisamboka**(Let's sing so that God can bless the country)**Yembayemba ah**(Sing, sing ah)
- **NkombonaNzambeezalilikolo**(The name of God is above everything) **Yembayemba ah**(Sing, sing ah)
- **ElokomokoelekiNzambeezalite oh**(There is nothing that surpasses God)**Yembayemba ah**(Sing, sing ah)

- **Baningaya Zaire boyokanitosambela**(Friends of Zaire, please come together so that we can pray)**Yembayemba ah**
- **Na nkomboya Nzambe asalisabiso**(In the name of God, he will help us)**Yembayemba ah**(Sing, sing ah)
- **Na nkombona Nzambetokosambela**(In the name of God we are praying)**Yembayemba ah**(Sing, sing ah)
- **Oh Muzina di tata e di mwana**(In the name of the Father, and the Son)**Yembayemba ah**(Sing, sing ah)
- **Botombolamabokompona Nzambe eh**(Put your hands up for God)**Yembayemba ah**(Sing, sing ah)
- **Tobondela ye namotemamoko**(Let's worship him with all our hearts)**Yembayemba ah**(Sing, sing ah)
- **Nkomboya Nzambee zalimonene**(The name of God is great)**Yembayemba ah**(Sing, sing ah)
- **Nanoi akokikotiyantemena Nzambe**(Who can doubt God)**Yembayemba ah**(Sing, sing ah)
- **Yelele, yelele**
- **Ebeba eh ehbotombolamaboko**(Let things go berserk, put your hands up)
- **Bimisamouchoir, litambala, liputa, ekoti, yembela Nzambe Aleluya**(Take out your handkerchief, headscarf, wrapping cloth, hat, sing for God, Aleluya)
- **Eeeh, Yahweh, Eeeh, Yahweh, Eeeh Yahweh** (Eh God, Eh God, Eh God)

Conclusion

From the foregoing discourse, it is evident that the song, Muzina, is rich in gospel and Biblical message content as evidenced by the terms and vocabulary employed. The choice of words, song structure, treatment of repetitions, economy of words, variations, contrasts, instrumentation, appropriate use/application of the hook by use of 'yembayemba' in section D, appropriate application of different bridges, stressing the use of key content words, such as *muzina* and *yemba*, definitely attest to the fact that the song was crafted by an experienced hands-on songwriter. Therefore, arguably, is an indisputable resourceful reference gem for upcoming and experienced songwriters and music composers. As earlier postulated, music educators, more so, those interested in song writing and compositional studies will stand to gain greatly if they refer to it and analyse it further.

Way forward

In my opinion, song writing pedagogy and practice can be effective if best practices are adopted. In this regard, outstanding songs by experienced song writers can be used as templates for crafting new ones. In the same breath, consulting and interviewing experienced song writers about their style of packaging and delivering their songs in different circumstances can serve as insightful lessons in song writing business, theory and practice.

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Rethinking the Music Producer's Roles In Kenya: The Nexus Between the Recording Artist, Sound Engineer and The Listener

Abstract

Kenya is among the many countries in the world that is flooded with amateur producers producing amateur content which have hardly gained entry to top world music charts. This is mostly attributed to technological advances and more so the introduction of Digital Audio Workstation (DAW), a computer based software that is able to record, edit, mix and master music. DAW has brought about the rise of home studios which are relatively cheap to set up hence, as Eisenberg (2015) notes, has created a wide range of creative actors, some of whom have little background in music beyond that of an avid listener, thus flooding the recording industry with amateur records.

The role of a music producer as identified by Pras and Guastavino (2011) is to provide 'artistic direction of the project' while that of a sound engineer is 'to make appropriate sound choices by taking into consideration the musicians' requests'. These roles however have shifted resulting to amateur content that hardly gain popularity. The popularity of the produced content majorly depends on the listeners' views.

This paper therefore seeks to examine the ideal roles of the music production actors in the recording industry as stated by Pras and Guastavino (2011) vis-à-vis their actual roles in recording industry in Kenya. The music actors, as perceived in Kenya, will be interviewed with the view of documenting their actual roles. This will aid in identifying the gaps in the Kenyan recording industry that will eventually inform quality production of music. The research will be guided by the following questions: what is the role of a music producer in Kenya? What is the role of a sound engineer in Kenya? What are the artists' sentiments towards the music producers and sound engineers? Music producers and sound engineers will be interviewed to ascertain their actual roles. Recording artists will also be interviewed to ascertain their exact place during the recording exercise. The choice of these participants will be based on their perceived popularity status and financial break through. This research is significant because it gives insights in the following gap areas in music production industry in Kenya: a) the current roles of the music producer and the sound engineers in Kenya vis a vis their ideal roles b) What roles are the institutions offering music production courses especially Kabarak University School of Music and Performing Arts play towards achieving critical success and commercial success?

Key words: Music producer, sound engineer, performing artist, nexus, quality, music actors, critical success and commercial success

Introduction

The introduction of a record company in Kenya in 1948, the Jambo Records which was later on changed to East African Sound Studios Ltd in 1952, opened doors to musicians not only in Kenya but across the African continent. Nairobi, according to Eisenberg (2015), soon became the 'regional hub for the commercial popular music production'. The 1960s was characterized by guitar driven musical styles such as *twisti*, *rumba* and *benga*. A hit *twisti*, *rumba*, or *benga* single could move tens of thousands, sometimes even hundreds of thousands, of records (Stapleton & May, 1987, p. 272). The 1970s saw a great transformation in the Kenya scene with the entry of Columbia Records (CBS), now a label of Sony Music Entertainment and PolyGram, now part of Universal Music Group. With the state of the art 16 multi-track recording studio situated in the downtown, Nairobi, the CBS records Kenya was to be responsible for all the CBS release in the region and planned to sign, record and develop local artists as observed by Adam White in the Billboard Magazine 1979.

The excitement as captured by White (1979) never lasted for more than a decade as piracy, corruption and incompetence took root. Nyairo (2004) attributed this downfall to the introduction of cassettes. Graham notes that the ease of reproducing music on cassettes and proliferation of battery cassette players not only undermined professional musicians but also flooded the market with cheap copies of western records. By the 1990s, all the multinational recording companies had pulled out of the Kenyan market leading to the development of the local recording studios such as Tamasha Productions and A.I. Records. More independent studios developed at the Nairobi River Road and other major towns in Kenya.

With all these developments in the recording industry in Kenya, not much was happening in training local producers, sound engineers and the recording artists. In fact, with the introduction of Digital Audio Workstation (DAW), a computer based software that is able to record, edit, mix and master music, ‘a wide range of creative actors, some of whom have little background in music beyond that of an avid listener, to enter into musical production’ (Eisenberg, 2015, p. 9) have flooded the recording industry. This greatly affected the music production industry as ‘musicians tend to produce their music themselves in home studios, without necessarily collaborating with a professional producer or a sound engineer (Pras & Guastavino, 2011, p. 1). What are the roles of the music producers and sound engineers towards propelling artists in realizing their dreams in Kenya? What roles are the institutions offering music production courses, especially Kabarak University School of Music and Performing Arts, towards achieving critical success and commercial success?

Music producer as a nexus

The term ‘nexus’ as defined by Cambridge Online Dictionary means ‘an important connection between the parts of a system or a group of things’. Without the connection, the system will not be functional. A music producer is that connection between three key musical actors; the artist, the sound engineer and the listener. Pras and Guastavino (2011) identified this connection by providing the overall role of a music producer as the one who provide artistic direction of the project which will lead to, as Howlett (2012) notes, satisfactory outcome that satisfy both commercial and critical success. The artist and the sound engineer provide the critical success whereas the listener will inform the commercial success. This is summarized in the diagram 1.1 below.

To achieve this satisfactory outcome, the music producer must possess critical qualities among them are; talented musician, creative person, managerial skills, psychologist and mediator.

Music producer must be a talented musician who is able to sit down together with the artist and the musicians to come up with proper arrangements of the music project. Michael Jackson’s success is greatly attributed to one talented music producer Quincy Jones who was a great music composer, trumpeter and a jazz arranger. Jones was involved as not only the overall producer of the Michael Jackson’s album *Thriller* in 1982, but also as a composer, arranger of rhythms and vocals. *Thriller* became the first album to generate seven Top Ten hits on the Billboard Hot 100 in 1984. It’s also worth noting that Jones not only produced music for Michael Jackson but also other top artists Celine Dion, Aretha Franklin and many other artists making him the most Grammy-nominated artist in history with 79 nominations and 27 wins according to biography website

Music producers must be creative while respecting the socio-cultural references of the music, Holwett (2012, p. 75). A good producer turns a music concept and into reality. According to Levinson (2018), creativity is a process that involves everything from generating ideas and assembling the right team to seeing the project through to the final stages of production. These creative ideas involve critical

listening which also involves experimentation. The producer should be able to hear socio-cultural vibrations as ‘music creation cannot be separated from the culture of musicians and composers who constitute the project’, (Howlett, 2012, p. 74). This therefore means a music producer must have ‘good ears’ in order to pick up these vibrations. Dr. Dre, a rapper and a music producer enjoyed success as a solo act and worked with Snoop Dogg, Eminem and 50 Cent. According to biography website, Dr. Dre hit the top of the hip-hop charts with *The Chronic* on Death Row Records in 1992, making a new era for a producer known for his creativity.

The management of recording project is key towards its success. This involves setting up a budget and staying within this budget to finish a recording project in a given time frame. The budget is always the producer’s responsibility, even though he or she may not have control over the choice of studio or which days the artist shows up (Burgess, 2013, p. 88). Management of the key players; sound engineer, musicians, recording label and the artist is key towards the success of project. Branding, marketing and sales need to be managed well by a music producer. Successful marketing and sales of branded services are not intrinsically tied to price, but rather to perceived value (Burgess, 2013, p. 90). The target market informs a music producer on how to brand and market its final product, the end actually justifies its means.

The knowledge on human psychology is also key towards the success of a music project. Zagorski (2014) argues that the clarity about the nature of music-making both live and recorded is as important as clarity about the way the participants think and behave. Music producers should always know how to be part of the team. According to Blanco (2012), in an interview with sound of sound magazine noted that producing is all about making everyone feel comfortable and making them feel their ideas are worth. A good producer must therefore create a right ambience for the artist and other key actors.

Mediation is another key role of a music producer. Recording companies and the recording artists need someone to stand in between. A music producer needs to execute the recording company’s vision and mission while also making sure that the artist’s needs are factored in. Technological advances too are also factored in the recording project hence the producer needs to know how to make the technology work better for artists and the recording artist. These processes therefore require the producer to have a mediation skills that will help in achieving the objectives and aspirations of the record company and the artist.

Conclusion

The quality production of the contemporary popular music aims for both critical success and commercial success. This is however never achievable as other factors such as culture, talent vis-à-vis education, genre of music among other factors play a key role. ‘Each (artist) requires a different approach, but there are universal working practices that typically make the recording process more enjoyable and successful (Burgess, 2013, p. 68). According to Burgess (2013), Quincy Jones and Bruce Swedien are celebrated music producer and sound engineer respectively in the world of popular music because they were the brains behind Michael Jackson’s great success. Through these actors, Michael Jackson was able to win many Grammys which earned him the title, The King of Pop Music.

The Kenya music industry is not different either. As Burgess argues, there are universal working practices that must be adhered to for one to realize critic and commercial success. Universally, Billboard Music Awards and Grammy Awards have played a critical role with regard to quality production of music in the world and award musicians based on quality (measured mostly by popularity). By the year 2017, none of the Kenyan music artist had been nominated to the top world

music awards, Billboard Awards or Grammy Awards. According to Burgess (2013, p. 105), ‘a career in production can range from producing just one track to a lifetime of Grammy awards and platinum albums’.

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Comments On Kenyan National Music Policy: General Ideas For Further Exploration

Jack Ballard
Malone University, Canton, Ohio 44601
jballard@malone.edu
330.471.8332

ABSTRACT

Nations in Africa are struggling to maintain a respectable presence in the world economy, politics and culture. Kenya, in particular, has a strong visibility in its tourism and cultural elements that present the part of the African mien as well as any other continental nation, and music is a significant part of this. This paper was requested and written concerning a Kenyan governmental policy for music industry, music ministry and education in light of their contributions to the nation's tourist industry. The author spent a U.S. Fulbright grant interviewing in the above vocations, producing, performing and writing music in collaboration with professional musicians, and teaching students and industry professionals. The experience provided the basis for this evaluation of current Kenyan music and its context.

Key words: Music Industry, Politics, Culture, Tourist Industry, Professional Musicians, Government Policy.

Defining Kenyan “Music”

As a professional musician and university professor, the author has had the opportunity to study and work in the music industry and education culture in Kenya over the last several years. What began as a “simple” examination and study of East African gospel and commercial music turned into an overview of an amazingly complicated and intricate internal culture. Ranging from rap and hip-hop in Sheng and Kiswahili to a multi-national presentation of Brahms; from music ministry reminiscent of a Chicago-style black gospel church; from tribally-defined folk music to “Afro-fusion,” evidence has developed outlining the frustration of workers in the music, music education and entertainment fields. All of these musical styles and venues are viable facets of Kenyan musical culture. Regardless of the political, historical or social perspectives on tribalism, colonialism, immigration and labour, it is important that those concerned with Kenyan musical culture understand their contributions – generally for the positive – to what constitutes “Kenyan music.”

“Kenyan music” is difficult to assess and the national government is to be affirmed in its putting forth a national policy. By addressing such an issue, it will not only bolster and generate an interest in the field, but can provide an impetus revitalizing an industry directly related to the national economy.

It is this element of stylistic diversification that can provide Kenya with a presence in the world market of music, and can generate an internal and external income and viable industry that is not only compatible with its world-famous tourism, but can be a vital component. The issue is that while there are “crossover” points between all of these styles and cultural sources, each has an impact or benefit unique to its own culture and therefore system of learning.

For example, the ethnomusicological point (for convenience, here termed “Folk Music” for its consistency with similar cultural experiences around the world), affirms tribal, national and East

African customs, mien, history and sustaining culture. But it has shown itself as a having viable influences on commercial styles in hip-hop and rap, gospel, jazz, and even in classical music and film scoring.

Likewise, Western “classical” music has shown itself to be a positive influence in the social and commercial aspects of Nairobi life. An adaptation of Shakespeare’s *Romeo and Juliet* in 2013 blended the Renaissance-period story with Kenyan elements in music and culture, Folk, classical and popular, and implemented with technology as well (Gitonga et al., 2013).

Any cultural music is a blend of multiple styles, local, historical or popular. This is especially evident in a nation with multi-ethnic influences, such as the United States or Kenya (Author, Journal, 2013, p. 153). When the nation itself is in contact with indigenous cultures, colonialism, and immigration from many sources, its art and music will inevitably be influenced by these sources. That said, it is vital that such a nation maximize each of these cultures, individually and collectively. To effectively affirm each culture – be it Kikuyu, Luo, Indian, Pan-African, Caribbean, Western or Maasai – a nation must recognize the collective contribution to the nation as a whole and how the collective is a unique and distinct culture in itself.

Some of the problems with Kenyan music may be traced to this principle. One must recognize the multi-faceted nature of its artistic mien to fully affirm the individual cultures that make it up. Until the industry and the government reach this point of agreement, the national discussion on music and other arts may very well stall and progress be difficult to make. The constantly metamorphosing nature of immigration, the historical proximity of colonialism and national birth and rebirth will force Kenya to constantly redefine its cultural heritage as manifested in the arts. Without a national policy, it will be difficult for the industry and the government to stay abreast of world marketing, industry and its own changing cultural style.

Music Education as a Support

Music Education in Kenya needs to be developed to fully appreciate the talent and resources of all three musical sources, (Folk, Western, Commercial), so that Kenya can be edified and enriched in this particular field. By recognizing specific areas of strength and contribution, music education programs can be designed from existing models in-country to develop this resource.

Here, one music director said,

there was a need for a university degree in music ministry, People just sing, and they have really no idea of how to really maximize their skills in that area. There are so few people here who really know anything about music construction, production and even performing, that when we get [experts in music], we want to keep them around. (Author, Kenya Journal, I, 2013, p. 105).

The few people who have been trained in both Western and African music approaches have shown the benefit of such education. The most effective musicians, whether in commercial, church, or classical music, have been trained in Western institutions to some point as well as a personal experience or education in Kenyan folk music, and thus have a perspective on African music that ranges from condescension to full appreciation.

According to one career church musician,

Musicians [in Kenya] are struggling to find identity...Those trained in music have a better grasp on what is happening in their music as well as any business opportunities. (Author, Kenyan Journal, 2013, p. 153).

As is the case with this paper's divisions of Kenyan music into three streams, so Music Education should pay attention to Indigenous Folk Music, Commercial Music and Western Classical.

Indigenous Folk Music

The primary benefits of folk music to the national mien are related to cultural history, tribal identity within the context of a national culture, influences on other areas of musical style and musical entertainment within the context of tribal tradition. The approaches to music education in this field have much to do with customs within each cultural approach to music education. Education in this area may enfold such principles as:

- Instrument design and construction
- Improvisation
- Rhythmic and tonal identification
- Harmonic and melodic elements
- Structural and compositional approaches
- Folk music in the commercial music area
- Folk music as an identity of immigrant influence
- Folk music as contributor to national dialog in the arts
- Music business and marketing folk music in the commercial music and tourism industries

Western Classical

Aside from any colonial or migrant culture using the Western Classical system influencing Kenya, the benefits of the western music system allow an external examination of music over the whole country and has the great potential for unifying the various cultures, systems and styles. The system itself has developed since the fourth century (Boethius) and even has its sources in Greek mathematics and philosophy. The system has the advantage of being based in an environment of physics, and thus is common to the global human experience. The principles themselves will not change according to the perspectives of culture. The notation system based on the keyboard gamut has been accepted universally to various degrees and has shown itself a viable basis for transcription systems in even micro-tonal and multi-rhythmic cultural settings.

Further, the systems of commercial and popular music rely on the Western music transcription and keyboard systems in the development of audio and production technology, and the written dissemination of music principles.

The Western Classical system shows itself to be adaptable in its transcriptions, approximations and comparative methods in folk music. A notable example is American jazz, where its notation is acknowledged as limited and does not convey elements in performance, rhythmic feel, nuance or even harmonic voicing (Schuller, 1952, 1984; Author, 1986, 2004, 2007). Nonetheless, the system is a guiding basis and a standard notation system for the performance of jazz pieces, allowing the performers and culture to allow the necessary elements described above to permeate and influence the written score.

Commercial Music

A third facet of music education must be in the area of entertainment, that is, the area that provides a viable industry to the country, directly or indirectly. As this is the direct tie to the world markets, it is imperative that music education addresses elements in common with that market, the technology necessary for it, and the means by which music is produced using that technology for that market.

In interviews with high-profile Kenyan producers in Nairobi, it was consistently stated that:

- Music education is rare here, and badly needed on several levels
- Kenyans are inherently musical and have a great innate talent, but severely lacking in widespread education
- Music production is limited. [One producer said] even studios (counting the “home” studios) in Nairobi have gone from a “thousand to few.” Any studio of any significance may be counted on one hand
- Kenyan music is “borrowed...”
- ...The music industry here is struggling between traditional (which is the domain of the anthropologists), “English” ... or Euro-pop, World, and well-worn popular music from the 60s and on (such as Bob Marley all the way to classic rock)” (Author, 2013, p. 141)

Other concerns regarding the music industry in Kenya included the following comment: “We are fine for Kenya, but if we want to compete on the world level, we have to take it to the next step.”

Areas for Focus in Music Education

Music education in the area of Commercial Music will need to focus on the following for the highest impact on the music industry, tourism and the national economy:

Western Music Core – To compete on the world market, it is imperative that concise, directed methodology in this area is conveyed to prospective music industry personnel. Aside from that mentioned above (that this system is the standard in world music industry and technology interfaces), it provides a method for composition, performance competency and above all, efficiency that would increase the competitiveness of Kenya’s music industry in the world market. Whereas among all interviewees (and this writer), the consensus was made that Kenya has amazing innate talent, but the implementation of that talent is extremely inefficient due to lack of formal music training. This is the training that begins at an early age.

Music Business – As copyright issues within the Kenyan system are being consistently updated and improved, understanding music production as a multiplicity of revenue streams is vital. The music industry needs an avenue of regulation and improvement in the production, marketing and dissemination of musical and entertainment product, nationally and internationally. Once again, it cannot be emphasized enough that Kenya’s vital tourism industry is too much a part of its representation on the world market for other avenues that enhance that tourism cannot be ignored. Safari excursions are only one avenue of potential income and marketing attraction for resorts, for example. An example of an area maximizing multiple tourism possibilities is that of “Amish” country in the state of Ohio, USA. The Amish have an attraction based upon their culture. Avenues of income for them are not just limited to hayrides, upscale hotels and resorts, and their famous culinary style, but in the last few years, many have begun showing culturally based musicals, concerts and comedies as a way of adding income and increasing attractiveness in their marketing. There is no reason Kenya cannot do this, in a nation of such inherent attractive tourism.

Technology – Hand in hand with formal music concepts is the implementation of those concepts and creativity within the context of technological skills. One (global) concern is the ease with which “good” music can be made with a minimum of effort, by using ready-made elements in music technology. It cannot be forgotten, however, that these elements have the following issues:

- “Somebody” had to program them, one who is being paid to do so
- “Stock” music still has to have musical knowledge for implementation
- “Stock” music sounds ordinary and bland, leaving little room for implementation without musical knowledge

Music education in technology does not just teach skills in programming or “pushing buttons.” It is vital that such education addresses the need for *critical thinking and the creative application* of such skills, something mere programming cannot ordinarily do.

Survey of Musical Styles– Unless a musician is exposed to a wide range of styles, it is unclear whether he or she will have an impact on the world stage. This is especially important in a country such as Kenya, which has a multiplicity of cultures, internal and external. Such education not only trains in musical skills, but also adds elements of cultural knowledge and national awareness.

Music Education for the General Public

However, music education benefits areas not so strictly musical. Multiple articles have shown that participation in music education has the following benefits to even those students not inclined toward the arts. Increased ability in:

- High scores on standardized exams (Morrison & Demorest, 2000; Phillips, 2006)
- High scores in high school (Phillips, 2006)
- Critical thinking in multiple situations
- Innovation in hard science research and development
- Mathematics and quantitative calculation (Rauscher, 1997)
- Self-driven discipline
- Long-term effort
- Character
- Spatial ability (Morrison, 2000)
- Language reasoning
- Team building and organizational contribution (Phillips, 2006)
- Social skills (Allsup, 2003)
- Motor skills
- Creative application of hard skills
- Evaluative skills
- Mental and physical therapy
- Symbol systems and associative principles (Morrison, 2000)
- Pattern identification (Phillips, 2006)
- Paradigm shift and perception as related to problem-solving (Morrison, 2000; Allsup)
- Anthropological subjects from an internal perspective (Phillips, 2006)
- Applied craftsmanship (Phillips, 2006)
- Detail and project completion (Phillips, 2006)

Conclusion

The music education element concretely addresses the pragmatism of national industry. In particular, the tourism industry, so vital for bringing outside income into Kenya, cannot ignore elements of

entertainment, be it film, radio, stage, dance or music. “Entertainment,” after all, is the reason for a tourism industry: it is why people frequent the resorts, parks and markets of Kenya. The world-known mysticism and ethos of “Africa” is embodied within Kenya. However, at this point, Kenya is not the “go-to” for music and sound production; a Kenyan student commented negatively on the fact that even the animated feature film, “The Lion King” was purported to have taken place in East Africa, but the music was South African. This is a concern regarding the music situation in Kenya.

To reiterate a producer’s comment, Kenya has an amazing resource of musical talent, engendered by tribal and cultural tradition, and individual talent. Kenya also has a ready-made industry to nurture a music economy, which will enhance the national economy and culture.

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The Role of Kabarak University in the Development of the Music Industry in Kenya

Mary MkavitaMnjama and Mellitus N.Wanyama
Corresponding author:: kavitam@kabarak.ac.ke

Abstract

Music in Kenya since 2000 has been neglected in the education system. After the implementation of the 8-4-4 system of education (8 years in primary school, 4 years in high school and 4 years in university), music was not made a compulsory and examinable subject in primary school while in Secondary School and university levels, it is an elective and examinable subject. This has hindered the development of the music industry in that very few people have background information on the subject. Moreover, according to Mindoti (2010), the Development of Music as an academic discipline in Kenya may suffer a set-back due to schools putting more focus on what will improve their overall mean score. Furthermore, very few universities offer music as a course. This is a very serious problem at hand that if it is not dealt with will lead to the poor standards of music education in Kenya. Interviewing and administering Questionnaires were used in data collection in this paper. Descriptive statistics method of analysis was used because it summarised the information collected and described how the music schools in Kenya specifically, The School of Music and Performing Arts (SMPA) in Kabarak University, could assist in producing professional musicians and fill the ever widening gap in the music industry. Gifted students in music who suggested the way forward in developing their talents were also identified and interviewed. Furthermore, questionnaires were interviewed and administered to music students in Kabarak University who are pursuing music as a full time course or as a short course. Focus was on the students pursuing music in the university but did not pursue it in either primary or secondary school in order to find out how the university is helping in inspiring young people talented in musical arts to pursue music in order to nurture their talent and in turn to develop the music industry in Kenya.

Key words: Music, Kabarak University, Culture, Lecturers, Students, Music Industry, Kenya

Introduction

This paper identifies the role of Kabarak University in the development of the music industry in Kenya. It was also aimed at finding the benefits that students get from the university while learning music and the challenges they face so as to address those challenges and maintain or improve the standards they have set so as to be one of the best Music school not only in East African but in Africa and the World. Moreover, to also ensure that the university plays a key role in the development of the music industry in Kenya by offering quality service to music students who come to the university to study music.

Background to Study

Kabarak University is located in Nakuru County. Its environment is serene and conducive for learn. It is made of seven magnificent schools. Moreover, it is an ISO certified university by the series of 9001:2015. Out of the seven schools making up Kabarak University, close attention was paid to the School of Music and performing arts which was established in the year 2016. By the time of the study, the school was made up of sixty-five students, including certificate, diploma, bachelors, masters and Ph.D. students. Kabarak University has an important role to play in the development of the music industry in Kenya. The quality of the services, the quality of the facilities and the quality of the equipment the school offer is very important because it determines the kind of musicians the school

will produce that will in turn enable Kabarak University to play a key role in the development of the music industry in Kenya.

Objectives of the Study

The overall objectives of the study

- To identify the benefits that music students get while studying in the School of Music and Performing Arts (SMPA) Kabarak University.
- To identify the challenges that music students are facing while studying in SMPA Kabarak University.
- To identify ways in which Kabarak University can address the challenges that students are facing while learning in SMPA and maintain or improve standards they have already set so as to make the learning of music more effective and beneficial in the development of the music industry in Kenya.

Methods

The study was a prospective cross-sectional study conducted using interviews and self-administered questionnaire. The interviews were conducted in such a way that students gave their honest opinions about the research. Open ended questionnaires were issued randomly to the participants they were restricted to share their opinion.

Results

A total of 7 respondents participated in the study, three lecturers and four students. Among the people interviewed four were male and three were female.

Out of the seven participants, two of them learnt about SMPA from a lecturer in the school, two of them learnt about SMPA from a friend, one of them learnt about SMPA from the Kabarak Website, one of them learnt about the school from their choir teacher and the other learnt about SMPA from her music teacher.

Out of the three lecturers one of the lecturers chose to teach in SMPA because of the great respect they have from the equipment the school has, another lecturer chose to teach in SMPA because it is a newly established institution that has potential, while the other lecturer chose to teach in SMPA because there was a need in the school and the arrangement provided suited his needs.

Out of the four students, one of the students chose to study in SMPA because they were influenced by their music teacher who greatly benefitted from studying in SMPA while the three other students chose to study in SMPA because of the good facilities, good resources and conducive learning environment in the school. All of the four students chose to study music because of the passion and talent they have for music.

Two of the lecturers chose to teach music because they have a passion for music and teaching while the other lecturer chose to lecture music because of the potential growth and its seriousness in embracing new digital technology. One of students has benefitted from SMPA in that their sight reading, interpersonal skills and vocal techniques have been improved, another said of having benefitted from the good facility while the other has benefitted from the classes. Other students have benefitted from SMPA in that they get to interact with great minds and it helps them teach younger musicians proper music practice and qualified staff who focus a lot on performance. Two of the lectures say that the students have benefitted from SMPA from the good facilities, good equipment and well educated and

experienced lectures while the other lecturer says that the students benefitted from SMPA because they are being trained to pursue a profession of their choice in the music industry.

One of the challenges that a student faces is travelling logistics, in that he schools in Nakuru and works part-time in Nairobi. Another student has a challenge in that they find it difficult to access some instruments for which they would like to pursue as a second instrument and that some instruments are not enough. For example, Saxophones. Another student felt that some of the lecturers are not open mind to some of the ideas that the students had which he thought are helpful to the growth of the school and the other student felt that the schedules are over tight.

Two of the lectures felt that the reading culture in the school is not good since most students find it hard to read without supervision and the other lecture felt that some students have a challenge with completing payment of school fees and that some instruments and individual tuition teachers are not enough. See table 1

Table 1

Reading culture	Inadequate teachers and instruments and trouble completing fee payment
2	1

One of the students felt that the timetabling should done in such a way that is favour the students who are working so that they do not miss any class. Another student felt that in future, some ensemble should be optional. One other student felt that the school should organise for recitals outside school where by the student can be paid so that they can get exposure, while another student felt that the school should make the timetable a bit more flexible as they find it overwhelming.

Two of the lectures felt that the reading culture in the school needs to be addressed in that the students are taught how to read on their own without supervision while another lecture felt that the school should set up a kitty to support the needy student who have trouble with completing payment of school fees. Another lecturer felt that the school listens, loves, shares and prays. See Table 2 below.

Table 2

Reading Culture	Setting up kitty	Listen, love, share and pray
2	1	1

Three of the students felt that the school should come up with a better system of availing instruments to them, while one of the three also felt that there should be better availing of the WIFI resources, as the other student felt that the school should keep on making the school facility readily available to the students.

Two of the lectures felt that the school should maintain the good facility and good equipment while the other lecturer felt that the school should link up with other universities offering the same course.

All of the four students said that they would recommend a friend to come and study in SMPA because of the good facilities, good equipment, good lectures who bring out the best in the students.

All three lecturer said they would recommend a fellow lecturer to teach in SMPA because of the good teaching environment, good facilities and good equipment. However, out of the three, one of the

lecturer felt that he could not also recommend a friend to teach in SMPA because the administration bureaucracies are pretty ancient for part time lecturers, as the policies favour the university more.

Out of the five who filled the questionnaires, four of the participants said that marketing and advertisement would encourage young and upcoming musician to pursue music while one of the participants said that those who have the talent should study it because it pays.

Discussion

This paper elicited a greater response from male students than female students, not that they are the greater population but rather they were available within the limited time frame. The study notes that a great percentage of the students and lecturers have a positive attitude towards SMPA and believe that it has a lot of potential and room for growth and improvement. The students and lecturers highly appreciate and value the good facilities, equipment and working and learning environment that the school offers. The students have benefited from these resources and facilities greatly. For example, they have been able to interact with Prof. Kimberley Carballo who is a lecturer at Jacob's School of Music, Indiana University, who runs the online performance class. Moreover, they have been able to interact with a student from Jacob's School of Music namely Eddie Baraka a voice major and clarinet minor student. Through this interaction the students were able to compare notes with Eddie and learn a few tips on how to make the practise time productive, thus, resulting to a fruitful performance in their performance unit. However, there are certain challenges raised by the students and lecturers which need to be addressed in order to ensure that the school provides quality and wholesome education not only in East Africa but in Africa and the world.

Among some of the challenges aired out were: poor reading culture among the students, inaccessibility and inadequate number of instruments especially bass and woodwind instruments, inflexibility of the timetable for those who are working, some lecturers not being open-minded to some of the ideas that the students have that can improve the school and lack of exposure of the students to performing outside school. Addressing these issues will ensure that the school produces qualified musicians who will contribute in the development of the music industry in Kenya. Thus Kabarak will play a role in the development of the music industry in Kenya.

Conclusion

Kabarak University has an important role to play in development of the music industry in Kenya by ensuring it provides quality and wholesome service to those who seek to pursue music. SMPA has a lot of potential that needs to be exploited since it is a new and upcoming school of music. The school has been well established with good facilities, good equipment and a serene environment for studying. However, it should not stop there. The school should seek to address the issues raised and maintain the standards they have set for the institution so to be one of the most exemplary schools of music in Kenya, Africa and the world.

Recommendations

The study highlighted certain concerns which need to be addressed. For the case of the needy students who have a hard time completing payment of school fees, it was suggested by one of the lecturers that they should put a kitty for them so that their studies will not be interrupted due to failure of completing to pay school fees. In regard to the issue of poor reading culture, students can be motivated to reading by setting up reading clubs or giving student assignment to read a certain book and make a summary of the book which will be graded and contribute to their overall grade. In the case of inadequate instruments, the school can organise a fundraising concert whereby the money collected from the tickets sold can be used to buy instruments that are not available in the school. Moreover, in the case of

inaccessibility of instruments, the school can involve the student in coming up with an effective system where by the students can readily access the instruments and at the same time the instruments to be well taken care of. In regard to lack of exposure, the school can link up with other universities such as Kenyatta University and hold a recital outside the school premises for example during an Easter recital in one of the well-known churches in Nairobi Central Business District. Finally, apart from addressing the issues raised, the school should maintain the good standards they have set in order to ensure that the offers quality education in biblical perspective.

<https://www.intellectbooks.co.uk/MediaManager/Archive/IJCM/Volume%20D/09%20Wanyama.pdf>

<https://www.musicinafrica.net/magazine/music-education-kenya>

Pioneering Role of Kabaa Catholic Mission School in Kenyan Music Education

Charles Nyakiti Orawo and John Kilyungu Katuli

Abstract

Every existence has its pioneering pillars that give it the foundation on which it stands. This is no exception to Kenyan Music Education. Kenyan Music Education as we know it today started as part of the first educational institutions started by the Christian missionaries who came to the country either from Europe or America as members of the two main Christian denominations: the Roman Catholic and the Protestants. Kabaa Mission School has the privilege of being one of such first educational institutions, started in 1924 just four years after Kenya became a colony in 1920. Kabaa mission school was started by Father Michael J. Witte, a Dutch Catholic Holy Ghost Father. The school was set up for children of African Roman Catholic Church converts to get their Western education which was seen as the way to bring change to African natives. This was seen by the missionaries as the key to success; not only for learners but also for their country. At the Mission school, like in other mission schools of the time, learners generally passed through a deeply religious programme in which some became altar boys and members of the school and church choirs. Students of Kabaa Mission School came from all over the country. These students were exposed to, not only theory of Western music, but also to different types of Western Musical Instruments. The students were encouraged to join and actively take part in the school band and also learn from one another the musical skills they needed. As a result, Kabaa produced some of the key persons who influenced the development of different types of music in the country. The paper looks into the Pioneering Role of Kabaa Mission School in Kenyan Music education with a view to document and avail information to scholars and other stakeholders.

Key words: Kabaa Mission School, Father Michael Witte, Roman Catholic, Kavaa, Music Education, Curriculum, Akamba, Priests

Introduction

This paper is a survey of a school, the Kabaa Mission School, one of the pioneer schools in Africa which gave a group of the ablest and most determined young men in a changing society opportunity to pursue Western education, an education they considered as key to success, not only in academic subjects but more so in Music, not only for themselves but for their country folk. As Hunter (1964) notes, they painfully perfected themselves in the alien habits of thought and culture, often achieving real distinction as educationists, civil servants, musicians and professors; thus, finally forming new societies in the continent. Having achieved this much, they changed and approached Western values with far greater independence outlook by rejecting much that they accepted. What dramatically made the new societies change? It is true that Africa, like other continents, had earlier civilizations, most of which were lost during this period. Such loss did weigh heavily on the new societies; having been inducted into the habits and cultures of the West. The new societies wondered how those ignorant men from the West could enter a society whose real nature and true values they had no idea; yet, they were able to scorn many values of these indigenous societies. Failure to understand the local events which were only intelligible with reference to the surrounding environment meant that such events could not be understood without reference to the societies' socio-cultural history



Plate 1: the Kabaa School main gate

Plate 2: The Improved School's Classrooms

The story of Kabaa Mission School therefore forms part of an outstanding European contribution to the natives' education as they moved inwards from the coast to the central parts of Kenya. It took not only the explorers, but also the missionaries, the traders, the settlers and the government; all with different interwoven interests to change and "civilize" the natives in the continent! The administrators and missionaries painted pictures of horrors and suffering of the old African societies, whereas the anthropologists and sociologists emphasized the close relationship of family and comforting sense of tradition. The misery that was presented by both the administrators and the missionaries and the close texture of family and village relationship given by the anthropologists and sociologists boil down to the fact that the misery expressed was sustained by the culture. It was, therefore, under such assumed horrible situations that existed in Africa that some Christian missionaries like Dutch priest, Fr. Michael Witte of the Holy Ghost Fathers in 1924, decided to set up educational institution to enable the children of the Roman Catholic converts have their education. Such missionaries also had wished to leave behind their legacy.



Plate 3:(i) The Castle,



Plate (ii) & (iii) Some of the School buildings,



Plate (iv) John K. Katuli behind the school bus,



Plate (v) In the Principal's Office: The Principal, his deputy with John K. Katuli in the middle (Photos by researcher)

Kenya became a colony in 1920, and during this time, there was no western oriented educational institution operating in the country. The first such educational institutions were started by the Christian missionaries who came to the country either from Europe or America as members of two main Christian denominations, namely the Roman Catholics and the Protestants who passionately spoke of evangelism but the religious motives were mixed with motives of commerce and imperial expansion; thus, representing interests of their origin home countries. Kabaa Mission School therefore, has the history of being one of the first educational institutions of its kind. Being started in 1924, it pioneered the Western school curriculum at the wee hours of Kenya's colonial history. It should also be noted that by the time Father Witte started the Institution, it had taken the Colonial Administration only four years to put her house in order if meaningful changes such as putting in place educational structures for the natives were to be realized in the new territory.

Kabaa mission school was started in 1924 by Father Michael J. Witte (born on 31 January 1895 in Holland), one of the French Catholic Holy Ghost fathers who wanted to leave behind a legacy and more so set up an institution in which the children of African Roman Catholic Church converts could get their education. This was part of the powerful influences Europe put in place in order to bring change to African natives. The Spirit of change advocated by European expansionists and directed to the natives involved not only the explorers, but also the European states (governments), the traders, the missionaries, and the settlers; but rather, a combination of all the five in their quest to control the new colonies. The main cry was to civilize the savages, as the African natives were known. And how was this to be done? The only way to bring change to African natives was to give them Western education! This was the only key to success; not only for themselves but also for their countries. It is true that the students painfully perfected themselves in alien habits of thought, often achieving real distinctions similar to those of their colonizing masters. This became the encouraging slogan of the alumni of Kabaa Mission School.



Plate 4: The deplorable school roads condition with the refurbished classroom



Plate 5: The school bus repainted in Matiang'i's school vehicle colours

(Photos by Researcher)

Civilizing the Savages, the Missionaries Cry

A lot has been said in various scholarly treatises concerning the objectives of the European expansionists who justified their activities and intentions as that of “civilizing” the nations in all remote parts of the world (Rodney, 1989). The Expansionists were to bring the natives to civilization by the softest and gentlest methods which were to make them fall into the customs and usage of Western culture and to incorporate them among the Westerners as one people (Hunter, 1962). The said incorporation was of the customs and their usage that were to make the Savages live like Christians whether they were Christianized or not (Defoe, 1728, in Blackwood, 1927). It should be noted that the making of the colonized native Christians was not the main purpose or the practice in the colonized native communities! But the customs and their usage were very important to the expansionists as they enculturated the savages ‘to live like Christians whether they turned Christians or not’. Defoe (1728, in Hunter, 1962, p. 5) explains that ‘living like a Christian’ meant;

clothing with Decency, not shameless and naked; feeding with Humanity and not in a Manner brutal; dwelling in Towns and Cities, with economy and Civil Government, and not like Savages.

Although some scholars consider the European activities in Africa as purely commercial coupled with imperial expansion (Hunter, *ibid.*), others observe that evangelism was quite a strong factor as illustrated by a number European missionary graves found all over the continent (*ibid.*). On the same note, the religious motives were mixed with what they usually refer to as the moral urge to spread “good government or liberty” (Hunter, 1962, p. 6). The justification of the expansionists’ activities concerning the rights of man notes that of all rights of man,

the right of the ignorant man to be guided by the wiser, to be gently or forcibly, held in the true course by him, is the indisputable.... If Freedom has any meaning, it means enjoyment of this right, wherein all rights are enjoyed

Hunter (1962, p. 6) goes on to quote a missionary in the then Belgian Congo (DRC) who went on to tell his congregation that,

I told them plainly that God had permitted the State authorities to take over possession of their country because they could not rule themselves. They were always fighting and killing one another... This they were unable to deny (Cameroon, 1877).

The observation above highlights the double edged nature of the civilizing mission. It would be better to observe the mixed outlook of the missionaries as they approached the *Nzamayaatumia*, Council of Elders of *Mwala - Masaku* being approached by the Roman Catholic Holy Ghost Father White leading the team and informing the *Nzamayaatumia* of the Good News the Missionary and his entourage had for the elders and the populace of *Masaku* as a whole. The missionary and his team requested *Nzamayaatumia* of *Mwala - Masaku* for a piece of land to put up their mission station. This was in 1924; four years after Kenya became a British colony in 1920. During this time, the Akamba territory had been divided into two districts namely *Machakos* and *Kitui*. In fact, the territories were *Masaku's* and *Kitui* but since the colonialists found it difficult to pronounce the name *Masaku*, they changed the name and called it *Machakos*. The name *Masaku* originated from one of renowned elders of the territory named *Masaku's*, meaning, the territory of the outstanding elder, *Masaku*. Part of the popular history of Akamba also relates the late *Paul Ngei* (*one of the renowned Kamba politicians*) to be the grandson of *Masaku* (personal interview Katuli, 2018).

What Kavaa means to the Akamba!

According to the Akamba tradition (personal interview, Katuli, 2018), there is no outright leader of the community. All communal activities are carried out by a council of elders. This means that the decision on the request that Father White and his team made concerning the piece of land to build the mission station had to come from the *Nzama ya atumia*. After consultation, the *Nzama ya atumia*, decision was *vu nivo ve kavaa*, “even this is better” as they pointed to the area they had allocated the Missionaries to build their station. The missionaries then called the place *Kabaa* instead of *Kavaa*. Why did the *Nzama ya atumia* refer to the place they gave father White and his team *Kavaa*. What was better about it? And for whom was it better? Inside information acknowledge that it was better for the Community to give that piece of land to the missionaries since there was no loss for the community as the land was barren and agriculturally unproductive.

Location of Kabaa Mission School

Unlike other Catholic Mission schools built on their own farmland of thousands of acres (Goldsworthy, 1988), *Kabaa* stood on a piece of land given to the Mission by the *Nzama ya atumia* as requested by Father Witte. The Mission school's programmes in the country were structured in levels. The lowest, that is the elementary, consisted of prayers and catechism. The primary level consisted of reading and writing. Although learning to read and write took place at the *Kabaa* primary school like other mission primary schools, there were no books or slates on which to write; instead, pupils wrote on sand on the ground. During this early stage of development of *Kabaa* Mission School, there were no buildings for classrooms; instead, pupils learnt their lessons under a tree.

Mission Boarding Schools

There were differences between day and boarding schools. The students started their formal education at the High School level where they learnt English, Geography, History, Maths, Record of Activities, Swahili, Agriculture, Rural Carpentry, Nature Study and Hygiene, and Bricklaying. Apart from the

above subjects, students generally passed through a deeply religious programme in which some became altar boys and members of the school and church choirs. Because of the liberal academic nature of the environment at Kabaa, students preferred singing and debating to the playing of the many Western Classical Musical instruments they were encouraged to play in addition to their formal studies. The students were encouraged to join and actively take part in the school band.



Plate 6: John K. Katuli having a feel of some of the Western instruments of Kabaa school band (Photos by Researcher)

The relationship between the students and priests (who were their teachers) was cordial as they were encouraged to be in contact with the priests. This was not only in classroom and church, but also during holidays. The needy students, the ones who had fee problems, were encouraged to work in school kitchen and in the priests' houses to raise the required school fees.

Where Students of Kabaa were From

Students of Kabaa Mission School came from all over the country, Kenya; Some of the parents were workers at big sisal and coffee estates and farms owned by European/American settlers. Some of these European/American settlers were those who were rewarded for having gallantly fought at the 1st World War (1914 to 1918). It should be noted that the founding of Mission Schools was not an accidental venture as “in 1923, McMillan and Lord Delamere founded and financed *the European and African Trades Organization* whose object was to train African artisans to take Indians' places and thereby discourage further Indian immigration” (Goldsworthy, 1982, p. 5).

It was therefore not accidental to find students joining most of these Mission Schools to be the sons of parents whom were converts to the Christian denominations found in the European settlers' estates/farms. For Kabaa Mission School, most of the feeder junior schools came from sisal estates around Kilima Mbogo also known as *the mount of buffalos* in Juja farm, the Sisal Estate at Ol Donyo Sabuk and from Frere town in Mombasa in the Coast Region. It should be noted that there were elementary Catholic Mission schools such as that of Kilima Mbogo and Waa Roman Catholic Mission School in the Coast Province which recommended and sent their graduates for higher level classes at Kabaa. This means that the alumni of Kabaa were sons of converts most of whom were employees of European settler farms. The lessons at the elementary mission schools were chiefly prayers and catechism. Reading and writing began at a slightly higher level, a level that later became known as primary school.



Plate 7: The Kabaa High school bell Plate 8: Eroded School road
(Photos by Researcher)

The Primary School Level Curriculum

The end of the primary school level was standard IV where learners sat for a *Common Entrance Examinations* (CEE). The CEE was regional and each region (Province) of Kenya had her own separate examination-papers. For example, there was specific CEE for Central Province known as CEE (Central), one for Nyanza Province known as CEE (Nyanza), etc. The end Exams for this level were used to select students who would join the next level of Education in the Country, the Intermediate school level. It should be noted that during this time there were very few Intermediate Schools in Kenya. In such mission schools, students went through a curriculum that prepared them for the Kenya African Preliminary Examinations (KAPE) that was done in Standard Eight (VIII); also known as Form Two then. At this level, students learnt English, history, Kiswahili, Geography, Nature Study & Hygiene, Agriculture, Rural Carpentry and Record of Activities. One such Catholic Mission schools – Primary, headed by Irish priests which prepared candidates for Higher Education was St. Mary’s Mission School at Yala, the then Central Nyanza.



Plate 9: St. Mary’s Yala

Music Programmes (both formal and informal)

Apart from the formal studies that students took at the school, some students preferred singing and debate. In such mission boarding schools, students went through a deeply religious adolescence whereby some of them became altar boys and members of church choirs. The students became close to

priests, not only in classrooms but also in church. At the Holy Ghost College, students were encouraged to learn the playing of Western musical instruments such as flute and participate in the school choir.

At the College, the students were encouraged to sing their communities' folk songs in addition to being taught Western music theory and playing of instruments of the orchestra. In short, the students were not only taken through the Western music theory but also encouraged to perform available Western musical instruments which were considered to be the Instruments of Civilization. The students were trained and encouraged to play the church organ in order to accompany church choirs during Church service. At times, students were encouraged and enrolled to sit for Exams of Western Music Theory grades either those of the Trinity College of Music– London, or the Associated Board of the Royal Schools of Music (ABRSM). Apart from the theory grades, students were encouraged and enrolled to sit for in both Trinity and ABRSM. There was a higher level, the Diploma level in Western Music Performance (voice or instruments), the Licentiate. The highest grade in theory of Western Music is eight grade for both the Trinity and ABRSM. From the foregoing, it is clear that the Mission Schools pioneered or laid a strong foundation in the learning of Western Music and hardly paid attention to the learning of traditional music of the Kenyan communities. This is evidenced by the type and number instruments that were available for students' use in the schools and kind of music curriculum that was sanctioned in the schools. But later, some of the students having achieved that much changed and went in search of their traditional music.

Guitar Music in Kenya

It is not known exactly when guitar arrived in Kenya, but it must have been played in Kenya, especially, by the native Africans who were settled in Frere town well before the Second World War (Nyakiti, 1988). The existence of *Beni* (established in the principles of brass) and *dansi* (played on guitar and accordion) among the residents of Frere town (established in 1875) as observed by Okumu (1998), attest to the existence of the instrument in the Kenyan coast before 1900s. By this time, the Swahili communities in the Coast had a number of dances in which they competed. Therefore, when guitar was introduced in Frere town, they took it and adapted it to the existing dance genres. *Dansi* was more of a Christian nature, therefore was a dance for those who had seen the light. Since it was acceptable to Europeans the freed slaves who were settled in Frere town and those influenced by the missionaries readily took to it.

Earliest Experiences and Influences of Popular Guitar

According to Okumu (ibid. p. 24), “the very earliest experiences and influences of popular guitar music in Kenya can be traced to the military marching bands. This therefore goes back to the period before and after the first World War”. In 1880s and 1890s, the earliest forms of popular music *beni* coined from the English word “band” with traces from Kiswahili dance genres was introduced by Africans who had been educated and trained in India and brought to Frere town to take up leadership and play other roles. Such educated natives were able to play the piano accordion and guitar. Okumu (ibid.) observes that *beni* was founded on the principles of military brass band and the music played on accordion and guitar. The spread of the two dances (*beni* and *dansi*) coexisted at the time with the Swahili communities preferring *beni* because of its similarities to *chapa*, *urunge*, *ngoma* and *tari la ndia* which existed before. The other genre, the *dansi* was acceptable to the missionaries who encouraged the native converts to participate in the dance. This was because Africans who were considered “to have seen the light” were not allowed to take part in the native dances. Kavyu (1978, in Okumu, 1998, p.24) links the beginning of guitar music in Kenya to three social conditions, namely,

the settlement of freed slaves, church and school music and finally to the decline of *beni* dance; which started to decline in the 1940s due to economic constraints whereby only a few members were allowed to take part in the dance and be members of the dance associations. Coupled with the above, transporting large numbers of performers to venues and the cost of purchasing instruments and costumes became increasingly impossible to be footed by patrons.

The earliest performances of guitar by the natives were not recorded until 1928 by *Siti binti Saad* from Zanzibar who had to travel to Bombay to record her Kiswahili song in “*Taarab*” style on “His Masters Voice” (Harrey, 1991, in Okumu,1998, p. 26). For Kenya, the first recording facility *the East African Sound Studios* was established in 1947 by two Britons namely Dr. Guy Johnson and Eric Blackhart. The same goes for the Broadcasting Industry. This could have been due to the less contact of the artists with the instruments.

The Recording Wireless and Broadcasting Services

The first wireless broadcasting was established on August, 1928, following the agreement between the Colonial Government and the British East African Broadcasting Company Limited. The broadcast was in English and this continued until the beginning of the 2nd World War. In 1939, more programmes in Asian and local languages were added. The colonial department of information added programmes in Kiswahili and other local languages like Agikuyu, Kikamba, Nandi, Dholuo, Kipsigis and Arabic which was not considered Asiatic.

It should be noted that the establishment of recording and broadcasting services went a long way in shaping popular music in Kenya. The catalogues from the recording studios in 1952 show records of Christian hymns sung by local choirs, traditional music, marches from the bands of the Kings African Rifles (KAR), dance music with the Coast Social Orchestra and *Taarab* (Okumu, 1998). Most of the records were in the *dansi* style performed on accordion, guitar, banjo or violin which played the “waltz”, foxtrot and *rumba*.

The 2nd World War (1939 to 1945)

The period serves as a demarcating musical period in Kenya. Okumu observes that it was the returning war veterans who had seen battle in far places as Burma who came back to Kenya and further popularized guitar music. Members of the original Rhino band who became members of the entertainment unit of the KAR brought back with them instruments such as Western violins, guitars and piano accordions. The War returnees also brought back money which enabled them to buy gramophones and 78rpm records which were popular. This was the period when the former students of Kabaa Mission School such as Fundi Konde, Ally Sykes, Paul Mwachupa and others were prominently featured on released records although he was not one of the war returnees.

Copy-right or Playing by Imitation

The recorded guitar music helped the upcoming guitarists to learn to play what was referred to as copy-right or by imitation (Oguda Resa, personal interview, 1987). Bands formed during this period learnt to play records bought from shops; which were mainly from Europe as they were associated with the high class and civilized members of society. Members of such bands would be seen to be fashionable if they played copy-right of the Latin American records. As already been mentioned earlier in the paper, “most of musicians of this period used the records as lessons in guitar playing thus became apprenticed on the new foreign instruments”(Okumu,1998, p. 28). By and by styles and trends were incorporated from the popular existing records thus enabling Kenyan upcoming artists copy from Jean Mwenda Bosco and

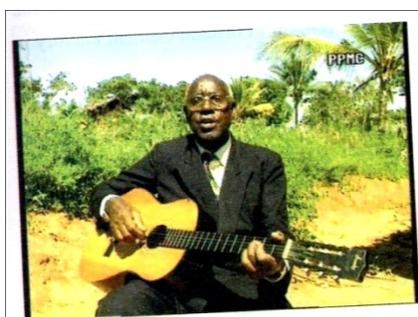
Losta Belo styles. Most popular records were GV and other American hits in the styles of *cha cha cha*, *samba*, *bolero*, *mambo* and most of all the *rumba*(Okumu, *ibid.*). Apart from learning to play from the foreign records some local guitarists took the same songs and music from the records and just changed the words to form their compositions (Mkok Ignatius, personal interview, 1986).



Plate 10: Bill Alexander and the band. First guy to introduce electric guitar to Congolese music.

Paul Mwachupa Mazera

Paul Mwachupa Mazera was born in Ganjoni–Mombasa on 21st June, 1918, the last born in a family of seven children of his father Thomas Mazera who was a Duruma, from one of the nine clans of the Midzi Chenda from Kwale District. Mwachupa’s father, Thomas Mazera was one of the earliest African Methodist Church pastors, a position held by a group of Africans who had been educated and trained to take up leadership roles in the community. The name Mazera was his father’s which was later given to the railway station, the village and their house. According to Okumu (*ibid.* p. 62), Mwachupa learnt how to play guitar and accordion from the two sons of a freed slave originally from Malawi, who settled in Frere town called Rebman and Simba Rao. Other influences in music on him includes that of a European Methodist Church missionary at Mazeras who taught him to sing Hymns by rote. He bought his first guitar in an Indian shop in Mombasa. The band he performed in first was a two-man band with Henry Timothy Mwanyae on guitar and Mwachupa either performed on guitar or accordion. His first record was cut in 1950.



Photograph 1: Paul Mwachupa (Courtesy of the Permanent Presidential Music Commission - P.P.M.C.)

Plate 11: Paul Mwachupa on his acoustic guitar
Photo by C.C. Okumu

Research findings references show that guitar playing in Kenya started as early as mid-1920s at Frere Town in Mombasa (Ignatius, 1986, personal Interview). This also coincided with the appearance of

dance clubs in Mombasa. Guitar playing by students in schools started as early as 1929 and those taking the lead were students from Kabaa Mission School, some of whom had joined the School from the Coast; mainly, the alumni of Waa Roman Catholic Mission School such as Fundi Konde. As already been noted, Paul Mwachupa was not an alumnus of any of the Catholic Mission Schools but the earliest African Methodist Mission. The two, Fundi Konde and Paul Mwachupa had been playing the instrument before Kabaa Catholic Mission School was started and therefore, when Fundi Konde, an alumnus of the school took the art of guitar playing to the school; by extension, his friend's contributions are also acknowledged. It should be noted that they had learnt the art of guitar playing at home in Frere town. This, by inference, explains the entry of guitar into the sub Saharan Africa along the eastern coast of Kenya at Fort Jesus Mombasa (Oguda, personal interview, 1986.). The Instruments were therefore brought to Kenya through Fort Jesus by the Portuguese explorers who used the Fort to secure their stay enroute from and to the land of spices. Historically, Fort Jesus not only served as a resting and refuelling station to the Portuguese explorers, it also enabled the introduction of Western musical instruments not only to Kenya but also the rest of sub Saharan Africa. It is therefore not misleading to observe that guitar and other Western classical musical instruments could have been first performed in Kenya before they penetrated into other African countries. The priests at the mission stations also took it upon themselves to give or station.

Fundi Konde was the best-known early guitarist, alongside Paul Mwachupa, Fadhili Williams and Lukas Tututu. A short history of Konde observes that during his prime time, Konde teamed up with the late Paul Mwachupa, Fadhili William and Daudi Kabaka among others. Konde was a Giriama from Kilifi district, born on 24th August, 1924 at a place called *Mwaba ya nyundo* near Kaloleni. He was named Kenga Mbogo son of Konde, and the name Fundi was later given to him by one of the early Catholic missionaries in the area. His early musical shaping came from the local Waa Roman Catholic Mission school which he had joined in mid-thirties against his parents' wishes. Unlike some of his former school colleagues, his parents were not converts of the new Church. Like most students who joined Catholic Mission Schools he was keen on learning the flute. His music career widened when he joined the colonial army band in 1944. He criss-crossed the country entertaining soldiers in the barracks to keep their morale high during the final years of the Second World War. He had been also trained as a soldier, and he usually travelled on these trips with a gun dangling on one shoulder and a guitar on the other. They were later instructed to join the allied forces fighting in India, Ceylon (now Sri Lanka) and other parts of South East Asia where he continued to polish both his voice and marksmanship.

When the war ended in May 1945, the entertainers rushed to Calcutta where they made their debut recording - of such songs as *Majengo Siendi Tena*, *Jipakieni Meli* and *Seimongo*. Another major highlight of Konde's career was during the advent of the African Broadcasting Service in the early fifties, when the station's leading producer Peter Colmore included Konde in his regular line up of music and comedy entertainers. Among the musicians were people like Edward Masengo, Jean Bosco, George Mukabi, John Mwale and Paul Mwachupa. When Kenga Mbogo died, *Kabaka* observed that it was a big blow to the music fraternity adding that the late was highly regarded among rumba music greats.

According to Nyakiti (1988, p.173), the Luo who attended a mission primary school run by Irish priests at Kabaa in the Kamba District (1982, p. 6), as from 1931, learnt ordinary theory of Western music and were exposed to different types of Western Instruments, to which most of them took to quite quickly.

Students such as Messrs Ignatius Mkok and Andrew Oyugi (from 1931 to 1936) learnt guitar styles from the Waswahili students such as Mr. Mwachupa, Fundi Konde and Lukas Tututu (Nyakiti, 1988).

The Portuguese seemed to have been the first Europeans to introduce the Spanish guitar in Kenya (Mkok, 1983). Luo guitarists like Alloys Obunga, Aboge, Matete Junior and Mkok imported the Swahili influence into their compositions, as the Waswahili took to the guitar much earlier than the other Kenyans, that is, by the Middle of 1920s when the dance clubs had already appeared in Mombasa, Kenya music legends /photos/a. In 1942, Mkok became the composer in Kisumu Boys' Social Club which consisted mainly of Civil Servants. This was because they had the money to buy musical instruments- mandolin, banjo and guitars. These pioneer Luo guitarists refined their guitars to the Hawaiian style of guitar playing. The difference, according to Mkok (personal interview, 1983) was in the tuning.

In the Spanish guitar, the chords were tuned in such a way that a lot of fingering was required whereas the Hawaiian tuning the chords never required complicated handling, which thus became an asset to the parties. In the 1940s, the colonial government did a lot of good by encouraging the recording companies to record the work of outstanding Kenyan musicians. This became the peak of Luo musical development. It became the peak of Kenya's music that started in the mid-1920s, immediately after World War I.

It is also true that the art of guitar playing in Kenya started in Frere Town - Mombasa (in the Coast Province or Region) via Kabaa Mission School in Kamba District to Kima and Kisumu in the then Kavirondo (*later known as Nyanza Province*), in the Western region of Kenya (Ignatius, personal interview, 1983,). On its development journey, the art of guitar playing bypassed both the Rift Valley and Central regions of Kenya. It should be noted that the regions that are now known as Nyanza and Western and the larger Kericho counties of the Rift Valley region were in Kavirondo or Nyanza Province.

In 1936 (Ignatius, 1983, *ibid.*), the Luo guitarists who were alumni of Kabaa Mission School like Dickson Abuso the son of Wanga, Andrew Oyugi and Ignatius Mkok were already established soloists propagating the art in the then Nyanza Province and Kenya as a whole. In the 1940s others like Tobias Oyugi of Gem, who started his guitar playing in Tanganyika (the present Republic Tanzania Mainland); Joseph Owiti of Gem; Aguya the son of Daudi of Seme; John Lang'o of Seme; Dalmas Mbudi of Seme; Otina Mariwa of Seme; Ojwang' of Kambare of Gem; Wagome the son of Karege of Asembo; Ong'udi Atwang'o of Kano Kolwa; Alois Obunga of Kisumu; the teachers of Kima (now Bunyore Girls High School) namely Joseph Aboge of Kisumu Korando and James Were of Nyakach, Joseph Bonga of Karachwonyo, Jacob Olal and others followed as solo guitarists.

Some of these solo guitarists later formed bands. For example, Dickson Abuso Kawanga founded the Lake Victoria band in 1940. The Kindu Band was formed under Joseph Yoyi and Oyungu in 1949; the Victoria Band was formed under John Odula; the Kolwa Band was formed under John Ayugi; the Kajulu Band was formed under Asiyo Alango; the Pap Onditi Band was formed under Ojwando Opiyo; the Sondu Band was formed under James Were; the Kamakowa Band was formed under Willis Olola and Omondi; the Manyatta Band was formed under Walter Anyul and Otiende among others.

As the band guitar lost its popularity with the consumers in the mid-1950s, solo guitars picked up pace and became the consumers' favourite under the patronage of guitarists like Olima Pius, a guitarist (*with visual impairment*) from Kanam Karachwonyo; Lang'o of Seme; Oswera of Gem; Ochuka of Kano;

Adero Onani; Jos Kokeyo and Ben Blasto Bulawayo from the Luo territory and George Mukabi from Kisa in North Nyanza. Towards the end of the decade and the early 1960s, Luo solo guitarists witnessed the introduction of a two-guitar band. The number of guitars was further increased from two to three guitars. This was also the time of the introduction of electric guitar playing. With the introduction of electric guitar bands, most of the former solo guitarists who had been performing on acoustic guitars gave up playing, but others continued and formed bands. Among the solo guitarists who continued are Adero Onani, Ochuka of Angoro, Ben Bulawayo and John Otula. Among the new guitarists who came into the field during the introduction of electric band guitars are Owiti Origo, George Ramogi, Gabriel Omolo and Owino of Sirati (*Tanzania, but based in Kisumu Nyanza*).

During the 1940s and 1950s, the main recording company was South African based, with a branch in Nairobi, in the premises of Ramogi Photographers located in Luthuli Avenue. The recordings were made under the following trademarks and labels:

- i) Records produced from Congo had *Gallotone C.O.* as their trade mark. The composers who recorded under this trademark were Mwenda Jean Bosco, Losta Abelo and Edward Masengo. The languages they used were broken Kiswahili, Lingala and French. Some of the Luo composers like Bulawayo recorded their work under the trademark *Gallotone O.K.* which was at times referred to as *Gallotone A.C.* Malawian guitarists like George Sibanda recorded their work under *Gallotone C.A.*
- ii) Records produced from East Africa were recorded having *His Master's Voice* as their trademark. The composers who recorded under this trademark were Anton Mito (on his *onanda*, the Luo accordion band music), Otwoma wuon Ogolo (on his *thum*, the Luo lyre music), and Nyangira Obong'o (on his *onanda*, the Luo accordion band music). The language used was mainly that of the *dholuo*.
- iii) Other recording companies were mainly Indian, for example, the East African Music Store whose trademark was *Jambo*. The composers who recorded their works under this trademark were Pius Olima, Amunga among others. The languages the composers used were a mixture of traditional languages.
- iv) Italian music, which was also common in the Kenyan market was recorded under the JV – Trademark. Guitar playing as seen in the 1980s is a hybrid of both local and foreign influences. The influences could further be divided into the following five groups, namely: The Waswahili, the Congolese, the Kwela, the European and the Latin America influences. The first Luo guitarists, the former students of Kabaa High (Mission) School, were highly influenced by the Waswahili guitar players like Fundi Konde, Paul Mwachupa and Fadhili William who had been their school mates at Kabaa. Apart from the guitar playing, the alumni were great musicians. They participated in playing the Church Organs. Those who were teachers taught their students Western music theory and trained choirs which were second to none in music festivals most of them organized. Some of them became music inspectors and supervised the learning of music in schools and also the music education in the country. The music household names such as the late Peter Kipkosia, the former Inspector of music Nairobi City and the late Ignatius Mkok, the teacher, music educator, the guitarist, the Church Organist and Civil Servant whose name has already been mentioned earlier in the paper.

Conclusion

The survey concerned itself with the pioneering role of a school, one whose leading role contributed a lot to the education of the Kenyan youth who without unwavering concern of individual priests like Father Michael Witte made the students achieve. The study has come to acknowledge the role played by the school to be second to none. Those priests involved in the process acknowledged the talents and capabilities of these youth. The missions gave the students the education they needed. The students were nurtured and encouraged, thus actualizing their potentials. The alumni never failed their teachers. Kenya must be very proud of the Kabaa alumni. The Kabaa Roman Catholic Mission School, one of the pioneer schools in Africa did give a group of the ablest and most determined young men in a changing society the most opportunity to pursue Western education, an education which they considered key to success. This was not limited only to academic pursuit. The education given at Kabaa was holistic. The alumni painfully perfecting themselves in the alien habits of thought and culture and often achieved real distinction; thus, finally forming new societies in the continent. But, after having achieved this much, they changed and approached Western values with far greater independence of thought and rejected much that they achieved.

Kabaa High School is situated in Mbiuni, Machakos County. It was started by a Dutch priest Fr Michael Witte of the Holy Ghost Fathers in 1924 as a boys' school. The boys' school started with only 35 pupils, but was converted into a teachers' training college, then into a primary boarding school, and later into an intermediate school in 1939. The school remained an intermediate school until 1954 and later became a secondary school, but reconverted again to intermediate school and students were moved to what is today Mang'u High School. Kabaa officially started as a secondary school in 1960 and became an academic giant for 20 years, before its downfall started when the government took it from the Catholic Church.

The school was initially kept in an ideal learning condition, maintained and governed by the Roman Catholic priests; who were appointed to head and maintain the school's educational and moral standards. The handing over of the school's administration to the government resulted into unfortunate appointment of substandard school heads to administer the school which resulted into the deplorable state of the school. The School which was once a centre of excellence and an academic giant till the government took it from the Catholic Church has unfortunate stories to display. During an interview (*YouTube*), the School Chaplain, Father Paul Kinyumu observed that the deplorable state of the school began after the Church had handed it over to the Government. This unfortunate state of affair he attributed to the tag of war that ensued between the Government and the Church.

Notable alumni include former President Mwai Kibaki, Archbishop Ndingi Mwana a'Nzeki, the late Maurice Cardinal Otunga and Tom Mboya in the public domain. Otherwise, the great names of classical and popular musicians of Kenya claim their roots to the school. Among the notable ones are Peter Kipkosa, the late Ignatius Mkok, and the late Fundi Konde, to name but just a few. One is then left to wonder what path in music education Kenya would have taken had it not been for Kabaa Roman Catholic Mission School alumni!

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Communication and Identity in Popular Music Videos in Kenya: Suggesting Value Addition For Archiving and Returns

Maurice Amateshe
Lecturer, Music, Dance and Theatre Arts
Kenyatta University

Abstract

In this paper I first provide some reflections on three issues; communication as achieved through the music medium, cultural and artist's identity in popular music, and the realities of the medium as an archive material with possibilities of attracting markets for artists and national economies. Given, globalization has engendered efforts by artists to produce musical styles hitherto unknown in Africa. In addition, with exponential technological music production advancements of recent decades, music video as a means of music expression, dissemination, marketing and storage in all music genres has increased correspondingly. However, this paper suggests that issues of effectiveness in communication and "rightful" expression of individual cultural and artistic identities that can enhance relevance, market attraction and increase dividends need attention. While the paper does not purport to restrict music-for-music sake productions, or limiting the reach of musicians borrowing from other cultures and styles, a recommendation is made especially for music video productions that; (1) communicate to a multi-cultural audience; (2) project the style and identity of the individual artist and NOT styles secondary to them; and (3) productions that can be archived and marketed for sale because they boldly pronounced various aspects of Kenya's cultural diversity.

Key words: Music Production, Communication, African, Studio, Video, Societies, Ethnomusicologist

Introduction

Before the era of globalization, there existed local, autonomous, distinct and well-defined, robust and culturally sustaining connections between geographical place and cultural experience. These connections constituted one's community and one's 'cultural identity'. This identity was something people simply 'had' as an undisturbed existential possession, an inheritance, a benefit of traditional long dwelling, of continuity with the past. Identity, then, like language, was not just a description of cultural belonging; it was a sort of collective treasure of local communities (Tomilson, 1999).

Various documentations have provided information on the existence of music and musical activities in Africa based on cultural prescriptive of societies (for example, see Aning, 1973; Nketia, 1974). The accounts by these and other authors on culture and music production, give a picture of communities that viewed music, not simply as another form of expression, but as a reality of cultural preservation and a mode of communication for its custodians. Consequently, music in most traditional African societies has remained a vocal ambassador of culturalism and identity of a people. For an outsider with initial knowledge, however elementary-coming in contact with this music, the question of its cultural or ethnic identity was a settled case. Of course new dynamics seem to be changing the situation and that is what Tomilson (1999) appears to be alluding to and which informs a discussion regarding change and its nature.

The debate on popular music in Kenya presents different dynamics. First, in its various sub-genres including reggae, *kapuka* and *Genge*-performed in secular and gospel- popular music does not necessarily exist in the rural traditional societies. Even though its proponents might not de-link roots

with their rural cradle, they have continued to practice in the urban areas where there is ready audience and therefore market and relevance. Second, popular music in Kenya seems to be inspired by many other factors secondary to traditional and indeed community cultural definitions. Of these factors, globalization, urbanization and commerce seem to bear the greatest responsibility. In the inevitable rush to assimilate styles brought by these external forces, there is grave danger of artistes sacrificing their artistic identity. This paper strongly argues that although society has a legitimate right to prosecute that change needs to be accepted, doing so in entirety complicates Africa's quest to have a strong voice among the world cultures. The postulate of the continent having fitted into other cultures in decades to come at the expense of its own is real.

According to Hebert and Campbell (Quoted in Gracyk, 2004), among all of the activities humans possess as means by which to create such a powerful sense of identity and community, music may be among the most personal and the most meaningful. It is within this context of change and a need for artistes to remain proponents of culture that the forgoing discussions are founded. The idea that even though it falls within the global definition of popular music-detached from the traditional or folk-it possesses immense potential of identifying artistes, their individual styles and their cultural inclinations.

Scope

In this paper, I have relied on random samples of popular music video recordings covering; (1) urban popular music that though it appears to lately appeal to youth as well, it was initially associated with the older generation, (2) rap music popular with the youth and (3), popular gospel music video cutting across all generations. Since the 1990s, the Kenyan musical space has witnessed exponential shift of these three popular genres from a predominantly audio dissemination, to an audio-visual. This development provides more character for analysis of various factors. In that thought, an objective analysis of the Kenyan popular music video for and the question of communication, wider profitable outreach and identity becomes an urgent undertaking. It is also time to converge some thoughts for music producers, video directors and the artistes that can hopefully aide in the improvement of the video medium in terms of holistic communication and how artistes can proceed with assimilation of new styles while keeping a reserve for their own and their cultural identities.

Technology and music in Kenya

Hargreaves (1986) states that music plays a greater part in the everyday lives of more people than at any time in the past. This is partly the result of the extremely rapid technological developments that have occurred in the last two decades or so, allied to the increasing commercialization and economic power of the music industry. In the developed countries of the world at least, the widespread availability and relative inexpensiveness of the Walkman, the Internet, the MIDI interface, the video recorder and more, means that a vast diversity of musical styles and genres is available to us as listeners. The ways in which people experience music, as 'consumers', fans, listeners, composers, arrangers, performers or critics, are far more diverse than at any time in the past, as are the range of contexts in which this takes place.

Technological advancement in Africa from the late 20th Century appears to have influenced music making, production and dissemination. Watching television (TV) or a visit to music stores bears evidence of the conquest video technology particularly, has had on the growth of music and musicians in both the urban and rural areas in Kenya.

Technology, as a tool for exploration of artistic possibilities has been multi-fold. For instance, an increased production of music that borrows from both the various folk traditions across Kenya's ethnic diversity and foreign styles, many self-styled production studios, many camera 'experts' regardless of any academic and professional background in the field, and many aspiring artistes making locally produced video productions their launching pad into the music industry as performers. Consequently, there has been an overflow of these productions in the numerous music stores in urban centres, markets, streets hawkers, vendors and public transport vans. The situation has reached the extremes of the artistes hawking their own music to interested buyers on the streets and in social places.

It is not uncommon to find students in secondary schools to the University and other tertiary institutions actively recording music videos wherever they can find space. This paper commends this transformative approach to music development. However, it takes exception on the nature of the productions on a number of fronts.

Communication through Sound, Image and Place in the music videos

Operationally, for this paper, 'sound' represents the music (harmonics, rhythm, pitch) and text. 'Image' refers to the pictures of characters who playing different roles in the video, while 'place' refers to locations at which the music videos are recorded. Inevitably, these three aspects form the axes around which an ideal music video revolves and hence scrutinizing and suggesting ways that each one of them can be enhanced or complemented with a view to achieving meaning is a matter of essence.

Norris (1989) rejected the view held by the school of formalist critics and aestheticians, for whom music is to be understood purely in terms of the laws of mathematical harmony and proportion, and who block any treatment of music in its social and political context. Musical texts are to be understood, as Hirschkop (1989, p. 284), borrowing from Bakhtin, suggests, as ongoing social dialogues made in particular social and historical situations, and reflecting those locations. How are these "social dialogues" to be understood? Who do they involve and what is the process of communication? In other words, how can music as a form of cultural communication be theorized? Here, we can draw ideas from the thoughts of cultural geographers working in other substantive areas. In discussing landscape meanings, Barnes and Duncan (1992) use the notions of discourse, text and metaphor, and in so doing, focus cultural geographers' attention on the producers and consumers of meanings and the contexts of such production and consumption. Burgess (1990) borrows from Johnson's (1986) theory of "circuits of culture" to explore the transformation of environmental meanings in the mass media. Likewise, Squire (1994) argues for the appropriateness of theorizing tourism within a framework of cultural transformations, using Jakobson's (1960) model of linguistics.

Carlson (1996) divides music video clips into two broad categories namely; performance clips and conceptual clips. The author states that when a music video mostly shows an artiste (or artistes) singing or dancing, it is a performance clip. When the clip shows something else during its duration, often with artistic ambitions, it is a conceptual clip.

The obvious distinction that is deducible from this categorization separates those artistes who prefer over projection of their image and duplicating a stage show into a video production. To them, the greatest achievement is actualizing what otherwise would simply be a live stage performance into a performance whose visual strengths are mediated through electronic aides. As long as they too can sit back and watch themselves perform, the satisfaction of having a video to their name is achieved. On the other hand, conceptual clips denote a concept that is fused into the music video. There is a creative effort to go beyond the music and introduce other artistic elements that enhance not only the visual

perception, but also the meaning. These additives could be dramatization, communicative sceneries, costumes, dancers among others. It therefore becomes a multi-genre production.

As much as different schools of thought would argue that despite the categorization we have discussed so far, both groups should be commended for attempting to turn abstractions inherent in audio recordings (for that's what reaches more people than live audiences), it is important to critique the initial motive for this venture. Questions will be raised whether the artistes do it for fun, pride in seeing themselves on screen, excitement of the video technology suddenly ceasing to be an imagination and becoming accessible to them, peer pressure or just curiosity.

Emphasizing the aspect of what this paper considers music *as* communication and music *for* communication, Kong (1995) observes that music is a medium through which people convey their environmental experiences -both the everyday and the extraordinary. For example, many everyday taken-for-granted environmental experiences discussed theoretically and empirically via notions such as "sense of place", "space" and "place" (1974b) can be enriched through analyses of musical expressions. Similarly, moments of spectacle or historic import are often captured in song through the filters of music-makers. Indeed, as Reich (1970, p. 247) states, music gives us an understanding of the world, and of other people's feelings, incredibly far in advance of what other media have been able to express.

Gow (1999) helps us to understand what he terms as the rhetorical dimensions of this new type of media. The questions he poses hold the key to interrogating any music video for the purpose it intends to pass across to audiences wherever they will be. The critical questions touch on the dynamics of the communication process, the interaction of the video and aural components and how they assist the viewer to construct meaning. The fundamental question therefore is whether the music video (performance or conceptual clip), as a multidimensional language, does effectively elicit particular feelings and emotions within the spacious universe of affective possibilities. To achieve this, various factors aide in evaluating music videos in Kenyan popular music within the imperatives of art, meaning and realism already stated.

Language and expressions in musical communication

Music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions and meanings even though their spoken languages may be mutually incomprehensible. It can also provide a vital lifeline to human interaction for those whose special needs make other means of communication difficult. Music can exert powerful physical effects, can produce deep and profound emotions within us, and can be used to generate infinitely subtle variations of expressiveness by skilled composers and performers.

From interviews with artistes of popular music in Kenya, their music videos are not directed at themselves. Although a level of video-for-video sake and personal gratification does exist to an almost negligible extent, consideration for an extended audience informs most of the video production efforts. Actualization of this intention still appears distant though. As will be discussed in the foregoing, insistence on vernacular in some of the productions for instance, curtails a larger audience, which then need relevant images that fill up the communication gap.

Scenes, lyrics and their representations (Images)

Most of the popular music videos of the gospel nature have an inclination to anything beautiful. Affiliation to backgrounds of waterfalls, lush gardens, pool sides and high-end hotel lobbies is evident. A closer examination reveals a disconnect between these images and lyrics. I submit that themes of

grief ought not to be recorded with a radiant background. Themes of love should be accorded their imagerial relevance. Lyrics on war should not be given a background of swimming pools and affluence. Yet, these kind of ironical pairing of images, scenes and lyrics are a common feature of the Kenyan popular music video.

According to Kong (1995) geographers have also engaged in thematic analysis of lyrics to explore environmental concerns expressed in music. For example, Jarvis (1985) has identified various themes in the lyrics of rock songs. These include the image of the city, the idea of being on the road and promised lands. Marcus (1975), in his exploration of images of America in rock and roll, discusses similar themes while Henderson (1974) focuses specifically on the attitudes towards and perceptions of New York City as portrayed in popular music from 1890 to 1970. It is therefore not far-fetched to suggest-not demand-that through the sounds and images of popular music video, the Kenyan popular music artiste can portray Kenya. They can portray the cultural diversity in the country. They can portray the Kenyan lifestyles if they are describable.

The projection of the artiste

According to the Social Science Research Council, (1954, p. 974), “acculturative change may be the consequence of direct transmission. It may be derived from non-cultural causes, such as ecological or demographic modifications induced by an impinging culture; it may be delayed, as with internal adjustments following upon the acceptance of alien traits or patterns; or it may be a reactive adaptation of traditional modes of life. Its dynamics can be seen as the selective adaptation of value systems, the processes of integration and differentiation, the generation of developmental sequences, and the operation of role determinants and personality factors.” I wish to discuss my concept of the projection of the identity of the artiste in a popular music video in the light of some of the issues suggested by the council.

So far, attention has been directed to the role of music in contributing to the social construction of identities (national, race, gender, class ...) and of space and place. My feeling is that the media has played a significant role in the construction of the popular music icons around the world. Michael Jackson, Jay Z, 50 Cents, P-Diddy, Snoop Dog, Whitney Houston, Bob Marley, Koffi Olomide, Arlus Marbelle, Lady Smith Black Mambazo, Miriam Makeba-the list runs on from around the world. Most of these artistes might no longer be performing or even alive. However, their identities are daily being constructed and reinforced by local artistes through video representations. My analysis of the popular music video in Kenya reveals a disturbing trend. Artistes-whether gospel or secular-make very commendable effort in composing music for their target audiences. However, in terms of style, and especially with regard to rhythms and choreography, they fall victims of an overt influence from other foreign styles and established artistes. The Congolese *Soukous* and *Ndombolo* styles of dancing are the prominent dancing styles that accompany music in most of the music videos. Despite this style having emerged within the secular domain, gospel artistes use it in the extremes. The youth who venture into rap have adopted the style in its entirety with some simply using vernacular or Kiswahili as the differentiating factor. Apart from that, it is not possible to tell the difference between what they perform and how they perform from that initially originated in black states of United States of America.

May I re-state that in building this trajectory of argument, subjective as it may sound, I am cognizant of the fact that the forces of globalization readily provide these styles for borrowing. Artistes are free to borrow the styles without this kind of adjudication. However, ‘borrowing’ modification’ and ‘appropriation’ to me, would be terms that I can readily propose for use in the current musical developments. I am prosecuting for scenarios where the Kenyan artiste, though using other styles,

projects their images beyond that of the originators of the styles. History has artistes who created or propagated music styles that have borne the artistes identity to date. I believe that the Kenyan popular artiste too, has an opportunity to make music for music sake, venture into all styles available, but be cautious to avoid propagating music legacies of other people apart from his/her own.

I infer that when Seeger (1979) wrote the scholarly work “*What Can We Learn When They Sing? Vocal Genres Among the Suyu Indians of Central Brazil*”, the idea was not, in the stated context, to copy and paste what the vocal genres of the vocal genres among the Suyu Indians. The primary issue was to ‘what can be learnt.’ I believe we learn so much in the course of our cultural interactions across the world. However, what generates the difference is how we appropriate it to project our own new creations. It is the creation of differences from the source and the resultant productions. What we learnt need not be duplicated on ‘as it were’ basis. Our own additions, subtractions, modifications and innovativeness need to emerge. That is my closing argument on the projection debate of our popular music artistes in their musical compositions and performances.

Implication for the archive and ethnomusicologists

Nettl (1964) devotes several pages to sound archives in his *Theory and Method in Ethno-Musicology*. He writes that “The idea of having archives for storing, processing, classifying, and cataloguing ethnomusicological recordings has become basic in the field and has led to the development of a special area of knowledge and skill within ethnomusicology. Archives are, in a sense, equivalent to libraries in other disciplines insofar as their importance in research is concerned.” The author not only notes the importance of archives for storing recordings, he also suggests they had an effect on the development (or lack of development) of ethnomusicological theory as a whole. “The fact that archives have, to a degree, neglected the cultural context of music is perhaps a factor in the relative neglect, until very recently, of this important phase of ethno-musicology” (1964, p. 19). Indeed, as Seeger (1979) observes, the overall profile of patrons at the Archives of Traditional Music has changed over the last decade. It is less limited to ethnomusicology students, and includes more members of the local community and non-specialists.

While the objectification of music together with the rise of mass media transcends geographical space and the locality of particular music traditions, media and technology play at the same time a crucial role in shaping local life worlds or the “production of locality” (Appadurai, 1996), in patterning social interaction (Giddens, 1990) and in constituting publics of various kinds (Warner, 2002). Thus, while sound archives first emerged as a means of the preservation of supposedly vanishing cultural traditions, they also gave way to the deterritorialization of musical cultures that could then reappear in completely different places at different points in time.

According to a report by the National Archives and Records Administration (NARA, 1999), records that possess any characteristic or quality of intrinsic value should be retained in their original form if possible. The concept of intrinsic value, therefore, is not relative. However, application of the concept of intrinsic value is relative; opinions concerning whether records have intrinsic value may vary from archivist to archivist and from one generation of archivists to another. Professional archival judgment, therefore, must be exercised in all decisions concerning intrinsic value. Coordination between units holding records within an archival institution also may be necessary. For example, members of units holding similar records whose form may be the subject for study should consult one another to ensure that an adequate but not duplicative selection of records in that form is preserved. Although the concept of intrinsic value may be easier to apply to older records, decisions concerning intrinsic value can be made for all records determined to have sufficient value to warrant archival retention.

I argue that technology and mass media should, and have played a critical role in the creation and storage of sound media that can be accessed anywhere in the world. For the ethnomusicologist, this development expands opportunities for interaction with various compositions and musical ideas for purposes of analysis. For the archivist, it is a development that expands the means through which music can be archived and retrieved. The only problem that arises when we begin—not necessarily—to think of the implications of the popular music discussed in this paper as archive material. Will the value of the music material simply be in the music itself and movements or will they identify any particular cultural frame of thought? Will this cultural frame be identifiable with anything Kenyan or will it simply be a duplication of what ethnomusicologists might have already studied elsewhere in the continent and beyond? Will the resultant writings by concerned ethnomusicologist be mere comparative efforts or will the writings generate any new knowledge from the popular music video beyond the known?

I submit that even as we theorize about freedom of individual or group artistic expression and choice of music representations, boundaries need to be marked between an artist's individual input and what has been obviously borrowed from elsewhere. The audience needs to be treated to the artist's borrowed or appropriated material, and at the same time, an educated audience needs to be able to separate what was borrowed from what is culturally or artistically the artist's. The question for the ethnomusicologist should not just stop at what did the popular music artist produce? The question should extend to what world did the artist represent? A completely borrowed world, a merger of cultural worlds, or a whole new cultural and stylistic platform capable of ethnomusicological investigation? Any answer to these questions will be useful. I believe in the credibility of ethnomusicologists and archivists, when in the fullness of time, they present popular music currently practiced in Kenya to global consumption.

Conclusion

In Gracyk (2004) terms, the instinct guiding musical behaviour in infancy may be equally valuable in adolescence. But where an infant receives the benefits of the instinct by engaging in music making with others, the self-aware adolescent may receive benefits from the seemingly “passive” activity of recreational listening. The mere act of listening to music can be a model for finding extra-musical identity. I conclude by asserting that if listening can create a musical identity, then composing, performing and recording needs to be approached in such a way that it creates an even more powerful and long-lasting musical identity for popular music artists in Kenya. This paper argues that as a potential archival source, the popular music video productions need to be approached from the considerations of technological professionalism, realistic communicative representations of the performers and sceneries as well as considerations of a cross-cultural market that could want to interact with the videos in international archives. Although prospects of the archive might not be supreme to the artists as they compose global communication. Short-term musical goals should be discouraged. The music videos ought to endeavour to possess a self-ability of transcending ethnic/tribal or personal advocacy. They should, even in their ethnic-based language strategy, be able to speak to a wider audience while representing elements of respective cultures of Kenya in their diversity. The authoritative voice of ethnomusicologists and archivists should dissipate the obvious duplication of musical styles by popular artists in Africa. It is a trend that not only raises concern of re-configuration of piracy-semantically operationalized—but also of a definite irrelevance in a competitive environment of music composition and performance. Artists should borrow. However, their identity and a wider reach should be paramount in the popular music videos.

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Ensemble Music Performance as a Fulcrum in an Effective Curriculum: Learning Through Band Playing

Onyango Mozart Barnabas
mozartmozy@gmail.com

Warurii Catherine Muhia
catherinemuhia@gmail.com

ABSTRACT

An ensemble is a group of players or musical parts playing together. The main purpose of such a collaboration is to bring together different players, of varied musical backgrounds, to make up one harmonized performance. The lessons learnt from the challenges that ensemble playing poses, we argue, extend beyond the music making and can generate numerous life lessons that can be of help to advice concerns that are proving problematic to many Kenyan youths as they purpose to join the job market. We aim, through this paper, to showcase some of the lessons that students at Kabarak and throughout Kenya are learning from participating in such a group, consequently informing an effective school curriculum. We intend to use demonstrations from the Kabarak SMPA band groups to showcase these particular lessons. We feel inadequate research has been undertaken in student ensemble groups in Kenya, therefore, failing to realize, to whatever extent, how to manage some of the issues that the Kenyan youth of today face after finishing a University program. This paper is informed by the latest guidelines for developing an effective University curriculum: We feel therefore that through music ensemble playing, we can provide informative and creative solutions that will assist in nurturing responsible and proactive youths, as well as providing solutions that we feel the youth can relate to, after undergoing a program guided by a well-informed curriculum. In addition, we feel through the mentioned approach, we can inform the University music curriculum on how to use ensemble class to achieve the objectives of achieving International and National Development goals. This may in turn aid the policy makers in the country to create such forums and extend the debate beyond this paper.

Keywords: Ensemble/Band Performance, Effective Curriculum

INTRODUCTION

The direction a country chooses in relation to the curriculum it adopts in their education system, plays a very critical role in how students are transitioned into citizenship. This affects not only the workforce of a country, but also the infrastructure, development, technology and policies it follows in achieving a desirable economic level. Most countries in Africa are 3rd world economies. Curriculum, as Kabita and Ji (2017) put it, “is the vehicle through which a country empowers its citizens with the necessary knowledge, skills, attitudes and values that enable them to be empowered for personal and national development” The Commission for Higher Education (2014) stipulates that any academic program in a Kenyan university should be made in line with the philosophy of the school: This includes the mission and vision of the school. The Kabarak University in its catalogue (2018) states its mission and vision as;

VISION

“To become a centre of Academic Excellence founded on Christian values”

MISSION

“To provide a holistic quality education based on research, practical skills and Christian values”

In addition to these guidelines, the KICD (Kenya Institute of Curriculum Development) in collaboration with the CHE (Commission for Higher Education) and CUE (Commission for University Education) has attempted to enforce a competency based curriculum, after revising the National curriculum in 2002, that incorporated the MDG (Millennium Development Goals) as well as the SDG (Sustainable Development Goals) and Vision 2030 goals, which puts more emphasis on what learners can do with the knowledge learnt in school, rather than knowledge memorisation – what learners are expected to do in contrast to what they are expected to know (Kabita, 2017) with emphasis “on the importance of producing learners who can take initiative and creatively innovate products and processes that spur talents and development of values” (NCP, 2015). This diminishes the notion that a bona fide assessment of a student should be done in one session/exam, instead over a longer period of time, albeit practically and more effectively.

We have summarised and sampled some of the goals that a good curriculum purposes to achieve, and intend to use *Christina Shusho’s – Ninang’ara*, performed by a band from Kabarak SMPA (School of Music and Performing Arts), to showcase how some of these goals have been implemented in the mentality of our students at SMPA as they prepare to start their careers, through ensemble (band) playing.

Learning based on Christian values

Kabarak University is one of the few universities in Kenya that offers Academic programs intentionally founded on Christian values. The mission and vision of the school target that by the end of a program undertaken at Kabarak, a student should be able to interact with the wider community in some modus that demonstrates a biblical perspective of life. This is the direction taken by the university in order to shape the students adopt idealism based on good values and mannerisms, consequently informing behaviour and values based on biblical teachings. The school of music emphasizes this particular approach in the mentality of the students from the onset of the band course. The first genre we choose for our repertoire, is blanketed under the gospel umbrella of music. The song chosen for this paper is an example. The song talks about how the singer has been ‘nourished’ by the blood of Jesus making her life shine (*n’gara*) and now she enjoys the favours of God’s grace in her life as a result. This is a rallying call to her audience urging them to let Jesus be the ‘driver’ of their lives, and their lives will in turn shine.

Lyrics

Refrain:(sang twice)

Umenifanya ning’are, umenifanya ning’are

Umenifanya ning’are, Yesu

You make me shine

Jesus, you make me shine

Verse 1:

Wewe waitwa nuru, eti nuru ya watu

Ukiingia kwangu, mi nang’ara

Ndani ya hiyo nuru, eti kuna uzima

Ukiingia kwangu, nina uzima

Uso wake Yesu, sura yake Mungu

Umeingia kwangu, mi nang’ara

Nuru ya injili, utukufu wake Kristo
Umeingia kwangu, mi nang'ara
You are called the light of men
I shine when you are in me
There is life in that light
I am fulfilled when you are in me
The face of Jesus, the face of God
I shine when You are in me
The light of the Gospel, the Glory of Jesus
You are in me, and so I shine

Refrain:(sang twice)

Umenifanya ning'are, umenifanya ning'are
Umenifanya ning'are, Yesu
You make me shine
Jesus,you make me shine

Verse 2:(sang twice)

Inuka uangaze we, nuru yako umekuja
Utukufu wa Bwana, umekuzukia wewe
Mataifa watakuja, wafalme watakuja
Utukufu wa Bwana, umekuzukia wewe
Rise and shine, your light is here
The glory of the Lord is upon you
Kings and nations will come
The glory of the Lord is upon you

Refrain:(sang thrice)

Umenifanya ning'are, umenifanya ning'are
Umenifanya ning'are, Yesu
You make me shine
Jesus,you make me shine

While the purpose of the course is predominantly informed by the musical details encompassed in the songs such as: Instrumentation, melody, harmony, rhythm, groove, et cetera, the words of the songs cannot be treated in seclusion from the other musical elements. By choosing a gospel song, we argue that the band members get to interact with the message of the song, in turn reflecting the principles embodied in the words of the song with how they reason and behave. Blacking (2000) acknowledges a relationship between the organisation of music and its components, and the behaviours of the performers and listeners of that music.

In so doing, the band members are well grounded on good morals and values which they can transfer to their daily lives and careers.

Fostering nationalism, patriotism and promote national unity

The pedagogy in the ensemble playing involves learning and performing songs from varied genres, with an aim of exposing the learners to the different musical details and idioms of the different types of music. This is done in order to shape them into musicians who are capable of handling wide varieties of musical genres. The band unit undertaken at SMPA, while not restricting the music to Kenya,

emphasizes that part of the repertoire has to include songs from Kenyan artists. Through learning, listening, researching on the composer information, students interact with the Kenyan reality of music and the dynamics of the Kenyan music industry. This is done with the aim of exposing the students to Kenyan content in the hope that they can relate and own the music, as well as feel a responsibility to want to improve Kenyan music. By so doing, the students feel a sense of pride in performing ‘their own’ music. It also promotes patriotism whilst acknowledging and appreciating music from other parts of the world. This ‘inward, outward’ approach, is particularly important as this demonstration paper aims to showcase that there is adequate talent in Kenya to generate enough content and of high standard. This has always been an ongoing debate between the stakeholders in the music industry as to whether Kenyan music artists are good enough. SMPA is keen on advocating for Kenyan talent growth, for Kenyan audience to appreciate and take pride in, through this approach.

In addition, the students learn music of the Kenyan artists regardless of the tribe of the singer/s or the regional background of the production house behind the song. This moves to show that while we take pride in the diverse cultures of Kenya, the same need not be used as a medium for tribal alienation and idealism inclined towards segregation of whatever manner. Monte(2017) acknowledges that music has been used in past years as a medium for tribal sycophancy and political servility, which can result to fuelling national instability. However, he also points out that the same music can be used as a symbol of national unity to foster peaceful coexistence.

The instrumentation in the song includes; vocals, brass, wind, percussions, strings and a keyboard part. For these parts to coexist within the song, each musical line plays a role that complements the other. The percussions provide the rhythmic accompaniment while driving the tempo of the song and provide rolls for entries and transitions, the vocals carry the text, melodic and harmonic parts, the brass and wind parts cue entries and provide embellishment while the keyboard and string parts provide harmonic accompaniment to the song. Using this criterion of how each musical line provides a detail that in general contributes to the harmony of the song, we feel by studying how the musical parts unify to bring forth one song, this lesson can be transferred to life skills where humans coexist interdependently.

If the players realise that each one of them has a role to play that is equally important as the other, they can transfer this to how they can work with others to generate and initiate ideas and solutions for other challenges that might be of benefit to them in their careers and in their lives, as well as the country. This is the classic illustration of ‘two heads being better than one.’ This, we feel in this paper, is a big reason as to why the students at SMPA interact well with each other, help each other and work together and are relatively unified and have a ‘family-esque’ relationship.

Gender equality and women empowerment

There is the anecdote that there were times when music was not permitted for the female counterparts. The notion was that there were some particular activities that ladies were perceived to be incapable of doing as well as their male counterparts. This is a harsh reality that drags on and is still evident, even in the education landscape of now. In our bands, no preference is given to ladies or men when giving roles, arguing that all genders can play the same roles. ‘What a man can do...’. As well, the same input is expected from all members, regardless of their sexual orientation, in terms of discipline, time keeping, practicing or behaviour during rehearsals – providing equal grounds for all. We envisage a Kenya where all men and women are treated equal, in the hope that we can motivate both the young girls and boys coming through that everything is possible if you put your effort into it, regardless of your sexual orientation. All band members’ setup and set down during the rehearsals and performances, and this we feel generates a feeling of equal treatment in the school of music.

The repertoire suggested in every semester is also closely scrutinized, to avoid songs that have text which have sexually related slogans or connotations, whose aim is to diminish the female students or even male alike.

Promoting social, economic, technological and industrial needs for national development

The band members come from different tribal and social backgrounds. This plainly means that each band member is exposed to different social and economic perceptions. Playing together enables social interaction as the bands comprises of students chosen randomly, with no particular preference in relation to the region that they come from or economic status of their family. This encourages tolerance and understanding between the players, as the ultimate goal is to come up with a team generated performance. This lesson is particularly important in the Kenyan society as it rules out alienation of people according to how rich or how poor their parents are, and in turn provides equal opportunity for all citizens regardless of how ‘small’ or ‘big’ your family name is.

In addition, as technological advances are generated every other year, the school tries to adapt to the new ways of sharing knowledge and information within the band members. The songs in the assigned repertoire are shared on social media platforms like WhatsApp, ensuring that students get their music as quickly as possible. The use of ICT technological ways of learning and sharing musical ideas is also highly encouraged, to minimise piracy as well as benchmark the musical potential to the global field. Also, the band sessions are recorded for reference and for archival collection, in order to monitor the progress of the level of playing and performance. The SMPA recording studio allows the members to record their music for commercial and promotional needs, but guided by classwork. All these approaches, we feel, draw the students closest to the reality of how the entertainment industry is run in the country and globally, ensuring that they are market ready when they finish their academic programs. This way of learning can only be possible with a well-informed curriculum approach.

Promote individual development and self- fulfilment

Mastery of any musical instrument is a skill that has proved problematic to many. In particular, band instruments like the brass, keyboard and drums, et cetera, are highly demanding in terms of skill of playing, especially in a case where the band intends to play professionally. The repertoire chosen for the bands at SMPA is handpicked to challenge members to tackle challenging musical material which they will eventually come together to make up one harmonised and highly desirable presentation. We argue that every student has a right to be allowed to improve and grow their skills to progress their skills, whilst considering their ability. This boosts their morale. This, we feel, makes learning more effective, enjoyable and fulfilling. The band members are from varied skill level of playing, however, for them to generate one harmonised performance, some of the members realise that they need to raise their skill of playing. In turn, they go through rigorous extra practice in order for them to raise their standard.

This approach not only necessitates that no player has room to be lazy, but also keeps the members who are at a higher level of playing ‘on toes’, to ensure they maintain their level or improve to a higher one. This is a lesson that is delicate among young people, of whom have a fragile emotional mentality and are prone to peer influences. Educators have attempted to provide solutions to this challenge, but with a relatively low success rate. Some teachers fail to motivate students who feel they are not as good as some of their counterparts, resulting to many youths resigning to loss of hope, or self-inflicting pain or in a worst-case scenario, committing suicide. By having a platform where every student feels that they are relevant to a bigger course, students feel emotionally safe to express themselves and do not see the

negative side of being different from others. The band members feel a sense of value in learning, as they know regardless of their varied abilities, they can contribute on equal platforms with others and this generates a lot of self-fulfilment, self-belief and consequently challenges them to improve. A good curriculum has to necessitate such an approach to education.

Conclusion

Kenya is proving to be a fast rising economic power as predicted by analysts. Education plays a pivotal role in how much of a reality this will actually be achieved. As the future generation is shaped to drive a country forward, in terms of their mentality, proactivity and industriousness, a lot can be realised by a proper learning framework that encourages utilising and maximising the potential of every child in the country with no prejudice and 'educational ransom'. This raises the odds at which the society and the economy will grow. To enable such a growth, schools and their curriculum policies have to prioritise how they approach education and how students learn. To equip, rather than whip, them with relevant practical skills, values, information and knowledge. The Kabarak SMPA realises this has to start happening sooner rather than later, suggesting a change of approach in teaching and learning of the units taught in the school. The lessons learnt during band playing go a long way to prove that Kabarak students and their counterparts in other universities, can play an important role in the country as they purpose to be career leaders, innovators and leading drivers of the Kenyan economy and society, while enjoying learning and their academic programs, with a biblical perspective. We hope this paper initiates the conversation to the Kabarak community and to the larger audience of how students in school learn.

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Contemporary Musical Arts for Sustainable Development

Grace Obadha

grace.awiti@gmail.com

+254-727-428-988

Nairobi, Kenya

ABSTRACT

This paper explores how Contemporary Musical Arts have and can impact the society for Sustainable development. It will delve into the challenges Musical Arts has and the opportunities that can and have been created to push the SDG Agenda 'Transforming our World' and help in achieving the goals, specifically number 1 (No Poverty), 4 (Quality Education), and 8 (Decent Work and Economic Growth).

Key words: Sustainable Development, Music, Arts, Culture, Heritage, SDG Agenda 2030, Performance, Singing

Introduction

Musical Arts play an integral role in the cohesion and subsequent development of our society. Music is ubiquitous in today's globalized world even though it often has a modest position in school curricula and national cultural policies, if any at all (Knudsen, 2010). The cumulative civilization of a people and a nation is not without diversity in abilities thus making it a melting pot of ideas, strengths and weaknesses. However, Culture and Development is an indissoluble binomial (Lisboa, 2018) and thus their interdependency leads one to believe that culture, creative industries and Musical heritage in this case contribute to development not only in quantitative economic growth but also qualitatively in terms of equity and security of a society (Bandarin, Hosagahar & Albernaz, 2011).

With the world gearing itself up to achieving the Sustainable Development Goals (SDG) by 2030, as stated in the Resolution 70/1 of the United Nations General assembly, it is important to investigate how the creative industry, especially Contemporary Musical Arts impact the society, the challenges and opportunities created to ensure that we refocus Musical arts for Sustainable Development.

The aim of this paper is to seek to identify Contemporary Musical Arts that provide the aesthetic values that define different Cultures, styles and genres of Music for Sustainable Development through performance, specifically in line with SDG numbers 1 (No Poverty), 4 (Quality Education) and 8 (Decent Work and Economic Growth).

This objective can be broken down into the following: Contemporary Musical Arts that define different cultures, styles and genres through performance.

How these Musical Arts can be instrumental in the road to achieving the SDG #1 (No Poverty), #4 (Quality Education) and #8 (Decent Work and Economic growth).

Literature Review

Contemporary Musical Arts falls into two broad categories that intertwine with each other and still fall under the umbrella term Performing Arts. This is because one cannot completely isolate data on the performing arts sector from any other cultural sector (Barker, 2006) These categories are audio visual activities and live performances and they inform policies and assist in strategy making for sustainable future for future generations

Cultures, Genres and Styles of Music

Culture, genres and styles of Music have been known to define a society and assist in the preservation and conservation of its communities. However, with globalization and new technologies, some of these cultures and genres are fused with others and create a whole new sub culture and sub-genres or styles of music. The culture of Sampling and digital distribution of Music as well as borrowings and Cultural exchanges due to blurred boundaries (Gilroy,1993) have led to Music being a more universal language and the Cultural landscape substantially altered over the years. Using these modern genres and styles of music and cultures of learning and listening patterns of individuals, it is quite possible to say that communities can be influenced to enact social change.

By tapping into the emotional role that Music and Musical Arts play, one can communicate pertinent issues to the diverse communities that make up our society. None the less, emotional views on an issue or object can be expressed by individuals from that society or any other thus using the creatives in the society. In addition, artistic expressions can depict complexity in a comprehensible way (Shrivastava et al., 2012). Consequently, the different scopes of Sustainable Development can be assimilated in to an art-based medium thereby using artistic expressions and causing wealth creation, civil engagement and advancing quality education.

Sustainability and Sustainable Development

To fulfil the 2030 Agenda for Sustainable Development for a more peaceful, sustainable and prosperous world, it is pertinent to use all resources available in the society. Contemporary Musical Arts can evolve in a dynamic world thus making it a sustainable sector. In line with the Youth 2030: The United Nations Youth Strategy that calls for quality Education, training and employment for an ever-growing population, the Sustainable Development Goals can be enhanced using Musical Arts. The Sustainable Development Goals (SDGs) are independent and interdependent and thus the progress of one means the progress of all the others. This study specifically investigates SDG #1 (No Poverty) #4 (Quality Education) and #8 (Decent Work and Economic growth).

Suggestions by Shrivastava et al. (2012) and Lozano (2014) state that, art is naturally seen as a medium to reveal emotions and passions. Creative expressions can portray the intricacies of Sustainable Development in a comprehensible way (Shrivastava et al., 2012). Regarding participatory imperatives of Sustainable Development, Musical Artists, Educators and other enthusiasts can use their skills, methods and tools in a way that can ensure that the SDGs are met. Poverty can essentially be reduced through creating awareness and civic education. Concurrently, decent work will have been provided to both the educators and trainers as well as the trainees and economic growth felt.

The number of scholars who consider Musical Arts as an approach to facilitate organizational change and development is increasing (e.g. Meisiek & Barry, 2014; Shrivastava et al., 2012; Strati, 2010). The understanding of this can enhance the fulfilment of SDG #4 by ensuring that quality education and training, whether formal, informal or non-formal, is established in our communities. Furthermore, the quality of individuals who will now take up the mantle of ensuring sustainable cities and communities will have a solid foundation, causing the Butterfly Effect.

Methodology

The purpose of research is to enhance knowledge (King & Horrocks, 2010) and essentially the approach taken towards setting up a strategy to the collection and analysis of data should work towards advancing knowledge. Some of the dimensions as identified by Pidgeon and Henwood (1997, p. 250) that play a role in the way knowledge is produced are firstly the researcher's interpretation and secondly cultural meaning systems which inform the participants' and the researcher's understanding

among others. This non-empirical study relates to objective 1a and 1b as stated below and in the previous sections of this paper.

Non-empirical methods and secondary sources were used in the collection of data for this paper. This study looked at journal articles and papers presented in seminars concerning this topic; past interviews, festivals and documentaries of musicians, educators and enthusiasts in specific areas of expertise in the selected performances.

This study looked at performances in festivals and concerts that primarily had as their theme in line with SDGs specifically #1, 4 and 8. These performances were not restricted to a region, but the parameters that governed the research were the SDGs and related key words such as poverty, education and work.

Papers and presentations at conferences and seminars provided the bulk of information for this paper as the topics were specifically geared towards SDG, Performing arts or Musical Arts, Culture and Heritage.

Results

Many a times Musical Arts have been put in the back burner of many government policies and education curricula. The importance of music and other performing arts has been watered down and has only been termed as “hobbies” and not as a developmental tool. This study reveals that even though challenges of funding, marketing and mixed skills, in addition to new technology and globalization, the underlying factor that music and Musical Arts can depict complexity in an understandable way (Shrivastava et al., 2012) by using emotion and artistic expressions is a sure way of integrating the dimensions of Sustainable development that will ensure the Sustainability of the Musical Arts Sector and a sustainable future for future generations through the fulfilment of the 2030 Agenda for Sustainable Development.

As a relatively new area of study, the dissemination of information concerning the Musical Arts equally lies on both the practical and theoretical. For Music to be expressed, expressive, effective and affective, the practical dimensions must be put into play and thus the emotional effect can occur. Performances in festivals, concerts, forums and schools as well as oral presentations can create awareness, lead to civic engagement, strengthen national unity promote global diversity. On the theoretical front, articles, papers and journals can be used to inform government policies to intentionally create room for the Arts sector in the fulfilment of SDGs.

Recommendations and Areas for further study

This project is still under development and therefore may not have touched on many of the issues that are concerned with Sustainable development and the Arts. Furthermore, it is important to note that change is the only constant and therefore different Musical traditions will continue to be adapted purposes of recording or education.

Conclusion

This study from the onset, represents the ability of Contemporary Musical Arts to affect the development of a society and its communities and cities through wealth creation and social development for a sustainable growth for future generations. This will be achieved through performances, skill advancement, civic engagement and government policies. It will essentially open more room for further investigation and contribution to this area of expertise in Arts for Sustainable Development.

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Bridging Cultural and Social Barriers Created Through Divisive and Tribal Politics through Community Engagement: A Case Study of the Star Chorale

Kelvin Omullo, Derick Etale and Wilson Shitandi

Kenyatta University, Music Department and Kabarak University, School of Music and Performing Arts

Introduction.

The world as described by Gandhi is said to be a home to all kinds of persons. This inhabitants of the world are divided by water and land chiefly. However, there are other divisions which include customs, believes, habits, religion, language, cultures, and political stands. Gandhi goes on to state that our hearts and minds work in a similar manner. When we are unexpectedly submitted to emotions we tend to respond in form of hate or love. This emotions are the foundation of all this world is about (Allen, 2011).

Conflict.

When subjected to divergent ideas, our mind and body is destined to counter react. The struggle in the mind as a result of incompatible or otherwise opposing knowledge is called conflict (Leigh, 2011). This state of conflict creates division and with it carries a big price on whatever area it falls. In the event of conflict, regardless of the course, some minds have to come up and roll out a peacebuilding campaign. Different methods have been adopted, mediation, peace education, negotiations, grassroots interventions and trauma healing sessions are some tried out methods. In time we all try to convert this state of conflict to a positive social change force. Amidst all the violence and hatred, we strive to give a voice to the oppressed, we try to sooth the anger and do away with the mistrust and fear. Individually we try to seek ways to cover our wounds because at the end of it all we are a social being who need each other (Leigh, 2011).

Culture

Our culture is our living way as a people (Leigh, 2011). Every group of people have customs, traditions, inventions, and pacts that lead them. All is positive as it can be shared and appreciated among different groups, however with the right words our cultural diversities can also be used to discriminate, and separate hence fuel conflict (Nan, 2011). Take Canada where with the arrival of the European settlers came foreign culture to add to the already existing traditions. The result was a cultural conflict based on believes, economic status and practices. In time however the Canadian population found a way to coexist though some still feel oppressed and forced to conform to foreign customs. The Canada we have today is a cultural mosaic as some describe it, all existing in unison or at least at peace (Saraksa, 2015).

Music, Politics and conflict.

With the turn of the world into a man rule man society came the politics. Politics determines the distribution of power and in a multi cultured environment it determines what community rules over the rest, who get to be favoured and who are left to die(Leigh, 2011).

In September 2013 the German embassy in India organized a first of its king music concert in Kashmir and was able to feature the music's of Beethoven, Haydn, and Tchaikovsky plaid by the Bavaria State Orchestra. The concert also featured the Kashmir ensemble which joined the orchestra in playing its

home music. The aim of the concert was to unite the Kashmir community as stated by Zubin Mehta the conductor at the event. The concert faced opposition from parallel groups and one even went ahead to organize a parallel concert to counter in protest.

The leaders in this disputed territory were divided with some questioning the organization by the German consulate. Some of the leaders described it as a waste of money on a suffering community of poor individuals, however another side: The Pakistan government saw this as a way to cultivate peace with India. The region has been subject to political warfare which at times has escalated into violence yet it is not the first or last time that music was tried to unite the two governments (Bhat, Iqbal & Akhtar, 2017). Pragaash a girl rock band had once existed to show freedom of expression and gender equality but had to die out as a result of threats from radical groups. The German backed concert in Kashmir, is one show of how music can be used to counter conflict.

What power does music really hold? Much of what music holds sometimes is forgotten; from the soldiers singing in training camp, sailors' work songs, and field workers chants to slave songs, music is seen to hold power (Carpentiere, 2013). A musical pattern sung by a group of men rowing a boat could work wonders in form of cooperation among the men. To the slaves, a tune would help focus away from the arduous work and set a working pace. A jingle in China can promote a political stand and can also encourage people to buy a certain product. Ancient conquerors outlawed local music because they understood the power of music in promotion of culture and identity. In the Second World War Finnish folk music was not allowed by the Russian invaders as it provided hope and courage to the Finns (Carpentiere, 2013).

Bin Laden understood the power of music and he banned his followers from listening and singing songs. We understand that when singing a joyful tune in harmony it may be difficult to build a bomb. In Africa, some tribes are believed to surround an evil man and sing songs in harmony to cast out the evil spirit.

Research states that it is easy for one to do evil to a distant stranger when fed with the wrong information. In an event that one gets to know the other then this evil mind is cleaned. In a multi-cultural context, if the people share in song and dance then the tension is lessened. When rap music hit the airwaves in the western world, white on black racism reduced (Carpentiere, 2013). In Estonia when the communist regime fell the country still had no strength to fight for its freedom. They celebrated the annual five-day song festival and were able to unite and attain independence.

Culture, music and politics in Kenya.

Kenya as a country comprises of more than 40 ethnic groups each with its own unique culture including dialect, music and traditional practices. The cultures among the Kenyan people is a fascinating way of life or living that blends the traditions of thousands of years of African social evolution with the modern influences of the 21st century (Gilbert, 2014).

The diversity in these cultures is expressed in different forms ranging from its people and language, food, music and dance, art and ethical norms. Combined with other traditions, these forms of expression and lifestyle form an identity that is uniquely Kenyan.

The diverseness of our Kenyan country is one that can be compared to only a few nations. The richness in culture that is portrayed in every part of our country is one to a keen eye will create a lasting impact (Gilbert, 2014). This diversity is seen in our folk music, dances and other cultural practices of each individual community. If you need songs that dig deep into the Kenyan culture you can visit the Kikuyu

community with the mugithi hits, luhya with omutibo style commonly associated with isukuti drums, ohangla from the Luo community and many more (Music and Dance, 2018).

Kenyan styles of music that are known to fill the airwaves include the contemporary Lingala and benga musics, and the coast region which is popular taarab music inspired by Arab and Indian immigrants (Music and Dance, 2018). However, this diversity comes to haunt as a nation during seasons like electioneering periods where the political parties pit the cultures and communities against each other. The culture diversity makes it easier to brain wash, spread propaganda and to create stereotypes that comes to haunt us (Ireru, 2013).

What am I getting at? Kenya after attaining independence was a one party state. The level of political tension was low as one party dominated and led the country unchallenged. After the multi-party system was put to act, in 2002 the country had a change of guard with the KANU era coming to an end. Many saw this as a new dawn in Kenya, and it was at least for some time. In the midst of the regime political tension escalated to a level not seen before with two communities pitting up against each other in the fight for leadership (Ireru, 2013). With Kenya comprising of almost 43 communities, the remaining 41 shared their allegiance among the two sides. All this tension bled to the general elections in 2007 where the political parties had found a way to pit the two sides against each other. The foiled elections led to bloodshed, death and a level of hatred that shocked international community. Eleven years two elections passed and the political tension still exists.

Kenyans have tried to deal with this problem by seeking religious pacifications and political reconciliations but still during the election period a chill runs throughout the country. Interesting enough is that after this election times, the country falls back to a state of calm. Media outlets, religious leaders, politicians, and even cultural leaders all preach a message of peace in the political times (Otieno, 2015).

The STAR Chorale

In 2015 a group of 12 young men in Kenyatta University under the leadership of Dr. Wilson Shitandi, started an accapella group known as Sauti Tamaduni Africa Remix Chorale (STAR Chorale). The main agenda at the time was to make music that included folk arrangements of Kenya chiefly while also in cooperating other African nation's folk music and also the western musical ideas. With time the chorale saw the need for music in fostering for peace and reconciliation in the country. The group saw the political and ethnicity card played again in the build up to the 2017 elections and a majority saw the need to make a stand. The STAR chorale then devoted itself to building cultural connections through music in an effort to educate the country on the importance of culture of music in conflict resolution.

Much has been done in the Kenyan music industry since the horrors of 2007. Recording artists have played their part in singing songs against violence and encouraging the Kenyan population to unite. The Chorale understood this and wanted to take a different stand.

First the chorale opened its door to all members of the different Kenyan communities without any discrimination. Though it is difficult to represent all 43 plus communities in Kenya the chorale is still open to getting a high representation ratio. Some choral groups in Kenya might be better endowed in terms of community representation but that does not hinder the focus of the chorale.

The STAR chorale saw the best fit approach to building cultural connections is the repertoire choice and execution. With this under able leadership the chorale started a program to call for music from all Kenyan communities. This project spear headed by the principal director aimed to enrich the repertoire of the group as well as trying to represent every community. As a Lagos based gospel artist, Elizabeth

Oyovwe once said that music is one tool that can soften a hard heart from engaging in evil and lead it to love and peace.

In every given concert setting many will concentrate on the music, the sweet melody, the wonderful rhythmic ideas, the harmony, yet all this do not count. If we concentrated more on the life changing words, the culture and traditions brought out in the song and dance, then we could change our mind-set (Carpentiere, 2013). This is the basis of the chorales mission. The STAR chorale wanted to sing and dance but in it pass a message. Music collected from the initiative was re arranged to fit the chorale musical setup and included in the song list.

Before the chorale went out to present in its first gig, there existed in its repertoire a representation of more than 10 communities: a commendable step towards its goal. In its first performance, the group divided Kenya into regions and made a point to sing a song from all the regions. This divide was down to the fact that neighbouring communities in Kenya and any part of the world share some traditions and practices mostly due to assimilation. With this point, dividing the Kenyan map to sub regions to an extend showcased the unique cultures of Kenya. A member in the audience from a community in the coastal region in Kenya would have heard a Giriama melody and related to it, not because he or she is from the community but because it portrays the coastal culture.

In 2002, when the politics was all down to affiliation and manifesto a majority of Kenyans united in the song 'unbwogable' by the then famous Gidi Gidi and Maji Maji pop artists (Music and Dance, 2018). This song spread like wildfire all-round the country and no one cared to look at the artist's ethnic background or the language they spoke. All Kenyans joined in unison and even learned some of the lyrics which were in Luo one of the now so called major tribes. Why then should we seek to critic a pop artist today singing about peace in a language we don't know? The politicians in time have been able to brainwash poor Kenyans into hatred that is centred on ethnicity and language (Music and Dance, 2018).

With the young energetic men of the group, the chorale presents every concert, gig or social event in a unique way. Before every concert a survey is done on the song list just to make sure that a uniform balance on representation is put up. Some Kenyans have held a fear of performing or speaking a given language in a given area for security reasons. We do not fear the controversy in any performance since the message is clear that Kenya is made up of 43 communities who need each other to survive.

How do you get to sing in different languages and still execute each languages' linguistic divide so well? A member of the audience once asked. The chorale dedicates a lot of its rehearsal time to understanding cultures and language. As a musician it is essential to understand what any language entails before singing its music. Without this one risks misrepresentation of a culture. All STAR chorale music is done in two bits, the learning of notes and words and the language interpretation in regards to understanding the meaning of words and getting the right diction and pronunciation techniques. This type of rehearsal means that all the traditions if any in the song are kept intact and the message is clear. In some cases, the group will go out to find a native speaker to help interpret the music. All to help the audience appreciate music from different communities to foster unity.

Widespread access to music makes music a priceless tool for change in the society (Carpentiere, 2013). By showcasing music from the Sabaot community a small community in the western region of Kenya our audience is able to understand the way of life of the Sabaot. These small communities in Kenya are rarely mentioned. The politicians understand that they hold few numbers and so focus on the more populated communities. In time the smaller communities feel left out and oppressed by those in power hence fostering hate and conflict (Ireri, 2013).

If we would all have a chance to listen to the music of each community in Kenya, then we would think twice about waging war on ethnic basis. Music has a power to draw humanity and oppose political violence (Carpentiere, 2013). A group of people who might have responded in violence to a given situation when confronted with song and dance might resort to alternate problem solving methods. What affects Kenyans is the lack of knowledge on the diversity of our country and how we can use this diversity to create wealth by joining hands. Imagine a mix of all 43 music ideas to create a whole new generation of sound and dance.

Dance as the oldest form of performing arts known to man is rich in traditions, customs and believes. Every group of people with a common ancestor have a unique dance pattern. In Kenya the Maasai jump in dance. Word goes round that this is a practice showcasing their way of life as pastoralists in the plains where they would jump to see how far their cattle grazed. Some communities living next to the lakes and rivers have dance focused on the upper body rather than their feet because the ground next to the lakes and rivers is soft and boggy. Some imitate their source of livelihood, like the Luo who are believed to imitate a fish out of water in their dancing.

Dance has also become an essential part of the STAR chorales program. The chorale will select a song from a given community and accompany the song with the correct dance derived from the native community. The songs performed are rearranged but the dances performed are a near representation of what would be in the home area where the song is derived. At any point if any Kenyan walked into a STAR chorale concert, without any explanation on the performance staged, the individual should be able to identify the origin of the music by looking at the dance patterns.

Together with concerts and gigs to foster and promote peace, the chorale engages in public reach out programs. In this programs the chorale through its music is able to get to the young and those who could not make it to the concerts as a result of financial or other difficulties. Reaching out to schools and giving out mentorship programs with the aim of social change is one initiative. The chorale also visits orphan homes where some residents are victims of political conflict and tries to give them hope through song and dance. The group aims to help the public understand that even though some of its members may have been affected by politically stimulated conflict, we don't let it affect our brotherhood.

The aim of this group is that one day an individual living in the capital, Nairobi will want to visit northern Kenya to see a Turkana dance just because he had the chance to appreciate a similar dance in the capital in a concert. That when a politician comes to ask for votes the individual is not able to mislead the voters by suggesting that a certain community is against the other and that it should be secluded. We should be able to see that we share more than we know and that which we don't share only adds to our wealth in culture.

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The Emerging Roles and Challenges Facing Choir Directors in Contemporary Christian Worship

Wilson O. Shitandi
Kabarak University
School of Music and Performing Arts

ABSTRACT

The discussions and the assertions of this paper concur with the words of Moody (1995) who observed that the innovation of any kind exemplified in much of the present century's music is diametrically opposed to the continuation and expression of any kind of sacred traditions. Apparently every Christian movement that emerges in the present world gives rise to sacred musical idioms that are intended to advance the movement's religious aspirations and identity. This explains why there are diverse intercultural musical idioms in Christian worship today. While these religious and musical phenomena are being acknowledged by many theologians and theomusicologists (Bediako, 1992; Nercessian, 2000) as an inevitable trend, others have begun to raise the questions regarding their theological relevance and role (Begbie, 2000; Robertson, 1990). Some of the questions being raised include: to what extent are these idioms in tune with the heavenly sacred rite? Have they remained true to the word of God? In other words, are they inspired by men and women of God or by the works of the devil? These questions bring into focus challenges facing choirmasters and sacred music in the contemporary African Church and hence the need to examine their role in spearheading an effective and spiritually inspired Christian worship. Consequently, this paper seeks to correct an African misconception of what a choirmaster is about besides outlining qualities befitting a good and a result-oriented choirmaster. In addition, the paper will seek to explain the various intercultural musical idioms utilized in Christian worship today besides suggesting ways in which to determine kinds of musics that are appropriate for worship.

Key words: Choir Directors, Music, Leader, Singer, Christian Worship, African, Church Choir, Liturgical, Hymns

Preamble

In its task to correct the erroneous misconception of a choirmaster this paper will at the concept of a choirmaster as opposed to: -A chorister/Singer, Song leader, Choir leader, Choir director, Music director, Soloist, Praise and worship team leader, Choir trainer, Voice facilitator, Conductor and the choir president.

The author will move on to explain the main categories of choirmasters commonly found in African Christian environment namely; Self-trained and Formally trained. Characteristics befitting an effective choirmaster will be outlined besides looking at the role played by choirmasters in the contemporary African Christian worship. The paper will then discuss the appropriation and the suitability of the types of music commonly handled by choirmasters in African Church today.

A Choirmaster in an African Context

There are many titles that are used interchangeably in African church context to refer to the person of a 'choirmaster'. The various titles are used depending on what the individual churches prefer to call the person. Some of the designations are: conductor, trainer, choir leader, music director, choir director,

choir president, song leader, worship team leader, chorister general, music ministry director and preceptor. While some of the words may be synonymous with choirmaster, others connote a different thing altogether. Perhaps why it is inevitable to define the term choirmaster besides establishing how it is applied in the context of an African church worship.

The word choirmaster is derived from two words, choir and master. Apel (1944, p. 139) defines the term choir as a body of church singers as opposed to secular chorus. Apel (ibid) further explains that the word is also used to refer to a group of instrumentalist for instance the brass choir, the string choir and the woodwind choir among others. Ingram (1955) in Mushira (2002) defines a choir as a group, which must be trained in musical matters and languages and that the more it is trained the more musical it becomes. In Africa and Kenya in particular the authors experience has been that the word has more often than not been used to refer to any group of singer as opposed to a serious choral group as it were in the musical traditions of the west. Depending on the musical needs of an individual church the word 'choir' has in many cases been used to refer to a group of three to more than forty people. While a group of three, four or five people in the west would be referred to as a trio, quartet and quintet respectively, it is a common practice from an African perspective to find such groups being referred to as a church choir.

Therefore, if the word 'master' according to Oxford Advanced Learners Dictionary means a person who is superior, has control over others or that who has special skills and is able to teach others then we can conclude that a choirmaster is a person skilled to handle technical aspects of music of a given group of more than twelve singers. The usage of the word as it has been applied in the African context to refer to any individual that leads others to sing choruses, or trains other singers with hardly any technical musical skills has been a misconception. However, in a church environment, other social and religious attributes touching on the person's character and of course the needs of the individual churches notwithstanding, may be necessary to consider when defining the character and the person of a choirmaster. This brings us to the two main categories of choirmasters found in Kenya and perhaps in the entire continent of Africa; self-trained and formally trained.

Self and Formally Trained Choirmasters.

Nzioki (2002) records that in the pre-independence Kenya, churches owned most Schools in the country. The churches also owned Teacher Training Colleges where they trained teachers for schools. Although the central Government had some input into the curriculum of the schools, generally the running of schools was left to churches.

Consequently, the presence of many denominations in Kenya meant rapid expansion of education at the time. Educationists at that time were very much aware of the emotional development of the 'child' and they therefore included subjects such as music in the curriculum for that purpose. Singing and some rudiments in solfa notation reading skills formed part of the school curriculum. At the TTC, graduates were expected to teach school music, lead singing at the school devotion sessions and on Sundays assist with singing at the church. This is how the first crop of church choirmasters was produced. Among the first musicians of this generation included Graham Hyslop, Peter Adwar, Peter Kipkosya, Senoga-Zake, Washington Omondi, Henry Kuria, Paul Kavyu, Sam Otieno among others.

On the other hand, there is a crop of choirmasters who came into being through their own initiative. This initiative can be traced back from the contribution that was made by the white settlers. The settlers who were then the enthusiasts of classical music continued to propagate the music traditions of the west by establishing such as the Kenya Music Conservatoire and Kenya Music Festival (Omondi, 1884). While the conservatoire was responsible for basic music literacy through the enrolment of

students for Associated Board of Royal School Examination (ABRSM), Kenya Music Festival (KMF) played the role of entertainment.

The first generation of African musician who did not get formal in training in music knowledge but who familiarised with Church music as converts got encouraged and enrolled for ABRSM. Those who passed the ABRSM in various grades were encouraged to compose and arrange their own African tunes. After 1960 (KMF, Syllabus, 2002) Kenya music festival was taken over by Ministry of Education and Africans began participation for the first time. A number of African musicians who learnt music through their own initiative for instance Dr. Arthur Kemoli began competing in various classes. In the contemporary Kenya, many choirmasters who have excelled in various music fora are those who took self-initiative to train in basic music knowledge. These include Joseph Muyale, Sylvester Otieno, Luke Khadambi, Ernst Waomba, Nick Omondi, Ominde of St. Barnabas, Fredrick Ngala, Melitus Wanyama, Bonface Mghanga among others.

Characteristics of an Effective Church Choirmaster

These may differ depending on the music tasks assigned to an individual or they be governed by worship and spiritual requirement of a given denomination. Mghanga (2002) has however tried to enumerate some of the characteristics under three broad topics namely; Leadership, Natural ability and Acquired Qualifications. According to Mghanga (ibid) a church choirmaster must be:

- An accomplished musician, a trained singer and preferably a good speaker able to communicate viable ideas.
- He should have a good understanding of the working relation of the Church.
- Technically he must have a fine sense of intonation, musically sensitive and responsive
- Patient and with a calm disposition
- The ability to inspire the singers

Mghanga (ibid) further asserts that it is not just any musician who can be a church Choirmaster. Therefore, in considering qualifications for a Church Choirmaster, spiritual commitment and portrayal of a role of an elder within the understanding of the church practice exceedingly paramount. In essence Kaleli (2002) summarises the qualities of a church Choirmaster as follows:

- He must be called of God because all God's servants must have a conviction beyond doubt that they are called by God and gifted in their particular areas of service. For instance, Fanny Jane Crosby (1890-1915) was extremely aware of God's calling in her life. Though she was blind she was able to compose more than 9000 hymns some of which include 'Blessed Assurance' and 'To God Be the Glory'
- He must be sound in Biblical and theological training. The songs he composes must be Biblically accurate. Earlier, hymn writers were men and women of sound biblical knowledge. Isaac Watts studied theology, astronomy, and philosophy and some of the hymns he wrote are the most popular English hymns. These include; I Survey the wondrous cross and joy to the world. Church choirmasters should therefore compose hymns that are not just musically attractive but also spiritually,
- scripturally contextualized and communicative.
- He should be a person of moral and spiritual integrity. A church choirmaster should be a person who can lead devout life. Charles Wesley (1707-1788) referred to as the greatest hymn writer of all time produced fifty six volumes of hymns in a short period and learnt to maintain a close working relation with God.

The Role of a Choirmaster in the Contemporary African Christian worship

Auma (2002) is quick to note that different Christian churches (Catholic, AIC, SDA etc.) advocate for different ways and means of training their choirs for church worship. This is governed essentially by the written or unwritten guidelines for worship service and participatory nature of the congregation in the liturgical celebrations. Churches and places of worship today require both professional and lay level leadership. Auma (ibid) is of the opinion that any church choir leader must recognize that the achievements of an effective and complete music programme relies on an individual's approach to deal with indifference to church's demands and the choir, choir members, church officials, and traditions and prejudices of the church.

Shitandi (2003) looks at the church choir management and discusses the role of a choirmaster from the significance and the role of a choir in a church worship. Shitandi (ibid) discusses the issues regarding the significance and the role of a church choir under the following subtopics.

The Significance of a Church choir

- An important entity (arm) of the Church. It unites the Church as one body of Christ and helps in lifting up the hearts of the worshipers to the Heavenly sacred rites.
- An extension of the voice from the pulpit (plays a complimentary role as in the evangelical mission of the church)

Activities of a Church choir

- Music ministry activities—trains and prepares for worship
- Spiritual –bible fellowships, retreats, consoling and praying for sick and bereaved
- families
- (Social activities)-Extra-musical-picnics, teambuilding, get-together party etc.

Task of Managing a Church choir

- This is about putting together choir resources to effective utilization and attainment of positive results from the same
- The most critical resource in church choir organization is the human resource. The quality and the availability of the singers is perhaps the most challenging task that officials of a choir need to bear in mind.
- The main purpose of choir management will first and fore most entail sustaining the quality of skilled personnel (choir trainers/masters/mistresses, singers, instrumentalists).
- This complimented by good management of choir facility (practice hall, choir offices, uniforms, instruments, hymnals etc.) and most importantly finances

7. Considerations for effective choir management

Effective choir management should be able to take care of the following:

Spiritual aspects of the choir

- a good choir is that which founded on strong sound Christian principles. Members should be sincere Christians, dedicated to the service of the church and with humility help in the spiritual growth of the church.
- Must have a personal living relationship with God.
- Should lead by example and mean what they sing
- Once every singer's spiritual disposition is not put to doubt then we expect very minimal problem to address in the management of the choir affairs.

Administrative aspects

- A good choir requires a good leadership that is inspirational, charismatic and directional in all aspects.
- Leaders must be God fearing and should work within the framework of God's wisdom
- The leaders must be firm, but equally important, must be seen to be fair
- The leadership must have a vision and hence be able to plan for the future of the choir. Should avoid at all cost to get out of monotonous circuit.
- A good leadership of a choir can be equated to a successful parental hood. There is really no school where one can train to be a good parent and how to bring up a child. Consequently, there is nothing exclusively academic in successful administration of the choir.
- Consistent and constant communication flow, team spirit and hard work between all the entities is very crucial. Avoid open contradiction and confrontation.
- All the officials should lead by example learn to be servants and be able to solve issues amicably and promptly.

Technical aspects (Choir Masters/Mistresses)

- Arguably the responsibility of the sustainability of the choir rests in the management of technical affairs of the choir
- In most cases teachers determine the failures or successes of a choral group
- At the end of the day the choir is as good as the choirmaster
- A choir will always reflect the personalities and values systems of their choirmasters
- In order to effectively manage the technical affairs, the group a choirmaster must be:
 - A singer and musically endowed
 - A good speaker able to communicate ideas effectively
 - Should have a good understanding of the working of the church
 - Should possess a spiritual commitment and a portrayal of the role of a church elder within the understanding of church practice.
 - Must have patience and with a calm disposition
 - Should possess the ability to inspire the singers
 - Should know and advise when to carry out the recruitments
 - Should possess the desired skills and capacity necessary for moulding the members into good singers
 - Should always set the pace and the mood
 - Must be creative and enterprising
 - Must exhibit pleasant personality and impeccable moral standards.
 - Should learn when to discipline, admonish but also when to sooth, praise besides providing the stability that allows the singer to be creative, kind to others and responsible.

Social aspects

- Every member should be made to feel the sense of belonging and share in the inspiration of the choir achievements
- Choir members need to feel motivated not just in technical domain but also in social circles.
- Members should be made to always look forward to new and exciting events
- Recognition should be selective and discriminative. Preferential treatment to certain individual should be discouraged.

- Everyone should be appreciated within the framework of her own weakness and strengths.
- Overgeneralization in making observations should be avoided
- The choir calendar should always look appetizing but within achievable limits. Organize picnics, retreats, workshops, camps, mountaineering, clean up exercise, exchange programmes, site seeing etc.
- Always seek to know the whereabouts of every individual. Visit and console those who are sick and bereaved.
- N/B. However, do not over indulge in social activities at the expense of the desired achievement of quality singing.

Common Types of Music Handled by Choirmasters in African Christian Worship Today

These can be categorised into liturgical and non-liturgical. Liturgical music would include hymns and songs that are based on the various church liturgies as may be determined by the Church's doctrines and year's circle of commemorating events in the life of Jesus. These may include:

- **Advent**- starting with the fourth Sunday before Christmas.
- **Christmas** – including the twelve days to epiphany
- **Epiphany** – January 6th and following weeks.
- **Pre-Lenten Season**, - beginning nine weeks before Easter.
- **Lent** - from Ash Wednesday to Easter
- **Easter tide** - including Ascension (forty days after Easter) and continuing to Pentecost or
- **Whitsunday** – ten days after Ascension or seven weeks after Easter
- **Trinity** – from the first Sunday after Pentecost to the beginning of Advent.

On the other hand, non-liturgical may include hymns that are not necessary bound by the church doctrines or the liturgical functions of a given church. Most hymns used in evangelical crusades are non-liturgical.

Under these two broad categories of hymns commonly practiced in African Christian churches today, there are various types of sacred music.

- **A Chant or Plainsong.** The oldest church music, which sprung from Roman Catholic Church traditions in the medieval period (Grout et al., 1960). It is characterized by an ancient style of monophonic and rhythmically free melody, which is the common possession of liturgies). Traditionally sung in Latin.
- **Sung Masses.** The highest and the most impressive service of the Roman Catholic Church liturgy. The Kyrie, the Gloria, the Credo, the Sanctus, with the benedict's and the Agnus Dei constitute the musical composition known as mass.
- **Hymns.** According to Apel (1944), hymns are songs in praise or adoration of God. There are various types namely German Chorales, Latin hymns, hymns of Eastern Churches etc. In many Christian Churches hymns are performed in a highly controlled environment.
- **Popular Gospel tunes.** Under this category there is the most liberal Christian music observable in the contemporary age. It utilises modern musical instruments and popular contemporary musical styles like the Rumba and Calypso. Musical genres found under this category include, Gospel rap, Gospel hip-hop, evangelical choruses, praise and worship hymns etc.
- **African Traditional Sacred.** Music that originates among the natives of Africa and is used to express praise, adoration, submission, awe, fear and love to deity, supernatural beings. This category of sacred music is found among the African
- **Initiated Churches** (e.g. African Israel, African Divine Churches, Roho Msanda, Akorino etc.).

- **African Art music.** These are the compositions and arrangements of African traditional tunes. Compositions are majorly a reserve of the church choirs and established singing groups. The composed music especially from the highly esteemed choirs eventually becomes common items among members of the congregation.
- **Western Art Musical.** These are compositions whose characteristics can be traced from the music traditions of the western cultures. These include great and master of baroque, classical and even romantic period.

The Role Played by Music in a Christian worship.

Fundamentally the role of music in Christian worship can be summarised by the words of Williamson (1990, in Robertson (ed.) 1990) that:

...Hymns, for example, express the common intent of the worshippers, but they must not be allowed to usurp the liturgy itself. They help the worshipers to make confession, offer adoration, express hope, or participate in any of the other elements of worship, all at the appropriate point in the evangelical order of service. But the liturgy does not become a mere setting of hymns: it retains its own logic and integrity as a reflection of and response of the gospel.

Thyaka (2002) concurs with the above sentiments and is quick to add that governed by basic church doctrines music:

- Is a Godly phenomenon and shall be used for the purpose of praising in a holy manner.
- Has a strong effect to the mental and emotional faculties of man and should therefore be used only to exert positive influence to both the performer and to a large extent, the audience, irrespective of their age, social or ethical differences. In the other words music should be used as a unifying factor in worship.
- Should be used for spiritual edification of believers rationally and intelligently. Any form of hypnotizing and emotional excitement is logically deceptive and does not lead to true worship.
- Christian music is an extension of the pulpit (Mghanga, 2002; Shitandi, 2003). It
- has a divine power if well organized and can convict of sin, and;
- Lead to Christ, a power that surpasses the elaborate sermon by the preacher.

Conclusion

Appropriate and suitable music for Christian worship.

According to Scholes (1974) in Auma (2002), 'if music heard in church is good and sincere and suitable to and experience of the words or thoughts to which it is allied, then the association of time and place will convert it to church music. Hence, performance of church music needs to be based on simplicity and beautifully achieved high quality. The choirmaster should ensure satisfactory musical standards whose objectives are to attract individuals to a living knowledge of Jesus Christ besides leading to a fuller and more spirited filled Christian life.

Dickson-Wilson (1992, p. 178) in describing the music of African Independent (Initiated) Churches and particularly the Kimbanguist Church of Zaire observed:

Kimbaguists catch songs in various ways: in dreams and visions in which they hear angels singing.... they [songs] are studied and to some extent modified to give meaning. Other songs are deleted if the meaning of the songs is not clear. The songs have to be examined to avoid those that may be inspired by the devil.

The above observation acknowledges the fact the AICs value songs whose meaning can be described as good. Similarly, they take into cognisance the fact that some songs may be inspired by the devil and such songs lack clarity in their meaning.

In conclusion, successful music or singing requires good leadership. Leadership that is inspirational, spiritual, charismatic and directional in all aspects. The leadership must be firm, but equally important, be seen to be fair. A good choirmaster must have a vision and hence be able to plan for the future of the choir in order to avoid monotonous circuit (Mghanga, *ibid*). He should be able to lead his choir to self-actualisation and peak experiences. He is the chief executive with a committee only to assist in routine matters. A psychologist, Abraham Maslow, notes that their music is one of the ways through which people easily achieve peak experience; extreme joy, excitement, ecstasy and fullness of life.

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