

RELEVANCE OF UNIVERSITY MUSIC CURRICULA TO THE REQUIREMENTS OF MUSIC ENSEMBLE PERFORMANCE JOB MARKET IN KENYA

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Abstract

The issue of university curricula relevance to the job market continues to cause a ripple effect in the academic discourse globally. Currently, Kenya is embarking on a piecemeal overhaul of the education system and school curricula to embrace the Competency Based Curriculum because of the pressure to produce graduates who can interact with the demand of the job market that is ever changing. As universities in Kenya, contemplate on adjustment to this new reality, it is not clear whether music ensemble performers are being exposed to the relevant skills as required in the music job market. Due to changes dictated by the technological advancement and diverse consumers' needs, this article purposes to analyze the relevance of university music curricula content to the requirements of music ensemble performance job market in Kenya. This study is informed by Elliot's Praxial Theory that perceives music as a performing art. The kind of performances are born out of human practices and the products of music making, for example recorded or live music, benefit the very society that informs its creation. Therefore, the university music ensemble curricula should be seen to reflect the context of the job market's requirements. One of the objectives in Kenya is to prepare graduates who are able to add value to the socio-economic development of the nation. It is hoped that this article will provide an insight into the knowledge and skills, attitudes and values that will enrich the formulation of bachelor of music curricula at the university in Kenya.

KEY WORDS: University Music Curricula, Music Education, Music Ensemble Performance Job Market, Kenya, Praxial Theory.

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