

POEME ELECTRONIQUE FUSION CONCEPT OF NATIONALISM IN “FEEL THE SOUNDS OF KENYA”

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Jessee Wanderi Wairiuko

School of Music

Kabarak University P.O. Box Private Bag, Kabarak, 20157, Kenya

Tel: +254 718 957 477, Email: jessejeff@gmail.com/jesse@kabarak.ac.ke

“...the liberation of sound.... the right to make music with any and all sounds”-Edgar Varese

Abstract:

Twentieth Century is a period of music exploration like no other in western art music. With the development of electronic music, the vocabulary in western art music practice underwent significant growth to include that which was considered unconventional. Edgar Varese, a French composer, has been hailed as the pioneer of electronic music with his signature Poeme Electronique composition which was performed in 1958 in Brussels. Attributes of similitude with Edgar Varese’s Poeme Electronique style have come to identify certain African contemporary music idioms. Using the content analysis method, the researcher analyzes Poeme Electronique concepts in the ‘Feel the Sounds of Kenya’ piece with the aim of establishing how these concepts have been used to represent Kenyanhood. This is achieved by using Sofia’s (2001) model approach to examine CeeRoo’s ‘Feel the Sounds of Kenya’ on both descriptive and conceptual analysis levels. Information and data from this study is aimed at augmenting existing musical parlance and vocabulary for music composers, listeners and performers, by accommodating diversified musical expressions beyond conventional music grammar. Recommendations and the way forward are given at the end of the study.

Keywords: Poeme Electronique, Kenyanhood, Descriptive Analysis, Conceptual Analysis

Primary author: WANDERI JESSE

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