

**Kabarak University
International Conference on
Refocusing Music and other
Performing Arts for
Sustainable Development**

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Book of Abstracts

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ZILIZOPENDWA: AN AMALGAMATION OF MUSIC TERRITORIES AT THE KENYA MUSIC FESTIVAL

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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 analyze contemporary African popular music in its original context. Likewise I analyze 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

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Rethinking the music producer's roles in Kenya: The nexus between the recording artist, sound engineer and the listener

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Kenya is among the many countries in the world that is flooded with amateur producers producing amateur content which have hardly gained entry 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. This paper therefore seeks to examine the current roles of the music producer vis a vis other key actors in music production industry in Kenya in the quest of producing popular content. The research will be guided by the following questions: Is the music producer a link between the artist, the sound engineer and the listeners? How does a music producer help in commodifying the artist? What are the artists sentiments towards the music producers and sound engineers? Ten different music producers and sound engineers will be interviewed to ascertain their actual roles. Ten different artists will also be interviewed to ascertain their exact place during the recording exercise. 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 producers in Kenya vis a vis their actual roles b) suggestions on the role the music producer can take in order to produce popular content that can attract top world music awards c) generate knowledge in the field of music production in Kenya.

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POPULAR MUSIC EDUCATION: INSIGHTS FROM TABULEY'S 'MUZINA'

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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.

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THE ROLE OF KABARAK UNIVERSITY IN THE DEVELOPMENT OF THE MUSIC INDUSTRY IN KENYA

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Music in Kenya since 2000 has been neglected in the education system. After the implementation of the 8-4-4 system of education, 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. 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. The methods of data collection I will use are interviewing and administering Questionnaires. I will use descriptive statistics method of analysis because it will summarise the information collected and describe how the music schools in Kenya specifically, the School of Music and Performing Arts (SMPA) in Kabarak University can assist in producing professional musicians and fill the ever widening gap in the music industry. I will also identify and interview students who are gifted in music and suggest the way forward in developing their talents. Furthermore, I will interview and administer questionnaire to music students in Kabarak University who are pursuing music as a full time course or as a short course. I will focus 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.

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Comments on Kenyan National Music Policy: General Ideas for Further Exploration

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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.

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CONTEMPORARY MUSICAL ARTS FOR SUSTAINABLE DEVELOPMENT

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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, Cerejo, 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 and 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.

This paper will consequently 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).

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

This paper will essentially open more room for further investigation and contribution to this area of expertise in Contemporary Musical Arts for Sustainable Development.

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

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Pioneering Role of Kabaa Catholic Mission School in Kenyan Music Education

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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 year 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 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.

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

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In this paper I first provide some reflections on three issues; communication as achieved through the music medium, cultural and artiste'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.

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ENSEMBLE MUSIC PERFORMANCE AS A FULCRUM IN AN EFFECTIVE CURRICULUM: LEARNING THROUGH BAND PLAYING

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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 address 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.

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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

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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, beliefs, 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. These emotions are the foundation of all this world is about

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The Emerging roles and challenges facing Choir Directors in Contemporary Christian Worship

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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.