KENYAN ART MUSIC IN KENYA’S HIGH SCHOOL GENERAL MUSIC CURRICULUM:
A RATIONALE FOR FOLK-SONG BASED CHORAL MUSIC

By

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To the memory of my late father, Railton D Wambugu, who started me on this journey, and to my dearest mother, Margaret Wambugu, who ensured I completed it.
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<td>ABRSM</td>
<td>Associated Board of the Royal School of Music</td>
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<td>K.I.E</td>
<td>Kenya Institute of Education, the national curriculum setting institution.</td>
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<td>KCPE</td>
<td>Kenya Certificate of Primary Education, the national exam given at the end of 8 years of primary school education</td>
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<td>KCSE</td>
<td>Kenya Certificate of Secondary Education, the national exam given at the end of 4 years of high school education.</td>
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<tr>
<td>KMF</td>
<td>Kenya Music Festival</td>
</tr>
<tr>
<td>KNEC</td>
<td>Kenya National Examinations Council, the national exam setting institution.</td>
</tr>
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<td>8-4-4</td>
<td>Eight years of primary school, four years of high school, four years of tertiary education. This is the current system of education in Kenya.</td>
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<td>PPMC</td>
<td>Permanent Presidential Music Commission.</td>
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<td>MENC</td>
<td>Music Educators National Conference.</td>
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<td>CMP</td>
<td>Contemporary Music Project.</td>
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The purpose of this dissertation is to investigate Kenyan choral art music's role and establishing its importance in the national high school music curriculum. Kenyan art music has arguably contextual, cultural and musical elements beneficial to music students in high schools. The research is guided by the following questions: What is the current state of African (Kenyan) art music in the high school curriculum? What is the role of Kenyan art music in the high school music curriculum? What are the musical, academic and cultural benefits found in the teaching of Kenyan art music.

This mixed method research, limited to Kenyan choral art music that is based on folk songs or melodies, used various methods to collect data. Questionnaires were used on purposely-selected high school music teachers to seek views regarding their attitudes towards Kenyan choral art music and its significance in their music classrooms. A focus group, selected from these teachers was also interviewed for a more comprehensive view on the use of Kenyan art music in high school music classes. Structured interviews were used on “successful” and/or frequently performed
composers of choral music in Kenya to give insight on the processes of composing art music.

The data collected from the interviews was tabulated and using statistical methods, calculated to show associations between classification of teachers and the use of Kenyan art music in music classrooms and choral rehearsals. The composers interviews were also analyzed for commonalities in the composition process that would be beneficial in any analysis of Kenyan art music. Selected choral compositions were also analyzed for musical, cultural, and academic content.

The research showed that while high school music teachers included Kenyan choral art music in the general music class as well as choral rehearsals, the predominant elements that were taught pertained to performance aspects. The research also proved that Kenyan choral art music contains sufficient musical, cultural and academic content as the other musical genres in the curriculum, therefore making the case that it should be officially included in the national music curriculum.
Prior to Kenya attaining her independence from the British colonial government in 1963, the education system was drawn from the British model and largely influenced by the British public school system, the Church of England, the British universities (Otiende, Wamahiu, & Karugu, 1992). Music education in the curriculum was therefore no different and drawn from this European music tradition, education and orientation. However, in later developments of the general curriculum, there was minimal use of African music in education, though limited to purely entertainment purposes during visits of government officials and dignitaries (Odwar, 2005). Furthermore, despite the occasional use of Kenyan traditional instruments in some schools, these instruments were received with reluctance based on their misunderstood role in non-Christian rites. The British educational system maintained a heavy bias towards western style classical music. However, after Kenyan independence in December 1963, the newly formed Kenyan government strove to find a balance between the western classical music content and indigenous African (in this case Kenyan) music. For example, in the 1980s to the 1990s, there was an intentional push to include indigenous African music into the music curriculum in Kenya (Akuno E., 2007) as modern trends in music education validated and recommended the use of local musics for the benefit of learners (Njoora, 2000).

Despite efforts by local musicians and music educators to advocate for various traditional musical genres in the education system, classroom music education was still heavily based on western classical music, which relegated traditional music to an inferior position in the minds and lives of the learners. Odwar (2007) contends that the
bias was due to various factors, some of which included the existing negative attitudes toward traditional music created by the British colonial government and Christian missionaries. Furthermore, certification in music was only awarded through the Associate Board of Royal School of Music (ABRSM) and other London-based certificate level of music, which were the only available standardized tests in music. Music was also not given any recognition at tertiary institutions of education at the time. For example, the then University of East Africa, now known as University of Nairobi, which is one of the oldest universities in Kenya, did not include Kenyan music in its degree offerings. It must be said, however, that at no time did the institution offer a formal degree in music, even at the present time. This was due, in part, to the lack of students in high schools intending to pursue music at a higher level (Mwonga, 2011). Furthermore, Kenyans who learned music through private tuition were given scholarships to British institutions to continue with their music education and upon return, propagated western style classical music, as that was their formal training.

In its post-independence activities and approaches, the Kenyan government, under the auspices of the Ministry of Education, made considerable efforts in incorporating traditional African music into the music curriculum. A music workshop held in 1977 and hosted by the Kenya Institute of Education (KIE), the curriculum setting institution of the government, included traditional African musicians for the first time in curriculum activities. The purpose of the workshop was to “promote, utilize, preserve and develop Kenyan traditional music through its advocacy and inclusion in music education” (Odwar, 2007, p. 36). Unfortunately, this workshop did not yield much success partly because at policy level, the recommendations and suggestions were not
faithfully followed. In 1982, then President of Kenya, Daniel arap Moi, formed the Permanent Presidential Music Commission (PPMC) whose aim was, among other aspects, to enhance traditional music through music education policy as well as emphasize the theory and practice of African music in the music syllabus. The report by the commission was probably one of the most comprehensive in terms of policy, implementation and research ideas anchored around Kenyan traditional music from the forty-two (42) ethnic communities.

In 1985, the Kenyan government changed the education system from 7-6-3, meaning seven years of primary education, six years of secondary education (including A levels) and three years of tertiary education, to the current 8-4-4, eight years of primary, four for secondary and four for tertiary level respectively. During this change, music education curriculum ideas called for the inclusion of traditional African music alongside Western classical music. Additionally, music as a subject was also included as one of the national examinable subjects at both Primary (KCPE) and Secondary (KCSE) levels. For Kenya, this was a great development because subjects that are nationally examined take on special attention and time allocation in schools. Students could therefore be tested on knowledge of traditional African music as well as Western classical music. Despite this national milestone in music education, music teachers’ attitudes were still bent towards Western classical music to a greater extent, largely ignoring traditional African music. Presently, teaching music in secondary schools remains “pro-Western and rather theoretical in approach and practice. The current syllabus, although stated in such practical terms, is still a victim of the traditions set by the early teachers” (Akuno E., 2005, p. 49). The African music section of the music
curriculum and national music exam lacked sufficient content of African music and literature. Students were required to study a conservative selection of African instruments as well as provide an analysis of a traditional African folk song. There was, and still is, no mention of Kenyan art music as a section of the music curriculum or even within the context of African music.

Kenyan art music, however, is one of the most frequently performed styles of music in the country. Since Kenyan independence, Kenyan choral music has seen a steady growth from church choirs to concert halls, where it is now a regular feature. Kenyan choral art music output in terms of scores and performances has especially increased in the last 30 years. This has been, in part, due to the emergence and growth of many singing groups undertaking national development activities with renewed enthusiasm and dynamism as part of the leadership under former President Daniel arap Moi and his ‘Nyayo’ (foot prints) era (Permanent Presidential Music Commission, 1995). It was therefore during the Nyayo era that music was recognized as an academic subject, including the promotion of performance of both traditional and art music at major national functions and celebrations (Agak & Mindoti, 2004). Kenyan choral art songs are now regularly performed in churches, at national celebrations, in schools and university’s music festivals and in church choir festivals around the country.

Choral singing has been the most common format of music making in secondary schools, especially at school music festivals. These festivals have stimulated the compositions of numerous secular and religious works in a quasi-traditional style and staged together with traditional folk songs and dances, European art music, madrigals and spirituals (Cooke, 2008). In Kenya, these school music festivals range from the
inter-house music festivals, where various dormitories within the school compete against each other, to the annual Kenya Music Festivals, with competitions beginning at the lowest local administrative units to the national level (Akuno E., 2005). The growth of choral art music is therefore supported by its inclusion in the National Music Festival, which is the "one event that draws the attention of the whole nation’s players in education" (Akuno E., 2007, p. 13).

Akuno (2007) further explains that at the Kenya National Music Festival, “there are three categories that have a direct impact on national culture – traditional folk songs and dances, new/original compositions, and adaptation and arrangements of African folk songs” (p. 13-14). Two of these three categories- new/original compositions and adaptation/arrangement of African folk songs could be categorized under “Kenyan Art Music”. According to the Hall entry records at the music festival offices, there were a total of one hundred and twelve (112) choir entries in 2010 and one hundred and twenty five (125) choir entries in the adaptation and arrangement categories at the national festivals (Kenya Music Festival Foundation, 2012). In the adaptation and arrangement of African folk songs category, the most outstanding musical form exhibited is theme and variation, where the melody is stated and varied using a number of [Western] compositional techniques (Masasabi, 2007). The challenge is ensuring the added compositional treatment to the African folk melodies maintains the appropriate musical idioms of the community in which the melody originates.

**National Education Goals**

Kenyan art music therefore, despite its inclusion on the national performance platform, is still not included in the music curriculum. A strong case could be made for its inclusion in the national curriculum as it addresses the various objectives found in the
National Education goals. In 1988, a commission called the Presidential Working Party on Education and Manpower Training for the Next Decade and Beyond, whose mandate among many others was to review the country’s educational philosophies, policies and objectives as well as recommend ways of improving quality of education in all education institutions, enumerated the national educational objectives as follows:

1. Education must serve to foster national unity;
2. Education must prepare and equip the youth with knowledge, skills and expertise to enable them to play an effective role in the life of the nation;
3. Education must serve the needs of national development;
4. Education must provide for the full development of talents and personality;
5. Education must promote social justice and morality, social obligations and responsibilities;
6. Education must foster positive attitudes and consciousness towards other nations. (Government of Kenya, 1988)

It is therefore apparent that, beside the national development agenda, the role and place of the development of talent and personality was fairly important for the nation and by implication inclusion of music would be crucial. The Ministry of Education in 2006 listed these national education goals as:

1. Education to foster nationalism, patriotism and promote national unity.
2. Promote the social, economic, technological and industrial needs for national development.
3. Promote individual development and self-fulfillment
4. Promote sound moral and religious values
5. Promote social equality and responsibility
6. Promote respect and development for Kenya’s rich and varied cultures
7. Promote international consciousness and foster positive attitudes towards other nations
8. Promote positive attitudes towards good health and environmental protection. (Education, 2006)

**National Music Education Goals**

In the National Music Curriculum (Ministry of Education, Science and Technology, 2002), of the twelve listed general objectives of music education in secondary schools, seven objectives directly relate to teaching about Kenyan choral art music. These are: (the numbers in parenthesis represent the number in which they appear on the actual curriculum)

1. - Read and write music
2. (3) – Express own ideas, emotions and experiences through composing music and dance
3. (4) - Appreciate and contribute to development of different types of music
4. (6) – Promote and enhance national unity by identifying through exploration, appreciation and performance of indigenous music from all parts of Kenya
5. (7) - Contribute to the world of music through study and participate in the country’s music and that of other nations
6. (10) - Compose music to educate society on issues affecting them
7. (12) – Develop/ improve own creative skills/talents through composition of music and dance. (p 49)

Akuno (2005) contends that arranging and adapting existing folk songs helps with the creativity element that is pertinent to musical learning activities. Creativity skills are “useful to every musician, not just for the composition of new music, but also for the interpretation of already composed music… [and] also comes to play during the arrangement of music for a desired medium, melody writing, harmonization and setting of music to given words” (p. 53). According to Elliot (1995), arranging is more “realistic and than composing for students and teachers” (p. 262) due to the already pre-established limitations of the given works. He further states that “arranging also offers a
natural and logical bridge to the considerable challenges involved in generating and selecting the musical ideas required to produce original compositions” (p.262)

**Current Status of Music in Schools**

Based on the current 8-4-4 system of education mentioned earlier, music education in Kenyan public schools is experienced in two main ways – classroom teaching and ensemble performances, which are predominantly choral performances. Classroom teaching is the general music class in which students learn the musical basics – history, theory, notation, and analysis. Within the primary school set up, music is currently not a nationally examinable subject at KCPE and therefore not given the deserved attention despite its placement within the school daily timetable. Music was rendered a ‘non-viable’ subject in primary schools by several Republic of Kenya reports on the 8-4-4 system of education (Mwonga, 2011). In high schools, general music is referred to as an optional subject, with few schools offering music and fewer students selecting it as an optional subject. It is however recognized as a nationally examinable subject with each school having between 1- 10 students sitting for the KCSE national music exam at the end of Form 4. This music national exam includes a written portion (theory) and a performance component (practical). Music is grouped with other option subjects including French, German, Arabic, Economics, Accounting, Commerce, Typewriting and Office Practice.

Ensemble groups for music performance are considered extra curricular activities. Schools may choose to have a choir depending on whether the music teacher wishes to establish or continue with such an ensemble. However, most high schools have an established choir, whether the school offers music as an option subject or not. These choirs comprise of students from other optional subjects as well music students. In the
case where a school might not offer music as a subject, and therefore would not have a music teacher, the school administration would hire a choir trainer whose sole duty is to train the choir. These choirs primarily serve for entertainment purposes as well as to represent the school at the music festivals.

**Statement of Purpose**

Based on Kenyan art music's lack of inclusion in the national music curriculum, despite its dominance as a main genre performed in the country, the main purpose of this dissertation is to define, survey best practices in teaching and composition and offer models for the role of Kenyan art music in the high school music curriculum. This includes making the case for the importance of Kenyan choral art music in the country, and recommend its importance in the high school music curriculum. The exploration and understanding of the importance of Kenyan art music in schools may result in further development of the genre not only in the performance realm, but also in academic pursuits for composers and arrangers of choral music. This will be determined through a variety of means, including questionnaires to high school music teachers, interviews with composers/arrangers of Kenyan choral art music as well as an analysis of selected choral art music based on traditional folk melodies.

An ancillary purpose of this dissertation will be to compile a repertoire list of well–known, published and performed Kenyan choral art songs that are based on traditional Kenyan folk melodies, that have been used at the national music festivals as Set Pieces in various classes/ categories. This, as far as can be determined, will be the first ever repertoire list and would be an important resource for general music teachers to use in music classrooms and a source for repertoire in the various high school choirs.

Furthermore, this research will contribute to knowledge base for Kenyan art music that
is generally neglected by researchers of Kenyan music despite the fact that it is a most frequently performed genre by Kenyan choral groups and ensembles.

Research Problem

Kenyan art music, with its obvious dominance in the national performance platform, yet excluded in the national music curriculum, has arguably contextual, cultural and musical elements that merit a place in the high school music curriculum. However, casual examination of the national curriculum reveals that Kenyan art music is not included as part of the required genres of music to be taught in high school music classes. Research in Kenyan art music will expand the knowledge base of this popularly performed musical genre while focusing on the musical, academic, and cultural benefits of this style of music.

Research Questions

The research will be based on the following questions:

- What is the current state of Kenyan art music in the high school curriculum?
- What, if any, is the role of Kenyan art music in the high school music curriculum?
- What, if any, are the potential musical, academic and cultural benefits resultant in the teaching of Kenyan art music.

Delimitations

The research will be limited to exploration of Kenyan choral art music that is based on traditional folk songs or melodies.

The research will focus on music education in Kenyan public high school, with focal interest in the Form 4 music classroom and curriculum.
The research will also be limited to input from music teachers and choirmasters from high schools across the country, who attended and/or participated at the national level of the Kenya Music Festival in August 2011.

**Definition of Terms**

- **TERTIARY EDUCATION.** Any post-secondary form of education, including university, colleges, technical and teacher training institutions.

- **INTER-HOUSE MUSIC FESTIVAL.** A music competition held between various dormitories within a high school.

- **KENYA MUSIC FESTIVAL.** The annual nation-wide music festivals that start from the zonal levels right through to the national level.

- **WESTERN STYLE CLASSICAL MUSIC.** A genre of music that originates from European and Western countries.

- **NYAYO ERA.** The period between 1978 – 2002 during which Kenya was led by the President Daniel T. arap Moi.

- **ETHNOMUSICOLOGY.** The study of social and cultural aspects of music and dance, mostly used in reference to non-European musical traditions.

- **CLASSROOM MUSIC TEACHER.** A music teacher who teaches general music aspects in class. These include theory, history, analysis, composition.

- **SET PIECE.** Prescribed pieces of music chosen by the Executive committee of the Kenya Music Festival and performed at the festivals.

- **FORM 4.** Based on 8-4-4 education system, this is the last year of high school education.
CHAPTER 2
REVIEW OF RELATED LITERATURE

This chapter reviews related articles and books written about African art music (in general), African art music education, and matters related to Kenyan art music and music education. Whereas there has been a greater number of articles written on African music in general, significantly fewer articles and books have been written about African art music. Surprisingly, even fewer books and articles are written regarding Kenyan art music, especially choral art music in a land that is fundamentally defined by longstanding choral music tradition. Perhaps the rationale behind this is the fact that art music is still a growing music genre across the African continent.

Furthermore, scholarship in African music is decentralized, diffused and dispersed, a situation compounded further by the few African researchers actively engaged in the music research (Agawu, 2003). Research in African music is also popularly associated with ethnomusicology, thus focusing more on traditional genres of music than contemporary (art) music. For example, in certain African countries, like Nigeria, choral art music has been in existence since the early 1900’s, yet it is only in the last few decades that the study of art music has witnessed remarkable development (Adegbite, 2001). Omojola (1995) while confirming the scarcity of literature on modern genres of music in Africa, expounds this notion further adding that African art music also requires as much attention by scholars as traditional folk music. In his view:

Although considerable amount of research has been carried out on traditional African music, contemporary musical idioms in Africa have received limited attention by scholars. It is only in recent times that scholars have begun to accept the fact that, while preservation and documentation of traditional forms are laudable research projects, new, modern musical practices are also worthy of attention. (p.1)
An additional reason for this limited research could be that art music and specifically African art music within the African context is viewed as elitist, cerebral and suppresses spontaneity (Agawu, 2003). He contends that

Portrayals of African art music as elitist, as needlessly cerebral, and as ultimately un-African in its apparent suppression of spontaneity reveal at best a very partial acquaintance with what, in reality, is a wide ranging and aesthetically plural set of practices (p.17).

For purposes of the current study it is important to define African art music as a distinct art form separate from traditional music and various art forms practiced in different parts of the continent. It is also important to note that while there are common African trends, each country has its own flavor of what constitutes art music and Kenya subscribes to this fairly recent phenomenon. It is therefore paramount to understand and define African art music before reviewing literature on this genre and music education in Africa while drawing parallels with Kenyan music education.

**Definitions of African Art Music**

Various African authors, musicologists, ethnomusicologists (Nketia, Agawu, Njoora, Floyd, Rieth, Stone) on African music have given varied accounts and definitions of African art music. With every definition, the authors give an individual (regional) focus on some aspect of art music.

African art music has been defined as a genre of music which is created and developed by African musicians who had training in techniques of western art music. In other words music composed by African musicians with academic training. (Adegbite, 2001). African composers consistent with their background and training, compose African art music largely defined by western music conventions and norms. However, because of their cultural roots and upbringing their music usually will have attributes
and/or musical ideas borrowed from their rich social and cultural background. The music therefore should have some element of compositional skills learnt in the course of the ‘academic’ training.

Agawu (2003) while maintaining that African art music as a ‘significant but less visible response to colonialism’ draws parallels with creative African literature writers:

Just as creative writers like Ngugi, Achebe, Armah and Soyinka drew on European traditions of poetry and the novel, using ‘European’ language albeit one inflected by various African languages, so composers like Ayo Bankole (Nigeria), Cyprien Rugamba (Rwanda), Nicholas Z Nayo (Ghana) and Justinian Tamusuza (Uganda), among others have sought to write ‘classical’ music for non-participating audiences, music that might be regarded as the African equivalent of Bach, Beethoven and Brahms. (p.16)

By this definition, African art music is music composed using ‘European’ harmonic/thematic/developmental language, which could in this case refer to western style musical notation and vocabulary, but borrows from African languages, rhythms, social contexts and attributes. The other important factor to note in this definition is the non-participatory audience. This is worth noting because in many African communities, traditional African music when performed in its traditional-cultural context, the whole community is expected to take part in the performance and not just a few singers and dancers, as would be the practice in the Western world (Konye, 2007). In that context therefore, there is no audience and everyone is a performer. Art music has therefore been moved from the ‘participation by all’ context into ‘participation by a select few’ with everyone else forming the audience.

African art music is further re-defined by Nketia (2004) who asserts art music as “music designed for intent listening or presentation as concert music, music in which expression of feeling is combined with a high level of craftsmanship and a sense of beauty.” (p. 5). He therefore defines African art music as music that encompasses these
attributes of presentation, expression and craftsmanship but rooted in the traditions of Africa. These traditions are varied depending on the context in which the composer bases their composition.

While writing on the political, social and cultural factors behind the development of Nigerian art music, Konye (2007) defines Nigerian art music as “a modern genre of Nigerian music that expresses the traits, peculiarities and characteristics of Nigerian music through Western music notation and its attendant peculiarities” (p. 4). He describes these attendant peculiarities of Western music notation to include the use of music sheets, a concert hall or recital room and concert etiquette and associated formalities. Konye is quick to note that African art music is not about music composed by Africans, but should have African characteristics:

While a Western-style symphony, or string quartet, composed by a Nigerian composer may not necessarily be classified as Nigerian art music, a composition reflecting Nigerian musical characteristics by a non-Nigerian composer could rightfully be designated an example of Nigerian art music. This distinction is particularly necessary, for unlike Western composers, many modern Nigerian composers practice dual musicality. They were first trained in Western music in the course of their musical training in the Western world, and they are also able to return to their indigenous musical idioms. (p. 4)

Another term used to describe African art music is Afro-classics, which is a genre of music that is a hybrid of African elements treated to Western techniques that result in a work identifiable by sound as African, yet produced through a medium or organized in an arrangement that is pro-western classical music (Akuno, 2005). Akuno further argues that Afro-classics should not be confused with neo-folksongs. Despite the differences being rather vague, Akuno notes that neo-folk songs are a refurbishment of old folk song traditions meant for a new performance space. These spaces include concert halls and recording studios for which the original folk song was never intended.
In his book, 'Essays on Music in Africa (volume 2)', Euba (1989), while discussing intercultural music activity and its concept as a worldwide feature, gives four (4) main categories of Neo-African Art Music. Euba, a leading composer of African art music, argues that African art music is intercultural music in which elements from two or more cultures are integrated and whereby the composer of the works belongs to one of the cultures used in the music. The Intercultural music, or in this case, African art music categories, are described as:

1. Music based entirely on western models and in which the composer has not consciously introduced African elements.

2. Music in which thematic material is borrowed from African sources but which is otherwise western in idiom and instrumentation.

3. Music in which African elements form an integral part of the idiom, through the use of African instruments or texts or stylistic concepts, and so forth.

4. Music, whose idiom is derived from African traditional culture, employs African instruments and in which the composer has not consciously introduced non-African ideas. (p. 128)

This current research could therefore be seen as focusing primarily on the third classification consistent with Euba’s categories. Accordingly, Euba contends that “in this section may be placed those works in which African elements are not subdued by the western, but are equally fore-grounded with the latter” (p. 132). The author further advocates for the use of traditional instruments rather than western instruments in enhancing the African idiom in African art music as well as the use of African- language text songs.

In summary, based on the authors reviewed, African art music can therefore be defined as a genre of original compositions and/or arrangements based on African folk music by African composers with training in Western-classical music that expresses
elements of African musical traits, peculiarities and characteristics, which are treated to Western classical music techniques and intended for a listening audience (concert).

**African Art Music And Music Education**

Most literature when writing about modern music in Africa tends to focus more on urban/pop music development with little mention of art music in passing. However there are selected few authors (Ombiyi, Nketia, Euba, Konye, Nzewi, Agawu) who have taken to writing about the genre, based on their country or specific African art music composers.

Ombiyi- Obidike (2001) has edited various papers presented during the proceedings at the inaugural Fela Sowande Memorial Lecture and Series, in Ibadan, Nigeria. The papers by various authors in this book are focused on African art music in Nigeria, with topics ranging from Origin, Development, and Composition of African art music, to the State of Art music in Nigeria, while predominantly analyzing the compositional output of renowned Nigerian art music composer, Fela Sowande. One paper in the book deserves mention as it is directly related to the topic of this research. The article *Formal Education and the Development of African Art Music in Nigeria* (Idolor, 2001) correlates to the African art music situation currently in Kenya and hence the motivation for this research. Idolor states:

> African art music education is a literary approach to the study of contemplative music, which contains features of African traditional music. Considering the approach to its study, the educational system is seen to be a dominant determinant of its advancement (p. 135)

The same collection of papers and articles by Ombiyi (2001) contains a paper by Ekweume (2001) entitled *Composing Contemporary African Choral Music: Problems and Prospects*. The author cautions that the paper is not a lesson in composition or
music theory of contemporary African choral music, but rather a view of the problems composers must address while composing this type of new contemporary African compositions in African languages. These problems include "language, form, style, idiom, content, structure, theory, purpose, audience and aesthetics" (p. 17). The author suggests that the composer of contemporary African choral music in an African language needs to be very well versed in the idiom, language, and much more in order to be successful:

To this end, therefore, the ideal composer of African choral music today needs to be a multi-talented composer, competent in languages and linguistics, with a sound knowledge of theories of music and musical composition, and vast competent experience in harmony and counterpoint. He should have an impeccable ear capable of hearing and distinguishing between microtones. He must have a thorough understanding of the human voice, and a more than superficial knowledge of the state of affairs in African and international choral techniques. (p. 28)

J. H Kwabena Nketia is a name mostly associated with African music scholarship based on traditional African music (Ethnomusicology). However, later in his life, and by his own admission, he embraced African art music initially through his numerous compositions and later by researching into this genre of music. In his book, *African Art Music*, Nketia (2004) discusses the creative resources of African art music, formative influences and creative output as well as the performers and audience of African art music, through an analytical description of his own compositions. Of particular relevance to this research is the section on creative transformations of traditional songs, in which he stresses that both selection of the melody as well as treatment of the same are equally important. Nketia states:

What is important of course is not only what one selects but how one treats it [folk melody] or continues to elaborate it in the idiom of the source material, for a genuine feeling of African style does not come merely from the use of folk songs and dances (p. 12)
In the conclusion of the book, the author raises several important issues with regard to African art music that any person interested in teaching, researching and simply knowing more about this genre should acknowledge. Firstly, African art music is a contemporary genre that should be viewed in the same light alongside Modern African Literature, African Theatre, Drama and Dance. Secondly, African art music is cultivated in contemporary contexts by musicians in new social formations devoid of ethnicity.

“The most important characteristic of the contemporary context … emerges from the manner in which this context accommodates or integrates dualities of old and new, indigenous and foreign, tradition and modernity…” (p. 32). Furthermore, African art music is not only borne on an individual level, but also as a collective identity. The author stresses that what really makes African art music ‘African’ is that it has presumed continuity with the historical traditions of Africa. Lastly, there should be consensus between the African art music composers and performance since “African art music is cultivated as a collective enterprise in which composers and performers give each other support and share their creative works and ideas through participation in concerts and related activities” (p. 33).

Euba (1989) in his *Essays on Music in Africa (volume 2)*- *Intercultural Perspectives* discusses various elements of African art music that music educators and composers should take into consideration while teaching or composing art music based on African idioms. The author highlights the use of traditional African instruments and African languages in the African art music as this enhances the African idiom better than the use of western instruments and languages. However, while advocating for the use of African languages, the author stresses the importance of following the speech
intonation of the African language in use, especially when using African tonal languages. The use of European idiom should serve African musical ends and therefore, to some extent and in some cases, ignoring some of the European compositional techniques, like voice leading, while composing African art music (Euba, 1989).

The book *Representing African music – Postcolonial notes, queries, positions* by Kofi Agawu (2003) reviews the state of music in postcolonial Africa using postcolonial theory as a basis. The author notes that the main tenant of this theory is to “unmask the enabling constructs of various knowledge systems” (p. xvii). The knowledge systems are drawn from traditional, past and postcolonial times. According to the author:

> Postcolonial theory is understood as a constellation of critical practices drawn from philosophy, history, social theory and literary criticism. It is committed to explicit thematization and theorization of the experiences of people whose identities are inflected by the metropolitan habits exported to Africa through British, French, Belgian and Portuguese colonialism. Postcolonial theory encourages a new self awareness, rewards the eagerness to lay bare the situatedness and precariousness of various frames of knowledge construction, and takes particular pleasure in relativizing and decentering European intellectual hegemony (p. xvii)

Specifically relevant to this research is the chapter on ‘Colonial Impact’ of which art music is a by-product. While noting that it would be impossible to overestimate the impact of colonialism in Africa, Agawu cautions that it would be imperative for music educators and scholars to carefully consider the European influence in determining a sense of what is authentic or true African music today:

> Drawing on examples from twentieth century Ghana, Nigeria and the findings of Gerhard Kubik, I ask that we rethink the extent to which European influence has come to determine our construction of the “purest” of African musics, and to embrace the challenge of formulating a view of our creative activities not under the weight of a nostalgic look at the past but through a realistic look at the present (p. xvii).
Agawu (2003) further describes ways in which analysis of African music should and/or should not be done. The author notes that when discussing African music, the two ‘branches’ of musicology – Music theory and Ethnomusicology – are major factors. However, he concludes that while there is no obvious way to analyze African music yet, any method employed will have its merits as well as demerits. One important point to note, according to Agawu, “analysis matters because, through it, we observe at close range the workings of African musical minds” (p. 196).

Paul Konye (2007) in his book *African Art Music* discusses the political, social and cultural factors that led to the development of Nigerian art music. While the author’s main emphasis is on Nigerian art music, one can draw several similarities in the growth and development of art music in Nigeria and the case as it is in Kenya. Nigeria, just like Kenya, was a British colony and thus similar political, social and cultural influences from the European country. The purpose of his book was to raise awareness to this much-neglected genre of music in Nigeria by music scholars. The book surveys the origins of art music in Nigeria, reviews the role of the Nigerian art music pioneers, and defines the influences that has led to the growth of the genre in Nigeria. The author argues that while some may view African art music as adulterating traditional African music, it is a way in which traditional music in the modern world can be preserved for future generations:

While preserving the authenticity of unadulterated Nigerian traditional music in a noble and laudable objective, modern Nigerian art music should not be perceived as a treat to this cause. Nigerian art music is simply another avenue of disseminating, experiencing and preserving Nigerian music. The development and recognition of Nigerian art music as legitimate form should not be perceived as a denunciation of Nigerian traditional music, nor should it discourage its practice (p. 200).
In making the case for art music in Nigeria, the author, while noting the limitations of written music notation of traditional African music, argues that art music's "advantages far outweigh the disadvantages" (p. 49). The author bases these perspectives on the advantages of musical documentation, dissemination and performance as another genre in expressing music from Nigeria. Konye also further lists various ways forward for Nigerian art music research, which also could be paralleled to Kenya. These include the need to compile an anthology of Nigerian art music, research into other historical and cultural factors affecting Nigerian art music and finally ways of applying other western compositional techniques to the genre (Konye, 2007).

Comparably, Meki Nzewi urges careful transition from traditional musical education to modern music education. In his article Strategies for Music Education in Africa- Towards a meaningful progression from traditional to modern, Nzewi (1999) theory claims that materials for any musical theory or practical education can be found among any culture that has its own musical practice. Using this basis and the traditional African 'master-apprentice' system of music education, the author advocates for a inverted pyramid structure of music education where Primary and Secondary education provide for General music knowledge, while Tertiary levels provide specific and specialized training in music education. He further explains a methodology for music education in primary school based on modules that are learner-researcher oriented and progressively structured (similar to the Comprehensive Musicianship structure in America). Every module would be broken into thematic units, which contain topic areas that include a primary/basic/literal meaning, a social-cultural relevance, instructional materials as well as feedback opportunities for the students. According to the author,
there are six (6) points that music educators should always bear in mind when teaching (or using) African music: “Terminology, Appropriate names for African music styles, types and groups, No polymeter in African music philosophy and configuration, Content, Pulse, Relation between African music and Humanism” (p. 82-84).

Kenyan Choral Music

Kenyan choral music is yet another example of topics on art music with limited scholarly research. One scholarly work on Kenyan choral music is a dissertation by Dale Edward Rieth Jr. (1997) entitled *A Study of Choral Music in Kenya: The Contribution of its Composers and the Influences of Traditional and Western-European Musical Styles*. This research gives an account of the historical and cultural aspects relating to the development of choral music in Kenya. Using the Luo community, a Kenyan ethnic group found in western Kenya by the shores of Lake Victoria, as a basis for his research, the author also analyses various songs from this community illustrating how composers of these songs have used the various socio-cultural, contemporary and political influences in their music. The author describes ‘acculturation’ as the way in which researchers can best understand choral music in Kenya. Acculturation of cross cultures according to the author has been in existence in Kenya as far back as hundreds of years, dating back to the migration of ethnic groups to their current geographical regions in Kenya. A resultant feature of acculturation in choral music in Kenya is ‘syncretism’ which is a fusion of one or two musical forms into one. The author notes that based on interviews carried out with selected composers, the syncretic nature of choral music in Kenya was predominantly based on traditional melodies and rhythms fused with western- European harmonic elements. The composers also noted
that despite the fusion, of uttermost importance in the compositions was the preservation of traditional melodies, rhythms and correct textual accentuations.

According to Rieth, there are various factors that currently ail Kenyan composers and compositions. These factors include: lack of financial support from the government; lack of musical instruments and instructional materials; a lack of commitment from governmental agencies to develop a music curricula in the area of music composition; publishing and copyright infringements; lack of support from media houses in promotion of this genre of music; lack of moral support from fellow composers and an attitude of undermining each other; need for more compositional outlets – for example more non-competitive festivals; further training required in compositional techniques – theory, form, advanced harmony; while western music notation does not fully accommodate African music, computer generated notation as well as full exploitation of western music notation should be encouraged (Rieth, 1997)

Based on information from Kenyan composer Sam Ochieng MacOkeyo, Reith further categorizes choral music in Kenya into four different groups as Traditional Ethnic Music, Syncretic/Neo-Traditional, Afro-Western and Western-European art music. Of particular relevance to the current research is the Traditional Ethnic music, which utilized “authentic folk material and the composers attempt to recreate a performance setting within the original cultural context” (p. 152). Based on the analysis carried out with the research on choral music within this category, the author defines various characteristics found in Traditional Ethnic music (what in the current research is termed as Kenyan choral art music).
Melodies tend to be of a limited range and short in duration

Phrase structure is usually in two (2) measure units which typically cover the range of a 5\textsuperscript{th} or less

Melodies are usually based on diatonic harmonic system with triadic outlines

Strophes are wider in pitch range while the refrains are narrower

Rhythmic syncopations with dotted rhythms and anacrases are predominant

Rhythmic repetitions are a featured compositional device

Unity is derived from repeated musical material

Formal designs use symmetry within and between major sections

Sectional designs use the return of previously heard material

Call and Response a favored design

The texts are mostly syllabic. (p. 160)

Music Education in Kenya

The philosophy that drives Kenyan education is firmly grounded in traditional African societal beliefs and values that are regulated by the community as a whole. According to D'Souza (1987), this sense of African socialism needs continuous development to meet global changes and challenges:

Kenya’s educational philosophy is deeply rooted in African socialism, which draws sustenance from traditional values. African visualized a fundamental unity in life, a unity manifested in the harmony between our planet and the rest of the universe and between man and his environment… However, like most things, African socialism needs continuous modernizing to suit global changes. The unity and harmony of the ethnic group in Kenya has to be superseded by the unity of a nation made of diverse cultures, hence “unity in diversity” as one of the major education objectives (p. 124).

This is therefore one of the driving principles of music education in Kenya and is especially a guiding philosophy in the Kenyan choral art music.
It would be a significant oversight for any scholarly discussion of Kenyan music without reference to George Senoga-Zake (1986) book *Folk Music of Kenya*. While admittedly the book does not have any reference to music education in Kenya, it has since its first publications been used as a text book at various levels of education as a source of vital and basic knowledge of folk music in Kenya. The author gives an adequate but general survey of the general characteristics of folk music in Kenya, discussing the various cultural and ethnic groups and the similarities and differences amongst the over forty different ethnic groups found in Kenya. His book also details classification of musical instruments found in Kenya, their tuning systems and uses in cultural settings. The book notes various uses of song among cultures in different contexts, which would be of relevance as historical and contextual basis of folk tunes used in art music in the current research.

While writing about the development of music education in Kenya, Akuno (2007) draws a distinction between music in education and music education. Music in education existed in traditional Kenyan communities where education was passed on the community through music mediums like traditional folk songs and dances.

Through indigenous music, that allocates songs and dances to each age group in the community, young people have been socialized. They have learnt, using age-related and appropriate language, expressions and activities, what it means and takes to be a member of their family, community and nation. This is an informal procedure, where people learn relevant music material through participation in pertinent activities for groups that they belong to. A lot of these activities, both ritual and recreational, have music as part of their content. The music gives the activities identity and meaning on one hand, while deriving identity and meaning from the activities on the other hand. In such an instance, music is used in the education of members of the community (p. 7).

This however did not mean that members of the community did not have music education. Music education existed as well in indigenous Kenyan communities through
what the author describes as Quasi-formal music education, through apprenticeship and immersion in music:

*Quasi* because of the non-formal, flexible setting and timing, yet formal because of the understood content, expected level of attainment and desired enrolment age. This training considers aptitude and interest. It is demanding and comprehensive because at the end, the graduate is an accomplished instrument manufacturer, technician and player, as well as music composer, performer and teacher. These form the various ‘modules’ of the unwritten, yet clearly understood syllabus. The mode of delivery is practical through apprenticeship and total immersion of the learner in the subject. (p.7)

The quasi-formal music education was not only a phenomenon found in Kenyan traditional communities, but in African communities as well. Similarly while writing on music education in Africa, Nzewi (1999) states that formal music education was found in African cultures through “apprenticeship systems, initiation schools and music borrowing practices… the aim [was to] produce master musicians” (p. 73)

Formal Western-styled music education started at the turn of the 20th Century with the advent of missionaries and colonial government in Kenya. Formal music education started off as music in education characterized predominantly by singing in classrooms, at various assembly meetings, and in choirs. Music in missionary schools and colonial schools was carried out predominantly through singing, taught by the various teachers, based on songs that they were familiar with (i.e. Western hymns, folk songs and singing games) in the various classrooms and school choirs (Akuno, 2007; Odwar, 2005).

After Kenyan independence from the British colonial government in 1963, various secondary schools that were previously meant for only African students begun offering music as a subject (Mwonga, 2011). Mwonga further asserts that from the early 1970s, music lessons were assigned four regular lessons per week in the general music
syllabus, and secondary schools that offered music as a subject increased further with the introduction of the 8-4-4 system of education in the mid 1980s.

Various factors have therefore shaped the development of music and music education in Kenya since the turn of the century to present day, especially with regards to the teaching and development of African cultural music. These factors include:

1. The impact of formal education on oral tradition and subsequent erosion of cultural education as this was not part of the formal curriculum.

2. The rise of elitism as those Kenyans who had formal education looked down on culture and its practices.

3. Religious versus cultural conflicts that resulted in music teachers focus on one musical culture while negating their own.

4. Cultural conflict caused by the introduction of western culture and music at the expense of traditional cultural music. (Akuno, 2005, p. 19-20)

Despite efforts to find a balance in the teaching of various musical genres in the education system, the teaching of music or music education was still heavily based on western classical music (Odwar, 2005; Akuno, 2005).

The current national music curriculum as set out by Kenya Institute of Education is “designed to involve the cultural expectations of a student in secondary school, giving him or her opportunity to know the music of Kenya and that of the rest of the world” (Mwonga, 2011, p. 3). However, this is seemingly true in theory but not in practice as Akuno (2005) asserts:

The teaching of music has been pro-western and rather theoretical in Kenya. The current syllabus, though stated in such practical terms is still a victim of traditions set by the early teachers. The mode of delivery has remained theoretical. There are hence sections of the syllabus that teachers will shy away from, analysis and aural chief among these (p. 49)
A more integrated and practical approach to music education in Kenya, and especially with regards to learning compositional and analytical elements of African art music would be best suited for the music students in Kenya.

In order to develop musicianship, learning activities must involve all areas of music making, and the learners must acquire the appropriate culture, by learning the vocabulary and assimilating the knowledge of the discipline or style before they can hope to work with it. They must know the relevant idioms … manner of treatment of the music … from the culture that practices it. It is in this respect that literature studies and knowing the social context aid in the development of musicianship (p. 51)

The report on the Preservation and Development of Music and Dance in Kenya (Presidential National Music Commission, 1984) is an important document in the process of the development of music and music education in Kenya. As part of its mandate, the commission was to ‘realize the vital role played by Kenya’s educational institutions in the promotion and development of the music and dance talent…and make recommendations on how music and dance in the curriculum could be designed for all levels of our education system…’(p. vi). Among the many recommendations the report offers, those regarding music education and pertinent to the research include:

That the music curriculum at all levels while providing sound theoretical basis, should be relevant specifically to the national goals of education, and generally to our situation and culture… that music syllabi should emphasize the theory and practice of traditional African music which is relevant to the child’s environment… that teaching of music theory and performance should go hand in hand (p. 21)

There have been several Masters and Doctoral dissertations written on Music and Music Education in Kenya. Most of these documents are based on some aspect of teaching music using traditional Kenyan music, or the incorporation of traditional music
in the music curriculum. Whereas the focus is not on Kenyan art music, or specifically choral art music in Kenya, there are similarities that one can draw in principle.

In her dissertation entitled *The Relationship between Music Teacher Preparation and the National Music Curriculum*, Anne Wamuyu (1999) analyses the content of traditional Kenyan music courses in teacher training institutions and does a comparison with the National music curriculum published by the Ministry of Education. The researcher gives a fairly detailed historical description of the development of music education in Kenya from pre-colonial times to present. In her research, she noted that while teachers were the predominant source of learning about traditional African music for music students, there exists a lack of resources in terms of books and materials available for the teachers to use in class. Majority of the teachers the researcher interviewed also noted that traditional music as well as western style music is important in providing the music students a balanced musical experience (Wamuyu, 1999). There was however no mention of teaching and neither learning of Kenyan art music, or compositions in an African style nor the use of traditional music in contemporary compositions.

Njoora (2000) also advocates for the use of traditional folk tunes and melodies in the national music curriculum. These Kenyan traditional folk tunes have tremendous potential in creating a national art music tradition. In his thesis *Guidelines for incorporating Traditional Folk Music in the National General Music Curriculum of Kenya*, Njoora views the potential inherent in using traditional folk tunes in teaching musical aspects for example rhythm, melody, form, and composition. It is this last aspect,
composition, which is of particular relevance to the current research. Compositions using traditional folk tunes can be used in developing a national art music genre.

Throughout history many composers have turned to their national music for inspiration. One of the most important resources that Kenyans can utilize is its rich heritage of folksongs. I propose that it is time for Kenya to undertake deliberate and systematic activities to utilize folksongs in the national music curriculum. While some local organizations like the Kenya Music Festivals …are making appreciable efforts in promoting folk music among school youth, Kenyan composers, music educators and other music enthusiasts need to develop a sense of mission for the country’s musical styles and related traditional arts (pp. 28-29)

While present research has shown there is considerable increase in the use of folksongs in the music curriculum, there is a deficit in the teaching of Kenyan art music and its use in music education towards developing the sense of a national musical style.

**Country Specific Art Music Education In Select Countries**

Campbell (2008) surveyed various music education systems in various countries around the world. The purpose of this chapter in the book *Musician and Teacher: An Orientation to Music Education* was to illustrate and perhaps learn by comparison what is happening in music education around the world. This was particularly insightful to the current research for it shed light into various worldwide curriculums as well as information on the content used in music education. In Argentina for example, the focus of music education is to educate students to be singers, performers, readers, listeners and creators of music. With specific regard to this research, Argentinian music educators are especially interested in increasing the students' “knowledge of Argentinian music and musicians” (p. 63). In Australia, music education focuses on fostering national unity of children and youth through self-expression. Awareness of the multicultural nature of the country, music educators have broadened the repertoire to
include many other musical cultures as a source for illustrating musical concepts. Music from other cultures has also been used for practical expression through singing, dancing, instrumental performance as well as undertaking cultural analysis of the cultural music (p. 66).

Hungary, according to the author, is regarded as one of the most musically educated populations in the world, thanks in part to the efforts of Kodaly (1882-1967) and his music pedagogical methods. Singing is central to Hungarian music education with secondary school choirs studying and performing works by Hungarian composers as well as other European composers. In Japan, the 2002 National Curriculum Standard implemented by the Ministry of Education, Science, Sports and Culture promotes children’s expressive and creative abilities through compositional activities. Campbell notes that the repertoire used for listening is often western classical or a mixture of western and Japanese music. However, there is a concerted effort to push for greater emphasis on Japanese traditional music and the music of other world cultures in the creative music making classes. South African universities training teachers in music are making a conscious effort towards developing students’ skills and sensitivity towards using culturally sensitive and musically authentic pedagogical practices (p. 76). The United Kingdom secondary school music curriculum content includes composing, performing and listening to western art music. This forms the bulk of the General Certificate of Secondary Education (GCSE) music curriculum. In A-level, students are taught harmony, counterpoint, history, analysis, and performance of western art music. The United States, despite not having a national curriculum, a set of National Standards guides the teaching of music in K-12 music classes. Two of the
standards can directly relate to the use of American art and cultural music: National standard No 4 – Compose and Arrange music within specified guidelines; National standard No. 9 – Understanding music in relation to history and culture. (Campbell, 2008).

A comprehensive education policy that focused on art / contemporary music by local composers for the high school music education system was the Contemporary Music Project (CMP) in the United States of America that was started in the late 1950's into mid 1960's. According to Mark (1996), CMP was a Ford foundation project established in 1957 with the aim of establishing a relationship between the arts and the American society. Young composers were placed in public schools in a composer-in-residence fashion in order for the students to benefit directly from the composers, who tailor-made their compositions for the various schools they resided. The author notes that the national music educators association, MENC, took over CMP with five main goals:

- To increase emphasis on creative aspects of music in public schools.
- Create solid foundation for acceptance through understanding of contemporary music idiom by music educators.
- Reduce the distance between music educators and music composers professionally.
- Create tast and discrimination by music educators and students towards contemporary music
- To discover creative talents in music students. (p. 30)

While writing on the same CMP project, Abeles, Hoffer and Klotman (1995) summerize the basic components behind CMP. This components could be used to state
the case for Kenyan art music in music education, in order to give the students a more complete study of art music. According to these authors:

… the actual outcome of the comprehensive musicianship concept was a consensus that courses should no longer be taught in isolation and fragmented fashion. Music students would have to learn in the course of their study of music the relationships that exist between all of the music courses studied. To do this they would need to have competency in analyzing music, organizing the sounds of music, and performing music. (p. 290).

A curriculum version of CMP would be truly beneficial in the Kenyan art music education case. The performance aspects of Kenyan art music is very well established in Kenyan education system, and therefore knowledge of analyzing and the compositional process of the genre would be needed to enhance and develop this genre through the education system.

Use Of Folk Music In Art Songs

Bela Bartok (1881–1945) is considered one of the three major composers of the 20th Century – together with Igor Stravinsky and Arnold Schoenberg (Suchoff, 2004). He was considered a Nationalist composer who went back to the roots of his country for creative source of his music. Together with Zoltan Kodaly, they embarked on collecting authentic folk tunes from people (peasants) in Hungarian villages. More importantly and of relevance to the current research, Bartok wrote scholarly writings on his work with folk tunes, the importance and impact of using folk tunes in his compositions. In these essays, edited and published by Suchoff (1976), Bartok delves into numerous important aspects of folk music (which he refers to as ‘peasant music’) and the role of this music in the creation, development and performance of art music. The over eighty essays written by Bartok have been categorized by the editor into subsections namely – ‘The

The most relevant category for this current research would be ‘the relations between folk music and art music’. He classifies the art music that has been influenced from folk music into three broad classifications namely Art music in which the traditional folk melody is predominant, Art music in which traditional folk music and added ‘new’ compositional elements are equally as important and finally Art music in which the added compositional elements are more important than the folk tune, which is treated more as a ‘motto’ or ‘theme’ (Suchoff, 1976). While composing art music based on folk tunes and its influences on his compositions, the composer/ author cautions, based from his own experience, about merely using the melody without considering other socio-cultural and linguistic factors that surround the folk melody and its people:

It is not a question of merely taking folk melodies of our country and inserting them into our works. That would have been a superficial procedure resulting, at best, in producing a more or less incongruous style. The important matter was to acquire the music language of our peasantry as a child learns his mother tongue, and, in possession of this musical mother tongue, to use it as a natural and so to speak unconscious means of expression in our works” (p. 348)

Bartok stresses the importance of capturing the spirit of the folk music while adapting folk tunes into art music:

Influence of peasant music (folk music) should be the expression of the real spirit of the music of any particular people, which is so hard to render in words. The manner in which the spirit is interpreted in the compositions is closely dependent upon the personality and musical talent of the particular composer…” (p. 324)

Bartok urges composers of art music using folk tunes to listen to the melodies in their authentic state, either from the ‘peasants’ singing or from recordings of the
‘peasants’ singing the folk tunes. This is especially important in capturing the spirit of the folk tune and in its authentic context:

He who has never heard the actual melodies or similar ones from the mouths of peasants themselves will never obtain a true idea of them by merely reading of the score. It is essential therefore to seek out the peasants and to become acquainted with them, not only for the sake of their music in its truest type. The effect of the experience is incomparably enhanced by the accessory elements such as the surroundings, the ceremonial customs and so forth that accompany the music.” (p. 325)

Bartok further encourages music teachers and composers to study and analyze the folk melodies, and not just ‘choral’ melodies of the seventeenth century, as this would not only be beneficial to them in the study of melody writing, but also expand their horizons.

As ‘choral' melodies have been used to serve as the basis of instruction in composition, more especially in the study of counterpoint, up to the present day, peasant melodies might to still greater advantage be made to serve an academic purpose in the future. One of the most difficult tasks is to find such accompaniments to peasant melodies as will not obscure but will emphasize and bring into relief their characteristic features. In the hands of a good teacher these melodies could exercise an extraordinary beneficent effect. Students of composition and in fact musical students generally would be advised to study peasant melodies thoroughly, where possible from phonograph records, or if they can in its natural form – not that a person of medium talent can thereby musician’s taste and considerably enlarge his horizon” (p. 328)

In his book, Vodou Nation, Michael Largey examines Haitian art music in the 20th Century as an argument for cultural nationalism, artistic production and ethnography (Largey, 2006). According to the author, after the US invasion of Haiti in 1915-1934, Haitian art music composers referred to folk songs as a source for their compositions as these melodies claimed a sense of Haitian cultural identity. Therefore, some Haitian composers used Vodou music – which stems from a mixture of West and Central African spiritual traditions and Roman Catholicism – to bolster claims of an authentic national identity. The book therefore focuses on Haitian cultural nationalism as
expressed through these musical compositions and claims that Haitian art music fostered domestic and foreign respect of Haitian culture

Smith (2002) in *Nordic Art Music: From the Middle Ages to the Third Millennium* gives a study of influential composers of Nordic Art music and what influenced their music. In the book, the author illustrates that whereas some composers did use folk tunes directly in their music, some understood folk music idiom and therefore composed folk-like melodies. The book does not illustrate the exact sources of the art music in the five Nordic countries – Denmark, Norway, Sweden, Finland, Iceland – it does however show the importance and influences of folk music to well-known composers of Nordic Art Music (Smith, 2002).

Serbia and Greece have a rich and functional traditional music heritage and have both developed collections of art music that have reflected their individual national identity. The book *Serbian and Greek Art Music*, edited by Romanou (2009), focuses on the assimilation and development of western art music in Serbia and Greece in the 19th – 20th Century. In an article by Yannis Belonis (pp. 127 -161), the author credits the growth of art music in Greece to the establishment of the Greek National Music School, by Manotes Kalomoires, a Greek composer. Kalomoires advocated for the use of Greek folk songs in the creation of National music as well as teaching of these folk tunes and their compositional use in art songs through the Manifesto on the Founding of the Greek National Music School in 1908. According to the author, Kalomoires created a musical language of his own based on small structural units of Greek folk traditions and changed the musical status quo of the whole country through his vast compositional output and changes to the systems of music education (Belonis, 2009)
Analysis Of African Art Music

Labi (2003) in *Theoretical Issues in African Music*, writes about the importance for composers of African music to have an analytical technique just as much as compositional skills. Though the book is based on two musical genres found in two regions of Ghana in West Africa, the main purpose of the author is to create a theoretical basis for compositions of African music that balances traditional and modernization, old and new musical elements. The book notes that composers of African music should first seek studies that help discover new relationships and functions of African music as well as understand the cultural perspectives of the traditional music and its people. Furthermore, a composer of art music based on African musical idioms should then find a balance between African music and Western musical models (Labi, 2003).

The author uses three ethnomusicology compositional perspectives to characterize African art music: *Reverse Technique* which uses western tonal structures in African oriented music, *Syncratic technique* whereby traditional African music elements are used in compositions – namely motives, themes, sound sources, polyphony and homophony, with minimal influence of western musical elements, and *Re-Interpretation technique* in which the composition retains the traditional music elements but are re-interpreted in a modern perspective (p. vi). The author, while reflecting on the principles of composition of African art music, stresses the importance of knowing the formal structures of African music that have survived time through oral tradition. The author lists eleven such structures as:
a) Timeline/Metronomic nature – the instruments that were used for this purpose and their relationship with other instruments and dance movements;
b) Intermediate supporting instruments;
c) Master drum part/role;
d) Polyphony – and how it was achieved;
e) Melodic instruments versus voice;
f) Tonality of the music – what influenced tonality;
g) Vocal music – with or without accompaniment;
h) Larger formal structures – strophic, through composed, call and response;
i) Vocal polyphony – how it was achieved;
j) Instruments – and their capabilities;
k) Formal art music structures – morphological element. (p. 3-5).

While advocating for authenticity and perfection in African art music composition, Labi further notes:

Composers venturing into art music would have to bear in mind that the genre imposes severe demands on its practitioners. Although absolute perfection is not an absolute aesthetic ideal, art music composers should push their gifts and craftsmanship towards an absolute perfection. Coherence and the laws of compensation should become the guiding principles” (p. 79)
CHAPTER 3
METHODOLOGY

Research Method

This study used a mixed research method to explore, analyze, and make the case for the use of Kenyan choral art music in high school music curriculum. According to Johnson and Christensen (2008), a mixed research method is when the ‘researcher uses a combination of quantitative and qualitative approaches in a single study’ (p. 51). Using the fundamental principle of mixed research (Johnson & Christiansen, 2008), various sets of data were collected using different research methods and approaches to increase the quality and data output of research. It was therefore determined that questionnaires, interviews and focus group discussions was the best method to research into Kenyan choral art music in schools. Furthermore, an analysis of selected Kenyan choral art music and rehearsal techniques was done to give further insight into this genre of music.

The questionnaire was to investigate high school music teachers’ attitudes, impressions and influences towards Kenyan choral art music and its significance in music their classrooms. The focus group discuss further the importance of Kenyan art music in the school curriculum with a few selected high school music teachers. To augment content on choral art music in Kenya for the benefit of analysis, “successful” and/or frequently performed composers of choral music in Kenya were interviewed to shed light on the processes of composing art music.

An analysis of selected Kenyan choral art music based on traditional folk songs and melodies was conducted in an effort to illustrate four important aspects namely: i) the musical, ii) academic, and iii) cultural inherent factors of art music in the Kenyan
national music curriculum. The rehearsal techniques into the selected Kenyan choral art songs was done to provide a practical approach into a comprehensive method of teaching and performance of Kenyan art music. This approach covers the three main aspects mentioned in the analysis portion of the chapter.

Furthermore, a repertoire list of all Kenyan choral art music set pieces used at the Kenya music festival over the past ten years was provided. This repertoire list, which is not exhaustive of the Kenyan choral art music, illustrates in the quality and quantity of music in this genre. In terms of quality, the list shows that Kenyan choral art music is of high festival standard caliber, while in terms of quantity, is shows the vast output of Kenyan choral art music available at the festival. This list further provides a list of choral art music that teachers could use as a resource for their general music classrooms as well as choral performances.

**Population Sampling**

Purposive sampling method was used to select the target population, high school music teachers in Kenya, for the research. Johnson and Christensen (2008) define purposive sampling as a research sampling method where “the researcher specifies the characteristics of the population of interest and locates individuals with those characteristics” (p. 239). These teachers were selected using the following criteria:

1. They should be public school music teachers;
2. They are currently teaching a general music class and/ or directing a school choir;
3. They attended and/or participated at the annual national Kenya Music Festival.

KMF (national) is an annual music, dance and elocution competition that brought the top student performers together in one location, after elimination phases at district and provincial levels. It was held in August 2011. This annual festival also brought
together music teachers from across the nation and was the best setting for surveying high school music teachers.

Another purposive sample of fewer music teachers were chosen to form the focus group to informally discuss issues surrounding Kenyan choral music and its importance in the music classrooms and the national curriculum. These teachers were from select schools in Nairobi and its close environs, who also participated at the annual festival.

Based on the researcher’s experience with choral music in Kenya, a few selected composers of Kenyan art music were interviewed. The composers were chosen based on the researchers’ personal knowledge of the composers and their works as well as the frequency of performances of their works at various festivals and other musical gatherings. These interviews shed light into a composers thinking when composing and/or arranging choral art music.

**Research Instruments**

**Questionnaires**

A questionnaire was developed for high school music teachers and choir directors to determine among other things the attitude teachers place on choral art music in their music classrooms, the role and importance of Kenyan art music in the high school music curriculum. (Appendix A)

**Interviews**

Interviews were conducted to explore the potential content inherent in Kenyan choral art music. Interviews were used for the composers and arrangers of choral art music based on traditional folk songs and melodies in an effort to understand the compositional process and challenges that composers’ use or are faced with when arranging choral art music. (Appendix B)
Focus Group

The focus group further discussed the importance of art music in the curriculum amongst select music teachers and choir directors. The focus groups discussed what these music teachers considered important elements of art music that merit teaching in the music classrooms. The group was comprised of music teachers who serve as both classroom music teachers and choir directors of their respective high school choirs and also participated at the Kenya Music Festivals (August 2011).

Procedure

The researcher applied for a research permit from the Kenyan National Council for Science and Technology (Appendix D), as well as the Executive Secretary, Kenya Music Festival Foundation. After successfully attaining permission to conduct research in Kenya, the prepared questionnaire (Appendix A) was printed and distributed to the music teachers at the National Festival, July 25 – August 5, 2011.

One hundred (100) questionnaires were then distributed to high school music teachers and choir directors at the national music festival. Ninety-nine questionnaires were received back to the researcher. Forty-eight of these teachers served as both classroom/ general music teachers as well as choir directors. Forty-four were only choir trainers/directors and did not teach general music, while seven taught music in the classroom only, and were not choir directors.

Composers of choral art music interviewed were Dr. Arthur Kemoli formerly from the University of Nairobi, Dr. Timothy Njoora from Kenyatta University, Dr. Wilson Shitandi from Kenyatta University, and Mr. Silvester Otieno from the Catholic Choirs’ Association. Composer interviews were arranged by phone calls and carried out in person at various venues on the following dates:
Each interview was digitally recorded on a computer program on a laptop. The interviews lasted from between 55 minutes to 2 hours long each. The interviews used structured questions (Appendix B) as a basis for the interview, but discussions were not limited to the prepared questions. The composers interviewed did not have prior knowledge of the questions to be asked, except for the general topic to be discussed. The entire interviews recordings were transcribed to create interview transcripts and edited for grammatical purposes. (Appendix C).

Focus group consisted of Mr. Frank Etyang, a music teacher/choir director at Starehe Boys and Girls Center; Mr. George Atsiaya, a music teacher/choir director at Alliance Boys High School and Mr. Abbey Chokera, a music teacher/choir director at Moi Nairobi Girls Secondary School. This group discussion was also arranged by phone call and carried out in person on August 17, 2011. The discussion was also digitally recorded on a computer program. This lasted for 1 hour and 15 minutes. There were no structured questions as this discussion was more semi-informal in nature. The researcher led the discussion by initially asking the participants their views on Kenyan choral art music and whether it merits inclusion as a genre in the national music curriculum.

The researcher visited the KMF offices in Nairobi and was granted access to the festival archives. The purpose of this was to draw up a list of all Kenyan art music set
pieces used by the festival over the past ten years. The art music pieces included those that are original compositions as well as adaptation and arrangements of Kenyan folk songs and melodies. Through surveying all the passed festivals syllabi, the researcher was able to list all the song titles, vocal requirements and the categories in which the songs were used. All the scores are available through the festival office.

The researcher also carried out an analysis of selected folk song based choral art music. The choral music selected for analysis, was based on the top most suggested titles by high school music teachers in the questionnaire. The teachers were asked to suggest the most popularly performed Kenyan arrangement of a folk song as well as titles of the same songs that they would suggest to be used in a form 4 music analysis class. Two titles emerged as the most selected in both categories. The analysis was done to establish musical, academic and cultural aspects that are inherent in Kenyan choral art music.
CHAPTER 4
RESULTS

This chapter presents the data collected from three main sources namely questionnaires, interviews and focus group discussions. Questionnaires were distributed to high school music teachers, both classroom teachers as well as choir directors/trainers. The data collected from the questionnaires was also analyzed for statistical associations between various aspects of Kenyan choral art music education, teacher classifications and teacher experience. Interviews were held with four selected composers of Kenyan choral art music while focus group discussion was held with selected high school music teachers within the greater Nairobi area. A repertoire list of Kenyan choral art music used at the music festivals over the past ten years is also provided in this chapter.

Data From Questionnaires

Questionnaires were distributed to high school music teachers (including high school choir directors/trainers) seeking information regarding the teaching of Kenyan choral art music in the high school music curriculum during the national music festival. A total of one hundred questionnaires were distributed to the teachers and a total of ninety-nine returned the questionnaires.

Years of Teaching Experience

Teachers were asked their years of teaching experience with a view to establish whether there was a link between years of experience and the teaching of Kenyan art music in high schools.
The majority of the teachers interviewed had teaching experience of less than 5 years while the least of the teachers interviewed had between 16 to 20 years of teaching experience. Those with teaching experience between 6 to 10 years formed 19% of the teachers interviewed, 11 to 15 years amounted to 15% and over twenty years amounted to 14% of the total teachers who answered the questionnaire.

**Differences in Teacher Classifications**

The teachers interviewed were categorized into three different areas: Classroom music teachers only, choir directors/choir trainers, and those who were both classroom music teachers and choir directors as well. This classification was necessitated by the fact that there are some high schools that do not provide music as a curricular subject yet they do have a choir in the school. Furthermore, there are some schools that despite
having music as a curricular subject employ choir trainers to only direct/ conduct the choir. There are also some schools that despite having music as a curricular subject do not have a performing ensemble like a choir. It was therefore important for the study to identify how many teachers fell under each category so as to establish where, if at all, Kenyan choral art music was taught – Classrooms or in the choral rehearsals.

The research showed that the majority of the teachers who responded taught music in the classroom as well as directed the school choir. It is also important to note that 43% of the respondents were only choir directors. This means that the school in which they were affiliated either did not have music as a classroom subject or they were employed as only choir directors in the school.

Figure 4-2. Type of teaching.
**Number of Music Students in their Form 4 Music Classes**

The researcher sought to find out from the teachers how many students were currently taking music as an optional subject in Form 4. The purpose for this was to establish an average number of music students in the music classrooms at Form 4.

![Class distribution of form four music students](image)

**Figure 4-3. Number of students in each Form 4 class.**

It is interesting to note that 24 of the 99 teachers answered that music was not currently taught in their school, while a few teachers did not respond to the question. An estimate shows that there is an average of approximately 500 current music students in the form 4 class at the time the questionnaire was answered.
For the same purpose as the previous question, it was important for the researcher to establish how many lessons per week were scheduled for music classes in form 4. The research showed that the most schools scheduled between 3 to 4 music lessons per week.

**Duration of Each Music Lesson**

The majority of the teachers, 35, answered that each music lesson lasted between 35 to 40 minutes, while the minority answered that music lessons were scheduled for over an hour each. It would therefore be safe to assume that the average music lesson in Kenyan high schools lasts between 35 to 40 minutes long.
Based on the previous two graphs, it is therefore most likely that the form 4 music student has an average of over an hour and a half (approximately 160 minutes) each week of music instruction.

Figure 4-5. Duration of music lessons.

Use Of The National Music Curriculum

Teachers were asked if in the course of their teaching, they use the national music curriculum strictly as stipulated or whether they used it as a teaching guide, thus complimenting the curriculum with ‘outside’ material. This was important for the researcher to establish among other aspects, the role of the national music curriculum in the classrooms.
Figure 4-6. Use of the national music curriculum.

The majority of teachers who responded claimed to use the curriculum as a teaching guide while the remainder who responded claimed to use the curriculum as strictly as written.

**The Teaching Of Kenyan Choral Art Music In The Music Classrooms**

The researcher intended to find out, despite the use of the music curriculum, whether teachers did teach about Kenyan choral art music in their music classrooms. Majority of the teachers, amounting to 79%, responded ‘YES’ to teaching about Kenyan choral music during music classes.
The Teaching Of Kenyan Choral Art Music During Choir Rehearsals

The teachers were asked about teaching Kenyan choral art music during their choir rehearsals, apart from during the music lessons. The research established that majority of the teachers, 88%, responded ‘YES’ to teaching about Kenyan choral music during choir rehearsals, while (12%) responded ‘NO’.

There are more teachers who teach about Kenyan choral art music in the choral rehearsals than in the general music classrooms. This affirms the previous assertions of the popularity of Kenyan choral art music more for its performance aspect than its general music class aspects.
Aspects of Kenyan Choral Music Taught

The researcher sought to find out from the teacher respondents what aspects of Kenyan choral music the teachers taught in their music classrooms. The questionnaire gave five different options stating some of the general aspects of choral art music. These included historical and cultural elements, music analysis, performance aspects, composer biographical aspects and an all the above aspect. An option was provided for the teachers to state other general aspects not mentioned in the questionnaire. Due to the combination of the answers given, the researcher thereby analyzed each answer individually based on the total respondents. A total of thirty one teachers responded to teaching about historical and cultural elements of Kenyan choral art music, while forty three taught about performance elements of the art music. There were twenty seven
teachers who confirmed teaching the musical analysis aspect of choral art music while only seven taught the biographical nature of the composers of the choral art music. A total of thirty-three teachers answered that they taught all the aforementioned aspects of choral art music and a total of eleven mentioned teaching about other aspects not mentioned in the options given.

Figure 4-9. Aspects of Kenyan art music taught in both classrooms and choir rehearsals.

Other Aspects Of Kenyan Choral Music Not Mentioned

The teachers were also asked about other aspects of Kenyan choral music that they thought would be important to teach the students about but not mentioned in the options given to them in the questionnaire. Other aspects mentioned by the teachers included how to export our rich musical and cultural heritage, instrumental art music,
emerging issues and trends in art music, the character of the artist [composer], critical thinking, the development of African art music as well as the effects of western [classical] music.

**Reasons For Not Teaching Kenyan Choral Art Music**

![Bar chart: Reasons for not teaching African (Kenyan) Art music in class](chart)

Figure 4-10. Reasons for not teaching Kenyan art music.

For the teachers who did not teach about Kenyan choral art music, a question was asked regarding factors that made them not teach about Kenyan art music. Most teachers did not respond to this question. This was due to the fact that the question targeted the teachers who had not answered previous question regarding the aspects of Kenyan choral music taught either in the classroom or choir rehearsals. Among the teachers who responded to this question, majority of teachers answered that there was inadequate information regarding African art music. Other teachers
responded that African art music was not included in the curriculum while the remaining teachers equally responded that there was not enough content in African (Kenyan) art music to teach in class and that they did not know enough about African art music to teach in class. Some teachers responded that all the factors mentioned above were the reasons they do not teach Kenyan art music in the classroom.

**Suggested Most Commonly Performed Kenyan Choral Art Music**

The teachers were further asked to suggest some of the most commonly performed Kenyan choral art music. A total of fifty-six titles were suggested by some of the teachers. Amongst this list, the top most suggested titles included ‘Kaunga Yachee’ which was suggested by ten teachers, ‘Ekero narenge omwana’ and ‘Njama ya Athuri’ both suggested by nine teachers and ‘Malaika’ suggested by eight teachers. The complete list of suggested songs is found in Appendix I.

**Suggested Kenyan Choral Art Music For Musical Analysis**

Teachers were also asked to suggest titles of Kenyan choral art music that they would deem suitable for music analysis in a music classroom. A total of forty-seven titles of choral songs were suggested. Amongst this list, the top most suggested titles included ‘Ekero narenge omwana’ which was suggested by sixteen teachers, ‘Njama ya Athuri’ suggested by ten teachers, ‘Yesu Wainyanza’ suggested by eight teachers and ‘Vamuvamba’ suggested by seven teachers. The complete list of suggested songs is found in Appendix I.

**Rating The Importance Of Kenyan Choral Art Music In The Curriculum**

Teachers were asked to rate the importance of teaching African art music in high schools. This was done using a Likert scale of between 1 and 5, with 1 signifying the least importance and 5 as the most important. An overwhelming majority of the teachers
agreed that Kenyan choral art music was very important to the curriculum and chose 5 on the scale, while few teachers chose 4 on the scale, signifying slightly less than very important. Seven teachers thought teaching African art music is of fair importance and chose 3 on the scale, while another three teachers regarded it not very important and selected 2 on the scale. There was no teacher who thought that Kenyan choral art music was not important at all.

Figure 4-11. Importance of teaching Kenyan art music.

**Statistical Analysis Of Questionnaire Responses**

Some statistical analysis was done to test the responses between the various categories of the questionnaire. This was done in order to test the different relationships between the different categorical variables - years of experience, teacher classifications, and use of the curriculum in the music classes and whether these
relationships were happened by chance or not. The chi-square test, which is a statistical test used to determine whether a relationship observed in a table in which both variables are categorical is statistically significant (Johnson & Christiansen, 2008) was used to determine any statistical significance between various combinations of the variables. Any probability value below 0.05 (*p < .05) would show that there is a statistical relationship between the two variables and therefore the relationship is practically significant and not by chance.

Table 4-1: Association between teachers' years of experience and teacher classification

<table>
<thead>
<tr>
<th>Years of experience</th>
<th>Classroom teacher</th>
<th>Choir director</th>
<th>Both</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-5 years</td>
<td>11.9%</td>
<td>52.38%</td>
<td>35.71%</td>
</tr>
<tr>
<td>6-10 years</td>
<td>0%</td>
<td>36.84%</td>
<td>63.16%</td>
</tr>
<tr>
<td>11-15 years</td>
<td>6.67%</td>
<td>33.33%</td>
<td>60%</td>
</tr>
<tr>
<td>16-20 years</td>
<td>0%</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Over 20 years</td>
<td>14.29%</td>
<td>28.57%</td>
<td>57.14%</td>
</tr>
<tr>
<td>Total</td>
<td>8.16%</td>
<td>42.86%</td>
<td>48.98%</td>
</tr>
</tbody>
</table>

Chi Test P value 0.377

*p < .05

This table compares the distribution between years of experience and type of teacher. There is no statistical relation between these two variables. This shows that the variables are independent of each other and are not proxy/representative figures of each other.

Regarding the relationship between years of experience and teaching African art music, an average of 82% of the teachers use Kenyan art music in the choir rehearsals.
The least experienced and most experienced teacher groups had a higher than average percentage teaching local compositions at 90% and 100% respectively.

The table below shows that years of experience was however not a strong predictor of whether teachers were going to teach Kenyan art music during choir rehearsals.

Table 4-2: Association between experience and teaching art music in choir rehearsals.

<table>
<thead>
<tr>
<th>Experience</th>
<th>Teaching art music in Rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>0-5 years</td>
<td>90%</td>
</tr>
<tr>
<td>6-10 years</td>
<td>79%</td>
</tr>
<tr>
<td>11-15 years</td>
<td>86%</td>
</tr>
<tr>
<td>16-20 years</td>
<td>86%</td>
</tr>
<tr>
<td>Over 20 years</td>
<td>100%</td>
</tr>
<tr>
<td>Total</td>
<td>82%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chi test</th>
<th>P Value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0.471</td>
</tr>
</tbody>
</table>

*p < .05

A chi square test between the years of experience and teaching African art music in choir rehearsals was not statistically significant. A vast majority of teachers however teach Kenyan art music compositions to their choirs and the years of experience is not a factor in whether to teach about Kenyan choral art music.

When calculating the relationship between teacher classification and if they taught Kenyan art music in choir rehearsals, an average of 88% of all teachers taught art music to their choirs. Understandably, classroom teachers had the lowest percentage with only 75%, while 95% of choir directors taught Kenyan art music in their choral rehearsals.
The teacher classification, therefore, is not a strong predictor of whether the teachers were going to teach Kenyan art music. A chi test done, with a p value of 0.804, was not statistically significant.

Table 4-3: Association between teacher classification and teaching art music in choir rehearsals

<table>
<thead>
<tr>
<th>Teacher Classification</th>
<th>Teaching Kenyan art music in Choir rehearsals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class room teacher</td>
<td>75%</td>
</tr>
<tr>
<td>Choir Director</td>
<td>95%</td>
</tr>
<tr>
<td>Choir director and Class room teacher</td>
<td>85%</td>
</tr>
<tr>
<td>Total</td>
<td>88%</td>
</tr>
</tbody>
</table>

Chi Test  
P Value  0.804

*p < .05

In comparing teachers experience and whether they taught Kenyan art music in their classrooms, calculations showed that an average of 79% of all the teachers taught this genre in their classrooms. It was highest in the teachers over 20 years of experience where 91% of them taught while it was lowest in 0 to 5 years and 16 to 20 years of experience groups where 74% and 67% respectively.

It is worth noting that the teachers with 16 to 20 years of experience group had lowest number of participants with only 8% of the total population. Experience is therefore not a good predictor of whether a teacher will teach local compositions in a classroom setting. A chi test comparing the different groups had a p value of 0.676, which was not statistically significant.
Table 4-4: Association between teacher experience and teaching Kenyan art music in class

<table>
<thead>
<tr>
<th>Experience</th>
<th>Teaching art music in Class room</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>0-5 years</td>
<td>74.19</td>
</tr>
<tr>
<td>6-10 years</td>
<td>80</td>
</tr>
<tr>
<td>11-15 years</td>
<td>84.62</td>
</tr>
<tr>
<td>16-20 years</td>
<td>66.67</td>
</tr>
<tr>
<td>Over 20 years</td>
<td>91.67</td>
</tr>
<tr>
<td>Total</td>
<td>79.22</td>
</tr>
</tbody>
</table>

Chi test: P Value = 0.676

*p < .05

A comparison between teacher classifications found an average of 79% of teachers taught in the Kenyan art music in the classroom. Classroom teachers were the least likely to teach about this genre with 50% of them teaching about Kenyan art music compositions in class while teachers who were both classroom teachers and choir directors were the most likely to teach in classroom.

The teacher classification is therefore a good predictor of whether teachers were going to teach about Kenyan art music in a classroom setting. A chi test performed had a p value of 0.011, which was statistically significant. This means that the probability that teachers who taught in music classrooms and in choir rehearsals were the most likely to teach Kenyan art music in classroom setting as compared to choir directors only and classroom teachers only is not by chance.
Table 4-5: Association between teacher classification and teaching of Kenyan art music in class

<table>
<thead>
<tr>
<th>Teacher Classification</th>
<th>Teaching art music in Classroom</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes (%)</td>
</tr>
<tr>
<td>Class room teacher</td>
<td>50%</td>
</tr>
<tr>
<td>Choir Director</td>
<td>70%</td>
</tr>
<tr>
<td>Choir director and Class room teacher</td>
<td>89%</td>
</tr>
<tr>
<td>Total</td>
<td>79%</td>
</tr>
</tbody>
</table>

Chi test  

<table>
<thead>
<tr>
<th>P Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.011</td>
</tr>
</tbody>
</table>

*p < .05

The music curriculum was most likely to be used as a guide in all the experience groups except the 16-20 years of experience. The table below shows a trend where the number of teachers using the curriculum as a guide is increasing as the teachers gain more years in teaching experience. This trend is only broken by the 16 to 20 years age group, which, as mentioned earlier, consisted of a small group of teachers overall.

Table 4-6: Association between experience and use of music curriculum

<table>
<thead>
<tr>
<th>Experience</th>
<th>Use of music curriculum in class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strictly</td>
</tr>
<tr>
<td>0-5 years</td>
<td>15%</td>
</tr>
<tr>
<td>6-10 years</td>
<td>20%</td>
</tr>
<tr>
<td>11-15 years</td>
<td>8%</td>
</tr>
<tr>
<td>16-20 years</td>
<td>75%</td>
</tr>
<tr>
<td>Over 20 years</td>
<td>9%</td>
</tr>
<tr>
<td>Total</td>
<td>17%</td>
</tr>
</tbody>
</table>

Chi test  

<table>
<thead>
<tr>
<th>P Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.031</td>
</tr>
</tbody>
</table>

*p < .05
There is a significant statistical relationship between experience and the use of the curriculum as a guide. The chi test p value of 0.031 shows the more years of experience the teacher has the more likely they will use the music curriculum as a guide.

Table 4-7: Association between teacher classification and use of music curriculum

<table>
<thead>
<tr>
<th>Teacher type</th>
<th>Use of Music curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Strict</td>
</tr>
<tr>
<td>Class room teacher</td>
<td>25%</td>
</tr>
<tr>
<td>Choir Director</td>
<td>20%</td>
</tr>
<tr>
<td>Choir director and Class room teacher</td>
<td>17%</td>
</tr>
<tr>
<td>Total</td>
<td>19%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chi test</th>
<th>P Value</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0.804</td>
</tr>
</tbody>
</table>

*p < .05

The majority of teachers use the music curriculum as a guide. However, only 75% of classroom teachers would use the curriculum as a guide compared to 83% of the teachers who were both classroom teachers and directors. There was no statistically difference between the three groups. Therefore the classification of teacher is not a good predictor of whether an individual would use the curriculum as a guide or not.

Composers Interviews (Abbreviated)

(The complete interviews are found in Appendix C)

Well known Kenyan composers were also interviewed to establish the musical elements inherent in Kenyan choral art music. The composers included Dr. Arthur Kemoli, Dr. Timothy Njoora, Dr. Wilson Shitandi and Mr. Silvester Otieno. Below is the abbreviated version of the interviews conducted individually and at different times.
**Brief Historical And Musical Background**

Dr. Arthur Kemoli developed a great interest in music while at Busali intermediate school, where he learned to read tonic solfa and play the guitar. Kemoli later attended Kakamega secondary school where he had his first encounter with the piano and well-known musicians Graham Hyslop and Washington Omondi, who both encouraged him to learn music and the piano. Dr. Kemoli later transferred to Alliance High School, where he continued to learn the piano and sat for ABRSM exams. He later studied English literature in Cambridge University, African literature degree at Sussex University while at the same time an external music degree from Durham University.

Dr. Njoora had no formal high school musical training since the schools he attended did not offer music and therefore had no access to music education. He was, however, very curious about music and would join the young men secretly in the social gathering to see how they played the guitar. While in high school, due to innate talent exhibited while training choirs, an official with the Kenya Music Trust noticed his talent and sent him to a lady organist in the cathedral in Nakuru for some musical training.

Post-secondary education included Asumbi Teachers College, under the pupilage of Mr. Philip Auma, the music instructor there. According to Dr. Njoora, it was while here that he explored [his] piano playing potential through self-discovery. After leaving Asumbi Teachers College, Dr. Njoora went to study music in the USA for his Undergraduate, Masters and PhD degrees.

Silvester Otieno’s musical background is based on different perspectives including innate talent, church, family background and interactions with academics and music scholars. He hails from a very musical family where his maternal grandfather and uncles were traditional musicians who played the orutu, a Luo traditional fiddle, and were all
well known in Luo land. The Catholic Church also greatly influenced his musical background when a priest from Netherlands helped him learn to read, write and play music through correspondences with music teachers in Netherlands as well as from visiting musicians. He later became a teacher and taught music at various local high schools around his home area.

Similarly to Otieno, Wilson Shitandi also came from a family of musicians, and could read and perform music even before joining high school. According to Shitandi, his elder brother, a music teacher, would make him sing the vocal parts of a choral score as a way of score study before rehearsing his choir. While in high school, Shitandi also started rehearsing the school choirs in readiness for the Kenya Music Festivals. After high school, Shitandi was admitted for a Bachelor of Education in Music at Kenyatta University and also appointed choir director of St Cecilia Catholic Church choir in Nairobi, where he experimented with various compositions. At Kenyatta University, Shitandi studied composition with Dr. Sam MacOkeyo.

First Compositions

Dr. Kemoli started composing right from childhood when he would start singing and making up songs when going back and forth between his grandmother’s house and their home. Dr. Njoora on the other hand started composing during music theory classes while pursuing his undergraduate degree. Rather than composing minuets (western classical style), he started arranging African traditional melodies (African art music).

Otieno’s first composition was in 1989 for a Catholic Church choir, though he did not know much of what was required in terms of a compositional process. However, close proximity with Dr. Musungu at Nangina high school provided the necessary
opportunity and experience to learn what was required for compositions, for example harmonic aspects and textual arrangements. Shitandi’s first composition was around 1988 – 1989 while still in high school. It was an arrangement and adaptation of a folk song for the high school choir.

**Genre Of Compositions**

Kemoli, Shitandi and Otieno state their compositions are purely choral. According to Kemoli his instruments are the human voices. However, Njoora is more an instrumental composer, based on the output of compositions. Njoora further mentions that since Kenya has a strong choral tradition he composes using piano accompaniments for his choral works, which is very different from the accapella style with some percussion accompaniment that dominates Kenyan choral compositions.

**Style Of Compositions**

Most of the composers interviewed stated their compositional style is mainly African art style, which mixes African and Western classical musical elements. Some of the Kemoli compositions are based on rhumba rhythms. According to Njoora, in some compositions, he borrows from an African traditional folk tune, where the rhythm and/or melody are kept constant in the composition while in other inspirational pieces, a theme is developed like in a western classical style idiom. Otieno says that while most of his compositions are in an African style, there are some compositions in a western classical style. He is currently working on combining his western classical style compositions into a song cycle.

Shitandi prefers to explore different styles. He states that to be creative enough, a composer should not have to confine oneself to one style. Shitandi says that some of his compositions are dubbed ‘Handelian’ in style.
Current Number Of Compositions By Each Composer

Some of the composers interviewed had compositions ranging from 20 to over 200. Whereas some compositions are forgotten due to the nature of the commission or purpose of composition, most composers had a good amount of compositions to their name. Kemoli has about one hundred (100) choral compositions, which are currently being published in 8 books under different categories entitled Safari. These include Safari 1-2: folk tunes, Safari 3-4 religious folk melodies, Safari 5- patriotic songs – most of which focuses on messages to the people and not to the leaders, though I invoked the leaders of the day as is the tradition in Africa; Safari 6 – circumcision songs, Safari 7 – wedding suites from the Luhyia people, which goes through the entire process of the wedding. Safari 8 is a commentary on music entitled Voices of my ancestors.

Njoora has twenty (20) total compositions. 12 compositions are instrumental while 8 are choral.

While Otieno has more than two hundred (200) compositions, Shitandi is not sure how many he has written since many compositions are for his church choir and based on the theme of a given Sunday. Some of these are hymns that are performed and forgotten. He is however currently embarking on labeling and numbering the compositions.

Main Purpose For Composing

Each composer had different reasons for composing. According to Kemoli, with regards to the adaptation of folk songs, the purpose of composition is to maintain the beauty of the melodies and rhythms as they were rendered traditionally. Kemoli further states another purpose for arrangements of folk songs is because of the philosophy of
the texts in the music and the potent messages in the text, which enhances the “functional aspect of music in the African communities.”

Composition, according to Njoora fulfills an academic and artistic purpose. These purposes include fulfilling specific requirements in school [composition courses] and fulfilling artistic, creative, regional, and compositional space. While drawing similarities to Bartok, Njoora asserts that to bring a folk tune to the stage, one has to ‘dress’ it for the purpose, and this ‘dressing’ is therefore creating harmonies, accompaniments and so forth for the melody.

Similar to Kemoli, Otieno also composes to convey certain information. However he further states various other reasons for his composition include composing for a particular reason or event, and for sheer joy and excitement. Otieno comments “mostly, I compose to reveal some meaning in what has been done before, or just to write in a particular style emulating a particular composer.”

Shitandi attributes the purpose for composition to the competition environment in Kenya. Various festivals provide the opportunity for choirs to commission new compositions for competition purposes from him. Furthermore, his duties as choir director of church choir and duties at Kenyatta University directing students choir provided opportunities for compositions. Therefore, his compositions are for a purpose or event.

**Inspiration To Compose**

Kemoli draws inspiration from a beautiful melody and/with beautiful words. He then questions himself on what do with it for preservation for generations to come and to make the melody beautiful aesthetically. According to Kemoli, “to make the melody beautiful I invoke all properties to develop and enable aesthetics of the music out.”
partner with the melody to develop the aesthetics. The poetry of the music also challenges me to compose and arrange melodies.”

Njoora gains inspiration to compose from emotion. He elaborates that most of his compositions are named after an event, a person, or an effect. For example, his composition entitled ‘A Job Well Done’ was written upon his daughters’ graduation and getting employment. For his son, he is writing 'A Home Away From Home' which is not complete, while a work recently used by KMF, ‘Anniversary’ is his thoughts about his family captured in music.

For Otieno, inspiration to compose is based on two aspects, namely to emulate great composers and to distinguish himself as a composer by always trying new ideas. Shitandi on the other hand claims that the purpose for composing triggers inspiration. Competitions like KMF sometimes have a theme and compositions can be inspired from these themes. This inspires him to compose a piece of festival standard that would be competitive in nature. Composing for entertainment is another purpose driven inspiration to compose, in terms of the nature of the event, type of guests expected at the event, what would appeal to the listeners, and something that would entertain the crowd and leave a mark. According to Shitandi, a composer therefore should have the performers (choir) and the audience in mind to gain inspiration.

**Choice Of Folk Song To Use In Art Music**

In his case, Kemoli does not go out deliberately looking for a folk tune that he could use for an arrangement. He remembers melodies that he heard many years ago, as far back as his high school days, which still persist in his mind. Kemoli therefore asserts that for that melody to still persist in his mind after very many years, it has an
inherent beauty that he would therefore seek and use for an arrangement. According to Kemoli, as an arranger, you have an aptitude for beauty in melodies.

Njoora seeks a different view from Kemoli. For Njoora, choosing a melody requires the combination of a fair amount of thinking when listening to the melody and asking oneself what would be the melody’s driving force between the melody or the rhythms. Furthermore, the arranger should seek and assess the potential of what he or she can bring into the melody. These potentials include instrumentation, development, creating texture. For his compositions, he has mostly chosen melodies based on children songs, for example lullabies, and therefore views his choice of melodies as more thematic in nature to which he listens to over and over again.

Shitandi agrees with Njoora in choosing a melody that grants the composer the potential for great arrangements. Similarly to Kemoli, Shitandi also collects melodies that appeal to him and transcribes them for future use. Shitandi and Otieno further agree that the choice of melodies used in arrangements should be based on the reason for the arrangements or composition, the suitability of the melody and texts for the purpose of the composition.

**Musical/ Cultural Elements Sought In The Folk Tune Used In Art Music**

Kemoli and Otieno had holistic approaches when it comes to elements in a folk song to look for when using it for an arrangement. Both composers agreed that if the melody were good, it would strike you. Otieno further justifies a good melody as “lyrical, sing-able, appealing, stepwise/conjunct motion and memorable”. All composers agreed that the melody should have the potential for further development. According to Njoora, sitting at the piano and feeling the chords against the melody provides valuable insight on the developmental nature of that particular melody. These chords provide the
harmonic structure with the bass line providing the guideline to the harmonies used in the development of the melody. Shitandi, on the other hand, seeks to analyze the melody for structure, form, pitch configurations that would assist in developing the melody. Shitandi further elaborates that while seeking a melody, a composer establishes the rhythmic ideas in the melody to establish the dance idiom that could be used as well as questioning whether the same rhythmic ideas “give room for manipulation with ease”. However, he cautions, “whatever you are arranging should maintain certain rhythmic structures of the original melody”

**Aspects Of Folk Song Retained In Art Music**

All the composers interviewed agreed that melodic and rhythmic aspects are vital and therefore should be maintained while arranging folk songs into art music. According to Kemoli, transcribing a folk melody alienates the composer from the oral tradition. However, the composer should strive to write the melody as was originally sung and this would keep the tradition of the melody. Njoora further agrees with Kemoli by stating that “retaining the melody of the folk song in its original form means maintaining the integrity of the melody so that those listening to the arrangement can acknowledge and recognize the melody”.

All the composers interviewed agreed that the other element to maintain is the rhythmic aspects of the folk melody (or folk song in general). Njoora further states that the rhythm is by implication found in the melody. Kemoli and Otieno strive to maintain the rhythmic patterns found in the multi-meter changes, according to Kemoli, or the irregularities inherent in the melodies such as asymmetric phrases, according to Otieno. Shitandi maintains that despite augmentation of the rhythm in developmental aspects of arrangements, the main rhythmic patterns should be maintained.
Other elements that composers strive to maintain while arranging folk songs is the structure of the folk song, key changes between various folk tunes used in the arrangements and other cultural expressions found in the folk songs. According to Kemoli, when using various folk melodies in one arrangement, it is important to put together tunes that go well together or contrast each other for aesthetic product of quality. He maintains that folk songs have their own keys/tonalities and this should be maintained while using different folk melodies in one arrangement. Otieno asserts that retaining the structure of the folk song, for example call and response, is important while arranging. Shitandi on the other hand explains that maintaining of other cultural expressions is important while arranging folk songs. For example, the Luhyias call ‘yeye haye’ is symbolic of that particular community and would be important for the audience to identify with in the folk song arrangement. Furthermore, the dance idioms of the folk tunes should be maintained as well.

**Folk Song Aspects Lost In Art Music**

According to Kemoli, intonation, vibrant drumming and quality of dance are some of the elements lost when transforming a folk song into an arrangement. Regarding intonation, arrangements are usually formalized into a particular key. This is not exactly the same as a folk song. Folk songs not tied down to particular keys, an element Otieno agrees with Kemoli. The variety of harmonies used in arrangements may not exist in a typical folk song. Harmonies found in a folk song are for example octaves, 4ths and 5ths. Dr. Kemoli asserts, “In traditional folk songs, the singers might think they are actually just singing the melody, though at different intonation 4th or 5th.” Dr. Njoora further concurs that vibrant drumming in arrangements becomes accompaniment. However, the role of the drum is still important as it gives the vertical element of the
beats, for example off-beat phrases in luhyia folk songs. This makes changes between meters very easy. For Dr. Njoora, the vocal sounds that folk song singers make while performing folk songs, known as *vocables*, cannot be captured. This is especially so in instrumental art music. Otieno and Shitandi agree that the unison elements in the folk song are lost in arrangements due to the inclusion of harmonies. However, according to Shitandi, the harmonies used could be extracted from the pitches used in the folk song to create what he termed as ‘natural harmonies’. While agreeing that not all folk songs could employ natural harmonies in arrangements, an element of compromise is used when applying ‘outside’ harmonies but stresses that the folk melody should remain the same.

**Role Of Soloist Vs. Conductor In Art Music**

Kemoli contends there is no conflict between the soloist and the conductor. The soloist can also be the conductor. According to him, the soloist is the leader and not in the European concept of soloist, while the beating time tradition does not exist in arrangements. The soloist by movement of the body and modulation of voice would interpret the mood and therefore the properties of singing. Otieno views the role of the conductor as important in art music since the genre uses elements of western classical music, thus the conductor would be instrumental in interpretation and showing of cues to the choir. According to Otieno, the soloist as conductor would be detrimental to the choir performance, as it would result in a lack of focus by the choir. The roles should be separate for efficiency. Njoora concurs with Otieno, “For art song, the song has ‘crossed’ over into the art world, has been dressed up for performance and therefore must abide by the rules of art music. The conductor should be supreme but sometimes that leadership is shared and mostly does not work out well in performance.”
According to Shitandi, having a soloist will give it the real African feel, especially with a call and response format. A composer may break from this structure within the piece, but the format should be recapped and brought back.

**Familiarity with the Kenyan National Music Curriculum**

Based on the composers interviewed, Njoora was the most familiar with the current curriculum. Kemoli contributed to its writing many years ago, but has since forgotten its contents, while Shitandi and Otieno are not familiar with any changes in the curriculum in the last decade.

**Reasons For Art Music’s Exclusion From The Curriculum**

Kemoli blames the lack of African art music in the curriculum on the lack of quality arrangements that could be used in the curriculum. Njoora blames this omission on the packaging of African art music. According to Njoora, a recording of western classical art music comes well packaged while Kenyan art music is not as accessible for the teachers and students. There is also a lack of sources of information for example where to find information of the composers and compositions. Access to information is mostly personal between the teacher and the composer. For Otieno, the education curriculum requirement did not give room for African art music since the curriculum is based on western classical compositional techniques. There is no clear-cut content on art music since majority of the information and material available is on traditional music and not African art music. According to Dr. Shitandi, African art music is still vague in the minds of curriculum developers in Kenya. Shitandi presumes that curriculum developers suppose that African art music is accommodated in the same principles of compositions, western classical rules. Numerous compositions of African art music are out of experimentation, since it is not reflected in the curriculum. Shitandi further states “
If art music was factored in the curriculum, there would be more talent that can be actualized in these classes.”

**Suggested Composers’ Repertoire For Music Analysis In Form Four Classrooms**

Dr. Kemoli’s submissions would include ‘Nomusalaba kogenda’, ‘Mbinguni kunaraha’, ‘Vamuvamba’ and ‘Chesaila’. The challenges for a music class in analyzing these pieces would include identifying the single melody used and how the melody transforms through different colors and shades without losing the essence of the folk tune, the modulations used and the related (or not related) keys employed, and the authenticity of the rhythms. Dr. Njoora would submit ‘O kira mwana’, a Kikuyu lullaby. According to Njoora, aspects to analyze in this piece would be identification of the melody, for example when it is first heard and in which voice, modulations, developmental features, climaxes in the music, and the use of a ‘cadenza’.

Otieno would submit ‘makbada’ a Luo folk tune, ‘Kasenyanku’ taken from a Ugandan folk melody. The composer uses various developmental techniques including some variations, imitation, ‘ventilation’/interjections with chords with an overlying melody, sequential developments, interhythms and polyrhythms. In Kasenyanku, he has maintained as much of the authentic melody as possible, uses the same notes in the melody in harmonizing. Shitandi would submit a Kikuyu arrangement that choirs seemed to love and enjoy performing it. In “akristiano twi mbara-ini”, he fused two contrasting melodies together.

**Suggested Elements Or Aspects Of Art Music For Musical Analysis**

This is a list of all the suggested aspects of art music that students studying African art music should be able analyze, according to the composers interviewed:
Call-response, form, understanding how the piece is put together, harmony, element of intrigue- not direct form, approach to rhythms, melodic intervals, tonalities, Idiomatic harmonization, metric variations, climax, fusing of melodies, canonic imitations, interpolation and interjections.

**Composers’ Individual Styles Of Composition**

Dr. Kemoli characterizes his music as very contrapuntal and fugal while Dr. Njoora claims that composers are not consciously aware of their style or signature of their compositions. The idea of signature comes long after the compositions/composers. Shitandi agrees with Dr. Njoora adding that a notable compositional style is not intentional but unconscious and unintentional.

Otieno describes that most of his compositions start in unison with a call and response and are characterized with shifting of the melody to various parts, harmonic interjections – or what he describes as ‘ventilation’, use of wide vocal range found and the use of a plagal cadence at the end.

**Kenyan Compositional Style**

For some of the composers interviewed, a distinct Kenyan style of composition was difficult to explain or agree if there was a style that existed. Dr. Njoora and Otieno agree that there is no distinct Kenyan style of composition since most are based on sounds that one hears while growing up or influenced by a particular composer. Dr. Kemoli describes the aspect of call-response in arrangements as a characteristic of Kenyan art music based on folk tunes and melodies. However, Dr. Shitandi suggests that in terms of art music based on folk tunes and melodies, there is a distinct style of composition that could be called Kenyan. This he describes is due to the fact that the melodies used are from Kenya and institutions like the Kenya Music Festival heavily
influence arrangements. While conceding that these ‘style’ is not documented, it is clearly heard in performances and therefore well established.

Focus Group Discussion

A focus group discussion was held with three high school music teachers from Nairobi and surrounding area. These select teachers were both general music teachers as well as choir directors, who also performed with their choirs at the national music festival. They were therefore able to provide more details regarding the teaching of Kenyan choral art music in high schools. The answers they provided were based on their own experiences as classroom music teachers as well as directors of their respective school choirs.

The three teachers interviewed were Mr. Franklyn Etyang, a former student at Kenyatta University and music teacher and choir director with eleven (11) years of experience at Starehe Boys and Girls Center. The second teacher is Mr. Abbey Chokera, also a former student at Kenyatta University, a music teacher and choir director for five (5) years at Moi Nairobi Girls High School and currently teaching at Kenyatta University. The third teacher is Mr. George Atsiaya, formerly a student at Kenyatta University and currently at Alliance Boys High School, where he has taught for the past five (5) years as a music teacher and choir director.

The researcher began the discussion by inquiring from the teachers what their thoughts were regarding Kenyan choral art music and whether they were teaching it in their music classrooms. According to the teachers, the national curriculum is a predetermined document and dictates exactly what is to be taught in the music classrooms. The teachers agreed that African art music is merely mentioned in Form one syllabus when discussing forms of music. Musical examples are played for the
students to listen and open their minds to various forms of music available. The teachers who use African art music for illustration do so at their own discretion, which is also based on the teachers’ musical orientation and experience.

The researcher asked the teachers what they thought was the issue in the lack of mention of African art music as a genre in the national music curriculum. The teachers explained that with regards to music in schools, there are two facets that one would have to bear in mind. These are the classroom music (curricular) and performance (co-curricular/ extra curricular). The Kenya Music Festival, which strongly endorses Kenyan choral art music, is considered a co-curricular school activity. For Kenyan choral art music to be included in the music classrooms, it has to be implemented as a policy by the national curriculum setting institution, Kenya Institute of Education. It is the policy makers who decide what the teachers can or cannot teach in the music classrooms (or other disciplines for that matter). The focus group further affirmed that the music textbooks that are approved for use in the classrooms are based on the content found in the curriculum. Authors of music books are therefore encouraged to base their books on the curriculum because any book with content not included in the curriculum is not approved by KIE for use in the music classrooms. Other factors that could have led to the non-inclusion of Kenyan art music in the curriculum, according to the focus group, included historical development of music education in Kenya that omitted African art music, and a difference in schools of thought which classified music as either western classical music or traditional African music.

Regarding the teaching of composition in high school music classes, the focus group confirmed that the rules or guidelines for composition are based on the
compositional style of western classical music. The focus group further agreed that without the analysis of African art music, in this case Kenyan choral art music, there will never be concrete guidelines for composition of Kenyan choral music, that could in turn be taught to music students in high schools.

The focus group also agreed that Kenyan universities have a very important role in the development and educational process of the Kenyan art music genre. Exposure to Kenyan art music while at the university would reduce the fear of the unknown about the genre and thereby have a positive influence on teachers who would in turn teach about the genre in their music classrooms. These same teachers, after graduating from university, later form part of the policy-making group regarding content in the curriculum.

The researcher asked the focus group the distinction between two curriculums, one set by the Kenya Institute of Education and the other by the Kenya National Examinations Council. According to the focus group, KIE sets the national curriculum while the KNEC sets the national exams, based on the KIE curriculum. However, based on the teaching culture in Kenya, the teachers would only focus on material that would be examined at the national level and therefore focus on using the KNEC syllabus and not the KIE curriculum.

The focus group was asked what they thought would be viable content in Kenyan choral art music for teaching in high school music classrooms. Content for the focus group included Form, Elements of Music, Cultural Idioms, Style, Rhythmic elements, relation between Simple time and Compound time, Hemiola effect, and Texture. Regarding the various elements of a traditional folk tune that should be carried forward
into the arrangements (art music), the focus group concurred that the melody should be retained in its authentic state and should be consistent. Other elements that should be carried forward into art music include Themes, Structure, Harmonies, and Ornamentation. Non-notated and spontaneous elements found in a folk tunes should be recorded (audio) in the art song. The elements that would be lost while arranging a folk tune into art music include the affective and emotive elements of performance, improvised rhythmic accompaniments though the composer can give a measure or two of the basic patterns, context of the folk song performance and cultural tone quality.

Kenyan Choral Art Music Repertoire List

The researcher tabulated a list of all the Kenyan choral art music that has been performed at the Kenya Music Festival as set pieces over the passed 12 years. The purpose for the list was to illustrate through quantity and quality the emphasis given to local art music by the festival, which is organized under the auspices of the Ministry of Education. Despite the festival falling under the category of co-curricular or extra curricular activities in schools by the government, it is a physical manifestation of the importance of music education in schools, and by extension the value of Kenyan art music in schools.

The quantity of the songs in the list below shows the emphasis given at the festival towards the growth and development of local compositions and arrangements. By virtue of the use of these compositions, arrangements and adaptations at such an important national musical event, and after thorough vetting of the music by the festival's executive committee, the quality of the music is therefore of high festival standard.
A description is given at the below the table to show the various categories in which these art songs were used at the festival, which would, by extension, show the level of difficulty or technical/musical prowess required for each of the songs listed.

Table 4-8: Kenyan Choral Art Music Repertoire List

<table>
<thead>
<tr>
<th>Year</th>
<th>Title of piece</th>
<th>Composer</th>
<th>Type of composition</th>
<th>Class</th>
</tr>
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<tr>
<td>2000</td>
<td>Mama Yangu</td>
<td>Khadhambi M.L</td>
<td>Original composition</td>
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<td></td>
<td>Safari ya Bamba</td>
<td>Kemoli A</td>
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<tr>
<td>2001</td>
<td>Ukienda Kutembea</td>
<td>Ooko Blasto</td>
<td>Original composition</td>
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<td></td>
<td>Ngulu</td>
<td>Mganga B</td>
<td>Arrangement and Adaptation</td>
<td>621</td>
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<tr>
<td></td>
<td>Peace Be On Earth</td>
<td>Mwiruki G</td>
<td>Original composition</td>
<td>501</td>
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<tr>
<td>2002</td>
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<td>Muleka Joseph</td>
<td>Original composition</td>
<td>237</td>
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<td></td>
<td>Bendera Ya Kenya</td>
<td>Zalo David O</td>
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<td>521</td>
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<tr>
<td>2003</td>
<td>Nyonenyi Kau</td>
<td>Otieno S A</td>
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<td></td>
<td>Sherehe Maalum</td>
<td>Otieno Silvester</td>
<td>Original composition</td>
<td>401</td>
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<td>Ekoro Narenga Omwana</td>
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<td>Ukimwi Tuvute Chini</td>
<td>Wainaina Eric</td>
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<td></td>
<td>Love Is Like A Rose</td>
<td>Mwiruki George</td>
<td>Original composition</td>
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<td>2005</td>
<td>Sauti Nzuri</td>
<td>Isindu David</td>
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<tr>
<td>2006</td>
<td>Punda</td>
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<td>Ogada</td>
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<td>Na Maua ka Khwatola</td>
<td>Zalo David</td>
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<td>Ruru Mwana Koma</td>
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<td>2007</td>
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<td>Charo Isaiah</td>
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<tr>
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<td>Original composition</td>
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Table 4-8. Continued.

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<tr>
<th>Year</th>
<th>Title of piece</th>
<th>Composer</th>
<th>Type of composition</th>
<th>Class</th>
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<td>2008</td>
<td>Maua Mazuri</td>
<td>Wanyama M.</td>
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<td></td>
<td>Ascribe Glory to God</td>
<td>Etyang Franklin</td>
<td>Original composition</td>
<td>326*</td>
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<td></td>
<td>Let Love Bloom</td>
<td>Musungu G.</td>
<td>Original composition</td>
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</tr>
<tr>
<td></td>
<td>Mbiri Nalubanga</td>
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<td>621</td>
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<td></td>
<td>Nabwala Yachae?</td>
<td>Musungu G.</td>
<td>Arrangement and Adaptation</td>
<td>721</td>
</tr>
<tr>
<td>2009</td>
<td>Asale Cheptanyo</td>
<td>Kaskon Mindoti</td>
<td>Arrangement and Adaptation</td>
<td>401</td>
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<td></td>
<td>Vuka Vuka Debora</td>
<td>Bokwe J K</td>
<td>Original composition</td>
<td>421</td>
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<td></td>
<td>Akhala Amaqhude</td>
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<td>Adaptation and Arrangement</td>
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<tr>
<td>2010</td>
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<td>Mbere Njibirire</td>
<td>Musungu Gabriel</td>
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<td></td>
<td>Mulamwa</td>
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<tr>
<td>2011</td>
<td>My Joyful Prayer</td>
<td>Njoora Timothy</td>
<td>Original composition</td>
<td>101L**</td>
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<td>Njama ya Athuri</td>
<td>Otieno Samuel</td>
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<td></td>
<td>Mbisi ya Zera mwana</td>
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<td>Ekoro Narenga Omwana</td>
<td>Obaga William</td>
<td>Arrangement and Adaptation</td>
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<td></td>
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<td>Wangologolo</td>
<td>Otieno Silvester</td>
<td>Arrangement and Adaptation</td>
<td>521</td>
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</tbody>
</table>

Note. Classes at the 200 level denotes Primary schools; 300 level is Secondary schools; 400 level is Teacher training colleges; 500 level is Technical training colleges; 600 level is University/ University colleges; 700 level is Teacher clubs.
* Female voices only; ** Soprano solo (Technical training colleges).
CHAPTER 5
ANALYSIS AND REHEARSAL TECHNIQUES OF SELECT CHORAL MUSIC

A part of this study was advocacy for the use of art music by Kenyan composers in order to encourage classroom teachers to incorporate at the very least some selected pieces. To provide practical ideas for the teacher, in this chapter the researcher provides an analysis and rehearsal techniques to be used as guidelines of two select Kenyan choral art music pieces. The selected art music pieces were the top two pieces suggested by teachers in the questionnaire as most popularly performed works and for musical analysis during the study. Ekero narenge omwana, arranged by William Obaga and Njama ya Athuri, arranged by Sam Otieno, were the top two most suggested by the teachers in both categories of performance and music analysis.

Ekero Narenge Omwana

This is a Gusii (Gusii is the language spoken and Abagusii is the community) folk song arranged by William Obaga. The folk song used in the work, comes from the Gusii community of Kenya, a community found in Western Kenya (Akama & Kadenyi, 2006). Despite having to fight off neighboring pastoralist and farming communities like the Kipsigis, Maasai, and Luo prior to 1900 and later having to content with the adverse anti-sociological effects of the colonialist after 1900, the Gusii still managed to sustain their traditions and to perform songs and dances for various social occasions (Onkware, 2006). Music was commonly used to teach, celebrate victory or good harvest and to worship the ancestral gods and would be either sung without instruments or with some specific accompanying instrument (Onkware, p. 140).

According to the synopsis given by Obaga of this folk song, Ekero Narenge Omwana is a reminiscence song by a young man who grew up as a herd’s boy.
Whenever there was a big feast in the community and a cow was slaughtered, the young boy’s father would take advantage of him and convince the young boy not to eat certain parts of the cow, such as the intestines (amara) or the liver (amani). According to the father, if he ate those parts of the cow, that were delicacies for the elders, the young man would become mischievous. Later however the young boy, now a man realizes he was deceived and regrets being naïve at the time.

Below is the direct translation of the folk song:

When I was a child

oh! I was stopped (asked not to), my dear

I was asked not to eat the intestines

to eat the intestines, I was asked not to

I went to stop, my dear

eating the intestines, my dear

I wish I could eat some today

My Dad told me to graze the animals

grazing the whole day

when they slaughter (the cow) they stopped me from eating the intestines

I wish I could eat some today

(Translations: Dr. Donald Otoyo)
The folk song has been arranged for solo voice (tenor) and mixed chorus (SATB). It is written in the key of F major, with a modulation later in the music to the key of G major and resumes back to F major towards the end. The time signature given is a compound 12/8 in Moderato tempo (\( \frac{1}{4} = 108 \)). The current arrangement used in this analysis is an abridged version. According to the arranger (Obaga, 2012), the original was written for the Muungano National Choir, while the abridged version was for the Kenya Music and Cultural Festival as a set piece in 1999. The complete abridged score is found in Appendix E.

**Object 5-1: Sound recording of Ekero Narenge Omwana**

The arrangement starts in a Call- Response form with the Tenor solo voice making the call, while the choir responds in unison.

![Musical notation](image)

**Figure 5-1. Call and response**

This Call and Response is repeated for 3 verses; Verse 1: Call: measure 1-4, response: measure 5-8; Verse 2: call: measure 9-12, response: measure 13-16; Verse
3: call: measure 17- 20, response: measure 21-24. The melody remains the same predominantly with slight changes between each verse’s call and response to fit with the different text of each verse. The repetition of the melody in these three verses firmly establishes the folk song melody for the listener to recognize when treated to harmonic elements later in the music. According to Njoora (2011) during the interview for this research, the ability to recognize the melody even after harmonic elements are added to it is one of the main characteristics of Kenyan arrangements and adaptations of folk songs (Kenyan choral art music based on folk tunes).

The ‘refrain’ begins on measure 25 with soloists’ call, while the rest of the choir responds initially in unison (measure 26) and later in harmony (measure 28). While still maintaining the call and response structure, the arranger varies the second refrain response by using harmonies, for the first time in the song. The ‘call’ is much shorter in the refrain while the response by the chorus, both in terms of text and harmonies, are similar. The chorus is emphasizing the text “ I went to stop’ or ‘I was stopped’ from eating the delicious meat, while the soloist (call) gives the lamenting- fashioned call. (Figure 5-2)

This first section of the arrangement, labeled A, establishes the key/tonality of the song, and emphasizes the melody of the folk song in both verse and refrain. A closer look at the melody would give the pitch configuration F, G, A, Bb, C, D, or d, r, m, f, s, l – creating a hexatonic scale, or a heptatonic scale, when the top F is repeated. It is also worth noting that the melody always ends on the median or the third degree of the scale, unlike what would be considered the ‘norm’ and end on the tonic. Two recurring melodic and rhythmic motifs of six eighth notes followed by a dotted quarter note, are
also established in the first measure as shown in Figure 5-1 as well as measure 25 as shown in Figure 5-2. Various forms of these motifs are used throughout the work and can be said to by synonymous to the folk tune.

Figure 5-2. Refrain

The B section, as labeled by the arranger, begins a period of transition that leads to a modulation from F major to G major. Textually, the alto, tenor and bass repeat the word ‘obe’, which translated means ‘my dear’, while the soprano has the text ‘my father told me to graze the animals all day while they ate the meat’. The text in the top part, soprano, coupled with the harmonies on the underlying text is a seemingly good indication of the realization by the young man of the deception and a sense of regret. Therefore the arranger uses harmonies to enhance the mood of the folk song. The arranger uses limited notes in the soprano line which range an interval of a 4\textdegree, between
the 3rd and the 6th, while harmonically the two measure phrases end with a D minor chord (relative minor of F major). The arranger uses the D minor chords to bring in the sense of the upcoming modulation. The D minor chord is later used with a raised 3rd to make it a major chord, D major, which is used as the dominant (V) and pivot chord to G major at the key change found in measure 39. (Figure 5-3)

The modulation utilizes the text meaning ‘I wish I could eat some (meat) today’, enhancing the reminiscence aspect of the folk song. There is also a decrescendo and a poco rit. in measure 40 after the key change for the same purpose. The arranger uses long dotted half notes and tied dotted quarter notes to establish and enhance the key change. At the end of this section, there is the return of the folk melody, in a canon, though only uses the melodic motifs mentioned earlier.

![Figure 5-3. Modulation](image)

The section labeled C starts with the melody, in unison, in the newly established key of G major. However only the soprano section completes the folk song melody,
while the remaining sections harmonize the text ‘obe’. There is a reprise of the folk song melody and text used in verse 1. However the melody in this section is switched between vocal parts in this section, beginning with the soprano (measure 45), tenor (measure 49), Alto (measure 56), soprano (measure 63) and bass (measure 70).

Interestingly in this section, the arranger uses meter changes, from 12/8 to 6/8 and back to 12/8 to herald a different voice beginning the melody.

Figure 5-4. Change of meter

Meter changes are one of the characteristics of African folk music (Kemoli, 2012). In this particular case, the arranger not only uses meter changes as a compositional device but also in line with characteristics of African folk music. There is a change of tonality while the alto and the bass section have the main melody in this section as compared to the tonality when soprano and tenor have the melody. While soprano and tenor melody is in the key of G major, the alto and the bass melody, based on harmonies surrounding the melody, are in the key of D major. This is perhaps due to the nature of the vocal range of the both parts.

The changes in meter and mood (measure 77 and 79) marked largamente and tranquillo respectively, denotes the upcoming key changes back to F major. The arranger sets this section to the text ‘obe’, again enhancing the sense of regret and reminisce elements of the folk song and its arrangement, while again using long notes.
to establish the key change. This is a similar technique used in the previous key change.

The D section is heralded by the reprise of the folk song melody, in unison, very similar to the C-section, but in the original key of F major. Similarly to section C, the arranger in this section uses canonic style entries, using verse two of the folk song rather than verse 1 as used in the previous section. Parts of the folk song melody and refrain melody are juxtaposed together in a quasi call and response as shown below.

![Juxtaposed melodies](image)

Figure 5-5. Juxtaposed melodies

The E-section returns to the call and response structure of the refrain melody. The difference in this section is the soprano section has ‘the call’ and not the solo tenor voice, as is the case in the A section. The harmonies and rhythms are identical. The arranger ends the song on a ‘wishful’ mood with the text ‘I wish I can eat some meat today’. Similar to a folk song characteristics, the climax of this arrangement is found towards the very end of the work, with the melodic rhythm replaced by single eighth notes on the main pulse/beat, high range for the soprano voices and a marking for
poco crescendo that culminates to loud dynamics marked ‘fff’ at the very end as illustrated in Figure 5-6.

![Musical notation](image)

**Figure 5-6. Climactic ending**

**Njama Ya Athuri**

*Njama ya athuri* is a Gikuyu (this version of their name is usually used, alternating with Agikuyu, which essentially refers to the same people) folk song, arranged for a mixed choir by (the late) Sam Otieno in 1987. The Agikuyu are one of the most populous tribes in Kenya found in the central highlands of Kenya, which is to the north of the capital city Nairobi. The community claims their ancestral connections with Mt. Kenya (which is about 17,000 feet high), and while a majority of them leave around the mountain, some are spread towards the west to the Aberdare and towards the Great Rift Valley (Wambugu, 2006; Bergall, 1987). The Kikuyu comprise of four different dialect based on the geographical location namely *Kiambu, Muranga, Kirinyaga* and *Nyeri* (Bergall, 1987). For the Agikuyu, music started early in their lives, right from birth (Senoga-Zake, 2000) and had a song for every important period of life such as birth, weddings, funerals and every important circumstance (Wambugu, 2006).
This particular song, Njama ya Athuri, is categorized under the Gikuyu Muchungwa folk songs and dances, that were sung by young men and women. In this particular song, it mentions a young man, Kariuki, from an area called Ndenderu, who’s arrival back home is highly anticipated. There are also lessons for young women to maintain virtuous ways in order to get wealthy dowry on their marriage. While there is not a particular storyline that could be associated with the song, it is a combination of various events, issues and lessons.

Below are the text and its literal translations:

- **ĩ münjirũ ndīgūũka ī nderagwo ndigōka**
  - Announcement of arrival (of a guest) in style to dispel negative rumors.

- **ĩ ndīkūrehwo na ndege**
  - Kariuki how can you make me undertake an unprofitable job?

- **ĩ kariũki wa ndenderũ ī nī nīi woinithia ngū**
  - Na nyama itarinyaoneku
  - The visitor should be treated with great hospitality

- **ĩ mügeni ũrĩgũkũ ī nĩ arutĩrwo mĩrigo**
  - Ê mwene nyũmba niokire
  - My sister uphold your decency to earn you a respectable marriage

- **ĩ wambũi wa maitũ ī nyitia mwehio wega**
  - Ngakwedia kĩndũ kĩritũ
  - I will stay in my daughter’s house until a formal request for my departure is made

- **ĩ gũkũ kwa mwarĩ witu ī ngũrara na ndinde**
  - Ê ngaiyĩrwo na marũa
  - Our daughter’s house is thatched with the best materials

- **ĩ nyũmba ya mwarĩ witu ī gitũtwo na ithanjĩ**
  - Ê na icuthĩ cia ngombe
  - Well-fed and satisfied, I now ask for assurance or a pledge

- **ĩ ndikũria ndahũna ī na ndaiyũria mondo**
  - Ndigairie kĩrĩkanĩro
  - The song has been arranged for mixed voices, in the key of G major and in the Gikuyu time signature of 5/4. It is interesting to note that many of the Gikuyu folk songs are in this irregular time signature and the pulse of the melodic rhythm follows a pattern of three quarter notes followed by two quarter notes (3+2) or vice vasa (2+3) in a bar. It
should also be noted however that the main pulse throughout the song is the first beat of every note grouping, which gives the overall effect of two beats in every measure. In this arrangement, the note grouping is 3 + 2. The entire arrangement is found in Appendix F. For purposes of enhanced clarity of the Gikuyu rhythms, the entire arrangement is re-scored in compound time (5/8) and attached as Appendix G.

Object 5-2: Sound recording of Njama ya Athuri

![Melodic rhythm in different time signatures](image)

The folk song melody is based on the pentatonic scale d r m s l, which is one of the shared common heritages amongst many Kenyan and African folk songs (Senoga-Zake, 2000).

The overall analysis of form of this arrangement is based on the musical treatment of the folk song and not textual setting since some of the text is repeated but treated to different harmonic arrangements. The main melody is found in every verse of the arrangement.

In the traditional folk song version, the soloist would sing the first line or the entire verse and the chorus responds by repeating the entire line as sung by the soloist or portions of it, as prompted by the soloist. However, in this choral arrangement, the arranger does not replicate the solo and response form of the folk song, but starts off in a form of canon or imitation style with the female voices starting first and followed by the male voices a few beats later, all in unison. This could be analyzed as the introductory section of this arrangement.
The next section, A, repeats the text of verse one and begins in measure 13 through 26. In this section, the sopranos maintain the main folk song melody while the rest of the vocal parts harmonize the melody. This section is repeated once, as is consistent with traditional folk practice.

The second section, B, begins in measure 27 through to measure 41. In this section, which is textually set to verses three and four of the folk song, the melody is shifted to the tenor voice with the other vocal parts creating the harmonies. There is an instance of tonal shifting to D major, the dominant of G major, based on the accidentals found in the soprano voice (measure 32) and to E major based on the accidentals in the alto voice (measure 35-36). These would be considered tonal shifts and not modulations, since they are quickly resolved and are not sustained longer than a measure long for each shift.

Figure 5-8. Tonal shifts

The A section returns in measures 41- 53, though arranged to the text of verse 5 of the folk song.
The fourth section, C, begins in measure 53 – 77. The melody begins in the soprano voice to the text of verse 6 from the folk song. In the first part of this section, only the soprano and alto sing, a duet of sorts. The melody is then shifted to the alto with the soprano joined by the tenors and the basses on the harmony. There are no tonality shifts in this section. Similarly, this section is also repeated, as is consistent with traditional folk practice. Verse 7 and 8 of the folk song are set to the same arrangement as the B section.

In terms of providing an overarching structure for the arrangement, an argument can be made regarding the overall form of this arrangement between a ‘theme and variation’ or a ‘rondo’ form with an introduction. In the case of theme and variation, the beginning unison section would therefore be viewed as the ‘theme’ with the other sections as the ‘variations’ to the theme. The structure would therefore be

![Figure 5-9. Theme and Variation](image)

In terms of rondo form, based on the musical treatment of the different verses, the first section in unison could be regarded as the introduction. The second section could therefore serve as the A section. Using the rondo form of A B A C, the overall structure of the arrangement could be:

![Figure 5-10. Rondo form](image)
Rehearsal Techniques For Kenyan Choral Art Music, Based On Folk Song Melodies

For this study, the proposed rehearsal planning and execution of Kenyan art songs based on folk melodies will be based on five basic steps. These five steps should be included at every rehearsal.

1. Warm ups, where focus should be on the common vowels used in most Kenyan languages as well as focusing on those that are found in the song that will be taught. The warm ups could also use the tonality or the scale used in the song, for example using a pentatonic scale for the warm ups.

2. Diction and proper pronunciation of the text of the language used in the song.

3. Melody and Rhythms found of the song.

4. Harmonies used in the song.

5. Dance movements that are associated with the community in which the song originates.

At the beginning of the first rehearsal, and preferably after the warm ups, the song should be introduced to the choir. During the introduction, information regarding the origin of the song, the community or ethnic group from which the song originates, and the context in which the folk song was sung should be given to the students. The introduction should also present information regarding the translations of the song, both literal and contextual, as most folk songs would have dual interpretations of the texts. It is also important for the students to know who is the composer or arranger of the song, when it was arranged and perhaps for what purpose, for example a music festival. If there is a recording available of the original folk song version and/or the choral version, the teacher could play it for the students at this point, to give a picture of the original song and the full picture of what the song would sound like when learned.
Ekero Narenge Omwana

Step One: Warm ups

- Start with a gently hum on a descending scale from the fifth degree down to the first, or s – d, or V – I. This has the effect of getting the vocal chords working towards singing or any other exercise that warms up the vocal chords.

- Compose a vocal warm up exercise and use the five primary African/ Kenyan vowels during the warm ups:
  - ‘a’ as in apple
  - ‘e’ as in egg, elephant
  - ‘i’ as in eel, beam, cream
  - ‘o’ as in law, awesome
  - ‘u’ as in you, too

- Compose a warm up exercise using the Hexatonic scale (d-r-m-f-s-l), which this folk song arrangement is based.

Introduction step

This is the step that mainly happens when introducing a new song to the choir/singers. It is important to give some background information regarding the song, as this would enhance the performance of the song once the singers are aware of its cultural background. This information should also be stressed throughout the learning process. Information should include:

- Overview of the song to be learned; include information on the origin of the song (country, ethnic group, geographic information etc.)

- General meaning of the entire song, while going through the texts, and giving direct translations of the words.

- Composer/ arranger information – dates lived, schools attended, other works composed

- Play a version of the song if possible. In the case of folk song based art music, a recording (or singing) of the folk song would be beneficial so as to hear the genesis of the song. If there is a recording of a performance of the folk song based art music, it would be important to play it for the students to listen to and get the whole picture of the song before learning it.
Where as it is important to give this information before learning the song, it would be equally important to keep reminding the students to keep in mind the meaning of the song and its cultural context. In this case, *Ekero narenge omwana* is an arrangement of a Gusii folk song, from the Abagusii community of Kenya, who are primarily found in the western region of Kenya. The folk song is a reminiscence song by a young man who grew up as a herd’s boy, and now realizes how his father tricked him into not eating special meat during community celebrations, as this would make him a mischievous boy. A more detailed translation of the folk song is given in the analysis section of this chapter.

The arranger, William Obaga, is a composer, conductor, church musician and music educator. He formerly taught high school music at Lenana School, Imani School and St Mary’s School, Nairobi. He was the Music Director at Uhuru Highway Lutheran church and Nairobi International Lutheran Congregation. Mr. Obaga is currently pursuing a Doctorate in Church History and Music at Luther Seminary in Minnesota, USA.

**Step two: Diction**

This art song is based on a Gusii folk song. The vowels used are the primary African vowels mentioned in the warm up exercise. The learning process follows the same procedure as mentioned above. There are however some differences in articulation of some vowels and consonants.

- Whereas most vowels or syllables have a note or pulse associated with them, there are words that have two vowels following each other. These vowels should be pronounced quickly. For example *timbaISA, gachi’orise*.

- If there are two words following each other, with the first word ending in a vowel and the second word starting with a vowel, the ending vowel of the first word is dropped and the starting vowel in the second word pronounced. For example, the
text *Ekero narenge omwana* while singing would be pronounced as *Ekero narengomwana*.

- The consonants remain the same for the most part except for ‘b’, ‘g’ and ‘r’. The ‘b’ should be voiced and pronounced with loose lips while letting some air through the front part of the lips. The ‘g’ is a soft ‘g’ articulated by avoiding contact between the back tongue and the upper back pallets in the mouth. The consonant ‘r’ is a mix between a rolled ‘r’ and ‘l’. It should also be noted that the ‘ch’ pronunciation is the same as ‘chair’ and not ‘choir’.

**Step three: Melody and Rhythm**

This song is a classic arrangement of a folk song that starts in a call and response form, with the call made by a soloist (tenor) and the response (choir) in unison melody. The response is identical to the call made by the soloist, so the choir already has the opportunity to learn the melody right from the start.

- Teach the melody phrase-by-phrase using the text and not monosyllables. The use of the text would enable the singers to get further acquainted with the pronunciation of the words while learning the melody.

- Particular emphasis and stress should be given to the syncopated rhythms as they enhance the ‘authentic’ rhythmic pulse associated with the Abagusii (the Gusii people), for example the ‘ee’ endings of melodic phrases.

- Since the arrangement is written in 12/8, which means four major pulses per measure, to ‘feel’ the rhythmic sense of the song, one would need to clap/tap the first three beats/pulse and leave the fourth as silent.

**Step four: Harmony**

The harmonic aspects of this arrangement are based on the melody. The harmonies are not independent of each other, but rather accompany or harmonize the melody. It is therefore important to keep the melody in focus at all times while teaching the harmonies, and noting how they relate to each other.

The arranger has already established various sections in the work and has labeled them alphabetically. Teaching of the sections individually would be beneficial and more efficient in use of rehearsal time as each section seemingly serves a purpose. For
example, the B-section is transitional leading to a modulation to a new tonality, established in the C-section. Focus should therefore be on teaching the different sections and relating them together.

The relation of text and the music is important to keep in mind while teaching this arrangement. The music, especially the use of harmonies, articulation markings, tempo variations and dynamics are important in bringing out the mood of the arrangement. For example the key change to G major set to the text *Tankori ndero* (I wish I could eat meat today) has a *poco rit.* as well as a *diminuendo.* These markings could be used to signify a change happening, in this case a modulation, but also can enhance the sense of ‘regret’ and ‘gullibility’ that the young man is endured in hindsight.

Similarly to a folk song, the climax of the work is found toward the end of the piece. While learning and performing the work, it would be important to note that the highlight of the piece is found towards the very end, and a performance of this piece should emulate that.

**Step five: Dance**

Senoga-Zake (2000) describes the various songs and dances of the Abagusii as using one prominent movement in most of the dances. This is the shaking back and forth of the shoulders. There are various dances in which the shaking of the shoulders is done together with shaking of the hips and sometimes jumping. While it is not advisable to use the true folk song dance in art music, a dance that resembles that of the Abagusii is possible, using the most dominant dance style – shaking of the shoulders. Below is a suggested dance that could be used when performing this song, while striking a balance between a traditional folk dance and the aspect of art music.
• Step one: Stand tall, with feet slightly apart. With the rhythmic ‘feel’ mentioned above of three pulses in the bar and omitting the fourth, shift the weight to one side while slightly leaning forward for two beats and back upright on the third and forth beat. Repeat the same process while shifting the weight onto the other side.

• Step two: Using the shoulders, and bearing in mind the rhythmic ‘feel’ mentioned, shake the shoulders to as close an eighth note pulse as possible. This should be done for the two major beats (approximately 6 shoulder back and forth movements) and stopped for the third and fourth beats. The arms should be bent at the elbow, with the elbows parallel to but away from the rib cage.

• Step three: Starting on the right hand side, combine both movements. For beats one and two, lean forward and to the right, while shaking the shoulders. In beat three and four, stand straight without any movement. In the next bar, lean forward and to the left, while shaking the shoulders, then stand straight for beats three and four. This movement is repeated throughout the song. In the measure before the key change (m. 38), the movement can be stopped to allow for the change of key and tempo. However, the movements can resume on letter C (m. 45). Same treatment can be done in the lead up to resuming the previous key (m. 77). The dance can resume at letter D (m. 84).

• In instances where the meter changes (m. 55, 62, 69), a suggested dance movement would be to remain standing and swing the hands back and forth on the two beats (6/8 measure) and immediately resume the previous dance movement.

• To bring out the climax of the work, which occurs towards the end, the dance movements can become more agile and vigorous to bring the performance to the climactic end it requires.

**Njama ya Athuri**

**Step one: Warm ups**

• Start with a gently hum on a descending scale from the fifth degree down to the first, or s – d, or V –I. This has the effect of getting the vocal chords working towards singing or any other exercise that warms up the vocal chords.

• Compose a vocal warm up exercise using the five primary African/ Kenyan vowels:
  - ‘a’ as in apple
  - ‘e’ as in egg, elephant
  - ‘i’ as in eel, beam, cream
  - ‘o’ as in law, awesome
  - ‘u’ as in you, too

• Compose another warm up exercise using the vowels that would be found in Gikuyu language and different from the common vowels.
• ĭ - as in ate, late
• ŭ – as in open

• Compose another warm up that incorporates the above vowels as well as consonants. The consonants for the most part remain as normal; the ‘r’ is always rolled while the ‘g’ is a soft g and articulated by avoiding contact between the back tongue and the upper back pallets in the mouth.

• During the warm up that incorporates vowels and consonants, using a pentatonic scale exercise (d-r-m-s-l) would establish the tonality used in this Gikuya folk song arrangement.

Introductory step

This is the step that mainly happens when introducing a new song to the choir/singers. It is important to give some background information regarding the song, as this would enhance the performance of the song once the singers are aware of its cultural background. This information should also be stressed throughout the learning process. Information should include:

• Overview of the song to be learned; include information on the origin of the song (country, ethnic group, geographic information etc.)

• General meaning of the entire song, while going through the texts, and giving direct translations of the words.

• Composer/arranger information – dates lived, schools attended, other works composed

• Play a version of the song if possible. In the case of folk song based art music, a recording (or singing) of the folk song would be beneficial so as to hear the genesis of the song. If there is a recording of a performance of the folk song based art music, it would be important to play it for the students to listen to and get the whole picture of the song before learning it.

Where as it is important to give this information before learning the song, it would be equally important to keep reminding the students to keep in mind the meaning of the song and its cultural context.

Njama ya Athuri, is categorized under the Gikuya Muchungwa folk songs and dances, that was sang by young men and women. The Gikuya are found in the central
highlands of Kenya, predominantly around the Mt. Kenya area. Whereas this particular folk song has no direct story line, it has an assortment of lessons for the young Gikuyu men and women in the community. The full textual translations are found in the analysis section of this chapter.

The arranger, the late Sam Otieno, was a well-known Kenyan music educator, choir director and composer. He has numerous compositions and arrangements, including a book of Luo spirituals. He was a member of the Kenya Music Festival Executive Committee, taught in various high schools including Alliance High School and was the Chief Music Officer at PPMC.

Step two: Diction

‘Effective communication is the essence of folk… music’ (Garretson, 1998, p. 115).

It is therefore paramount to learn the proper pronunciation in order to effectively communicate through folk song based art music. How to pronounce the words should be learned word-by-word, then phrase-by-phrase. Learning the words allows for proper annunciation of the words, while phrase-by-phrase gives the tonal inflections of the language. Mastery of the vowels is paramount in learning tonal inflections in the language. Learning the diction by phrase should also be done in rhythm to the melody of the art song. This will assist with the tonal inflections of the language and efficiency while learning the melody. For example, verse one of *Njama ya Athuri*:

ī mūnjirū ndińūka / ī nderagwo ndigo-ka/ ī ndīkūrehwo na ndège

This would be a suggested phrase pattern to use while learning the diction for the song, after learning pronunciation of the words individually. The underlined syllables illustrate the pulse of the Gikuyu irregular time pattern of 5 beats in a bar. Diction should be taught verse-by-verse as the rehearsal progress to enable the students to remember
easier and avoid being overwhelmed at the initial stages of learning. Revision of previously learned text and music would be beneficial towards the mastery of the language of the song.

**Step three: Melody and Rhythm**

In cases regarding art songs based on a folk song, it would be important for everyone to learn the melody. Most folk song based Kenya art music will start with the melody, in unison and perhaps in a call-response form. This particular song starts with unison melody, in a canon, but not in call-response. Therefore all parts learn the melody right from the beginning.

- Teach the melody phrase-by-phrase using the text and not monosyllables. The use of the text would enable the singers to get further acquainted with the pronunciation of the words while learning the melody.

- It is important to stress the 5/4 (5/8) rhythmic pulse, while teaching the melody as this rhythm is constant through the entire work.

- The stress in the rhythm is found at the beginning of every grouping of notes. In this case, the 5/4 (5/8) time signature, means a grouping of three and two quarter (or eighth) notes. Therefore the stress would be found in the first note of the set of three notes, and the first note of the set of two notes. This also ensures the sense of two beats in every bar.

**Step four: Harmony**

Once the diction, melody and rhythm have been learned, it is then simple to teach the harmonies provided by the composer/ arranger. Most of the harmonies follow the melodic and rhythmic patterns of the song. The order of which vocal parts to teach first does not matter, but careful consideration should be made on which vocal part closely follows the melodic pattern, and should be taught first. Include the melody whenever a different harmonic part is learned, as this will assist in putting together the harmonies more effectively, since they are based on the melodic line.
• Verse one and two: Contains only melody, in canon, with soprano and alto parts starting, then followed by tenor and bass parts.

• Verse three, five, seven and eight: melody in the soprano line. Harmonies are found in the rest of the voices. The alto line follows closest to the soprano melody line, and therefore could be taught first, then tenor and bass parts.

• Verse four: melody is in the tenor line. The bass harmony should be taught next followed by the soprano and the alto.

• Verse six: melody starts off in the soprano part and later switches to the alto part. Let the two separate parts sing their melodic line, one after the other, to allow for the transition of melodies, prior to learning the harmonies.

**Step five: Dance**

This would perhaps be the most difficult aspect of learning this song, especially for the non-natives from within or outside the region. Dance movements used in art music are slightly varied from the original dance of the folk song, especially in terms of the vigor and energy used in the folk song dances. The Gikuyu dance is based on the Gikuyu rhythmic pulse of 3+2 beats. There are two possible dances that can be used for this song. The basic steps remain the same, with slight variation. The dancers/ singers should always feel very relax and not tense. This allows for more fluid movement of the dances.

Dance one:

• Step one: ensure the singers can ‘feel’ the 3+2 pulse. This can be done by clapping on the first beat of the groupings while counting out loud the numbers (1-2-3, 1-2)

• Step two: While standing, with both legs slightly apart, bend both knees to the same pulse as the clapping in the previous step – on the first beat of the note groupings.

• Step three: This is when the hand movements are incorporated into the dance. The hand movements are simply forward and backwards to the same pulse as the bending of the knees in the previous step. The right hand swings forward in the first beat of the group of three beats, while the left hand swings backwards and
then backwards on the first beat of the group of two beats, while the left hand swings forward. The palm should be kept open and facing down.

- **Step four:** Combine the hand and leg movements. Start with the bending of the knees to the pulse, and then add the hand movements on the appropriate beat grouping.

- **Step five:** Add the singing to the dancing (or the dancing to the singing). The dance movement should start on the first full grouping of the three beats. In this case, it would start on the text ‘rũ’ of Ĭ mũnjirũ in the first line of the first verse.

**Dance two:**

- **Step one:** remains the same as in the previous dance.

- **Step two:** While standing with both legs slightly apart, shift the weight and lean on one side and then repeat on the other side to the pulse as illustrated in the previous dance. Start on leaning the right foot/ right side on the first beat of the three beat grouping, then switch to the left on the first beat of the two beat groupings.

- **Step three:** Place the hands in front of you but hanging down (as if resting on the thighs). The palms should be open with the fingers pointed towards the floor. Swing the hands to the right and then left, following the Kikuyu beat shown earlier. The hands should sway to the right at the beginning of the beat groupings of three then to the left on the beat groupings of two.

- **Step four:** Combine the two movements. It may be advisable to start with the leg/leaning movement, and then let the hands follow in the direction that the body is leaning.

- **Step five:** Similarly to the previous dance, add the singing to the dancing (or the dancing to the singing). The dance movement should start on the first full grouping of the three beats. In this case, it would start on the text ‘rũ’ of Ĭ mũnjirũ in the first line of the first verse.

The dance movement should be incorporated right from the beginning. Upon completion of a particular section, the dance should be added while rehearsing the competed section. This would help the students to learn the dance moves as they are learning the music.

The **Kĩgamba**, a leg rattle, is used as an accompaniment in the folk song and could be used in this choral arrangement. The **Kĩgamba** (plural cĩgamba) is an oversized pea-
pod like cast iron shell with metal ball bearings inside the shell (Senoga-Zake, 2000). The rattling noise made by the Kigamba helps to accentuate the rhythmic patterns of the music and the dance.
CHAPTER 6
DISCUSSION

Summary

This research set out to investigate African art music, and in this case Kenyan choral art music in the music education system in Kenya. The main focus of the research was to establish the current state of Kenyan choral art music in the music curriculum, to find out the role of Kenyan art music within the music education system and investigate the inherent benefits of Kenyan art music on a cultural, academic and musical platform. These three focal points formed the research questions as well as the basis for the work.

Choral art music in Kenyan music education was carried investigated in three ways: using a questionnaire to high school music teachers and choir directors from around the country at the annual national music festival; interviews with ‘successful’ composers of Kenyan art music; and a focus group discussion with select high school music teachers. Furthermore, analysis and rehearsal techniques were carried out on selected Kenyan choral art music. The questionnaires aimed at establishing the attitudes and practice of music teachers towards Kenyan art music, seeking information regarding the teaching of local art music in the music classes as well as in the choral rehearsals, the role in which the national music curriculum plays in the teachers’ lessons plans and executions of lessons and overall thoughts on Kenyan art music in music education. The interviews with successful composers of Kenyan art music sought to find out the composers’ thinking process while composing art music and the role in which their works played in the overall music education process. These interviews
further sought to investigate the musical content inherent in their works that could be used for musical analysis in high school music classes.

The focus group discussion with select music teachers sought to delve deeper into the high school music teacher impressions, suggestions, concerns and general attitude of Kenyan art music in the music curriculum.

This chapter discusses the researchers findings on Kenyan choral art music, based on the three research questions that guided the research.

**What is the current state of Kenyan art music in schools?**  The teachers who answered the questionnaire were classified as either classroom music teachers only, choir directors only, or those who served as both classroom music teachers and choir directors. The research showed that majority of the teachers in Kenya do teach some aspect of Kenyan art music in their music classes as well as during choral rehearsals. However, fewer teachers use Kenyan art music in their general music classes as compared to the choral rehearsals. The performance of Kenyan choral art music is very well established in the country, as is evidenced at the Kenya Music Festival, and therefore the teaching of this genre in the choral rehearsal was as expected. While most teachers responded to teaching about Kenyan art music, it also emerged that most teachers similarly use the music curriculum as a guide and not strictly as written. The music curriculum as it appears today does not provide for the teaching of Kenyan art music. While there is some reference to Kenyan contemporary music, this is too vague a description of a musical genre and would need to be as specific and clearly stated in the curriculum as is ‘traditional Kenyan music’ or ‘western music’. It is therefore clear that while Kenyan art music is not stated in the curriculum, most
teachers who use the curriculum as a guide do indeed teach some aspects of Kenyan art music in the music classes.

The research also showed that the most taught aspect of Kenyan art music was ‘performance elements’, which confirms the popularity of the genre in the performance sphere. The least taught aspect of Kenyan art music, according to the teachers, was biographical and musical analysis. These two aspects, biographical and musical analysis, are important aspects to be taught in a music classroom, especially in comparison to the objectives of ‘western music’ found in the curriculum. According to the KIE national music curriculum for Form 4 (2002), the specific objectives of ‘western-classical’ music include describing the characteristics of 20th Century music, naming prominent composers of this period while explaining their contributions to the music of the time, describing the style and form of the composers… and other such requirements. These objectives would fall under the ‘biographical and musical analysis’ aspects of western classical musicians/composers. With regard to Kenyan art music, while similar objectives could be used for Kenyan composers, the research showed that these are the least taught aspects of Kenyan art music in the classrooms (and choral rehearsals).

Statistically, it was observed that using teacher classification was a good predictor of whether a teacher would teach Kenyan art music in their classrooms. Based on the three teacher classifications used in the research namely classroom teacher only, choir director only and both classroom and choir director, the calculations showed that the teachers who served as both classroom and choir directors were the most likely of teachers to use Kenyan art music in their general music classrooms. It was also
observed that the more experience a teacher has, the more likely they are to use the national music curriculum as a guide and not strictly as written. A plausible explanation for this could be that the music teachers become more aware and comfortable with the music curriculum as written and thereby substitute musical examples and lessons from Kenyan art music other than those in the written curriculum. Since the curriculum is revised after every ten years, it could also be that the more experienced teachers have the experience of previous curriculums used and therefore are able to compare and use elements and lessons from the past curriculums.

The lack of inclusion of Kenyan art music in the curriculum as well as insufficient information regarding the genre were the main reasons teachers gave for not teaching about the genre in the general music classes. Njoora in his interview for this research alluded to this fact as well adding that Kenyan art music was not well packaged as compared to western classical music. According to the focus group discussion, the process of including Kenyan art music as a genre in the curriculum can only be done by a policy change from the curriculum setting institution, KIE. The lack of sufficient information on Kenyan art music is in part due to the genre's lack of inclusion in the curriculum, yet without its inclusion in the curriculum, authors would not have the desire to research into the genre for publication. Book publishers would only publish musical content found in the KIE curriculum as well as the KNEC syllabus in order to get approval, from KIE, for the use of their books in high schools. The research also established that printing and publishing of music is also rather expensive for the composers thus lacking the proper 'packaging' that would music teachers could use in the lessons.
The research also showed that there was no statistically significant relation between the years of teaching experience and the teacher classifications used, nor was there a statistically significant relation between years of teaching experience and teaching Kenyan art music in the choir rehearsals and the music classes. There was also no statistically significant relation between the teacher classifications and the teaching of Kenyan art music in the choir rehearsals or the use of the music curriculum either as a guide or strictly as written.

**Role of Kenyan Art Music in the National Music Curriculum:** There was an overwhelming majority of teachers who reported that Kenyan art music was an important genre to teach within their music classes, and in the music curriculum. The composers who were interviewed similarly reported that it was an important genre to include in the music curriculum. According to these composers, there is a wealth of musical information and content in Kenyan art music for music students to learn. Some of these include lessons in compositional techniques specific to African rhythms and melodies, form used in African art music, musical elements, use of cultural idioms and styles, metric elements for example simple, compound, irregular time signatures. The teaching of Kenyan art music could also facilitate in the realization of talents within the students that would otherwise be hidden or unexposed.

The call and response structure, which is a widespread form used in African traditional folk songs, and incorporated into Kenyan art songs based on traditional folk melodies, is another major role of art music in music education. The incorporation of call and response in compositional techniques could lead to further development of this structure. Many of the Kenyan choral art songs use this form, transferred from the
traditional folk style. In particular to this style, the use and adherence of the folk melody in its authentic state is an aspect common to the composers interviewed.

The two choral art songs based on folk tunes that were analyzed in this research serve as examples to the different ways in which call and response can be arranged and developed in art music. Both pieces were the top two picks by teachers when asked which are the top most performed Kenyan choral art pieces as well as which pieces they would suggest for analysis in a music class. In the Gusii arrangement of the folk song 'Ekero narenge omwana', the arranger here uses call and response in its original form at the very beginning, using a tenor soloist to make ‘the call’ while the rest of the choir as the ‘response’, all in unison. The arranger furthermore maintains the authentic melody all through the arrangement, which was a major point alluded to by the composers’ interviewed in this research.

The second song analyzed, ‘Njama ya Athuri’, also uses call and response as found in the original folk song. However, since ‘the call’ in the folk song comprises of the entire verse and ‘the response’ repeats the exact same melodic line, the composer uses a canon like technique to establish variety in the melody while still maintaining its authentic melodic structure. While one could argue that the call and response nature is not well established in this arrangement, an argument could be made that ‘the call’ was a prompt for others to join in, in a canon. The melody however is maintained throughout the entire work, in its ‘authentic’ state but switches between vocal parts.

The fusing of two melodies in compositional techniques, while not a new concept in composition, is another role of Kenyan art music in the curriculum. The fusing of two folk tunes, while maintaining their ‘authentic’ state is a compositional technique that is
used often in Kenyan choral art music. This aspect, coupled with the approach to idiomatic harmonization based on the tonalities or scales used in the original folk tune, could be a compositional technique that students could learn to use in future compositions, or while analyzing choral music based on African folk tunes.

**Benefits of Kenyan art music in the music curriculum – cultural, musical, academic:** The benefits of Kenyan art music in the curriculum can be divided into these three categories – cultural benefits, musical benefits and academic benefits. An overarching benefit would be in terms the further development of a working definition of Kenyan choral art music, in tandem with its characteristics, styles, and performance practices.

The cultural benefits are particularly found in art music based on folk tunes and melodies. The use of folk tunes and melodies in Kenyan art music, especially if used in their authentic state, is a vital tool in the preservation of these traditional melodies. The traditional melodies in the past were transferred from generation to generation through oral transmission. Today with the advent of reading, writing and technology, these melodies can be preserved through transcribing them and modernizing them for future generations. This not only preserves the traditional melodies, but also the cultural implications and lessons that are inherent in the music.

In a country that consists of many different ethnic groups and dialects, art music can be a bridge that unites and connects these different communities through performances. The arranging and adaptation of folk songs for choirs would also be an ideal means to fostering nationalism by providing the varied folk songs from different ethnic groups found in the country an ideal forum in which many Kenyans could perform
and appreciate. Whereas choral art music based on a traditional folk melody is written and performed in the language of the folk song, it is however treated to ‘external’ musical elements that would make it more accessible to people, performers and audiences, from other different ethnic groups, and the international community. These ‘external’ elements are not only the western classical music treatment, but also translations, pronunciations and synopsis that would help the non-native speakers of the language used in the art song comprehend the text, interpret the music and enhance the cultural meanings in the song. This would not only bridge the gap between different communities, but also raise cultural awareness, sensitivity, understanding, respect and appreciation of the different ethnic groups, through music, while also reducing the possibility of one culture’s dominance over others. African (Kenyan) art music has many more characteristics and benefits as it is devoid of ethnicity and is created in a new social context, has collective identity and a continuity with historical African traditions (Nketia, 2004). This would have an overall effect of fostering nationalism through the diversity of different ethnic groups. For the composers/arrangers, one would not need to be of the community in order to arrange the folk song. However, a composer or arranger would need to be well versed in the language and idiom of that particular community in order to capture the spirit of the community through the folk melody.

African music should therefore be adapted into a universal format that could be accessible and practical to other choral ensembles around the world. Art music would therefore be an ideal platform. According to Tchebwa (2005), African music in an
The evolving African continent has to stand and face new challenges and face the changing times due to the all-consuming progress of modernity in an era of globalization.

Academically, Kenyan choral art music is beneficial in music classes as it is a source of teaching materials that could be used in high school music classes. Based on the musical content in a particular art song, teachers could use this content to define and explain any musical concept, for example call and response, simple and compound time signature, irregular musical patterns, rhythms, harmonies, and many more. Akuno (2007), while quoting Mushira, further states that teaching Kenyan choral art music would enhance accessibility of teaching materials, while providing rich musical and extra musical content as well as enhance creativity in musical compositions. Understanding the Western aspects of musical composition while combining with African folk music elements would enhance international consciousness and foster worldwide understanding and appreciation for other music as well one’s own.

The in-depth analysis of Kenyan art music, especially in a music class, could be a driving force towards the compositional growth of this genre. By studying other compositions and analyzing how the compositions are generated, a student would be able to not only emulate a particular compositional style, but also generate a different style from the existing style. This would then have the effect of growth in compositional output and styles within the Kenyan art music genre. Furthermore, the understanding of the dual nature of art music would lead to a better understanding of the genre and thus lead to its further development. This dual nature of African (Kenyan) art music is understanding the combination of the old and the new, the indigenous and the foreign, and traditions and modernity which form the building blocks of African art music.
Musically, Kenyan art music helps in the development of creative skills while also exploring an individual's musical potential. While the rules of composition in the music curriculum are geared towards western-classical orientation, lessons in arrangements of folk tunes widens the scope of composition potential in the student, while understanding the musical and cultural heritage of the community to which the melody belongs.

Composition skills are some of the other benefits that could be found in the teaching of Kenyan art music, especially those based on folk tunes. According to Elliot (1995), arrangements of these already established melodies are more realistic to do since there is already a pre-established tune and thus a limitation. This is especially in a high school music class. The creative nature of composing and arranging is valuable to students as it encourages the students to be creative and explore individual musical potential, learn the process of music creation as well as learn how sounds are manipulated (Hoffer, 2001)

Conclusions

While it is clear that Kenyan choral music is a growing genre in the performance sphere of music education in Kenya, it is still yet to be accepted as a formal Kenyan musical genre in the education system. The education system plays a key role in the advancement of Kenyan art music. This includes, but not limited to, its inclusion as a specific genre in the national music curriculum. The research showed that, despite its lack of inclusion in the music curriculum, high school music teachers still taught about Kenyan art music in their music classrooms, yet limited mainly to aspects of performance. Whereas other aspects of Kenyan art music were important to teach, according to the music teachers, there is limited information about this genre sufficient for teachers to use in their music classes.
The composers, as well as the teachers, who informed the bulk of this research, illustrated that there is sufficient musical content in Kenyan choral art music, especially those based on folk songs and melodies, for musical analysis in class. Analysis carried out by the researcher further proves this point. The use of the call and response format is just as important and relevant in Kenyan arrangements and adaptations of folk songs as it is in the actual traditional folk songs. Composers of these arrangements use various western classical music structural forms in their music, while also incorporating to a certain extent the sense of call and response as found in folk songs. Just as it is important in African literature to study works by well know African writes like Chinua Achebe, Ngugi wa Thiongo and Wole Soyinka, it is equally as important in the study of African art music, and in this case Kenyan art music, to study works by Arthur Kemoli, Boniface Mganga, David Zalo and Timothy Njoora among many others.

In the teaching of Kenyan choral art music based on folk songs and melodies, it is important to know as much information about the origins of the music and its cultural background and meanings. Eventual performance of the work would need to have the historical and cultural background in order to enhance the ‘spirit’ of the community to which the work belongs and the proper performance practice, as is envisioned by the composer or arranger.

**Recommendations**

It is recommended that the music policy makers at the curriculum setting institution, KIE, consider Kenyan art music as an independent musical genre in the national music curriculum. While it is vital to study traditional Kenyan folk music as well as western classical musical forms and composers, Kenyan art music serves as a worthwhile genre- link to this two music types. Some of the concepts used in
understanding traditional folk music could be used to understand Kenyan art music, especially with regards to art music based on folk songs and melodies. Furthermore, some of the concepts used in understanding western classical music could be used to understand Kenyan art music, especially with regards to notation, harmonies, composers/arrangers biographies and overall ‘packaging’ of the art music. This would result in a more comprehensive curriculum that allows for an all-inclusive music education for all music students.

It is further recommended that more research be done towards other forms of Kenyan art music, for example, original compositions, instrumental compositions, solo voice or instrument compositions. Kenyan choral art music based on folk songs and melodies forms one of the many facets that make up Kenyan art music.

It is also recommended that more research be done on Kenyan art music composers, as would be in the case of western-classical music composers. More information about the composers, for example their musical influences and training would be beneficial in the understanding and further development of Kenyan art music.

It is also recommended that institutions, for example universities, publishing houses and Kenya Music Festival Foundation, support the growth of Kenyan art music by publishing the works for composers at a reasonable rate, to enable music teachers and choir directors across the country easy access to this works. This would make information on the works readily accessible for teachers to use not only in choral rehearsals, but also in music classes for analysis.
APPENDIX A
QUESTIONNAIRE FOR HIGH SCHOOL MUSIC TEACHERS

Kindly answer the following questions as truthfully as possible regarding the teaching of African Art Music in High School Music Classrooms. African Art music has been defined as Original Compositions in an African style and/or Adaptations and Arrangements of African traditional folk melodies, scored using western music notation.

How many years have you taught music at high school level?
☐ 0 - 5 yrs
☐ 6 - 10 yrs
☐ 11 - 15 yrs
☐ 16 - 20 yrs
☐ over 20 yrs

Are you a classroom music teacher or a choir director/trainer?
☐ Classroom music teacher
☐ Choir director/trainer
☐ both

How many students are currently taking music in Form 4 at your school?
☐ 1 - 5 students
☐ 6 - 10 students
☐ 11 - 15 students
☐ over 15 students
☐ None - Music is not taught as a subject

How many lessons/periods per week are scheduled for music?
☐ 1 - 2 lessons
☐ 3 - 4 lessons
☐ more than 4 lessons

How long are each music lessons?
☐ 35 - 40 min
☐ 40 - 45 min
☐ 45 - 50 min
☐ 50 - 55 min
Regarding the Music Curriculum (either KIE or KNEC), do you use it strictly as written or merely as a guide in teaching
☐ strictly as written
☐ as a teaching guide

Do you ever teach about African (Kenyan) Art Music - original compositions or arrangements by Kenyan composers in the music classroom?
☐ YES
☐ NO

Do you ever teach about African (Kenyan) Art Music - original compositions or arrangements by Kenyan composers during choir rehearsals?
☐ YES
☐ NO

If yes, what aspects of African art music do you teach?
☐ Historical and Cultural elements
☐ Performance aspects
☐ Music Analysis
☐ Biographical (about composers)
☐ All of the above
☐ Other aspects not mentioned above

Briefly describe the other aspects not mentioned above

If no, why not?
☐ African art music is NOT included in the curriculum
☐ African art music does not have enough content to use in class
☐ There is inadequate information regarding African art music
☐ I do not know enough about African art music to teach in class
☐ All of the above
☐ Other aspects

Briefly elaborate ‘other aspects’ below.

Kindly list 5-10 of the most commonly performed African (Kenyan) choral art songs that you know.
(Where possible, please include composer and/or arranger)

Kindly list 5 African (Kenyan) choral art songs suitable for musical analysis in the classrooms (in this case Form 4 Music class)
(Where possible, please include composer and/or arranger)

How would you rate the importance of teaching African Art Music in high school?

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APPENDIX B
COMPOSERS INTERVIEW QUESTIONS:

1. Kindly give me your brief historical background – education history and musical background.
2. When did you start composing?
3. What genre forms the bulk of your compositions – choral or instrumental?
4. What would be your ‘style’ of compositions mainly – western classical style, African art style or other styles?
5. How many compositions/ arrangements of folk tunes have you done?
6. What would be your main purpose for composing?
7. What inspires you to compose?
8. In terms of adaptation and arrangement of Kenyan folk tunes, how do you choose which folk tune to use?
9. What elements in the folk tune do you look for before choosing the tune to use in an arrangement?
10. What aspects of the actual folk song do you strive to maintain in your arrangements?
11. What aspects of the actual folk song are ‘lost’ while arranging the folk song?
12. Since in the folk song tradition, the soloist is the leader of the group, while in the art song tradition, the conductor is the leader. What would you say in arrangements of folk songs as art music the role of the conductor vs the soloist would be?
13. How familiar are you with the Kenyan National Music Curriculum?
14. Why do you think African/ Kenyan art music as a genre is not included in the curriculum?
15. If you were to submit an arrangement for analysis in music classrooms (in this case, we shall use Form 4 as an example), which of your existing arrangements would you submit? Why?
16. As a composer/ arranger of Kenyan choral art music, what elements or aspects of art music would you want music students to analyze and/or learn about in these compositions?
17. In your compositions and arrangements, would you say you have a distinct style of composition that would be identifiable as ‘your style’? If so, which would it be?

18. Based on your experience and knowledge of other compositions by fellow Kenyan composers, do you think there is a distinct style of composition that we can clearly identify as ‘Kenyan’?
APPENDIX C
COMPOSER INTERVIEWS:

1. Kindly give me your brief historical background – education history and musical background.

Kemoli: I would say right from childhood. I would start singing when going to and coming from my grandmother’s home. I then attended Busali intermediate school where I developed a great interest in music, started reading tonic sol-fa then, play the guitar and train the choir there. While at Kakamega sec school in the early 60’s I had my first encounter with the piano and notable musicians Graham Hyslop and Washington Omondi. Both of them encouraged me to learn music and the piano. By form 2, I was the school pianist. In Form 3 I started training the choir, winning national awards and winning school scholarships. I later transferred to Alliance High School where again I was granted access to the piano. I started studying for ABRSM exams as well as training the choir. While here I met Nicholas Thorn, a concert pianist and teacher at the school and Railton Wambugu who had piano at his house and granted him access. It was he who introduced Mozart sonatas to him. I did A-level music at Alliance high school and grade 8 piano. I later joined the University of East Africa, Nairobi, literature department while also became assistant choirmaster to Graham Hyslop at All Saints. I later studied literature in Cambridge in the UK, where I met David Wilcocks. I further transferred to Sussex to continue with an African literature degree. Music was a quasi-sideline discipline for me, but had great passion for it. I did an external degree with Durham University in Music while doing my PhD in literature.

Njoora: I had no formal high school musical training. Schools I attended to did not offer music. Thus no access to music education. I was however very curious about music. I would join the young men secretly in the social gathering to see how they played the guitar. I was very curious about playing the guitar. This was all in primary school. While in high school, due to innate talent, I started training the high school choir. It was while in high school that someone in Kenya music trust noticed my talent, and referred me to a lady organist in the cathedral in Nakuru for some musical training. After high school, I went to Asumbi teachers college for post-secondary teacher training. The music instructor there, (the late) Mr. Philip Auma granted me full access to piano unlike while in high school at Menengai, where the teacher restricted my access. It was while at Asumbi TTC that I explored my piano playing potential through self-discovery on the piano and learned to play the accordion from a priest, who was also an instructor at the College. As a result, I could play basic harmony and hymns by the time I graduated from Asumbi Teacher Training College. After Asumbi, I went to study music in the US for my Undergraduate, Masters and PhD degrees.
Otieno: I have different perspectives of my background based on what people think:
What people think I am/ what I have in terms of talent/ my family
background/ my interaction with academics and music scholars. In terms
of family: I come from a very musical family. My maternal grandfather
uncles etc. were traditional musicians who played Orutu and were well
known in Luo land. At one point my maternal uncles stopped playing
traditional instruments and took up modern instruments. I grew up with my
maternal grandmother. I also grew up in the Catholic Church and this has
shaped my music. A priest from Netherlands helped me learn music
through correspondence as well as with visiting musicians during the
school holidays and also doing exams from there. As a teacher, I taught
music as well at some high schools in my home area as well as GMI-
global music academy later in life. My musical background has also been
shaped through interaction with music scholars at KU. Composition for me
came naturally. I have composed for the Catholic Church. My first
compositions was in 1989, though I did not know much of what was
required for composition. However, through close proximity to Nangina
Girls High school and the music teacher there, Dr. Musungu, gave me the
necessary experience to know what is required for compositions –
harmonic aspects, textual arrangements etc. I also read books about it –
rudiments of music, Anne Warburton books. Another major influence to
my music background has been my experiences at KMF. I learned a lot
from the adjudicators critics of my compositions.

Shitandi: My inspiration to compose came while I was in high school - Moi Forces
Academy. [MFA]. I come from a family of musicians, and therefore I could
read music and perform music even before joining high school. My elder
brother was a music teacher as well and he would make me sing parts of
the choir music as a way of rehearsing before he rehearses the choir. In
high school, I started rehearsing the school choirs. My teacher did not
have natural music talent since the teacher had only just done diploma at
a TTC. The school therefore relied on me to teach the choir for KMF. I
started training the choirs for the Inter-house music festival. My very first
arrangement was a Luhyia tune that talked of what we would get when we
went to heaven. I however could not accurately write the rhythms since
western notation cannot realize the African rhythms, but I could harmonize
well and liked the sound of it so I found myself endearing to adaptation
and arrangements. I was later admitted for B.Ed. Music – double music –
at KU. While at KU, I was also appointed choir director of St. Cecilia
Catholic Church choir. At the church choir, I experimented with various
compositions. I also learned a lot of actual process of composition through
my lecturer at KU, Dr. Sam MacOkeyo. He would come to class and
inspire the students to try out various ideas. MacOkeyo liked my
compositions. I was so keen to relay on what I was taught that I emulated
my compositional skills to those of Dr. MacOkeyo.
2. First composition:

Kemoli: It was a choral piece entitled ‘Rejoice and be Merry’. I composed this while at Alliance high school. Another piece was ‘Yesu alanga’ (Jesus calling his children) 1967 at the Church of the Torch during Christmas carols for both Alliance High School and Alliance Girls High School.

Njoora: I started composing while in undergraduate – during the theory of music class. I would arrange African melodies rather than composing European based pieces like my fellow students.

Otieno: My 1st composition was an ‘agnus dei’ for the Swahili mass (mwana kondo wa Mungu).

Shitandi: This was in high school when I started arranging and adapting folk song melodies around 1988-89.

3. What genre forms the bulk of your compositions – choral or instrumental?

Kemoli: All my compositions are purely choral. My instruments are the voices.

Njoora: I am more of an instrumental composer, based on the output of compositions. Since Kenya has a strong choral tradition, I compose using piano accompaniment for the choral works, which is very different from the accapella style that dominates choral compositions or sometimes with some percussion accompaniment.

Otieno: I am predominantly choral composer. I have also written pop music with my uncles though I started off as a church choral composer.

Shitandi: I am a choral composer mainly. However, I have found myself trying piano original compositions too. ‘Glory in the highest’ was one of my original compositions that I composed the piano accompaniment for as well. I was not very confident about the piano part and asked the piano player to improvise and use the written piano part as a basis. I later re-arranged and corrected it for my Masters composition project.

4. What would be your ‘style’ of compositions mainly – western classical style, African art style or other styles?

Kemoli: Most of my music is in African style music. Some based on rhumba rhythms.

Njoora: In terms of genre, I borrow from both African and western classical styles. Once I have borrowed from the tradition, I then decide which element to keep constant in the composition – rhythm or melody. I also have purely
inspirational pieces with a theme that is developed like in western classical style idioms.

Otieno: Most of my compositions are in an African style, I have also composed some in a western classical style as well. I am currently working on combining my previously composed works that are in the western classical style, into a song cycle.

Shitandi: I explore different styles. To be creative enough, you don’t have to confine yourself to one style. However most of my compositions are mainly in African musical styles. Some of my compositions can be dubbed Handelian in style (baroque influence).

5. How many compositions/ arrangements of folk tunes have you done?

Kemoli: I have about 100 choral compositions. I am publishing my compositions in about 8 books: Safari 1-2: folk tunes, safari 3-4 religious folk melodies, safari 5- patriotic songs – most of which focuses on messages to the people and not to the leaders, though he invoked the leaders of the day as is the tradition in Africa; safari 6 – circumcision songs, safari 7 – wedding suites from the Luhyia people, which goes through the entire process of the wedding. Safari 8 - commentary on music entitles Voices of my ancestors. Safari 9- a literary book called sacrifices of Africa – relationship to the Caribbean in poetry and literature.

Njoora: In terms of my compositions, I have written about 20 total compositions. 12 of them are instrumental while 8 are choral.

Otieno: In terms of choral compositions, I have more than 200 compositions. I compose almost every single week for a given occasion.

Shitandi: I am not sure how many I have written. I am currently embarking on labeling and numbering my compositions. I have written many especially for my church choir based on the theme of a given Sunday. These hymns are performed and often forgotten. I also have composed many commissions for a choir/group, and forget once I hand them over to the groups. Also when I was in Germany (for PhD studies) I would meet various composers who would show him their published works, with just a few compositions. Publishers in Kenya are very money oriented and view compositions as not a worthwhile endeavor. Publishing in Kenya is also very expensive

6. What would be your main purpose for composing?

Kemoli: I like to maintain the beauty of the melodies and rhythms as they were rendered traditionally. I also like the philosophy of the texts in the music (for example a circumcision song talks of the togetherness of the community).
The potent messages in the text as well as the functional aspect of music in the African communities are important in my compositions.

Njoora: I compose for academic purpose and Artistic purpose. My previous compositions are born out of fulfilling specific requirements in school. Over time, my compositions are for fulfilling artistic/ creative/regional/compositional space. To claim the artistic space, a composer has to create the works. For example, according to Bartok, to bring a folk tune to the stage, one has to dress it for the purpose, and this dressing is therefore creating harmonies etc. for the melody.

Otieno: Majority of my African compositions are arrangements and adaptations. I have several reasons for composing – a) for a particular reason or event, b) to convey information, c) to reveal something in the material, d) for sheer enjoyment, entertainment or excitement. However, I mostly compose to reveal some meaning in what has been done before, or just to write in a particular style.

Shitandi: I compose for various reasons including the competition environment in Kenya, my duties as choir director of church choir, my duties at KU – directing students choir, for various commissions requesting for arrangements from various groups and also for events like national celebrations. Therefore, my compositions are for a purpose or event and not just for the sake of composing.

7. What inspires you to compose?

Kemoli: I analyze the beautiful melody and the beautiful words and ask myself what do I do with it for preservation for generations to come? My grandfather was a great Litungu player, but I am at an advantage over him because I can write the music and preserve it for future generations, unlike my grandfather. There are not many people who can compose/ write music, so I utilize Gods gift to me. So I ask myself how can I make the melody beautiful for the ear? Therefore I invoke all properties to develop and enable aesthetics of the music out. I partner with the melody to develop the aesthetics. The poetry of the music will challenge me to what I need to do.

Njoora: Inspiration to compose comes in different layers. Mostly, my inspiration is based on emotion. Most of my compositions are named after an event, a person, and/or effect. For example, ‘A Job Well Done’ was written after my daughter’s graduation and successfully getting employment. Despite that purpose, the piece can be adapted in any person’s situation. For my son, I am writing a piece entitled ‘A Home Away From Home’ which is not complete. The work that was performed at this year’s KMF entitled ‘Anniversary’ was my thoughts about my relationship with my wife, captured in music.
Otieno: Inspiration to compose stems from two things. 1) To emulate great composers. 2) To leave a mark as a composer. I am always trying new ideas to leave an impact.

Shitandi: Purpose triggers inspiration. Competitions sometimes have a theme – e.g. church choir festivals. What I seek to establish is where does the melody come from; What kind of style- African or Western; For what kind of choir am I composing for; Would they be able to handle some things of the composition; The nature of the festival; Kenyan festivals are very competitive and this would inspire me to compose a piece of festival standard that would be competitive in nature. For entertainment, the nature of the event, high profile guests, large crowd in attendance, what would appeal to the listeners, something that would entertain the crowd and leave a mark are some of the issues that inspire my compositions. As a composer, you have to have the performers (choir) and the audience in mind to gain inspiration.

8. In terms of adaptation and arrangement of Kenyan folk tunes, how do you choose which folk tune to use?

Kemoli: I do not go out deliberately to choose the folk tune. While at Alliance, I was also exposed to various melodies from all over the country during the Interhouse music festivals. This opened my mind to melodies from everywhere. I would often remember melodies sung from my high school days. I never forgot these melodies for some reason. For the tune to persist in me all this time, there was a beauty in it. It should be arranged in that case. As an arranger, you have an aptitude for beauty in melodies.

Njoora: It takes quite a bit of thinking and listening/hearing the melody. I seek to discover what is the driving force in the tune – melody or rhythm. So far, my choices have been based on melodies that are based on children, for example lullabies. This is more thematic. I also assess the potential of what I can bring into the melody – in terms of instrumentation, development, creating texture. I would listen to the melodies repeatedly over time.

Otieno: My choice of tunes to use is based on various reasons. First is the reason for composition, for a female chorus class/category in a music festival. Secondly is the suitability of the melody and the text/message to be conveyed. The main attraction is the relevance – melody, rhythm. The tune will give more content to develop.

Shitandi: There are very many interesting themes and melodies in our cultural settings in Kenya. I do not pick a melody that would restrict my creative capacities. Also, bearing in mind the nature of the event that I am composing, especially when it comes to the festivals factors in heavily in the choice of
melody. I sing a few melodies from various cultures at my disposal. I also collect melodies. When I hear melodies that appeal to me, I would transcribe the melody in a book for future purposes. I choose a melody that would give me the opportunity to arrange well. For entertainment, I use a melody that would appeal to the audience.

9. What elements in the folk tune do you look for before choosing the tune to use in an arrangement?

Kemoli: When a melody is good, it strikes you. It comes to you. It insists.

Njoora: Melody is what appeals initially.

Otieno: In a melody I seek to establish how lyrical is the melody, singable, appealing: melodies that are stepwise/ conjunct motion, memorable, those that can be developed further – via repetition, canon, can be harmonized. I usually get folk tunes and melodies to use in arrangements from different sources including cultural festivals in various villages around the country. I would record what appeals to me. I use music material from media houses, cd’s and also I would ask people to sing folk melodies – to help me understand more from the melody, culturally.

Shitandi: First thing I do is to analyze the melody – structure, form, the length of the melody, call and response, pitch configuration – how are the pitches arranged? Are they in a way that they can allow for good harmonic ideas? Does the melody when sung it remain in the mind? Rhythmic ideas – are they interesting, do they have a dance idiom, can they give room for manipulation with ease. Whatever you are arranging should maintain certain rhythmic structures of the original melody. Rhythmic motifs – do they create an impact? Text: does the theme allow for exploration with other themes? Does the text relay with another text from another melody?

How many melodies would be ideal for a standard 4-6min arrangement?

Shitandi: There is no standard minimum or maximum. An arranger can have one melody, and with creativity, would suffice. With limited creativity however, have a second subject to contrast or compliment the first one is advised.

10. What aspects of the actual folk song do you strive to maintain in your arrangements?

Kemoli: The process of writing alienates you [the arranger] from the oral tradition. It can never be a replica of the oral tradition. However, if you are true to the original tune, to write it as sung is the first thing to capture. That will keep the tradition. As an arranger, you cannot be a slave to the tune. Since the
melodies are short, then you have to have skills for elaboration, thus increase aesthetic advantage. Traditional African music was dominated by dance and very short musical phrases. In arrangement, the challenge is in expansion of the melody while keeping the quality – thus opportunity for development, through key changes, etc. Folk songs themselves announce their own key change. All these properties are important to maintain. When arranging, I put together tunes that go well together or contrast for aesthetic product of quality. I do it without fear and include multi meter changes that are found in folk songs.

Njoora: First is the melody. The melody is maintained in its integrity, so that the people listening can acknowledge and recognize the melody – even those who are not trained in music. This also helps to keep the listener contained. Second is the Rhythm by implication of the melody, and not so much as percussive element. Sometimes I marry both the ideas of melody and rhythm in my compositions.

Otieno: An arrangement of folk tunes does not mean there is a problem with the melody. However, when arranging, I would retain the traditional structure – for example call and response. I also strive to maintain the ‘irregularities’ inherent in the melody- asymmetric phrases. I also retain the rhythmic patterns in the melody/folk tune, the original key – even though they don’t have specific keys.

Shitandi: The pitch configuration and rhythmic ideas: there is a feel that one gets from the melody (musical aroma). Pitch arrangement also has to be maintained. Rhythmic ideas also are maintained – even with augmentation of the rhythm, there is always a [vocal] part that is maintaining the original rhythm. Other cultural expressions in the song should be maintained – for example, the Kalenjin have some unique expressions to call someone to come to sing/dance. The ‘yeye haye’ from the Luhyia as well. The piece should also maintain the dance idiom.

11. What aspects of the actual folk song are ‘lost’ while arranging the folk song?

Kemoli: When arranging, I pay attention to aspects like intonation. This is not exactly the same as a folk song. Folk songs are not tied down to particular keys. Furthermore, the properties of harmonies found in a folk song are also lost. Some might be utilized – for example in octaves, in 4ths and 5ths. In traditional folk songs, the singers might think they are actually just singing the melody, though at different intonation 4\textsuperscript{th} or 5\textsuperscript{th}. Other aspects like vibrant drumming are also lost in arrangements. Drumming becomes an accompaniment. However, the role of the drum is still important as it gives the vertical element of the beats – for example offbeat phrases (luhyia folk songs). This makes changes between meters very easy. The quality of
dance an important aspect of traditional folk songs is also lost in arrangements. The element of repetition also found in dance, the beat/pulse of the song as emphasized in the dancing is sometimes lost, though should be present.

Njoora: Some of the aspects lost in arrangements include the sounds that people make – vocables. Those cannot be captured, for example Ululations. Perhaps the role of the vocables does not apply in art music for example in a piece for piano. Some of the complex drum rhythms are also lost in arrangements. Either way, someone from the community should be able to hear elements of their tradition in the arrangements.

Otieno: The unison element in folk songs since in arrangements harmonies are added. The Freedom to sing in any key is also lost since the key would now be fixed. The freedom to sing as long as you want as well as the spontaneous aspect of performance, for example the freedom of other soloists joining in the singing. These aspects could be kept, though in a structured way.

Shitandi: Dr. MacOkeyo gave me a formula of maintaining the “feel” – take the musical scale, which is by extracting the pitches of the melody, arrange them in order from lowest to highest. Then, use the notes of the scale to create the natural chords from this arrangement, what he termed as “natural harmonies”. This however works with some melodies and not some. However, these natural harmonies are compromised in my compositions. Compromise also parallel harmonies – as long as the melody is maintained, the harmonies can compromise the tonal inflections of the language.

How do you capture and maintain the spirit/ essence of the song?

Shitandi: One needs to study and analyze the melody, research into the context of the melody, and the need to understand what is going on when the song is sung. For example, in circumcision songs – there are some that are sung before going to the river, teasing before going to the river, sung while leaving the river. How are the songs delivered in their context? If call and response, then maintain that same dialogue. Dr. Kemoli did it very well (even in performance where he would be the soloist)

12. Since in the folk song tradition, the soloist is the leader of the group, while in the art song tradition, the conductor is the leader. What would you say in arrangements of folk songs, as art music the role of the conductor vs. the soloist would be?
Kemoli: I believe the soloist can also be the conductor. There is no conflict. The soloist is the leader and not in the European concept of soloist. Beating time tradition does not exist in arrangements. By movement of the body, modulation of voice – that will tell you what mood/ properties of singing.

Njoora: I think the concept of conducting in Kenya is misunderstood as this is based on the KMF standards/ performances. A conductor in Kenya holds the group together but mostly not bringing out musical elements. In terms of soloist, traditionally they were very carefully selected. Today, the use and understanding of a soloist is not well understood – sometimes it is just to create variety and given as a reward to a good student singer. In terms of leadership in an art song, the traditional song/tune has ‘crossed’ over into the art world, and has therefore been dressed up for performance and therefore must abide by the rules of art music. The conductor should be supreme but sometimes that leadership is shared and mostly does not work out well in performance.

Otieno: I think soloist have major role to play. However, the use of western harmonic elements demands the use of a conductor, especially with showing entries. Regarding the soloist as conductor, I do not think it is a good idea because the performance will suffer from lack of focus. The roles should be separate for efficiency. Choir would be divided between what they hear and what they see.

Shitandi: Having a soloist will give it the real African feel, especially with a call and response format. You may break from this structure within the piece, but the format should be recapped and brought back. There are also various other ways of having the call and response format – not just a solo part, solo section, duet – harmonized solo part.

13. How familiar are you with the Kenyan National Music Curriculum?

Kemoli: I contributed to its writing many years ago, but have since forgotten.

Njoora: I am very familiar with the National music curriculum.

Otieno: I am not sure of the recent changes in the curriculum in the last 10 years. I remember what was taught then included melody writing, time signatures, rhythms, intervals, cadences, scales, introduction to harmony which based on the class, orals, history and analysis – western and African music and practicals – African and western.

Shitandi: I went through it in high school, but I do not know about it currently. With regard to art music, composition lessons were based on western classical rules.
14. Why do you think African/ Kenyan art music, as a genre is not included in the curriculum?

Kemoli: There needs to be arrangements of quality music for them to be used in the curriculum. This was first done in early 1980s. I introduced the class [arrangements and adaptations] in the KMF around the same time. We need to make a deliberate effort to push for it in the curriculum, that way there will be a need for quality compositions in that case.

Njoora: First is packaging. Recordings of western classical art music come well packaged. Our art music well packaged and is not accessible for the teachers, students etc. Secondly is lack of information: For example where to find information of the composers and compositions. Access to information is mostly personal – between the music teacher and/to the composer. Other reasons include ignorance and self-inflicted practical reasons.

Otieno: I think the reason for this is because the education curriculum requirement did not give room for that. The curriculum is also based on western classical compositional techniques. The quality of content is another reason for this. For anything to be taught it has to be informative. More material was more available for traditional music and not art music. Therefore, there is no clear-cut content on art music.

Shitandi: African art music is still vague in the minds of curriculum developers in Kenya. Perhaps there is the thought that it is accommodated in the same principles of compositions – western classical rules. However, there are very many performances of African art music. Very many things are taken for granted. A lot of the compositions are out of experimentation – since it is not reflected in the curriculum. If art music were factored in the curriculum, there would be more talent that can be actualized in these classes. After being inspired by MacOkeyo, I would go and listen to his choirs and try to analyze it to understand what makes it ‘so beautiful’. This is what made him understand the works of MacOkeyo.

15. If you were to submit an arrangement for analysis in music classrooms (in this case, we shall use Form 4 as an example), which of your existing arrangements would you submit? Why?

Kemoli: I would submit Nomusalaba kogenda; Mbinguni kuna raha; Vamuvamba, Chesaila.

Njoora: I would submit ‘O kira mwana’ – a kikuyu lullaby. It has several issues that would be ideal for analysis. First, unlike most other arrangements, the
The melody is not stated immediately. Secondly, the theme/melody is found in the tenor and not what you would expect – i.e. the soprano part, also unlike most arrangements. It has several key changes/ modulations. There are some developmental elements including the voice entry points – voices enter in turns which brings intensities and then calmly returns back ‘home’. There is also a cadenza found towards the end.

Otieno: I would submit two of my arrangements: Makbada (Luo): Here, the folk tune is stated first at the very beginning, then develops with some variation, imitation, ‘ventilation’/ interjections with chords with an overlying melody, sequential developments, inter-rhythms and polyrhythms, use of folk-like tunes. In Kasenyanku (Uganda): I have maintained as much of the authentic melody as possible, while using the same notes in the melody for harmonizing.

Shitandi: A few I would submit – based on the requirement of the analysis, compositional techniques that students should learn. There is a Kikuyu one that people seemed to love and enjoy it thoroughly – where I did something very interesting with the melody that I was amazed at its outcome. “Akristiano twi mbara-ini”. I fused two contrasting melodies together in this one.

16. As a composer/ arrangers of Kenyan choral art music, what elements or aspects of art music would you want music students to analyze and/or learn about in these compositions?

Kemoli: I would suggest looking at the single melody and taking it through the colors and shades without loosing the essence of the folk tune. Students can analyze how the key changes happen, without a fuss. The modulations are to keys that are not related, for example G – A, F- A-F. The authenticity of the rhythms is another aspect they can analyze.

Njoora: Understanding form. This includes understanding how the piece is put together. The piece should be sophisticated and well grounded in harmony. Another aspect is a good understanding of sections of music. Finally, the element of intrigue- not direct form. The work would need academic ‘juice’ to be analyzed.

Otieno: The first thing I do is analytical listening. I try to listen for what is good material to use. Listening over and over again helps and then hidden ideas would come then emerge. I usually begin the arrangement in original folk tune, usually in call and response and in unison first, then get more complicated later. I also analyze the rhythmic elements in the whole folk song and figure out what to keep and what to alter. I also figure out the time patterns.
as well as the best combination of folk tunes to use within one arrangement.

*What other elements in arrangements should students know about?*

Otieno: I would suggest an approach to rhythms: folk tunes come with their particular rhythms. Variety to rhythms should be within the traditions. Other elements to be taught would be melodic intervals, Tonalities/ tone qualities, Idiomatic harmonization in which the approach should be based on western harmonies, but should not be tied to it. I would also suggest studying the metric modulations/ variations, especially those that are within the cultural expression found in the traditional melodies. The climax in a performance: this comes naturally. Melodic ideas should be sequenced well to achieve a good climax.

Shitandi: The fusing of two melodies. Various musical ideas have been explored in most of my music. There are those that have my fingerprints while others I explored different musical styles – via experimentation. Canonic imitations – the pitch organization of African melodies are very step-wise. Thus the melody can be segmented into two halves – thus making it easy for canonic imitation using this technique. Also starting the melody at various points in the different parts creates a natural harmony as well. Interpolation and interjection. Interjection is when a melodic motif of one or two bars interjects the melody. Interpolation is where the melody is not overshadowed by other parts and therefore sings some various sounds, syllables, Para-musical sounds interjected in the melody (heh, ha, ya etc.), Intermarriage of two melodies, where two melodies are running concurrently.

17. In your compositions and arrangements, would you say you have a distinct style of composition that would be identifiable as ‘your style’? If so, which would it be?

Kemoli: My music is very contrapuntal. The various voices are very important. I also use imitation into fugal style.

Njoora: Composers are sometimes not aware of their style. They are not consciously aware of the signature of their compositions. The idea of signature comes long after the compositions/ composers.

*What would be your process of composition after identifying melody?*

Njoora: Perhaps it’s a composers’ secret? Not really. It depends on inspiration. The process happens so fast that sometimes one does not know how it happens. I usually sit at the piano and feel the chords. These chords are
the hinges of the composition. This forms a chordal structure, and then I add the harmonic fillings in between. I would sometimes hear the melody and harmony in the mind that would sometimes get lost while sitting at the piano. Sometimes this would require leaving the composition alone for a while and returning back to it later. For me, the chordal structure or bass line forms the guideline.

Otieno: I usually start my compositions/arrangements in unison and in call-response form. I never start with harmonies from the start. I like shifting of the tune to various parts, yet with new ideas harmonizing the melody. I use counterpoint, Harmonic interjections or ‘ventilations’ as I call them, staccato and strong articulation marks, wide vocal range found in melodic curves. For variety I include a slow middle section, especially in fast moving songs and the use of plagal cadences at the end.

Is there an influence to your musical style?

Otieno: For Western musical ideas, I draw my influences from Mozart, Handel, Haydn. The slow middle section influence I got from the late Zalo, while the quick sections from the late MacOkeyo.

Shitandi: I do not like to confine myself to a style. Confining oneself to a style would render your composition out of style after a while. Others have told me though that I do have a style. If there is a style, then it is an unconscious one… not intentional. This is due to perhaps influence subconsciously from what I listen to, the environment etc…. Also from influences of other works I have composed. My Christian [Catholic] background also has an influence. For example, some hymns have been borrowed from the Catholic Church traditions as well as the Tanzanian Catholic Church songs. All these are subconscious influences.

18. Based on your experience and knowledge of other compositions by fellow Kenyan composers, do you think there is a distinct style of composition that we can clearly identify as ‘Kenyan’?

Kemoli: The aspect of call-response in arrangements could be identified as Kenyan. It is an essential feature that should be carried forward into the arrangements. It is also essential for key changes.

Njoora: This could be a philosophical question. The sounds that you hear while growing up live with you. Perhaps there is no dominant style. It would be hard to define. However, performance practice perhaps makes the style – for example the over used soprano and tenor, super loud singing, no exploration of solo singing. The understanding of a climax in Kenyan art song is having a very high note that is not really justified. It is therefore
complex to put a finger on what defines Kenyan art music, but that is not to say there is no dominant style. I leave it to musicologists/theorists to sort out this important issue.

Otieno: I don’t know. People today have not defined their level of creativity – when a particular composer influences them, composers tend to keep it at that level with no definite development. I therefore do not think there is a distinct style. Perhaps we are still learning and therefore have no clear identity.

Anything else you would like to add?

Otieno: While it is hard to arrange folk tunes and melodies, it is also important to promote our own works/compositions.

Shitandi: In adaptation and arrangements – yes, primarily because of using Kenyan melodies. There is certain way of arranging the pieces. This is influenced by day-to-day musical influences, like KMF. These ways are established – not documented but can be seen/heard. In original compositions – there is no Kenyan style. There are lots of influences in these compositions – Mganga, Zalo Handel, Mozart etc…. They borrow from diverse musical traditions.

Anything else to add on Kenyan choral art music?

Shitandi: Our choral music soundscape is growing. Arrangements of people like Kemoli is very different from what people are doing today. In the Arrangements of popular tunes and melodies, there is also lots of creativity in this genre as well. If this is the current trend, then in 5 to 10yrs, Kenyan choral music will have really grown great lengths if these songs are documented about. There is a generation of composers and arrangers that are experimenting with various compositional techniques and coming up with great (and humorous) works. I am now thinking that my compositions are now archaic based on the current generation of composers. Choir trainers at the festival are also currently able to train the blend of male voices like never before heard.
APPENDIX D
RESEARCH PERMIT

REPUBLIC OF KENYA

NATIONAL COUNCIL FOR SCIENCE AND TECHNOLOGY
Telegram: "SCIENCE TECH", Nairobi
Telephone: 254-020-21349, 2213102
254-020-310571, 2213123
Fax: 254-020-2213213, 318245, 318249
When replying please quote
NCST/RRI/12/1/SS-011/1079/3
Our Ref:

Duncan Miano Wambugu
University of Florida
School of Music
704 SW 16th AVE, Apt, 301
Gainesville, FLORIDA
USA

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on “Role of Kenyan choral art music in high school music curriculum in Kenya” I am pleased to inform you that you have been authorized to undertake research in Nakuru for a period ending 31st August, 2011.

You are advised to report to the Permanent Secretary, Ministry of Education, the District Commissioners & the District Education Officers in the selected Districts in Nakuru before embarking on the research project.

On completion of the research, you are expected to submit one hard copy and one soft copy of the research report/thesis to our office.

P. N. NYAKUNDI
FOR: SECRETARY/CEO

Copy to:

The Permanent Secretary
Ministry of Education
Jogoo House “B”, Harambee Avenue
NAIROBI
APPENDIX E
EKERO NARENGE OMWANA

EKERO NARENGE OMWANA
(Abridged Edition)
A Gusii folksong

Arr. William O. Obaga
Copyright 1999
APPENDIX F
NJAMA YA ATHURI
Reprint permission granted by PPMC, publisher.
APPENDIX G
NJAMA YA ATHURI (COMPOUND TIME)

Njama Ya Athuri
Kikuyu Melody
For mixed Voices
Arr. Sammy A. Otino
1987

Lively \( \frac{q}{192} \)
SYNOPSIS (LITERALLY)

Verse 1: Announcement of arrival in style to dispel negative rumours.
Verse 2: Karuki, how come you made me undertake an unprofitable job?
Verse 3: The visitor should be treated with great hospitality.
Verse 4: My sister, uphold your decency to earn a respectable marriage.
Verse 5: With dignity, I will stay in my daughter's home until a formal request for my departure.
Verse 6: Our daughter's home is thatched with the best, and in style.
Verse 7: Well-fed and satisfied I now ask for assurance or pledge.
Verse 8: Recapitulation - arrival in style; everything done in style.

PRONUNCIATION OF WORDS.

The Kikuyu vowel ū should be pronounced as in bow, etc.
The Kikuyu vowel ĭ should be pronounced as in may, day, sunday.
APPENDIX H
INTERVIEW LETTER

DUNCAN MIANO WAMBUGU
SCHOOL OF MUSIC, UNIVERSITY OF FLORIDA
P.O.BOX 117900
GAINESVILLE, FLORIDA. 32611-7900
TEL: 352-870-2853. FAX 352-392-0461. EMAIL: duncan.wambugu@ufl.edu

Dear Composer:

I am a graduate student at the University of Florida. As part of my doctoral thesis, I am conducting an interview, the purpose of which is to learn about the process of composing Kenyan choral art music that would be beneficial to high school music students. I am asking you to participate in this interview because you have been identified as a highly successful composer. The questions will range from your musical background to the role of Kenyan art music in music education. You will not have to answer any question you do not wish to answer. Your interview will be conducted at your office or any place of your convenience. With your permission I would like to audiotape this interview. The interview will then be transcribed and included in the thesis as part of my data collection. I will make the transcribed version available to you for confirmation of responses given.

There are no anticipated risks, compensation or other direct benefits to you as a participant in this interview. You are free to withdraw your consent to participate and may discontinue your participation in the interview at any time without consequence.

If you have any questions about this research protocol, please contact me at duncan.wambugu@ufl.edu or my faculty supervisors, Dr. Russell Robinson/ Dr. Charles Hoffer, at rrob@ufl.edu / choffe@bellsouth.net. Questions or concerns about your rights as a research participant rights may be directed to the IRB02 office, University of Florida, Box 112250, Gainesville, FL 32611; (352) 392-0433.

Please sign and return this copy of the letter in the enclosed envelope. A second copy is provided for your records. By signing this letter, you give me permission to report your responses in the final manuscript to be submitted to my faculty supervisor as part of my thesis.

Approved by
University of Florida
Institutional Review Board 02
Protocol # 2012-01-0988
Reviewed by IRB02: 5/10/12
Thank you for your participation towards this research.

Sincerely

Duncan M Wambugu.

I have read the procedure described above for the research on Kenyan art music. I voluntarily agree to participate in the interview and I have received a copy of this description.

____________________________ ____________
Signature of participant Date
## APPENDIX I
SUGGESTED REPERTOIRE LIST BY HIGH SCHOOL MUSIC TEACHERS

<table>
<thead>
<tr>
<th>MOST COMMONLY PERFORMED SONGS</th>
<th>TITLES FOR MUSICAL ANALYSIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ekero Narenge Omwana</td>
<td>Na Maua</td>
</tr>
<tr>
<td>Kaunga Yachee</td>
<td>Ekerenarenge Omwana</td>
</tr>
<tr>
<td>No Musalaba Gogenda</td>
<td>No Musalaba Gogenda</td>
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<tr>
<td>Sigalagala</td>
<td>Amkeni enyi Wakenya</td>
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<td>Singo Jadolo</td>
<td>Njama ya Athuri</td>
</tr>
<tr>
<td>Sore</td>
<td>Kokoliko</td>
</tr>
<tr>
<td>Njama ya Athuri</td>
<td>Tinga Malo</td>
</tr>
<tr>
<td>Kokoliko</td>
<td>Gari</td>
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<tr>
<td>Jachwech</td>
<td>Nyathi Onyuol</td>
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<td>Ekebwe</td>
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<tr>
<td>Gari thi Sayun</td>
<td>Mwachie Yesu</td>
</tr>
<tr>
<td>Rejoice</td>
<td>Kaunga Yachee</td>
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<tr>
<td>Bukora</td>
<td>Yesu Wainyanza</td>
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<tr>
<td>Malaika</td>
<td>Vamuvamba</td>
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<tr>
<td>Chombo cha Amani</td>
<td>Ogumbe</td>
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<tr>
<td>Charonyi</td>
<td>Muusu</td>
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<tr>
<td>Nyambura</td>
<td>Safari ya Bamba</td>
</tr>
<tr>
<td>Sizongena</td>
<td>Rejoice</td>
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<tr>
<td>Baba Yetu</td>
<td>Musa</td>
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<tr>
<td>Zuena</td>
<td>Mr. Weaverbird</td>
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<tr>
<td>Mr Weaverbird</td>
<td>Handsome fool</td>
</tr>
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<td>Muhalia</td>
<td>Kasenyanku</td>
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<td>Muusu</td>
<td>Sabhatia</td>
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<td>Hapo Zamani</td>
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<td>Vamuvamba</td>
<td>Malika</td>
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<td>Nolumbe</td>
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<td>Ekebwe</td>
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</tr>
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<td>Nyavilambo</td>
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<td>Mulembe</td>
<td>Ngulu</td>
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<td>Nandio Kwalenge</td>
<td>Wakariru</td>
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<tr>
<td>Utianga</td>
<td>Prince of Peace</td>
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<tr>
<td>Lukulukutelo</td>
<td>Enda nasi</td>
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<tr>
<td>Isaa Chai</td>
<td>Nimerudi Mshambani</td>
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<td>Hayuvi</td>
<td>My Country Kenya</td>
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<tr>
<td>Vavugura</td>
<td>Bendera ya Kenya</td>
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<tr>
<td>Mbiri</td>
<td>Amalua ke Ichupa</td>
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<td>Prince of Peace</td>
<td>Chieni Duogo</td>
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<td>Ngulu</td>
<td>Mbiri</td>
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<td>Sweet Elizabeth</td>
<td>Mtoto si Nguo</td>
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<tr>
<td>Kenya ni Nchi</td>
<td>Niwara Nono</td>
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<td>Love is like a Rose</td>
<td>Musa</td>
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<td>Msichana wa Urembo</td>
<td>Anadamu</td>
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<tr>
<td>Nimerudi Mshambani</td>
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<td>Amalwa ke ichupa</td>
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<td>Na Maua</td>
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<td>Chieginin Duogo</td>
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<td>Otungo</td>
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<td>Lunchtime</td>
<td></td>
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<td>Filimbi</td>
<td></td>
</tr>
<tr>
<td>Anadamu</td>
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</table>
LIST OF REFERENCES


BIOGRAPHICAL SKETCH

Duncan is a Doctoral Fellow and PhD Candidate in Music Education at the School of Music, University of Florida. A native of Nairobi, Kenya, Duncan was on the faculty in the Department of Music and Dance at Kenyatta University in Nairobi, as Lecturer and Director of the University Choir. He also served as Organist/Choir Director at St Andrews’ Presbyterian Church, Nairobi, before joining the University of Florida in January 2009. He graduated with a Bachelor of Arts in Music (Organ Performance) from Augustana University College and Master of Music (Choral Conducting) from the University of Alberta, both in Alberta, Canada. While in Canada, Duncan was the Assistant conductor/ Choral Assistant for the Richard Eaton Singers and the University of Alberta Mixed Chorus. He also a member of the Augustana University College Choir, Augustana’s ‘Encore’ Vocal Jazz group, University of Alberta Madrigal Singers, and ProCoro Canada Since then, he has served in various musical capacities including Conductor of the Nairobi Orchestra and Nairobi Music Society, adjudicator at the Kenya National Music Festivals, Clinician, Vocal coach, Music Director for various musicals. Duncan is the recipient of the University of Florida’s Alec Courtelis Award and College of Fine Arts International Student Outstanding Achievement Award, the University of Alberta Horizon Award, and the Florida Higher Education Arts Network Advocacy Award. While at the University of Florida, Duncan founded and directed the first ever University of Florida Africa Choir ‘Pazeni Sauti’.