

Article 1

THE CONSTRUAL OF MASCULINITIES BY NYATITI MUSICIANS AMONG THE LUO OF SIAYA COUNTY, KENYA - Beatrice A. Digolo

In recent years, interest on the phenomenon of masculinity has captured the attention of scholars from great varieties of fields. Music has not been an exemption from this emerging curiosity. However, it is worth noting that in African traditional music, which is the attention of this article, the expression of masculinities has been portrayed as part of gender performativity that is expressed in defined social functions with particular reference to Luo culture. This paper attempts to analyze various instances in which selected traditional nyatiti musicians express emerging social competition for masculine spaces between males and females in the Luo society. This article argues for the likeliness of the concept of masculinity to be expressive of activities of both male and female spaces. Surprisingly, the emerging manifestation of the new conceptualization of masculinity has not escaped even the attention of traditional musicians among the rural population of Kenya. The paper therefore not only investigates the manifestation of this concept but also analyzes its implication among members of the community as well as the wider society.

Article 2

THE EFFECT OF BACKGROUND MUSIC ON PERFORMANCE OF TAILORING WORKERS AT THE EXPORT PROCESSING ZONE IN KENYA

Virginia Namubi Onyara & Peter K'Obonyo

The general objective of this study was to determine the role of background music in employee performance of tailoring workers at the Export Processing Zone (EPZ) in Kenya. The study adopted the positivist approach and was conducted in a natural setting comprising garment tailoring factories. The study design adopted was field experiment. The study population was the 22 garment factories at the EPZ from which three were selected as the study sample using systematic sampling. Each of the 3 factories had 1500 tailors, thus 357 estimated sample size was used for the study from the 4500 tailors, with 119 tailors from each factory, selected through a systematic sampling procedure. In factory one, music was played throughout the day, while in the second factory music was played on and off and in the third factory music was not played at all. The study found that background music, had a positive and significant effect on employee performance of tailoring workers at the EPZ and contributed up to 20.6% of changes in employee performance. This was indicated by a coefficient of correlation of 0.454, coefficient of determination of 0.203, adjusted coefficient of determination of 0.203 and p-value < 0.05.

Article 3

MUSIC MAKING AMONG WOMEN COMPOSERS IN EKITI, SOUTHWESTERN NIGERIA: CREATIVE INGENUITY AND SOCIAL OBLIGATION - Femi Abiodun

Studies around women have established that they are good singers in their own respect. However, little or no studies in Nigeria have investigated the ability of women as composers. This study, informed by socio-musical studies into musical behaviour of women in Ekiti, examines the process of music making among the Ekiti women composers of the South-Western Nigeria. Analytical and participant observation methods were employed in generating the data analysed within the ethnomusicological framework. Many of their performances during the rehearsals and live performances in the last 18 months were recorded and transcribed. Analytical summaries of the two selected musical styles (Alakutu and Alamo) are presented while focusing on the creative processes of the music within the context of social obligation. In their musical roles, these women articulate the musical essence (entertainment and dance) and extra-musical essence (moral, ethical, obligatory and social-control) of music in Ekiti through compositional art. The paper concludes that women using the extemporization and improvisation techniques were found to be good composers and arrangers of Ekiti songs.

Article 4

MUSIC AS IMPLICIT CULTURAL POLICY INSTRUMENT IN SOUTH AFRICA: A CASE STUDY OF MUSICIANS SELLO GALANE, RUDZANI COLBERT MUKWEVHO AND KHAKHATHI TSHISIKULE

Lebogang Lance Nawa & Ndwamato George Mugovhani

This article discusses music as cultural policy instrument in South Africa. It observes that numerous studies focus on cultural policy as initiated by governments in the western hemisphere and articulated through the written medium to its audience therein. While cultural policy in the country is also by and large government driven, it however also involves ordinary citizens through other transmissions like music. Through interviews and discography of songs of musicians Sello Galane, Rudzani Colbert Mukwevho and Khakhathi Tshisikule, the article demonstrates how cultural policy can be initiated by artists or how they can critic the already existing ones as sanctioned by respective current governing authorities.