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The aims and objective of *African Musicology Online* are as follows:

- To serve as the voice of Africans at the international level in the study of their own Music;
- To publish original research papers and reviews by Africans on their own music (encompassing all categories of African music);
- To foster mutual co-operation among African scholars in the field of African Musicology;
- To promote and develop the concept and practice of African Musicology, by Africans.

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FOREWORD

Our first issue for the year 2019 is out and I am happy to welcome you all to Volume 9 Issue 1 of African Musicology Online Journal, an international, peer-reviewed e-journal on African Musicology. In this issue is a broad scope of articles ranging from music education, popular music studies, contemporary and historical musicology and ethnomusicology. The issue constitutes four well researched papers by renowned scholars across Africa and taking time to read the articles is worthwhile. The journal issue includes:

“Communicative Viability of *Nyatiti* Music within selected Sub-Counties in Siaya” by Beatrice Digolo. This paper opens the issue and sets stage for subsequent papers in the current issue. In this article, the author recognizes that *Nyatiti* music as a mode of communication has significantly impacted the lives of the people of Siaya in Kenya. Through informative *Nyatiti* songs, a region with limited access to print and electronic media communication has revamped hope for timely knowledge of the current issues affecting society. The author samples out various songs that are analysed to demonstrate their role.

The second paper “Analysis of *Bèmbé* Music of Obàfèmi Owódé Community, Ogun State, South West Nigeria” by Albert Oikelome, highlights the author’s expression of the structure and form of *Bèmbé* Music. The author through a random selection of the *Arifáyò* family band songs provides evidence of multiple functions of music performance in the context of social interaction and religious experience. The paper further classifies musical instruments used in *Bèmbé* musical performance in the context of Sachs and Honbostel system of classification.

Everline Kwamboka Ogari, Beatrice A. Digolo and Duncan M. Wambugu join their scholarly experiences in Musicology to come up with “Tools for Assessment and Evaluation of Vocal Music in selected universities in Kenya.” This paper is a recount of music education in Kenyan universities today, an area that has recently raised debate over student evaluation to determine good or poor vocal music approaches or practices. In this paper, the authors, therefore, analyse the tools and techniques used in assessing students’ feedback in vocal music performance by selected universities in Kenya guided by the Constructive Alignment Model. Through opinionnaires, questionnaires, focus group discussion and observation, the authors observe that evaluation tools such as goal setting forms, templates for practice guidelines and lesson journals are inadequate in enabling growth of students in vocal music.

Finally, Gabriel Musungu in his paper “Composition Framework for Contemporary Artists who Use Traditional Tunes” sets ground for contemporary music composers to identify elements of traditional music that would characterise the music of a community before composing music in a particular context or idiom. The paper, founded on a study conducted among the Samia community of Busia County in Kenya, discusses traditional music creations for societal use and suggests ways in which contemporary artists composing in traditional styles may work in the music idiom of a community. The author highlights key elements of compositional techniques, forms, styles and harmonies and also proposes a format that contemporary composers could use while working in the context of a particular traditional style.

EDITOR-IN-CHIEF

ABOUT THE JOURNAL

African Musicology Online is an International, peer-reviewed, e-journal on African Musicology. The scope of the Journal includes but is not limited to: Theory, Musicology, Ethnomusicology, Performance, Composition, History and Book/Album Reviews. Articles must be scholarly, original, current and contribute to African Musicology in general. The journal is published in an online version only.

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