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- 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.

**All enquiries and correspondences should be directed to:**

The Editor-in-Chief: [wanyamam@yahoo.com](mailto:wanyamam@yahoo.com)

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## FOREWORD

As we near the end of the year, it is my pleasure to present the second issue of the ninth volume (Vol. 9 Issue 2) of the African Musicology Online Journal whose articles have been well researched by specialists in the various areas of study. The Journal comprises nine musicology articles geared towards creating a knowledge base for researchers in respective areas in Music.

To begin with, Everline Kwamboka Ogari and colleagues opt to develop an assessment schedule for vocal music in synchrony to the current Kenyan system in universities. The paper comprises a procedural evaluation of Students of music in selected universities guided by Constructive Alignment model. Key variations in the universities were recorded especially in form of rhythmic accuracy, tempo, sight singing, tone, intonation, melodic accuracy, vocal technique, musicianship and synthesis analysis. The authors consider both historical and cultural contexts of the universities.

In the second paper, Bolaji honors the works of ethnomusicologist and composer, Akin Euba. In this paper, creation of African identity through Euba's concept of African pianism is profound. Therefore, it is fundamental that the European piano could be used to imitate traditional African musical principles and instruments in musical works that synthesize African and European elements. Akin Euba's is found to have innovatively influenced the younger generation of composers.

Wekesa and Masasabi in the third paper of the issue draw the attention of the populace to the interpretation of meanings embedded in non-discursive symbolic communication of *kamabeka* cultural dance of the Babukusu community. The authors attribute this need to the nature of the culturally bound dances whose interpretation necessitates a knowledgeable interpreter to help comprehend meaning in the dance. This paper is aimed at dissemination of African knowledge to the global world since currently is saturated with western knowledge.

Technology has widely been adopted in churches. This has in turn had a huge impact both positive and negative especially on learning, training and development of talents – an aspect that drives Wekesa and Mindoti's research addressed in the fourth paper. However, this paper focuses on the negative consequences resulting from the use of technology with a specific focus on non-formal and informal channels of learning, training and talent development in evangelical churches of Eldoret, Kenya. The authors also underscore the returns on investment gained in areas where musical operations have been technologically aided.

It can never go without mention that practical musicianship plays a significant role in the lives of adolescents in secondary school education. Shitubi, Wanyama and Barasa confirm this by seeking to establish the attitude that learners present towards practical musicianship and address the discrepancy between 'music at school' and 'music out of school'. Based on 15 purposively sampled secondary schools, there is a clear indication that teachers' motivation is a necessity towards students' achievement of their career in musicianship.

In the sixth paper of the issue, the authors seek to enhance the development of practical musicianship in secondary schools through assessment of various learning activities by the students. According to Shitubi, Wanyama and Barasa's observation, Music is a phenomenon experienced through nurturing the learners' intrinsic interests and motivation. The paper points to dancing, singing and playing musical instruments as some of ways used to enhancing their practical musicianship skills among students. However, provision of new activities, such as jazz and popular bands, jazz choirs and folk groups among other kinds of ensembles might generate wider enthusiasm from the learners.

The seventh paper "Advocacy for Contextualization of Christian Worship in Africa" by Wanderi Jesse, explores how the introduction of Christianity and the damnation of the African culture by early missionaries, has contributed to the current style of worship in churches. The paper demystifies the notion that the African culture and its worship is entirely based on pagan practices and therefore void of emulative practices that can be used to enhance and contextualize worship. In this, the author therefore illuminates the role of music in liturgy and worship within the African context.

The issue also presents a paper by Ozah and Esemudje on "The *Imzad* and *Tuareg* Music: Gender Debates Versus Beliefs, Values and Promotions". The paper examines the various ways in which gender and gendered meanings are derived in musical instruments with reference to the *Imzad* and *Tuareg* people. In particular, the author examines dual instrumental monopolies of the Targai (Tuareg women musicians) and the Targui (Tuareg men musicians) living in Mali, Niger and Algeria.

Finally, the ninth paper presented by Jesse Wanderi establishes the effects of capitalism and mass culture on the diminution of African music practice among the Kenyan youth. The author looks at capitalism as the sole replacement of the otherwise pre-colonial communal culture in Africa which has brought along a mass culture whose negative effects continue to disintegrate and threaten cohesiveness and unity of African society.

***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.

**Publication Frequency:** One volume of two issues per year (Semi-annually).

## CONTENTS

Developing Vocal Music Assessment Schedule: An Analysis in Synchrony to the Current Systems in Kenyan Universities by <i>Everline Kwamboka Ogari, Beatrice A. Digolo and Duncan M. Wambugu</i> .....	1-25
The Creative Approach towards African Identity: A Scholastic Discourse in Honor of Akin Euba by <i>David Bolaji</i> .....	26-41
Interpretation of Meanings Embedded in Non-Discursive Symbolic Communication of <i>Kamabeka</i> Cultural Dance of <i>Babukusu</i> Community of Bungoma County, Kenya by Kusienya Fred Wekesa and Nancy A. Masasabi .....	42-63
Technology and Its Impact on Learning, Training and Talent Development: A Focus on Praise and Worship Teams in Evangelical Churches of Eldoret, Kenya by kusienya Fred Wekesa and kaskon Mindoti.....	64-72
Learners' Attitude towards Practical Musicianship in Secondary Schools in Bungoma County by Isaac W. Shitubi, Mellitus N. Wanyama and Peter L. Barasa.....	73-88
Enhancing the Development of Practical Musicianship among Secondary Schools in Bungoma County: an Assessment of the Students' Learning Activities by Isaac W. Shitubi, Mellitus N. Wanyama and Peter L. Barasa.....	89-107
Advocacy for Contextualization of Christian Worship in Africa by Wanderi Jessee.....	108-131
The <i>Imzad</i> and Tuareg Music: Gender Debates Versus Beliefs, Values and Promotions by Marie Agatha Ozah and Andrew Akpocha Esemudje .....	132-150
Effects of Capitalism and Mass Culture on the Diminution of African Music Practice among the Kenyan Youth by Jessee Wanderi .....	151-172