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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

It is my pleasure to introduce Volume 10 Issue No. 1 publication of the African Musicology Online Journal. Despite the overwhelming challenges brought about by the pandemic that has affected not only the economy but also the academic sector, authors have worked tirelessly to ensure this issue is completed. In totality, this Issue consists of four well researched articles in the field of Music Education and African Musicology.

The first paper authored by Fred Wekesa Kusienya, Kaskon W. Mindoti and Mellitus N. Wanyama is a study focusing on the educational perspective of popular music bands in Kenya; a case study of Maseno University. This article expresses the perceptions held by various music audiences on the functionality of popular music bands. Moving away from the entertainment perspective, the authors explore other functions served by bands. In particular, interest lies on the teaching and training process, the performance styles, genres employed in music band instruction, the leadership organization and management of the band.

In the second paper, Tolulope Olusola Owoaje is about the evolution of indigenous Yoruba Church music. Using the theory of interculturalism in analysis of the Yoruba Hymn book, Iwe Orin Mimo fun Ijo Enia Olorunniile Yoruba, Tolulope highlights the simultaneous exposure to the worlds of Yoruba traditional and European Church music. The song collection of Canon Kúti is also referenced in this paper identifying intercultural expressions such as documentation, set keys, instrumentation and rhythm, harmonic progression, structural form and open air music performance.

Ogunrinade, Babarinde and Owolabi, in the third paper, assess the effect of contemporary Music on students' academic achievement in tertiary institutions. They opine that students spend hours in a day listening, singing and dancing to various genre of contemporary music not evaluating the effect it has on their academic achievement. In view of Adeyemi College of Education in Ondo State, Nigeria, the authors target both students and lecturers to examine these effects. It is made clear that contemporary music causes students to lose focus in their academics promoting a high sense of immorality through use of highly offensive language (lyrics) and dance patterns.

Finally, the fourth article by Tolulope Olusola Owoaje examines the compositional resource materials of Yorùbá native airs (YNAs) composed by Rev. A. T. OláOlúdé in his Yorùbá hymn book "M'áyòkún". The author draws upon four compositional resource materials used in "M'áyòkún", the Yorùbá hymn book. The author further highlights Rev. OláOlúdé's use of Yorùbá folktales and ceremonial melodies adding newly composed text in idiomatic Yorùbá language to reflect Christian doctrine. In addition, he adapted and made parody of Yorùbá drum language in form of speech surrogacy. The work of Rev. OláOlúdé is therefore held in high prestige having composed melodies in Yorùbá idioms to the first verse of translated European hymns.

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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