AFRICAN ART SONGS IN NAIROBI: INVESTIGATING MUSICAL IDIOMATIC EXPRESSIONS IN PERFORMANCE PRACTICE

BY

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DECLARATION

This project report is my original work and has not been presented for a degree in any other university.

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DEDICATION

This project is dedicated to my family and all composers, singers and pianists who perform African art songs that they may continue exposing the genre.
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# TABLE OF CONTENTS

DECLARATION .................................................................................................................. ii
DEDICATION ................................................................................................................... iii
ACKNOWLEDGEMENT ..................................................................................................... iv
TABLE OF CONTENTS .................................................................................................... v
LIST OF TABLES .............................................................................................................. viii
LIST OF GRAPHS .......................................................................................................... ix
LIST OF CHARTS ............................................................................................................. x
LIST OF FIGURES .......................................................................................................... xi
ABBREVIATIONS AND ACRONYMS .............................................................................. xii
OPERATIONAL DEFINITION OF TERMS ........................................................................ xiii
ABSTRACT ...................................................................................................................... xiv

1.0 CHAPTER 1: INTRODUCTION ............................................................................... 1
   1.1 Background to the Study ............................................................................... 1
   1.2 Statement of the Problem ........................................................................... 2
   1.3 Research Questions ................................................................................... 3
   1.4 Research Objectives .................................................................................. 3
   1.5 Rationale and Significance of the Study ................................................... 3
   1.6 Scope of the Study ..................................................................................... 4
   1.7 Limitations ................................................................................................. 4

2.0 CHAPTER 2: REVIEW OF RELATED LITERATURE ........................................... 5
   2.1 Introduction ................................................................................................... 5
   2.2 History and the Development of Art Song ............................................... 5
   2.3 The Concept of African Art Song ............................................................... 8
   2.4 Performance Practice and Musical Idiomatic Expressions in African Art Music 11
   2.5 Techniques Used in Analysis of Art Songs ............................................... 13
   2.6 African Art Song Composers and Kenyan Classical Singers .................... 16
   2.7 Theoretical Framework ............................................................................. 18

3.0 CHAPTER 3: METHODOLOGY ......................................................................... 20
   3.1 Introduction ................................................................................................... 20
   3.2 Research Design .......................................................................................... 20
   3.3 Study Locale ................................................................................................ 21
   3.4 Target Population and Sample Size .......................................................... 21
   3.5 Sampling Techniques .................................................................................. 22
   3.6 Research Instruments .................................................................................. 23
6.2 Recommendations ........................................................................................................ 73

REFERENCES ..................................................................................................................... 74

APPENDICES ...................................................................................................................... 78
Appendix I .......................................................................................................................... 78
Appendix II ......................................................................................................................... 80
Appendix III ....................................................................................................................... 83
Appendix IV ......................................................................................................................... 84
Appendix V ......................................................................................................................... 85
Appendix VI ......................................................................................................................... 86
Appendix VII ...................................................................................................................... 87
Appendix VIII .................................................................................................................... 88
Appendix IX ....................................................................................................................... 89
Appendix X ........................................................................................................................ 91
Appendix XI ....................................................................................................................... 92
Appendix XII ...................................................................................................................... 93
Appendix XIII ................................................................................................................... 95
Appendix IX ........................................................................................................................ 96
LIST OF TABLES

Table 2-1: Guidelines on art song analysis.................................................................16
Table 3-1: Sampling distribution...............................................................................23
Table 0-1 Duration of composition career..................................................................96
Table 0-2 Music training/ institution...........................................................................97
Table 0-3 African art songs identified.........................................................................98
LIST OF GRAPHS

Graph 4-1 Institutions where composers studied ................................................................. 40

Graph 4-2 African art songs identified .................................................................................... 41
LIST OF CHARTS

Chart 4-1 Duration of composition career ................................................................. 39
LIST OF FIGURES

Figure 4-1 Dynamic trends, key and time signature .......................................................... 29
Figure 4-2 Dynamic trend levels ....................................................................................... 29
Figure 4-3 Octaves in the accompaniment ....................................................................... 30
Figure 4-4 Unison and imitation ...................................................................................... 30
Figure 4-5 Piano ostinato ................................................................................................. 32
Figure 4-6 Piano accented pitches .................................................................................. 32
Figure 4-7 Introduction and recitative ............................................................................. 34
Figure 4-8 Modulation and time signature change ......................................................... 35
Figure 4-9 Word painting and piano character .............................................................. 36
Figure 4-10 Rhythmic character and performance direction ........................................... 37
Figure 4-11 Triplet motif and dynamics .......................................................................... 38
### ABBREVIATIONS AND ACRONYMS

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>ABRSM</td>
<td>Associated Board of the Royal Schools of Music</td>
</tr>
<tr>
<td>KCM</td>
<td>Kenya Conservatoire of Music</td>
</tr>
<tr>
<td>KCSE</td>
<td>Kenya Certificate of Secondary Education</td>
</tr>
<tr>
<td>KMF</td>
<td>Kenya Music Festival</td>
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<tr>
<td>KU</td>
<td>Kenyatta University</td>
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<tr>
<td>NMS</td>
<td>Nairobi Music Society</td>
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<td>SP</td>
<td>Set Piece</td>
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<td>TUK</td>
<td>Technical University of Kenya</td>
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OPERATIONAL DEFINITION OF TERMS

In this study, the following terms are used to refer to the corresponding definitions connected

**Art song** - a song for solo voice and piano in Western music tradition.

**Classical singers** - classically trained singers including voice students and professional singers in Western music traditions.

**Genre** - a category of an artistic musical composition or arrangement, characterized by similarities in form, structure and manner of performance.

**Musical idiomatic expressions** – musical ideas associated to particular types of music or people

**Key music educators** - music teachers and lecturers that have played a role to the growth of the Western classical music genre in Kenya.

**Lied** - an art song in German.

**Melodie** - an art song in French.

**Music heads** - heads of music institutions for example directors and chairpersons of music departments.

**Performance practice** - information on how a musical work is created and performed.

**Voice recital** - a prepared performance of solo voice and piano.
ABSTRACT

The purpose of this project was to investigate musical idiomatic expressions in the performance of African art songs in Nairobi. The interest of the study came up after a voice recital was presented, and a variety of African and Western art songs were performed, but there was no clear distinction between the performance of the African and Western art songs. A cross section of the audience was in essence left wondering what could then define performance practice of an African art song. The study was guided by the following questions: (i) What are the characteristics of African art songs? (ii) How does the piano part enhance African musical idiomatic expressions in African art songs? And (iii) What is the performance practice of African art songs? “The African Pianism Theory” by Akin Euba and “The Theory of Musical Competence and Interaction” by Benjamin Brinner guided the study. The study was based on qualitative research method. Interviews and questionnaires were used to collect primary data from classical singers from Nairobi, composers of African art music, music heads and classical music educators. Secondary data was collected from library research and through content analysis of the selected African art songs performed during the recital, guided by an analysis schedule. The sampling methods used include purposive sampling and snowball sampling. The purposive sampling method was used for sampling the music heads. After getting interviews with the music heads, the snowball sampling technique was used in the rest of the study. The responses from the questionnaires and interviews were coded and analysed for detection of similarities and differences. The data was organized in line with research objectives. The study found out that the African art song is a growing genre and is approached from different angles. Some composers and singers lean more towards Western classical music; others lean towards African traditional music while others are in between. However, the African idiomatic expressions connected to African music include; the use of African languages or influences of African languages to the language used, use of African rhythms or rhythmic character, the simulation of African instruments, the use of performance practice borrowed from African traditional music such as costume and dance, dialogue between the piano and voice for instance by the use of solo/ call and response, repetition of phrases and verses, the use of African melodies and harmony through direct borrowing or adaptation and arrangement of folk songs or the use of African scales. The findings of this study are useful to music scholars, music curriculum planners, vocal pedagogy teachers, voice teachers, vocal coaches and classical singers. Some of the recommendations of the include; first, creation of more workshops and lecture recitals for African art song composers to share ideas on how to unify the genre and for students and the public to get more acquainted to the genre. Second, documentation and more publishing of African art songs. Finally, further investigation on how the intricate rhythms of African art songs are transcribed, such as ululations, yodelling and chants.
1.0 CHAPTER 1: INTRODUCTION

1.1 Background to the Study

Several scholars have defined the Western art song as a classical piece composed or arranged for solo voice and piano accompaniment (Hoffer, 2009; Kimball, 2005; Ware, 2008) with the text by the composer of the art song or from another source (Knapp, 1999). Due to the inclusion of the piano, the art song can therefore be traced from the invention of the piano during the Classical era, in the 18th century (Kamien, 2008). However, the art song gained popularity in the Romantic era, which was in the nineteenth century (Ware, ibid.), with major contributions from composers such as Franz Schubert and Robert Schumann (Halford, 1977). The art song continued to spread to other parts of the world especially due to the rise of Nationalism (Kamien, 2008). Kamien, (ibid.), further observes that composers used more folk material in their compositions in the period spanning from the Romantic era to the 20th century.

It was in the 20th century when the art song started developing in Africa. This was due to African composers travelling to different parts of the world to study and through Africans interacting with Western classical music. In Kenya, art songs are performed in various places and for various reasons, which include: festivals, in music institutions for the purposes of practical examinations, voice recitals and in concerts.

At the Kenya Music Festival (Hereafter referred to as KMF), Western art songs are included in the Western Folksong category, Operatic or Lied category and the solo Set Piece (Hereafter referred to as SP) category. In contemporary Kenyan society, several composers have started adding to the genre. Such composers include Sylvester Otieno and Timothy Njoora; currently members of staff at Kenyatta University (Hereafter referred to as KU). Their art songs have appeared in the KMF syllabus in the solo SP categories. An example is ‘My Joyful Prayer’ by Timothy Njoora, performed as the soprano SP for the Technical Training Colleges in 2011 (Wambugu, 2012).

Art songs are performed for singing examinations, for example in the Kenya Certificate of Secondary Education (KCSE) singing practical examination, which take place all over the
country and the Associated Board of the Royal Schools of Music (Hereafter referred to as ABRSM) singing examinations which are currently held in ABRSM exam centres in Nairobi, Mombasa, Kisumu, Nakuru, Nyeri among other counties. Art songs are also performed in voice recitals, which are more often featured in Nairobi. Most voice recitals are organized by institutions such as the Kenya Conservatoire of Music (Hereafter referred to as KCM) and music departments found largely in Kenyan public universities.

At KU, Department of Music and Dance, students program voice recitals, which comprise of art songs and a few arias which have orchestral parts reduced for piano accompaniment. The singer is expected to have printed program notes for the audience. The singer and the pianist are also encouraged to dress up, which is usually in formal dress wear. This is because the manner of dressing is the first impression of the performer and reflects the type of music being performed (Emmons & Sonntag, 2002). It is in light of the unfolding discussions that one is left to ask, to what extent do the performances of African art songs exhibit a sense of African musical idiomatic performance practice, given the description of performances that only fits into frames of Western classical music?

1.2 Statement of the Problem

The study was motivated by a voice recital held on 11\textsuperscript{th} April 2014 at KU. In the recital, the singer had kempt hair and was dressed in a tuxedo, a white shirt, a bow tie, black socks and black shoes (Kahuro, 2014). This was dressing fit for a standard recital in the Western classical music tradition (Hagberg, 2003; Emmons & Sonntag, 2002).

The audience also observed practices in the Western classical traditions where everyone was seated and only applauded at the end of the recital. The audience included KU staff, mostly from the Department of Music and Dance, music students, friends and family members of the performers, classical singers and other music lovers. The recital repertoire included art songs, which varied in terms of themes and level of difficulty. The themes included songs expressing happiness, sadness, war, mystery, religion, historical and current events, and politics. In addition, the researcher performed art songs from different cultures, which included both African and Western art songs.
Despite including in the recital performance, repertoire that cut across African and Western musical expressions, there was no clear distinction between the performance of African and Western art songs during the recital, particularly with respect to performance practice. Even though the two genres, (Western art songs and African art songs), come from different backgrounds, the same performance techniques were used. The audience at the recital most likely would have expected to see or hear the difference in the performance of the African art songs, but that was not the case. This resonates with Akin Euba’s argument that, when listening to African art music, among other things, African audiences “…evaluate music in terms of … its "Africanness"…” (Euba, 1975, p. 48). With this quote in mind, a cross section of the audience was in essence left wondering what could then define performance practice of an African art song. It is in the light of the above dilemma by the audience, that the study purposes to investigate what constitutes African musical idiomatic expressions in the performance practice of African art songs.

1.3 Research Questions
The study was guided by the following research questions:

i. What are the characteristics of African art songs?

ii. How does the piano part enhance African musical idiomatic expressions in African art songs?

iii. What is the performance practice of African art songs?

1.4 Research Objectives
The study was set out to achieve the following research objectives:

i. To identify the characteristics of African art songs.

ii. To determine how the piano part enhances African musical idiomatic expressions in African art songs.

iii. To find out the performance practices of African art songs.

1.5 Rationale and Significance of the Study
Whereas there are performances of African art songs witnessed around Africa in general
and Kenya in particular, very scanty literature is available with regard to what it entails, pedagogical techniques involved in learning African art songs, as well as the performance practice of the same.

More importantly, the study provides a body of knowledge on performance practices of African art songs. In addition, the study contributes to the much-needed literature in the area of African vocal music and art songs. This information is useful to music scholars when researching on African art songs, music curriculum planners when selecting materials for music performance, vocal pedagogy teachers, vocal coaches, voice teachers, students, collaborative pianists and classical singers when selecting art songs to be performed, and adjudicators and judges when evaluating African art song performances. The study creates awareness and encourages other studies in the area of African art song performance.

1.6 Scope of the Study

The study focuses on Kenyan classical singers, African art music composers and key music educators that have played a role to the growth of the classical music genre in Kenya. The three categories of respondents were contacted since they are the people involved in, the selection and performance of the African art songs. In addition, the study conducted an analysis of selected African art songs with a view to ascertaining the element of musical idiomatic expressions embodied in the songs as well as explore the performance aspects associated with this genre.

1.7 Limitations

1. The study would have covered performance of African art songs in counties like Mombasa and Kisumu, but since the research was based on a time frame of an academic program, time was a constraint hence the study confined itself to Nairobi county.

2. The analysis focused on only three African art songs since they were the only ones that appeared on the recital that motivated the study.
2.0 CHAPTER 2: REVIEW OF RELATED LITERATURE

2.1 Introduction
Through a review of related literature, this chapter presents an overview of history and development of the art song, the concept of African art song, performance practice and musical idiomatic expressions in African art music, techniques used in analysis of art songs, selected composers of African art songs and Kenyan classical singers and finally the theoretical framework. The chapter ultimately highlights knowledge gaps in the reviewed studies. In addition, the study illustrates how the review of the related literature inform the concerns of the study and the ensuing discussions.

2.2 History and the Development of Art Song
The “art song” as known today, dates to the Romantic era, in the nineteenth century (Ware, 2008). However, some Italian baroque arias, which are solo songs in larger vocal works like opera, oratorio and cantata, are now included in the category of art songs (Kimball, 2005). Kimball (ibid.) adds that the arias, especially the Italian ones are included since they are suitable for beginners in vocal study, hence frequently appear in recitals. Kimball (ibid.) further states that the accompaniments are realizations of the original figured bass to piano and are usually in “…a romanticized pianistic style” (Kimball, 2005, p. 408). Discussions by Kimball (ibid.) show the importance of the piano and the reduction of other instrumental parts to suit the piano. The use of the piano also makes it easier for vocal studies or recitals since the singer will only need a pianist to perform other than trying to find several instrumentalists to play during a singing lesson or a recital. The study was to determine if the reduction of African instrumental parts to piano is applied, after analysing the selected African art songs and getting responses from African art music composers.

In the Classical era, the art song was not considered as important as other Classical genres, due to the growth of instrumental forms of music (Kamien, 2008). However, according to Hurry, Phillips, & Richards (2001), art songs in the Classical era were considered chamber music, because art songs had similar qualities to chamber music. For instance, the two genres created an intimate environment and involved the audience (Hoffer, 2009). Similarly, in some traditional African vocal songs, the audience is involved (Akuno, 2005).
through: Joining the singers in the song, solo and response, dancing and clapping. The information above informed the study on how the audience is involved in the performance of African songs hence showing African musical idiomatic expressions.

Ludwig Van Beethoven is a renowned composer of the Classical era. He composed the song cycle, *An die Ferne Geliebte*, which consists of six art songs, and is considered to be the very first song cycle by a major composer (Bingham, 2004). As mentioned earlier, Franz Schubert was another notable composer of that era (Hurry, et al., 2001). Hurry, et al. (ibid.) identify Schubert as one of the most famous art song composers, with more than six hundred songs, which in-cooperated the works of various poets. Bingham (ibid.) and Hurry et al., (ibid.) agree about art songs being composed from existing German poems or composers working with poets for text. These and other characteristics contributed to the information needed when analysing the African art song since it showed that composers could have various sources when composing art songs.

It was in the Romantic era that the genre gained popularity and has the characteristics of the art song we know today, hence considered as a genre of the Romantic era (Ware, 2008). In this era, poetry gained importance in literature, which led to the development of the German art song known as *lied* (in plural *lieder*). As a reaction to the *lied*, the French started composing the *melodie* (Johnson, 2009). One of the differences between the two types of art songs is the language since *lied* is in German and *melodie* is in French. Since there are many languages spoken in Africa, the study purposed to find out whether the language of an African art song enhanced its African musical idiomatic expression.

In reference to Henri Duparc’s *L’invitation au Voyage*, Johnson (2009) observes that the song was a beacon of the French *melodie* and a confirmation of a French genre, which was equal in status to the dominating German *lied*. The *melodie* attracted many composers who collaborated with popular poets and young poets. According to Johnson (ibid.), the French composer Gabriel Fauré decided to work with younger poets after listening to Charles Baudelaire’s poem, *L’invitation au Voyage* setting by Henri Duparc. Since then, many art song composers adopted a tendency of looking for famous poets and choosing poems that inspired them and evoked different melodic ideas (Nectoux, 1999). The study employed
the frames of mind of Johnson (2009) and Nectoux (ibid.) to interrogate the poetic nature of African art song texts besides exploring whether or not the texts were crafted by African poets as observed in French art song traditions.

Nationalism was another landmark in art songs during the Romantic era. The nationalistic style emerged in European countries especially as a reaction against the French after the French armies invaded many European countries (Kamien, 2008). Kamien (ibid.) observes that composers sort for a native identity stating that composers “…used folk songs and dances and created original melodies with a folk flavour …” (Kamien, 2008, p. 329). The Nationalistic feel influenced later composers, one of them being Béla Bartók (Kamien, ibid.). Béla Bartók was born in Hungary, towards the end of the Romantic era and he is known for collecting thousands of folk songs most of them in partnership with Zoltán Kodály (Grout, Burkholder, & Palisca, 2006). Grout et al. (ibid.) add that Bartók and Kodály researched, arranged, and wrote scholarly articles on the folksongs. The study assisted in answering research question one, by showing whether the use of folksongs is a characteristic feature in African art songs as well.

In the 20th century, the art song continued to spread all over the world. This was enhanced by composers travelling to different parts of the world to study and through interactions with Western classical music. Most of the African composers began composing art songs in the 20th century after exposure to Western Classical music (Euba, 1989). The exposure was through colonization and spread of Christianity.

Writing about the Avalogooli community of Kenya, Kidula (2013) writes that the community was “…introduced to Euro-American Christianity and Western hymnody from the beginning of the twentieth century…”(Kidula, 2013, p. 228). She continues that the interaction saw the translation of English hymns to local languages and the growth of other genres of music such as the spirit songs. She states that composers such as Arthur Kemoli started arranging the spirit songs and soon the songs were performed out of the church for festivals, entertainment and commercial purposes by solo artists and various groups. She adds that at the beginning, Kenyans were using percussive instruments such as drums and the kayamba since guitars and pianos were expensive and they could not learn. Part of the
reason behind this domination of choral music was that “Apart from instruction for white students, music education in the 1960s was confined to training choir directors…” (Kidula, 2013, p. 187). However, she observes that pleasure built up from,

…Kenyan teachers and students Gershom Manani, Peter Kibukosya, Railton Wambugu, and Washington Omondi; and Arthur Kemoli in the 1960s to allow them to test their music skills by sitting for theory and performance exams with the British Royal Schools of Music or Trinity College (Kidula, 2013, p. 187).

The participation of Kenyans in Western music led to more compositions of art music. However, most of the music being composed and arranged was choral. Art songs by the Kenyan composers were not common. In addition, being one of the new genres of African art music, few scholars have written about African art songs (Wambugu, 2012). It is, therefore, important to highlight insights into the concept of the African art song.

2.3 The Concept of African Art Song

Most of the scholars and composers of art music have attempted to define African art music and not African art song in specific. In fact, due to the influence of Western classical music traditions, several definitions have employed terminologies from the said music traditions to appropriate African art music practice (Shitandi, Wanyama, & Makobi, 2014). With an African art song being a branch of African art music (Wambugu, 2012), it is perhaps convincing to combine the definition of an art song and the various definitions of African art music. This might assist in understanding the concept of African art song.

Euba (1975) states that African art music can be classified into three categories including:

… neo-traditional art music, Western art music, and African-European art music…neo-traditional art music is modelled principally on African traditional music while the Western art music of African composers is little different from Western art music by Western composers. (An example of this is the Folk Symphony by the Nigerian composer, Fela Sowande which, in spite of its use of African tunes, is in the symphonic style of the European Romantic era.) The third category, African-European art music, represents a more balanced synthesis of African and Western styles (Euba, 1975, p. 46)
The quote above gives a broad spectrum and does not give specific characteristics or features found in the three different categories. After analysis of the selected pieces, the study was to determine if any of the pieces fit in the categories mentioned above.

Kofi Agawu views African art music as works consisting of “…folk operas, cantatas, orchestral compositions, choral (choir) works and sonatas for various instruments all of them written down by named literate men and women trained in the idiom and practices of European classical music” (Agawu, 2003, p. xiv).

The genres mentioned by Agawu seem like they can fit to any of the categories mentioned by Euba. In addition, in Agawu’s definition, the concept of an art song being a solo song for voice accompanied by piano is not represented. Furthermore, not all art song composers have gone through formal music training in the Western classical music academies, yet they compose music that can be termed as art songs. In many African societies, composers are self-taught and are what Strumpf, Anku, Phwandaphwanda, & Ncebakazi (2003) refer to as oral composers. The oral composers become better through experience and most of them compose without having to score music. The music is scored when a composer needs to publish, when the music is being taught at another time or to a different group or when the music is being presented for a festival. In addition, Dor (2005) states that some of the groups that perform African choral art music include Ladysmith Black Mambazo and Kenyan Boys Choir. Having performed with the Kenyan Boys Choir, I can attest that we learned music by rote. As observed by Carol Muller, it is a similar case with Ladysmith Black Mambazo where the group’s founder and composer, Joseph Shabalala does not read or write music. Hence, when composing, “...he either takes the song directly to his group to begin working on it in performance or tapes portions of it until the song is complete…”(Muller, 2010, p. 106). The ideas above are contrary to the views by Agawu since he emphasises on the fact that the composers have to have studied music formally. The study was to confirm if the features that characterize an African art song defines an oral composer and a composer who has studied classical music per se.

Similarly, Nketia (2004) disagrees with Agawu stating that,
The term art music – or sometimes fine art music - is used for convenience of reference for music designed for intent listening or presentation as “concert” music, music in which expression of feeling is combined with high level of craftsmanship and a sense of beauty. Hence African art music refers to works that manifest these attributes but which are rooted in the traditions of Africa. Its concepts, aesthetic goals, and techniques may show variations consistent with the values of its own contexts of creativity. (Nketia, 2004, p. 5).

The description above leaves out the concept of the influence of African art songs from Western classical music. In most of the literature reviewed, it is observed that an art song is a Western music concept. However, Nketia (ibid.) envisages that there may be some additional characteristics. Some characteristics of African vocal music include vocal ornaments such as ululations (Agak, 2005; Akuno, 2005). This study endeavoured to find out whether these and extra characteristics exist in the composition and performance of African art songs.

Nketia (ibid.) emphasises the importance of African art music to be rooted in the traditions of Africa, which shows African musical idiomatic expressions. Similarly, one of the identified sources of an art song is a folk song (Kamien, 2008). In reference to Kenya, Shitandi (Shitandi et al., 2014), observes that, the adaptation and arrangement of African folk songs in Kenya started in the 1950s but became popular in the 1970s and 80s, because of interaction with missionaries and Western education systems. However, as observed earlier, most of the adaptation and arrangement songs were meant for choral music. For example, the Kenya National Anthem, which is an adaptation and arrangement of a Pokomo lullaby. The resultant effect of this movement is that most of the scholars who have written on African art music in Kenya have dwelt on choral music compositions and minimal discussions on African art songs. In addition, Euba (1975) observes that “In Africa the majority of musicologists … are preoccupied with the study of precolonial music much of which, in any case, remains to be explained theoretically. There are hardly any professional critics…” (Euba, 1975 p. 46). If there were more critics and scholars writing on African art music, there probably would be more written on the performance of African art songs. This study therefore, purposed to provide more information and contribute to the body of knowledge about African art songs and encourage other studies on the same and
other related areas of African art music. In addition, the study endeavoured to derive the characteristics of the African art songs and come up with a convincing concept of an African art song from the analysis of the selected African art songs and the responses from the informants. With the literature reviewed, it was apparent that there were three categories of art songs: Art songs which existed as folk music or arias then arranged for voice and piano, art songs from pre-existing text and art songs for which the composers generated the text.

2.4 Performance Practice and Musical Idiomatic Expressions in African Art Music

According to (Stolp, 2012), the “performance practice” of art music is defined as “…ideas or methods that have an impact on how a musical work is created, how this work is performed and how it is received...” (Stolp, 2012, p. 29). He continues that historical information of the performance is important in interpreting it, which include; the performance style, instruments used and social objective. Writing about the performance practice of pre-colonial traditional music of Africa, Euba (1975) states that music is performed,

… in the context of one or more of the other performing arts. There are, for example, the use of music as an integral part of dance, of poetry, and of dramatic expression; sometimes, music, dance, poetry and dramatic expression are all fused together in the same performance context (Euba, 1975 p. 46).

The above quote resonates with Dor's(2005) statement on African choral art compositions. He writes that the compositions derive the musical forms, poetic models and various performance practices from the different cultures. Some of the African choral art compositions and arrangements at KMF are accompanied with different instruments and some arrangements of folk songs usually performed by men only or women only or a mixture of men and women. One choral piece can be performed differently per the choirs’ creativity where some performers may even have costumes. Most of the choirs performing African choral art music have dances, which are choreographed, with the rhythm and movements of traditional songs from the language of the composition or arrangement influencing the dances. The research assisted in finding out whether some of the features
mentioned above existed in the performance practice of African art songs or other features which would suggest the performance practice of the works.

Euba (ibid.) continues that music is also,

…often presented in combination with the visual arts such as sculpture (e.g., masks), design, painting, and costuming. In a performance which comprise many different performing and visual arts, music is viewed in terms of its relationship to the total art complex and not as an isolated phenomenon. Music in traditional culture, apart from its association with the other arts, is also very much integrated with a social context. Many forms of music do not exist in their own right but are part of the structure of specific social ceremonies (Euba, 1975 p. 46).

After circumcision among the Tiriki of the Luyia community of Kenya, Kidula (2013) writes that the initiates were usually in costumes and masks “…and performed not just classic circumcision and social songs but music with overt sexual lyrics on how to seduce, please, and keep a woman and wife” (Kidula, 2013 p. 26). As the initiates are singing one finds people joining in and dancing especially other young men. This shows an example of the performance of African music which also serves different social and cultural purposes and at the same time encourages participation of other people. The study purposed to find out if the performance practices exist in African art song performances, including directions of costume.

At present, Euba (ibid) argues that the emphasis on the performance of African art music has changed and

…the principal function of the music is aesthetic. The composers of the new music intend their works for performance by experts before an audience which is not encouraged to participate in the performance but is required to devote its whole attention to listening while the performance is going on. (Euba, 1975p. 47).

The quote above suggests one of the performance practices that can be adopted by African art song performance. The study purposed to confirm if indeed it applies to the performance of all African art songs.

On the other hand, there are some African choral art compositions and arrangements which are still connected to the social context. For instance, Vamuvamba by Arthur Kemoli is an
African choral art piece which is sung during religious services and also performed in festivals in Kenya and has been recorded commercially by some Kenyan choral groups. Stevenson (2010) defines idiomatic as “… appropriate to the style of art or music associated with a particular period, individual, or group…” (Stevenson, 2010, p. 869). Some of the musical idiomatic expressions may appear involuntarily due to the composer’s interactions with a certain type of music while other musical idiomatic expressions are purposely put by the composer. For instance, in one of the works by Ugandan composer Justin Tamusuza, (W. Onovwerosuoke, 2007) states that,

…Tamusuza instructs that the piano be prepared in order to sound more Kiganda-like by weaving a cloth between certain strings to simulate the engoma (drum) and inserting a metal wire between some strings to simulate a metallic buzzing sound of the mbira…(W. Onovwerosuoke, 2007, p. 152).

The quote above shows the preparation of the piano which includes transforming its sound to a suitable sound for expressing an African traditional instrument. The piano is simply made to adapt to the aesthetics of the mbira, which is an example of how the piano is used to express and African instrument. Through exploring the selected African art songs, and getting responses from the composers, the study purposed to determine whether there are such directions given by composers for African musical idiomatic expressions through the voice part or the piano part.

2.5 Techniques Used in Analysis of Art Songs

As observed in this research proposal, art songs are composed for solo voice and piano. In addition, the piano parts have preludes, interludes and postludes that set different moods in an art song (Kamien, 2008). This assisted the study in finding out whether the piano plays the same roles or has additional roles in African art songs, which assisted in answering research question two, how the piano part enhances African musical idiomatic expressions in African art songs.

Art songs based on poems and folksongs are strophic (Kamien, ibid.; Tunbridge, 2010). Kamien (ibid.) adds that some art songs are in ternary form and some are through composed. Discussions by (Kamien, 2008) and Tunbridge (ibid.) highlight the source or the original forms of art songs and the compositional structure. The study endeavoured to
find out whether African art songs have the similar sources, determine the original forms of the African art songs and find out whether composers follow particular structures when composing or arranging African art songs.

Art songs exist in languages other than English and can be found in various translations (Hoffer, 2009). In earlier reviewed literature, Kimball (2008), Hurry et al. (2001), Johnson (2009), Kamien (ibid.) and Grout et al. (ibid.) agree that art songs exist in various languages. The languages mentioned are: German, French, Italian and Hungarian. The study purposed to find out the African languages used in the selected art songs and translated them to English for analysis.

Simulation is identified as one of the main characteristics of an art song (Hoffer, ibid.). The Chambers Dictionary defines simulation as the act of feigning, mimicking or recreating a condition (Schwarz, 1993). Simulation is also defined as the act of imitating the appearance or character of something (Simpson & Weiner, 1989). In art songs, the piano part simulates features that the voice may not convey effectively (Hoffer, ibid.). In this case, a composer uses his creativity, with the use of solo voice and piano to express the context and the words in a poem or an existing song.

Simulation is evident in Franz Schubert’s art songs. His piano parts “…often reflects an image in the poem, especially the image of movement” (Grout et al., 2006, p. 608). For example, in Schubert’s lied Der Erlkönig, the piano part simulates the rhythm of a trotting horse, which the voice may not achieve. Another example is Henri Duparc’s melodie L’invitation au Voyage, which is based on a story of taking a lady on a voyage. Ideally, Duparc set the song in the environment of a sea and composed a piano part, which simulates the movement of a sailing boat. The simulation reflects the culture of the people involved in the poems. For instance, a culture of using a horse and a boat as a means of transport.

Simulation is also evident in the voice through the changing of vocal ranges, timbres and tessituras. For example, in his composition of the music for the poem Der Erlkönig, Schubert used different tessituras for the different characters in the lied. It has four characters: The King of the Elves, the Narrator, the Father, and the Son. In his composition,
Schubert gives the son a part with a high tessitura and the father a low one. The high tessitura simulates a young person while the low tessitura simulates an elderly person. The study endeavoured to find out other ways that simulation appeared in African art songs, which represent African culture or musical idiomatic expressions through the analysis of the selected African art songs.

Since art songs are used for voice training, recitals, concerts, festivals, competitions and auditions, most of them can be found in various tonalities to suite the different ranges of classical singers, hence they are encouraged to perform in a key that best suits their voice. Some art songs are even edited to suit different genders (Associated Board of the Royal Schools of Music, 2010). In African vocal music the choice of song has various considerations, some of which include: The performer’s marital status, gender (Agak, 2005), age, the occasion and the function of the music (Akuno, 2005; Agak, 2005). The study endeavoured to find out whether some of these characteristics found in African vocal music exist in African art songs, by exploring the selected African art songs and getting responses from the composers.

When various publications and editions are available for analysis, one should consider the reputation of the publisher (Webb, 2012). In reference to the sacred aria, *Pieta Signore*, which is attributed to Alessandro Stradella, Webb (ibid.) states that, “Historically, the G. Schirmer edition admittedly does not have a sterling reputation for accuracy in publication; but it is readily available…” (Webb, 2012, p. 25). It is, therefore, important for classical singers to consider the publication and edition of art songs, lest they misrepresent the composer’s intentions. The above quote assisted the study in searching for the best editions for analysis by seeking copies from the composers.

Text-setting analysis is identified as the most important part of analysis, followed by rhythmic analysis then musical analysis (Higgins, 2010). Text analysis was important in the study since it helped in explaining the choice of melody, harmony and performance directions in the selected African art songs.

Knapp (1999) highlights some guidelines one would need to consider when dealing with
analysis of an art song. These guidelines include but are not limited to:

Table 2-1: Guidelines for art song analysis

<table>
<thead>
<tr>
<th>Concept</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tessitura of an art song</td>
<td>The range in which most notes lie in the art song</td>
</tr>
<tr>
<td>The range of an art song</td>
<td>The lowest and the highest note of an art song</td>
</tr>
<tr>
<td>The tempo range:</td>
<td>High tempo, for example, <em>Allegro</em></td>
</tr>
<tr>
<td></td>
<td>Middle tempo, for example, <em>Allegretto</em></td>
</tr>
<tr>
<td></td>
<td>Low tempo, for example, <em>Lento</em></td>
</tr>
<tr>
<td>Mood directions</td>
<td>Expressions, for example, “with spirit”</td>
</tr>
<tr>
<td>Tonality</td>
<td>The key of the song</td>
</tr>
<tr>
<td>Time signature</td>
<td>The number of beats per bar</td>
</tr>
<tr>
<td>Rhythmic character</td>
<td>Complex rhythm vs rhythmically simple</td>
</tr>
<tr>
<td>Transcription</td>
<td>Dates of transcription and names of transcriber</td>
</tr>
<tr>
<td>Text</td>
<td>Text language and the writer</td>
</tr>
<tr>
<td>Form</td>
<td>Binary, ternary or through composed</td>
</tr>
<tr>
<td>Melodic Contour</td>
<td>The motion of the melody in relation to neighbouring pitches.</td>
</tr>
<tr>
<td>Mode</td>
<td>The type of scale used, for instance, major or minor</td>
</tr>
<tr>
<td>Ornamentation</td>
<td>Musical embellishments, for example, a trill</td>
</tr>
<tr>
<td>Phrase length</td>
<td>Short vs long according to number of measures</td>
</tr>
<tr>
<td>Dynamic range</td>
<td>The range of softness to loudness</td>
</tr>
</tbody>
</table>

The above information on the tools of art song analysis and the characteristics features of this genre assisted the study in formulating a framework or an analysis guide for the selected African art songs.

2.6 African Art Song Composers and Kenyan Classical Singers

One of the inspirations of African art music composition was Samuel Coleridge-Taylor, a son to “… a Sierra Leonean doctor and his British wife…” (Euba, 2008, p. 2). Coleridge-Taylor composed a number of art songs amongst them, five from the song cycle “Songs of Sun and Shade” (Euba, ibid.). Euba (ibid.) also identifies Fela Sowande as another notable African art song composer. Other African art song composers include: Kwabena Nketia, Akin Euba (Nketia, 2004), Bongoni Ndodana, Fred Onovwerosuoke, Justinian Tamusuza, Joshua Uzoigwe (Onovwerosuoke, 2007) George Senoga-Zake (Maina, 2012), Timothy Njoora and Sylvester Otieno (Wambugu, 2012).
In Kenya, the KMF, has been one of the music institutions in Kenya that have greatly influenced art music composition and performance in Kenya (Kidula, 2008). Kidula, (ibid.) adds that African art music was not featuring in the KMF until 1981 when Arthur Kemoli’s choral arrangement Ndio Kwalange was selected as a Set Piece (SP). Kemoli continued arranging and composing for the University of Nairobi Students Choir. At that time, the genre had gained momentum with some of the composers that included Peter Kibukosya, Darius Mbela and Bonface Mganga, starting to compose African art music (Shitandi et al., 2014; Maina, ibid.). Other Kenyan art music composers include: Sam Otieno, Sam Ochieng’ MakOkeyo, Samuel Ouya, Daniel Okong’o, David Zalo, Henry Wanjala, Kala Ikutu, Blasto Ooko, Musambi Khadambi, George Muiruki (Rieth, 1997), Humphrey Kisia (Shitandi et al., 2014), Sylvester Otieno, Wilson Shitandi, Timothy Njoora (Wambugu,ibid.), Thomas Wasonga, Washington Omondi, George Dinda, Khadambi Richard and Timona Makobi (Maina, ibid.). The study sampled composers mentioned above for interviews regarding composition and performance of African art songs.

According to Nzewi (1999), art songs are meant for well-trained Western voices since the songs are usually a challenge to African singers in terms of tessitura and chromaticism. Nzewi (1999) adds that these and more challenges are mostly because Africa has a deficiency of good voice teachers who will train students on good technique. On the other hand, there is a growth in the classical singing arena in Kenya (Muiruri, 2012), with the recent staging of five operas dominated by Kenyan classical singers in the last three years and the rising number of Kenyan soloists in the Nairobi Music Society (Hereafter referred to as NMS) choir and orchestra performances (Moss, 2010), there is a possibility that there are good singers hence good teachers in Nairobi, since opera roles; oratorio and mass soloists need more use of technique than art song singing. This is because operas, oratorios and classical mass settings are accompanied by orchestra and has choir parts and the soloists are expected to sing over the orchestra and sometimes over the choir. On the other hand, art songs are accompanied by a piano and are usually performed in smaller spaces.

In addition, Classical singers are usually trained by using art songs and arias (Ware, 2008). This has been the case in Kenya with singers being trained in and out of the country (Odidi,
Most of the Kenyan Classical singers in the performance arena have been trained at the Kenya Conservatoire of Music and Kenyatta University (Safaricom, 2010). These classical singers hold concerts and recitals that include various art songs. Some of the classically trained singers in Kenya include; Rhoda Ondeng’, Linda Muthama (Muiruri, 2012), Grace Nangabo, Elizabeth Njoroge, Sylvester Makobi, Zak Njoroge (Safaricom, 2010). Elijah Adongo, Maggie Gitu, Philip Tuju, Eddie Baraka, Maryolive Mungai, Julia Luwai (Camm, 2015) Eve Ogari (Ogari & Ongidi, 2014) and Lawrence Barasa (Baron, 2016). The above names show that there are indeed classical singers in Kenya. The study identified respondents from this list of singers.

2.7 Theoretical Framework

As observed earlier in this proposal, the piano part is integral in an art song performance. With this in mind, the study was guided by the African Pianism theory by Akin Euba (Euba, 1989). Euba (ibid.) states that African Pianism is the adoption of the piano to performing African music, hence its Africanization. Euba (ibid.) continues writing that this is made possible since the piano can accommodate both the melodic and most importantly the percussive nature of African music. He adds that the tenets of the theory are observable in pieces by renowned African composers such as Ayo Bankólé and Gamal Abdel-Rahim. The tenets include,

(a) thematic repetition (b) direct borrowings of thematic material (rhythmic and/or tonal) from African traditional sources (c) the use of rhythmic and/or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms (d) percussive treatment of the piano (Euba, 1989, p. 152).

According to the theory, some African art music composers, when composing for piano, employ techniques and styles found in African traditional music and African popular music instrumentation (Euba, 1989). The theory mentions the borrowing of various elements from African music which was helpful to the study in identifying some of the musical idiomatic expressions of music from a particular ethnic community. For instance, the use of the isukuti drums rhythms on the piano part of a Luyia art song. Citing Abdel-Rahim’s work, “Variations on an Egyptian Folk Tune” Euba (ibid.) states that the work includes a section with Egyptian traditional syncopated dance rhythms which are prominent on the left arm.
The description above would most probably be representing drum rhythms during a traditional dance. Similarly, the study identified all the four tenets through the data collected. The tenets are incorporated in the various themes that emerged in the discussion of the findings. These include: Repetition, direct borrowing of melodic, and rhythmic motifs, use of scales found in traditional music and the percussive treatment of the piano through simulation of drums and other African instruments.

Like the African Pianism theory, Kubik (1962) observed a guitar player from Maragoli, Kenya, performing and noted the presence of inherent rhythms, which are usually produced by several musicians playing together. In addition, Kubik (ibid.) found out that rhythmic patterns pose a challenge to composers and performers of African art music. This assisted the study in establishing whether inherent rhythms and various African tonal motifs were found in African art songs.

The study was also guided by the theory of musical competence and interaction by Benjamin Brinner (Brinner, 1995). According to the theory, “Whenever two or more people engage in manipulating sounds together they affect each other by coordinating, directing, inspiring or disrupting each other’s performance…” (Brinner, 1995, p. 168). He continues that, to enhance such interaction between performers, they need to make certain decisions on how to interpret and express the music together, with the final product maintaining the performance traditions of the genre. This theory purposed to assist the study in explaining whether it is a matter of musical competence or sheer musical interaction or lack of both that would cause a performer not to enhance the African musical idiomatic expressions in an African art song performance.
3.0 CHAPTER 3: METHODOLOGY

3.1 Introduction
This chapter addresses the methodology employed in data collection and analysis. The sections covered include: The research design, study locale, target population and sample size, sampling techniques, research instruments and their administration, validity and reliability, the techniques of data collection, the analysis and presentation of data, and ethical considerations. Qualitative research methods were considered appropriate with regard to fieldwork procedures.

3.2 Research Design
The basic qualitative research design was used in this study. According to Patton (2015), the design is used on studies that are purposed on adding knowledge and contributing to theory. This study contributed knowledge on the performance of African art songs and African art music in general. In addition, the study contributed to the theory of African pianism.

In this design, the researcher collects data through asking questions to various people, observing or analysing existing documents (Merriam & Tisdell, 2015).

Mertens (2015) observes that the nature of the research questions often guide the methodology used. The questions in this study were (i) What are the characteristics of African art songs? (ii) How does the piano part enhance African musical idiomatic expressions in African art songs? And (iii) What is the performance practice of African art songs? As observed all the questions require narrative answers and encourage one on one interactions with respondents. The nature of data collection hence calls for qualitative methods. Mertens (ibid.) also recommends qualitative methods when the sample size is small. As observed in the literature review there were 22 Kenyan composers mentioned, where some have passed away and some leave outside Nairobi. There were 14 classical singers mentioned, some are in Nairobi and others are studying and performing in different parts of the world. Therefore, the most appropriate methods of this study were qualitative methods. Maanen (1979) states that the term is best described as,
…an umbrella term covering an array of interpretive techniques which seek to describe, decode, translate, and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world (Maanen, 1979, p. 520).

In the study, qualitative data was collected through interviews, questionnaires, analysis of selected African art songs and library research. The data collected was used to provide explanations on the African musical idiomatic expressions in the performance of African art songs.

### 3.3 Study Locale

Nairobi was a suitable study locale for the research since it is home to a number of classical singers. In addition, there is a growing audience of classical music and a variety of performances including recitals, concerts by NMS and Operas (Odidi, 2013 and Moss, 2010). Nairobi also hosts various institutions that teach music at a high level. These include KU, Technical University of Kenya (Hereafter referred to as TUK), KCM, among others. Some of these institutions have lecturers who are renowned composers (Shitandi et al., 2014) and performers (Odidi, ibid.; Safaricom, 2010).

### 3.4 Target Population and Sample Size

The study targeted classical singers based in Nairobi and African art song composers. In addition, the study targeted key music educators that have played a role to the growth of the classical music genre in Kenya and heads of music institutions in Nairobi who may offer contact information of more African art music composers and Kenyan classical singers. The study also targeted composers and classical singers who were present during the recital that motivated the study.

Wambugu (2012) mentions two African art song composers from KU. With this number in mind, the study purposed to sample at least two composers from TUK and KCM. The study contacted the music heads of the three institutions, to get information of more African art music composers and Kenyan classical singers.

In addition, the study included the analysis three African art songs since they were the only ones which appeared in the recital that motivated the study. As observed in chapter two,
there are three categories of art songs:

- Art songs which existed as folk music or arias then arranged for voice and piano
- Art songs from pre-existing text
- Art songs for which the composers generated the text

Each art song fell in one of the categories mentioned above and was analysed using the Analysis Schedule (Appendix II). The art songs included ‘Ngulũ’, an arrangement of a folksong, ‘Oluwa L’Oluuso Agutan Mi’, an art song from pre-existing text and ‘While Justice Slumbered’, an art song which the composer generated text. The analysis assisted in answering research questions 1 and 2.

3.5 Sampling Techniques

Purposive sampling technique was used in the study. This is a technique in which a researcher selects data collection points according to the information needed (Mugenda & Mugenda, 2012). The study used the technique for selecting the three music heads. The study involved interviews of the three heads of music, who in turn give names and contacts of African art music composers, classical singers and key music educators that have played a role to the growth of the classical music genre in Kenya.

After getting interviews from two of the three music heads, the snowball sampling technique was used in the rest of the study. According to Kenneth Bailey the technique,

...is conducted in stages. In the first stage a few persons having the requisite characteristics are identified and interviewed. These persons are used as informants to identify others who qualify for inclusion in the sample. The second stage involves interviewing these persons... (Bailey, 1994, p. 96).

The persons interviewed on the second stage also gave examples of other people that would be contacted. The study used the technique to locate more African art music composers and classical singers, by asking the ones the study got from the music heads and the ones the researcher already knew. The study also use the technique in requesting information about classical singers and African art music composers form the key music educators. The
advantage of this technique was that the study was able to reach more African art music composers and classical singers that were not known at the beginning of the study.

Table 3-1: Sampling distribution

<table>
<thead>
<tr>
<th></th>
<th>Music Head KU</th>
<th>Music Head TUK</th>
<th>Music Head KCM</th>
<th>9 Music Educators</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>African art music Composers</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>Classical Singers</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>9</td>
<td>12</td>
</tr>
</tbody>
</table>

The total target population included 3 heads of music institutions, 9 key music educators (at least three from each music head), 15 African art music composers (2 from KU who are already known, at least 2 from each music head and 1 from each key music educator) and 12 classical singers (at least 1 from each music head and 1 from each key music educator).

However, Merriam and Tisdell (2015) state that sampling may be stopped when a point of saturation is reached or redundancy is noticed while collecting data. The study therefore involved collecting data and analysing the data simultaneously and when the same information, in line with the set objectives started re-appearing, the sampling was stopped.

3.6 Research Instruments

Research instruments were formulated to assist in data collection. These included a questionnaire, an analysis schedule and a structured interview schedule. The questionnaire and the structured interview schedule had similar questions and the study attempted to seek for an interview first but some of the informants were not available hence a questionnaire
was used.

3.6.1 Questionnaire
A questionnaire is a set of questions meant for survey whereby respondents fill in the answers through self-completion (Brace, 2008). The questionnaire (Appendix I) and (Appendix II), was administered to the Kenyan classical singers and African art music composers respectively. The questionnaires were administered through email. The questionnaires addressed all the research questions.

3.6.2 Analysis schedule
An analysis schedule (Appendix III), adapted from Andang’o (2009), was used to guide the study with the analysis of the selected African art songs. The analysis schedule addressed research objectives one and two. For instance, for objective one, the study purposed to determine the original form of the art song, whether it was a folksong or from a poem. For objective two, the study purposed to determine simulation on the piano part and other performance directions that depict African musical idiomatic expressions.

3.6.3 Structured interview schedule
A structured interview schedule is a research instrument which the researcher fills in the responses. “... each subject or respondent is asked a series of questions according to a prepared and fixed interviewing schedule…” (Brace, 2008, p.2).

This research tool was used to solicit responses from music heads (Appendix IV), key music educators (Appendix V). In addition, classical singers (Appendix VI) and African art music composers (Appendix VII) who were available for an interview. The structured interview schedule for key music educators was used to get information on classical singers in Nairobi and African art music composers. It also addressed research question three by finding out the performance practice of African art songs. The structured interview schedule for the classical singers and African art music composers addressed all the research questions.

3.7 Validity and Reliability
For research to be trust worthy the data needs to be valid. For validity, the data needs “...to
present insights and conclusions that ring true to readers, practitioners and other researchers…” (Merriam & Tisdell, 2015, p.238). The study therefore included questions that were in line with the research objectives and ensured accuracy when analysing and interpreting the data. The study also included all the data including similar views and contrasting views. The informants had the choice of answering all the questions or some hence the study did not leave out responses of informants who did not answer all questions. This happened mostly in the questionnaires.

For the data to be dependable it should be from a reliable source. “Reliability is, literally, the extent to which we can rely on the source of the data and, therefore, the data itself. Reliable data is dependable, trustworthy, unfailing, sure, authentic, genuine, reputable…” (Pierce, 2008, p. 83). The study considered the reputation of the data hence find out names of African art music composers, classical singers and key music educators from music heads while conducting the interviews. This was considered as a reputable source since most of the African art music composers and classical singers in Kenya are affiliated to these institutions. In addition, the study included African art music composers and Kenyan classical singers that were mentioned in chapter 2. If different publications were available, the study considered reputable publishers of art songs during the analysis of the selected art songs. Throughout the study process, the researcher was also in constant communication with the supervisors to ensure the analysis is not biased, hence valid and reliable conclusions were made.

3.8 Data Collection Techniques

Primary data was collected through interviews. The researcher contacted the music heads of the three institutions, KU, TUK and KCM, African art music composers, classical singers and key music educators. These four categories of respondents provided more information on African art songs and how musical idiomatic expressions are portrayed in the performance of African art songs. The interviews were conducted via phone calls and via video calls. This reduced the time spent and cost involved in travelling to various destinations to conduct interviews. Primary data was collected through a questionnaire to classical singers and African art music composers, which was sent via email directly to them.
Primary data was obtained from the analysis of the selected pieces. The bars which informed the research were included in the final document. Secondary data was collected by reviewing literature relevant to the study topic, which enhanced the study by highlighting what scholars had written in regard to African art songs.

3.9 Data Analysis
The analysis was done simultaneously with the data collection. This allowed the study to get more information in areas that may not have much data. The data was organized in line with research objectives as outlined in this study. The text of the selected art songs was translated to English in the event that the song was composed in another language. The songs and accompanying texts were transcribed and finally presented for analysis. The particular bars informing the research were analysed and described. The translation was important so for the study to show the composers’ directions in relation to the meanings of the words. The presentation of particular bars showed the specific claim that is being made and explained it.

The responses from the questionnaires and interviews were coded and analysed for detection of similar and different responses. The findings were coded, recorded and organized thematically and were presented in a narrative and quasi-statistical form. Maxwell (2013) defines quasi statistics as the use of simple numeric representation of the data. For example, the study included information of the actual number of people interviewed versus the target population and other important information highlighted by a majority of the respondents or unique information by a small number of respondents. The narrative was presented through highlighting important information and by quoting directly and commenting on what was implied. This process provided answers to the research questions.

3.10 Ethical Considerations
The study followed all procedures and had integrity needed when collecting data. Merriam and Tisdell, (2015) suggest that having ethical considerations include, “… The protection of subjects from harm, the right to privacy, the notion of informed consent…” (Merriam and Tisdell, 2015, p. 260). The study undertook necessary bars when collecting data, for
example, filling in applications or forms needed for the study. The researcher also got permission to reprint parts of the score for the research (Appendix VIII), from the African art music composers or publishers for the selected African art songs. Informed consent was sought from the parties involved in the research (Appendix IX). No any form of coercion was used. Participation in the field study was purely on voluntary basis.
CHAPTER 4: PRESENTATION AND ANALYSIS OF DATA

This chapter is divided into two sections; the data presentation and; the analysis of the Data collected from the art songs analysed and responses from participants.

4.1 Data Presentation

This section will include the presentation of data collected from the three analysed African art songs. Due to the amount of data collected and the flow of narrative the presentation of the data from questionnaires and interviews is included as Appendix IX.

4.1.1 Data Presentation of Selected Art Songs

The songs which were analysed include Oluwa L’Olusọ Agutan Mi, Ngulũ, and While Justice Slumbered.

4.1.1.1 Oluwa L’Olusọ Agutan Mi

The art song is in Yoruba language which is spoken in Nigeria (Ehineni, 2016). Oluwa L’Olusọ Agutan Mi literary means “God is my Shepherd” and it is derived from Psalms 23 in the Holy Bible. The song is originally by Christopher Ayodele then transcribed and arranged for solo voice and piano by Fred Onovwerosuoke. It is found in “Twelve African Songs for Solo Voice & Piano” by Fred Onovwerosuoke which was published in 2011. Below are the Lyrics and translation.

<table>
<thead>
<tr>
<th>Original Yoruba text</th>
<th>Literal English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oluwa L’Olusọ Agutan mi</td>
<td>God is my shepherd</td>
</tr>
<tr>
<td>Emi kiyio se alaini o</td>
<td>I shall lack nothing</td>
</tr>
<tr>
<td>O mu mi du bule</td>
<td>He makes me to lie down</td>
</tr>
<tr>
<td>Ninu papa, papa ok’otutunini</td>
<td>In cool, green and quiet pastures</td>
</tr>
<tr>
<td>Ire ati anu</td>
<td>Goodness and mercy</td>
</tr>
<tr>
<td>Oluwa wa!</td>
<td>Our God</td>
</tr>
<tr>
<td>Ki o wa pelu wa</td>
<td>Be with us</td>
</tr>
<tr>
<td>Bi mo ti lenrin</td>
<td>If I walk</td>
</tr>
<tr>
<td>Ninu ojiji iku</td>
<td>In the shadow of death</td>
</tr>
<tr>
<td>Jesu so mi, o</td>
<td>Jesus keeps me</td>
</tr>
</tbody>
</table>

Translation by Taiwo Ehineni

As observed in Figure 4-1, the art song is in G major, and the tonality is maintained throughout the song. The piece switches between Common time and 5/4 time. It starts with
the tempo marking *Andante* and a metronome indication of crotchet = 80. The performance direction is indicated as “Reflectively.” The piano part starts with the dynamic instruction *p*, and the vocal part is indicated *mp*.

*Figure 4-1 Dynamic trends, key and time signature*

This trend continues where the piano part is one dynamic level below the vocal part apart from bar number 19-20 where both the voice and piano parts are both marked *f* as seen below.

*Figure 4-2 Dynamic trend levels*

Other dynamic markings used are *mf* and *pp*. The first phrase of the vocal part is repeated on the vocal part with the piano part providing the harmonic accompaniment of block chords on the left hand and a melodic line on the right hand. On the repeat, the piano part includes the melodic line in the accompaniment. In the second section, the piano introduces the section with a melody on the right hand, which is echoed by the vocal line two bars later. The accompaniment changes to playing an octave apart then joins the vocal part to play in unison at bar 15.
At this point, the performance instruction is *più f e poco ritardando*. Between bars 17 and 19, (Fig. 4-2) the words *ire ati anu* are repeated thrice on the vocal part with also a change with the performance instruction to “Slower, deliberate and majestic” and below it *mp grazioso* on the vocal part and *p* on the piano part. The piano part is characterized by the left hand playing in octaves and the right hand playing a few notes which create a sequence going up the scale. There is a dynamic marking of *cresc.* on both the vocal and piano part which building up to the dynamic level *f* and a *fermata* sign (Fig. 4-1). The following bar goes to a *pp* marking and the performance direction “Slower. The piano part picks up with a melody similar to the melody at the beginning the song which leads to the next phrase. On this phrase, the piano part has more melodic and moving parts with the left hand on the piano part playing the same notes as the vocal line on bar 27 then the right-hand echoes on bar 29.

The phase ends with a repeat sign with the instruction *D.S al Coda*. The melodic line on
the voice part throughout the piece revolves the notes G A B D E.

At the end of the song, “ki o wapeluwa” which means “be with us”, the melody resolves to the tonic with the part being at dynamic level pp.

4.1.1.2 Ngulũ

Ngulũ is derived from a folk song from the Akamba Community of Kenya. This arrangement was done by Fred Onovwerosuoke. In the score, the vowel “u” in the syllable –lu and i appears without an accent. However, according to Maina (2012) the vowels “u” and “i” have a tilde hence the words appear as Ngulũ and ĩ respectively. Maina (ibid.) states that the song was originally performed during initiation ceremonies or war but it is now performed during initiation ceremonies and music and cultural festivals. The song is arranged in the key of C major and the time signature is marked as C. The vocal part has triplets all through the piece which creates a feel of triple time while the piano part is in duple time.

Below are the Lyrics to the piece and a translation based on text provided by informants during a research on the song by Maina, (ibid.).

<table>
<thead>
<tr>
<th>Akamba text</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ngulu i ngulu mwelela, ngulu i ngulu, mwaiwa</td>
<td>Warrior! Warrior! Who ever you are</td>
</tr>
<tr>
<td>Wa Ngao Wa Kasimbili,</td>
<td>Son of Ngao, Son of Kasimbili</td>
</tr>
<tr>
<td>Malenge mene mwatemangie</td>
<td>You destroyed pumpkins</td>
</tr>
</tbody>
</table>

The tempo in the arrangement is marked as Andante and a crotchet = 68. The composer begins with the instructions sempre piano e leggiero and Con ped. ad lib.. On the voice part, the composer starts with the instructions, mp and dolce e expressivo. The composer inserts a decrescendo sign after the first two phrases on the voice part followed by another decrescendo sign on the piano part on the piano part and marks it as pp. Towards the first statement of the whole song, the composer includes a crescendo sign, marks the piano part p and puts a repeat sign. The next dynamic instruction is on the vocal part at the end of the art song, which is molto morendo, appearing on the third to last bar then poco rall on the
second to last bar and finally pp on the last bar on the piano part.

*Figure 4-5 Piano ostinato*

The composer uses an ostinato on the piano part, which begins the song and maintains until the last section of the song where the composer changes the notes a few times but maintains the rhythm. The composer also introduces some accents from bar 18 until bar 27 on the piano part.

*Figure 4-6 Piano accented pitches*

The accents are on the second quaver of the first and third beat of the left hand and the second beat and fourth beat of the fourth on the right hand. Since the melody is repetitive, the composer uses varied dynamic contrasts especially on the piano part and lengthens the last note of the phrase on the voice part. The melody comprises of the notes C D E G A which spell out as d r m s l in solfege.
While Justice Slumbered

This is a composition by Timothy Njoora. It is a composition reflecting on the struggle of freedom. According to the synopsis given by the composer, the art song is based on the story of the former South African President the Late Nelson Mandela, who spent twenty-seven years in prison as South Africa struggled against apartheid. The composer viewed him as an inspiration to many people in the world for being a hero yet being so humble.

The song is in English and has five verses as indicated below.

Freedom! Oh Freedom!
I am impassioned with the courage of our hero
For our hero is patient and enduring Oh Yes!
For our hero is passionate for human dignity

While justice slumbered, our hero lay awake
While freedom waited, our hero lay condemned
For two score and seven, he waited for freedom
For freedom was calling

While justice slumbered, our hero lay condemned
While justice slumbered, our hero lay and waited
For freedom!
For freedom was his passion

While reason slumbered, my hero lay a waste
While reason slumbered, his dignity lay condemned
For two score and seven he reasoned for freedom
For freedom was calling

But lo the fury of freedom splashed
The trumpet of freedom rang
And our hero, his loved one’s joined
For freedom slumbered not

The text starts of by describing President Mandela as a courageous person and at the same time humble, patient and keen on human rights. On the second third and fourth verses the text expresses the suffering President Mandela underwent for 27 years while justice
delayed. However, he knew that freedom was coming. On the final verse freedom comes and trumpets of jubilation are sounded.

The piece starts in G minor and the time is marked as C. C represents common time or 4/4 time (Surmani, Surmani, & Manus, 2014). It was originally in F minor and composed for a soprano but an edition was prepared in G minor for the singer of the recital which created the interest to this study. The piece starts with the tempo marking *moderato* with the time indicated as crotchet = 110. The dynamic level for the piano part is *f* and becomes softer on the next bar as the voice part is beginning. The performance direction is ‘With deep feeling and majesty’ after the statements of Freedom! A recitative is introduced on bar 8 characterized by long notes on the piano part when the vocal part is present.

*Figure 4-7 Introduction and recitative*

In most of the parts of the piece, the vocal part is one dynamic level above the piano part when combined. On bar 28 (Fig. 4-8), the time changes to 3 crotchets beats in a bar, and the singer is instructed to sing ‘with determination’ The song modulates to G major.
The character of the piano part changes with syncopated rhythms against the lyrical line in the voice part. Word painting is evident, for instance, the use of a minor third leap on the pick-up to bar 31, on the words, “…our hero lay…”.

Similarly, on the word “waited” on bar 43, (Fig. 4-9) the note is lengthened for the full three beats and the left hand of the piano part is in block chords while the left hand is arpeggiated.
On the following verse, the vocal part maintains a similar melodic line as the previous section with the accompaniment changing again until the song gets to the word “waited” on bar 67 and goes back to the block chords on the right hand and arpeggios on the left hand, similar to bars 43-44 (Fig. 4-9). In this section, the vocal line is also included in the piano part. The next section starts with the song modulating to F major and the instruction ‘Flowing’ on the vocal part. The right-hand plays semiquavers as well as the melody while the left-hand plays crotchets for the first seven bars. The right hand then changes to a syncopated rhythm. On bar 94 on the word freedom, the right-hand changes to triplets and both the vocal part and the piano part are marked with a louder dynamic.
Figure 4-10 Rhythmic character and performance direction
On bar 101, (Fig. 4-10) which marks the final section and the last verse, the performance direction is written: “With great excitement”. A dotted rhythm is introduced, which is characterized by block chords with the rhythm of a semiquaver followed by a dotted quaver. At bar 110, (Fig. 4-10) on the words “And our hero his loved ones joined for freedom…” the performance instruction changes to ‘Calmly’. A triplet arpeggiated motif is introduced on the left hand. At bar 115, the performance instruction is indicated as ‘Gradually getting excited’ the triplet motif moves to the right hand but playing block chords.

*Figure 4-11 Triplet motif and dynamics*
The final instruction is a fermata sign and the text ‘Gradually getting louder” on the last time the word freedom appears. This is followed by the word slumbered four times with the first syllable accented then ends with the word ‘not’ which is accented and held for a full bar against arpeggiated triplets, which are an octave apart on the piano part ending with the tonic chord on the piano.

4.2 Data Analysis

This section will begin by analysing the data collected followed by a combination of the information from the respondents and the analysis from the selected art songs. The African art song composers are identified by the initial C, the Kenyan classical singers are identified with the initial S and the music educators are identified with the initial E.

Composers

*Chart 4-1* Duration of composition career
As observed in chart 4-1, the highest percentage of the composers who participated in the study are composers with fewer years of composition experience or younger composers (37%). This could be argued that it is the case since most of the composers with 10 and above years also have experience through attending workshops and working as apprentices. Also, three composers indicated that they studied at Kenyatta College which was later changed to Kenyatta University.

Graph 4-1 Institutions where composers studied

In reference to the representation of the institutions in graph 4-1, the highest number of composers (8) indicated that they studied at Kenyatta University which also represents half the number of the total composers who responded. The second largest number represents composers who learned through attending workshops, working with peers, and working as apprentices. Most of the composers indicated that they have studied in two institutions or one institution plus taking ABRSM exams or attending workshops. An example is Cs. who indicates studying at Kenyatta University and continues that “a lot of training came through participation in the KMF”.
The information provided in the chart and the graph benefits the study since it shows that there are many young composers who may reap from the findings of the study as they continue venturing in African art music composition.

**Graph 4-2 African art songs identified**

The total number of songs identified were 60. Amongst them, one composer could not remember the language of the song they had arranged, but it was from outside Kenya. Among the rest 59 songs, 19 languages were mentioned, 9 of which are spoken in Kenya. The highest number of pieces mentioned were in English followed by Dholuo. Some languages were also represented by one song. One interesting pair to note is that two songs...
by different composers were a combination of English and Swahili. Some of the respondents included some songs which were originally pop songs on the list, for example, the arrangement Malaika by Adam Salim. Three composers mentioned that according to them, choral music or music with more than two voices is part of the genre of African art songs. Also, two of the singers included arias from African operas in the genre of African art songs.

The following section includes the analysis of the data collected in line with the questions that this study was seeking to answer. This includes a combination of results from the analysis of the selected art songs and responses given by the participants of the study. The responses are grouped according to their similarity.

**What are the characteristics of African art songs?**

The languages used in the three art songs include Kamba, Yoruba, English for the texts and Italian and English for performance directions. For example, in Fig. 4-1, the composer uses the Italian term *andante* and the initial *p* meaning *piano* (soft). The composer also uses the performance direction “reflectively” while the text of the song is in Yoruba.

Commenting about language, S5 states that “you can get an English song, but you feel that kind of African idiom in the song which suggest that the art song was composed by a Kenyan in terms of tempo choice, in terms of melodic contour and speech rhythm. For example, (Sings)

```
\[\text{Melody 1}\]
\[\text{Melody 2}\]
```

or

```
\[\text{Melody 3}\]
```

another one is
You can feel the Luo and Luyia melodies and influences of these languages in the English speech rhythms.

The same sentiments are given by C_{11} on the English language adopting the speech rhythms of African languages when used as the language of African art song composition. Similarly, S_{5} and C_{2} suggest that most of the African art songs are composed in English. In addition to English, four composers state that African art songs also exist in African languages. The comments above resonate with the data represented in Graph 4-2 where 19 languages were mentioned and most songs being composed in English.

The changing of meters is a characteristic feature in two of the selected art songs, While Justice Slumbered and Oluwa L’Oluso Agutan Mi. Also, there is the use of irregular time signature, for instance, the use of 5/4 time in Oluwa L’Oluso Agutan Mi as seen in Fig. 4-1. C_{1} and C_{13} also suggest the use of irregular time, C_{1} mentioning 7/8, 5/8 and 5/4. C_{8} demonstrates by way of singing two examples of rhythms that would be used in composing music from two communities by stating that, “… if I wanted to compose a Kikuyu art song I would use 5/8 time (Sings)

Taa ta ta ta Taa ta ta ta ....

…and for the Teso, I would employ the following rhythmic pattern

Tan ta ta ta tan ta ta ta tan ta ta ta ta tan ta ta ta ta ta ta ta ta ta ....

…that would drive me to Teso land in terms of rhythm”.

The examples above are in line with what S_{1} suggests, that, “the rhythms serve as the basis
of the musical idiom” S₁ adds that complex rhythms are a common feature and that the rhythms encourage movement or dance. Five composers support the idea of the presence of complex rhythms. Elaborating about rhythms, C₅ states that, “…a lot of rhythmic complexity is in the piano accompaniment. Not necessarily the vocal part. The vocal part, of course, inherits the rhythm of the music itself.”

The presence of syncopated rhythms and hemiola is a characteristic feature in While Justice Slumbered and Ngulũ. As seen in Fig. 4-5 from Ngulũ, the time is marked as C which means 4-4 time, but the vocal part is in triplets. S₄ agrees that syncopated rhythms are a characteristic feature of African art songs. In addition, C₈ states that “…two against three style is common among the Kamba… two quavers, then below it, tree quavers in the form of a triplet...”. This explanation appears as seen below.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example.png}
\caption{Example of syncopated rhythms}
\end{figure}

The style is used in the arrangement of Ngulũ as seen in Fig. 4-5, where the vocal part takes the triple time as the accompaniment takes the duple time.

All the art songs are also characterized by a couple of repeats either of verses or sections of the music. For example, in Fig. 4-1 there is a repeat sign and repeat marks on the last bar. S₁, S₆ and C₁₆ mention repetition as a characteristic feature in African art songs. S₃, S₁₀ and C₇ add that repetition is found in the text and on the melody. According to C₂, the repetition enhances memorization of an art song especially if it exists in a foreign language.

The original sources of the selected art songs that were analysed in this study vary. One was originally a folk song, one was a composition which was later arranged for solo voice and piano and the other the composer came up with the text.

The texts of the art songs vary from political, religious to social economical but they are all connected to Africa in a way. According to the synopsis of the art songs and the text, While Justice Slumbered is about the struggle of freedom told through the story of former South African president, Nelson Mandela. Ngulũ was originally a work song which
encourages socialization and motivation during work, while *Oluwa* is a paraphrase of Psalms 23 derived from the Holy Bible. *S*$_6$ agrees with *C*$_8$ on the presence of themes in the composition of African art songs. *C*$_2$ states that, “African art songs talk about all sorts of societal issues including, love, politics, nature and religion”.

*S*$_6$ states that, “Some, if not most African art songs, are about real life experiences that were put down in song” A good example of this is While Justice Slumbered which is about Nelson Mandela. In addition, *C*$_{15}$ states that the subject matter of African art songs can be adopted from personal and collective experience’s. *S*$_6$ and *S*$_{11}$ also suggest that some African art songs are adapted from folk music, *Ngulu* being an example.

Similarly, four composers support the use of folk melodies as material for African art songs, *C*$_8$ adding that, “African art songs include themes with a bit of folk narrative that reflect African socio-cultural mannerisms based on our own culture and expression and stories”. *S*$_{11}$ supports the idea of African art songs showcasing the culture of the community it originates from.

Modulation is used in the piece While Justice Slumbered, which appears three times in the art song as observed in Fig.4-8. The other two pieces analysed are in one tonality. *C*$_2$ states that “African art songs are mostly the same key with one modulation if any”. *C*$_{12}$ concurs stating that modulations are rare. This issue of modulation, therefore, seems to have various views from composers.

Word painting is evident for instance at the end of the song *Oluwa L’Oluso Agutan Mi*, on the last phrase of the song, which has the words “*ki o wapeluwa*” meaning “be with us”, the melody resolves to the tonic with the part being at dynamic level *pp*. This is after a loud part with the words *ire ati anu* ”goodness and mercy”. It shows one who is at peace. On the words “our hero lay” in While Justice Slumbered, the composer uses minor intervals and chromatics to show the sad mood. This is observed at the pick-up to the last bar of Fig 4-8. *C*$_{11}$ also suggests the use of word painting by stating that the piano accompaniment is meant to emphasize on certain moods in the composition.

Another observable characteristic is the use of the range of the notes G A B D E and C D
E G A in *Oluwa L’Oluso Agutan Mi* and *Ngulụ* respectively. This spell out the solfege notes d r m s l which is the pentatonic scale. In Fig 4-5, the notes on the left hand of the piano are C and D and the right hand has C G E G, while the voice part includes most of the notes mentioned in the piano part and an A on the second to last note of Fig 4-5. All the notes mentioned spell out as C D E G A. This motif continues throughout the piece. C8 agrees stating that African art songs should adopt African tonality. Similarly, C7 agrees on the use of scales found in African traditional music.

S1 and C2 identify call and response as a characteristic feature. C10 elaborates that “you can have the use of solo and response style usually done when a soloist is singing with a chorus so that either the piano or the singer takes one of the parts while the other responds.” Another characteristic suggesting group performance is the inclusion of interjections and yodelling as suggested by S1.

S3 talks about the influence of Western art music on African art songs stating that,

> …the writing style of the melody and harmony is very Western. When I compare the traditional song and the arranged one, the lyrics are the same, most times the melody is maintained but then what changes is the instrumentation and the rhythm. As you know, our music is very rhythmic since it is mostly linked to dance, but then when you hear it as an art song, it is no longer that danceable. Even if they maintain it, it doesn’t have the same effect because it is on a piano or on a classical guitar and you are left feeling that, we need our drums.

In addition, to the loss of the African feel, S3 also suggests that African art songs can be accompanied by a classical guitar. S9 states that, African art songs resemble Western art songs in structure but disagrees with S3 by stating that the songs have rhythms dominant in African folk music traditions. On the other hand, C15 states that, “At least in my “art songs” the general nature and character is consistent with Western art songs…” These comments show the different degrees of African art song likeness to the Western art song.

In regard to form, S5 observes that most African art songs take the ABA form which
suggests a kind of structure used. $S_7$ states that some are in ABABA form while $S_6$ suggests that some are in binary form. $C_2$ states that they are usually in verse and chorus style. $C_{11}$ also states that there is the use of “Western music characteristics like the form and structure.” On the other hand, $C_{12}$ disagrees stating that African art songs, as compared to Western art songs there is a difference in form and style”.

$C_3$ states that there is the use of primary chords in African art songs. In line with that, $C_4$ states that the harmony in African art songs is usually in the diatonic scale even if the melody is in the pentatonic scale. Similarly, $C_5$ and $C_{11}$ state that Western harmony dominates in the composition of African art songs.

On the other hand, $C_4$ states that, “not until recently, the form and structure were heavily influenced by western pre-modern music forms. Composers and arrangers access to more musical content has broadened the sound and tastes of different African art Songs.”

$C_{11}$ suggests that one of the Western music influences includes the notation of music on the score, using the Western style. Similarly, $C_{12}$ states that “some of the compositions are really close to Western”.

Commenting on the Western classical music influence $C_5$ states that,

You’ll find that these melodies are not African and they are based on Western scales. Maybe you think that they are the normal tonic scale. So, the whole idea of writing African art music has become a victim of Westernization, what Meki Nzewi calls adulteration of African music. I’m talking about the melodies here. Now the scales, used to construct these are also not African. For example, if you use what we call the African pentatonic scales, then even the harmonic basis of this particular music would not be Western. What is happening is that most of these songs, if you listen to them, the music is constructed on an African pentatonic scale, but then the harmony is diatonic. This mix up is a critical characteristic of those African art songs. However, some use very simple harmonies, because they’re based on the primary chords, you’ll hardly find chromaticism. They
are characterized with a lot of simplicity.

Similarly, S₄ states that the melodies in African art songs are simple, which makes the African art songs easy to remember. Examples of these are *Oluwa L’Oluso Agutan Mi* and *Ngulù* which have simple and repetitive melodies.

**How does the piano part enhance African musical idiomatic expressions in African art songs?**

The study answered this question by asking about the role of the piano which gave a variety of responses upon which the study was able to draw from.

In *Ngulù*, as seen in Fig. 4-5, the piano accompaniment plays an ostinato, throughout the song. C₇ and S₃ also sight the presence of ostinatos in the piano part. S₃ states that the piano also represents other instruments played in an African traditional musical performance. C₄ elaborates by stating that,

> The role of the piano in African art song performance has over the years developed from the simple role of accompanying into complementing the performance. This is even further developed when the piano is approached as a melo-percussive instrument. With a keen focus on the percussiveness of the instruments. This ability to play melodies and highlight rhythmic motifs and ostinatos has made the piano very resourceful in the performance of African art songs. A case example is the adaptation of *Obokano* ostinato patterns on the lower range of the piano, adaptation of *Litungu* comping rhythms on the mid-range of the piano and finally the adoption of *Ohangla* drum patterns on the lower range of the piano.

As observed in all the songs analysed, the piano serves as an accompaniment and provides a harmonic base. C₁₀ echoes the above statement adding that “the piano also fills in and boosts the texture of the song. The same role it plays in Western art song”. C₁₅ also states that the piano enhances the harmonic texture. With this comment, it would, therefore, be assumed that this feature appears not only in African but even Western art songs.
In addition, the piano is viewed as a partner to the vocal part. C12 states that, “the piano part enhances an element of dialogue between singer and pianist… the element of imitation, something being sounded at the piano then you hear it on the voice...” S9 adds on the relationship stating that, “the piano and the voice have equal importance as they share melodic themes and offer consequent parts to the antecedent phrases”.

Similarly, C13 states that,

Like most art songs by European and American composers, the piano accompaniment may be crafted to serve a supporting role or in some instances an equal partner, as portrayed in my “Ne Nkansu,” Song No. 9 in my “Twelve African Songs for Solo Voice and Piano.”

However, S7 states that the piano is not a duo partner as in lieder but rather just provides accompaniment. Similarly, C5 states that the piano part dominates the pieces. C14, who composers for young voices agrees with C13 on the supporting role the piano gives to singers stating that, “the piano supports the voice part, much more so for the young singers I have written for who are still at the formative stage of exposure to formal singing”.

The piano part plays preludes, interludes, and postludes in all the art songs analysed in this study. An example of a prelude seen in Fig. 4-1 and Fig. 4-5. Three singers and one composer agree that the piano is used in playing, preludes, interludes and postludes in an African art song. The preludes and interludes serve other specific purposes. Three singers state that these sections assist in cueing the singer. According to three of the composers and two singers, the piano assists in providing the tempo and pitch. Similarly, in the songs analysed, the piano sets the tempo and provides the key of the song and sets the mood in all the songs, also seen in Fig. 4-1 and Fig. 4-5.

As mentioned by C2, C11, C12 and S9, the piano is also used in modulations. Similarly, the piano is used in guiding the singer through modulations in While Justice Slumbered. Modulation occurs three times to relate keys. As seen in Fig. 4-8, one of the modulations appears on bar 28 from Bb to G major. This is done by placing a natural sign on Bb and Eb then adding a sharp sign on F.
The piano is used to change the character of the song and create variation on repetitive phrases. For instance, the five verses in the art song While Justice Slumbered, have similarities on the voice part but the piano part is used to bring variation by varying between block chords, broken chords, arpeggios, and syncopated rhythms. An example of this variation is observed in Fig. 4-8. S6 and S11 agree that the piano creates variation to the melody and emphasizes the melody.

Similarly, the piano is used to emphasize the melody in both While Justice Slumbered and Oluwa L’Oluso Agutan Mi. As seen in Fig. 4-3 from Oluwa L’Oluso Agutan Mi, the piano plays in unison to the voice and the left hand and right hand are an octave apart. However, C16 states that the piano emphasizes African polyrhythms and rarely reproduces the notes on the voice part. The contrast shows the different techniques that composers use in composing and arranging of African art songs.

In the fourth verse of While Justice Slumbered, the piano simulates the sounding if the trumpets below the words “the trumpet of freedom” with chords following the rhythm of a semiquaver followed by a dotted quaver repeated five times on the right hand starting from bar 101 in Fig 4-10.

C13 elaborates how simulation is used by stating,

I also use the piano as a surrogate for the percussive and harmonic ensemble in a typical African music making setting. Two good examples of that from the same collection is “Aleluya” or Song No. 2, (“Twelve African Songs for Solo Voice and Piano.”) where the piano surrogates the “Mbira” thumb piano of the Shona people of Zimbabwe, and “Herero Folktales,” or Song No. 5, (Ibid) where the piano surrogates the ‘charming’ horseman in the Namibian folktale, “Itupuka kembeper” or “the gently galloping horse.”

The piano is also used to steer the song to a climax by intensifying the rhythm and using dynamics. This is evident in While Justice Slumbered, towards the end when the composer shows triumph and in Fig. 4-10, where the song gets louder and the composer uses triplets to intensify the section which goes against the duple time on the voice part. This helps to
build up to the climax after the tension created. Also, the rhythms and dynamic level of when “the trumpet for freedom rang” is loud and characterized by dotted rhythms. It is also evident in *Oluwa L'Oluso Agutan Mi* on the words *Ire ati anu*, which literary means ‘goodness and mercy, the notes on the left hand are doubled, and even played below the bass staff which depicts power and strength to overcome. The performance directions “slower, deliberate and majestic”, building up as it gets louder to the word *Oluwawa! “God”* on bar 20, which is one of the loudest parts of the song as seen in Fig. 4-2.

S₃ states that the piano emphasizes the rhythm which, according to C₁₂, defines the African elements in an African art song. Commenting also on rhythms, C₂ states that, “The piano’s rhythms are largely African particularly with the use of polyrhythms”. S₄ suggests that the polyrhythms give the piano a percussive role. C₇ adds that “rhythmic flow is also pegged on the piano. Here, the role of the drums is infused in a pianistic way thus maintaining the rhythmic functionality that the drums would normally provide”. Giving an example of how this can be achieved C₅ elaborates by stating that,

African rhythms can be represented in an African art song by the use of a technique called African pianism. I pick for example the drum rhythm of the *sukuti*, construct them, and use them to be the basis of the rhythmic dispensation in the piano part.

In addition to the piano representing percussive instruments in an African art song, C₇ states that “The role of the melodic instruments is taken by the piano and even imitation of voicing and playing techniques by these instruments is evidenced there within”. C₁₄ sums it up by explaining that “African solo-performer music is by far and large accompanied dominantly by percussion and stringed instruments. Piano readily takes up the place of percussion and strings combined as it were in the African set up”.

C₂, C₁₄, S₁₁ state the piano adds aesthetics to the song by providing different textures and embellishments. S₁₁ adds that the beauty can be achieved through improvisation on the piano.
Describe the performance practice of African art songs

90% of the music educators who participated in the study suggest that African art songs are not common in Kenya. E10 elaborates stating that,

There are not many African art song composers here in Kenya. I have listened to a few from West Africa and a few from Uganda but not always as pure art song concerts…To me, this is an un-explored area that could be exploited and encouraged for composers to venture into.

Similarly, C13 states that “…I’d say the art form is still in its infancy stages…” S11 also agrees with the lack of performance stating that it is caused, “especially by the infiltration of the Western pop culture, bringing along the Western pop music…” C9 supports this assertion by stating that “…you don’t easily come across them since most Kenyan’s are not so much inclined to classical music”.

In contrast, E8 states that “…they are many now and performed in the Kenya Music Festival”. E5 and E3, also suggest that the available African art songs are performed at Kenya Music Festival. Two singers and three composers who participated in the study agree that African art songs are mostly performed at the Kenya Music Festival. C9 adds that “The performance venues are the same as those of classical pieces…”

In addition, S4 states that African art songs are “performed in a formal setting, raised platform or designated stage with an audience”. S10 states that the performance places also include “…schools for exam purpose, for example, undergraduate degree program … in national events, for instance Madaraka day”.

On the other hand, S7 states that African art songs are “performed in cultural events, shows, rituals, and weddings.” C4 also has a different view and stating that,

The performance practice of African art songs has drastically shifted from the recital stages into the concert arena. This has increased the appreciation of African art songs among the people. The music evokes a feeling of nationalism among many of the ardent listeners and is focused on delivering
a cultural experience as opposed to showcasing musicality.

Two music educators and one of the singers’ who participated in the study attribute African art song performance with group performance. However, C9 states that African art songs are performed like any another classical piece. E7 also suggests that African art songs are performed like Western art songs. Remembering an art song performance E7 states that,

The performance was at Kenyatta University, and it was very much like what you would do for a Western solo voice performance, … the singer just assumed the posture that would be assumed by a performer singing a Western solo art song. The difference was probably just the language and musical elements of Ghanaian music.

S3 agrees with E7 on the appearance of the performers and adds that even the dressing is formal Western dress code. S6 concurs with the formal dressing. C15 adds on the performance by stating that,

Based on what Western art songs dictate in terms of performance etiquette, formal dressing, non-participatory activities by the audience, except applause, I would say that some of the similar treatment pertains, such as applause, complete fidelity to the music score and allowing for occasional, but controlled ad libitum.

C7 continues to show the similarities with Western music stating,

As with Western art songs, there must be a tangible connection between the two performers, that is, the solo voice and the pianist. Features of the entire performance must be well rehearsed beforehand and approved by both parties. A seamless interdependence and chemistry between these two “voices” within the performance must be evidenced from start to finish. Mood, expression, authenticity, and finesse are all elements that are a prerequisite for the performance of the African art song. Also, in as much as the pianist is considered and accompanist, the piano part is just as of
equal importance to the entire performance, as it communicates and even dictates subtle or overt elements within the performance itself. In fact, as opposed to accompanists, they should think of themselves as collaborative pianists as is common practice in the Western art song.

On the other hand, C₆ states that; “Traditional instruments are used to enrich performance”. This contradicts the concept of an art song as a song for solo voice and piano and shows another way of performing an African art song.

S₃ states that, “I feel a lot is stripped off from the original especially with the rhythm so if it’s a song that you would be dancing or just have some slight movement, you wouldn’t have that…”. However, S₄ states that “a little dance can be incorporated in the performance of African art songs.” C₆ and C₁₆ agree with the inclusion of dance.

S₅ also suggests the borrowing of African music performance elements stating that, “When performing an African art song, you must sing in a folk style. If you sing in an operatic style, it might not work since you may have a song with many words”. By way of example, S₅ sings as transcribed below.

S₁ agrees with the use of African traditional music vocal techniques by adding that, “the singing style involves engaging indefinite and definite pitches and special tone qualities or colour”. C₇ concurs with the use of elements found in African traditional music stating that, …for the sake of authenticity, elements of technique peculiar to the African folk origin must be well researched. Singing style, improvisation technique, ornamentations, make up schemes, décor, props and costume and even movement where necessary must be cohesive, accurate and always aimed towards the enhancement of the general performance … dance, vocal and tonal techniques peculiar to the folk origins, folk ornaments like yodels as
well are incorporated into the compositions.

$C_{15}$ also suggests the use of costumes from where the African art song originates from and consideration of the occasion or message being portrayed. $C_8$ and $C_{10}$ support the use of elements of folk music. $C_8$ states that “African art music is inseparable with the folk character meaning borrowing from the community for example movements in the form of gestures or dance”.

$S_9$ states that the composers usually indicate how African art songs should be performed through the performance directions on the score and that adds that the singer should also be classically trained. $C_2$ agrees, stating that the singers usually use vibrato. $C_5$ goes further by giving an example of the use of the *bel canto* technique, which originates from the Italian classical singing tradition. On the other hand, $C_2$ states that “The African art songs are usually sung by deep African voices that completely show the authenticity of the music”. $C_2$ continues that, “The performance practice of African art songs would vary from community to community because of the diverse cultural expressions present in Africa”. The comments above show varying approaches that a singer can use when performing African art songs.

$C_3$ states that “Unlike the convention of Classical Music, there is no strict adherence to the performance direction. The audience will join in the performance without “caring” the prepared rendition by the performer. Music belongs to the people… Improvisation is done by the soloist as the response remains intact”. This statement suggests the performance of a group or an informal performance. Similarly $C_{12}$ states that, “…in African art song performance, there is freedom of expression and chanting's”.

5.0 CHAPTER 5: DISCUSSION OF FINDINGS

This chapter involves the discussion of the analysed data in connection with the reviewed literature and other related studies. In addition, the chapter identifies emerging issues and trends and discusses the findings in relation to the theoretical framework. The discussion will be in various themes informed by the following research objectives:

i. To identify the characteristics of African art songs.

ii. To determine how the piano part enhances African musical idiomatic expressions in African art songs.

iii. To find out the performance practices of African art songs.

5.1 Characteristics of African art songs

5.1.1 Language

While most of the art songs identified were in English, four of the composers who participated in the study argue that African art songs are composed in African languages. Still commenting on language, C7 states observes that the English songs are usually affected by speech rhythms of the native languages.

Similarly, S5 suggests that one can tell of the influence of mother tongue of a composer from the Western part of Kenya by the melodic contours and speech patterns. S5 gives an example, by way of singing as captured below:

\[ \text{It's my brother's birthday, my brother's birthday, he's turning sixteen} \]

Talking about the influence of Dholuo in English speech rhythms, linguist, Beatrice Ng’uono suggests that English speech may be affected by both the interaction of the stress and tone and interaction of the tone and vowel length. Dholuo being a tonal language, she
states that the penultimate syllable of the phrase will be given a high tone and the last syllable will receive a low tone which also tends to be longer (Ng’uono, 2017). As seen in the excerpt the word birthday is given a high tone on the first syllable “birth-” and a low and long note is used on the word “-day”. According to the Oxford Dictionary, the pronunciation of the word is /ˈbəːθdeɪ/ (Stevenson, 2010). This pronunciation shows that the stress and the length is assigned to the first syllable, /bəː/. It is, therefore, evident that there is influence of the text which appears twice on the excerpt sung by S3 above.

A number of languages were also represented by one song. One interesting pair to note is that of two songs by different composers and which employed a combination of English and Swahili. In addition, The list included art songs from Uganda. Six of the languages represented in the list of art songs are spoken in West Africa. (Shoup 2011). The presence of the different languages show the diversity of art songs performed in Kenya.

The languages used in the three art songs selected for the study include Kamba, Yoruba, and English for the texts and Italian and English for performance directions. Kamba is spoken in Kenya and Yoruba is spoken in Nigeria (Shoup, 2011). An example of performance directions is shown in Fig 4-1. The composer uses the Italian term andante (at a walking pace) and the initial p meaning piano (soft). He also uses the performance direction “reflectively”.

According to Gann and Duignan (1972) English is one of the most spoken languages in Africa. This makes it easy for people from different communities or countries to communicate. It is, therefore, possible for someone who does not necessarily speak a language to sing and interpret an art song. In addition, when studying Western music theory and performance, most of the basic performance terms and directions are in Italian. This, therefore, supports the comment by C11 which emphasizes that art songs are meant to be performed by people who have had experience with Western formal music.
5.1.2  Rhythm and rhythmic character

The changing of metres is a characteristic feature in two of the selected art songs; While Justice Slumbered and Oluwa L’Oluso Agutan Mi. In addition, there is the use of irregular time signature for instance 5/4 in Oluwa L’Oluso Agutan Mi as seen in Fig. 4-1. C1 also suggests the use of irregular time signatures such as 7/8, 5/8 and 5/4. C8 sings two examples of rhythms that would be used in composing songs with influence from the Agĩkũyũ and Iteso of Kenya respectively.

The above examples showcase some of the idioms that you would find in an African art song which is unique to particular ethnic communities. This is dictated by the strong beats and the presence of syncopation.

Similarly, syncopated rhythms and hemiola was a characteristic feature in two of the selected art songs; While Justice Slumbered and Ngulũ. As seen in Fig. 4-5 from Ngulũ, the time is marked as C which means 4/4 time but the vocal part is in triplets. In addition, C8 talks about the presence of two against three style among the Kamba which appears as below.

The style is used in the arrangement of Ngulũ, as seen in Fig. 4-5, the vocal part takes the triple time as the accompaniment takes the duple time.

5.1.3  Repetition

All the art songs that were analysed during the study are characterized by a couple of repeats either of verses or sections of the music. For example in Fig. 4-1, there is a repeat sign and repeat marks on the last bar. The repeat involves the performance of the opening section of the art song. S1, S6 and C16 also mentioned repetition as a characteristic feature
in African art songs. S₃, S₁₀ and C₇ add that repetition is found in the text and the melody. According to C₂, the repetition enhances memorisation especially when a song is in a foreign language to the singer.

5.1.4 Solo or Call and response

S₁ and C₂ identify call and response as a characteristic feature. This is also a characteristic feature in African vocal music (Akuno, 2005). Three composers and two singers observe that the interaction between the Voice and Piano also occurs through solo and response where either the voice or the piano takes either of the responsibilities. This is divided from the normal soloist and group interaction in vocal group performances or when instruments play together.

5.1.5 Melody and harmony

From the responses, it is suggested that the harmonies of African art songs lean towards Western art music harmony. In addition C₄ asserts that, harmonies are usually created to fit the diatonic scale.

As observed in all the songs analysed, the piano serves as an accompaniment and provides harmonic base. S₄ states that the melodies in African art songs are simple and therefore making them memorable. As observed in the art songs; While Justice Slumbered, *Oluwa L’Oluso Agutan Mi* the piano is used to emphasize the melody. For instance, in Fig 4-3 from *Oluwa L’Oluso Agutan Mi*.

S₁₁ states that, pianists playing African art songs have the freedom to improvise the art song. This improvisation gives the performers an opportunity to show their creativity and make the song more pleasant. Similarly, C₂ states that the piano is used to colour the art song hence makes the song more beautiful. The improvisation would be possible especially with the repeats but more study would be needed to know how much improvisation can be done for instance if one is preforming the art song for a competition. This is the case since improvisation for baroque arias, singing of canzanas and jazz improvisation is different since some of the improvisation is guided by the composers and accounted for in the bars.
5.1.6  **Word painting**

Word painting was evident, for instance at the end of the art song, *Oluwa L’Oluso Agutan Mi*, on the words *ki o wapeluwa* which means “be with us”, the melody resolves to the tonic with the part being at dynamic level *pp*. This is after a loud part with the words *ire ati anu* "goodness and mercy". This phrase shows one who is at peace because they know God is with them. On the words “our hero lay” in the art song, While Justice Slumbered, the composer uses minor intervals and chromatics to paint the sad mood.

5.1.7  **Scales**

The scales mentioned by the respondents and identified during analysis include the diatonic and the pentatonic scale. For example the arranger of *Ngulũ* composed the piano part based on the pentatonic scale. This is evident through the use of the range the notes C D E G A in *Ngulũ*. The notes spell out the solfage notes d r m s l, which is the pentatonic scale. In Fig. 4-5, the notes on the left hand of the piano alternate between C and D and the right hand has C G E G. The voice part includes most of the notes mentioned on the piano part and an A on the second to last note. When combined the notes used are C D E G A (d r m s l) This motif continues throughout the piece. C7 and C8 also agree on the use of African tonality and scales.

5.1.8  **Original source or form of African art songs**

The three art songs that were analysed in this study, originate from different genres. One was a folksong, one was a composition which was later arranged for solo voice and piano and the last one was the composer’s own original text.

The texts vary from political, religious to social economic themes but they are all connected to Africa in a number of ways. To this end, reference is made to the synopsis of the art songs and the text. The art song While Justice Slumbered is about the struggle of freedom told through Nelson Mandela. The composer further talks about the admiration of Nelson
Mandela which agrees with Nectoux (1999) on the idea of composers choosing poems that inspire them. Similarly, C\textsubscript{15} states that, the subject matter of art songs is drawn from personal and collective experience’s. Maina (2012) states that Ngulũ was originally performed during initiation ceremonies or war but it is now performed during initiation ceremonies and music and cultural festivals, while Oluwa is a paraphrase of Psalms 23 derived from the Holy Bible.

S\textsubscript{6} states that, “Some, if not most African art songs, are about real life experiences that were put down in song.” A good example of this is ‘While Justice Slumbered’. S\textsubscript{11} and S\textsubscript{6} also suggest that African art songs are adapted from folk music. Ngulũ is an example of an art song adapted from a folk song. Similarly, Kamien (2008) identifies a folksong as one of the sources of an art song.

C\textsubscript{4} states that, due to the increase of the availability of more musical material, composers are able to develop unique compositions. These different resources include the music that has been present in Kenya and access to traditional music through availability of recordings. For example, two of the respondents included songs which were originally pop songs on the list, one of it being an arrangement of Malaika by Adam Salim. According to Eagleson (2002) Malaika was originally a pop song composed by Fadhili Williams.

In addition, two of the singers included arias from African operas in the genre of African art songs. This resonates with Kimball's (2005) observation that some Italian baroque arias, which are solo songs in larger vocal works like opera, oratorio and cantata, are now included in the category of art songs. Kimball (ibid.) adds that the arias, especially the Italian ones are included since they are suitable for beginners in vocal study, hence frequently appear in recitals. However, it was not clear why the singers considered the opera arias as African art songs.

S\textsubscript{5} observes that most African art songs take the ABA form which suggest a kind of structure used. S\textsubscript{7} states that some are in ABABA form while S\textsubscript{6} suggests that some are in binary form. C\textsubscript{2} states that they are usually in verse and chorus style. The responses above shows the different angles that composers approach when deciding of the form of an art song.
On the other hand, C₁₂ disagrees with most of the respondents on form and style stating that African art songs and Western art songs are different in form and style. However, C₁₂ does not explain which form and style is used by African art songs composers. C₁₁ suggests that one of the influences of Western music to African art song is the notation of music on score, using the Western style. In addition to the responses which do not agree with the style and form, the comments above show the adaptation of African melodies which are notated or transcribed in the Western style. The structure and form mainly depends on the composer’s choice.

5.2 Role of piano

5.2.1 Simulation

As discussed in Chapter 2, simulation is a characteristic feature in art songs. For example, in Schubert’s *lied Der Erlkönig*, the piano part simulates the rhythm of a trotting horse, which the voice may not achieve. In the responses, there is evidence of simulation through the piano representing African instruments and just as Schubert’s *Der Erlkönig*, C₁₃ uses the piano part to simulate the trotting of a horse in the arrangement of *Itupuka kembeper* “the gently galloping horse.”

To represent the various rhythms in African music the piano simulates both melodic and percussive African instruments. This can be used to represent a particular rhythmic motif of a percussive instrument. C₅ gives an example of the *Isukuti* rhythm from a set of drums which go by the same name, found among the Isukha and Idakho sub-groups of the Abaluhya from Western Kenya (Shitandi, 2005). C₅ explains how the *Isukuti* rhythms are simulated by the piano. C₁₃ also states the deliberate simulation of the *mbira* in the composition of *Aleluya* from “Twelve African Songs for Solo Voice and Piano” collection.

In *Ngulũ*, as seen in Fig. 4-5, the piano accompaniment plays an ostinato. Similarly, two of the respondents cite the adaptation of ostinatos by the piano part, which are found in African instruments when accompanying songs and dances. The rhythms and melodic characteristics of the African instruments are transcribed and combined to be played on the
piano. The reduction of the traditional piano is similar to what Kimball (2005) notes. She states that some Italian baroque arias, which are solo songs in larger vocal works like opera, oratorio and cantata, are now included in the category of art songs. Kimball (ibid.) adds that since the arias were accompanied by multiple instruments, the instrumental parts were compressed for the songs to be accompanied by piano only.

In the fourth verse of the art song, While Justice Slumbered, the piano simulates the sounding of the trumpets below the words “the trumpet of freedom” with chords following the rhythm of a semiquaver followed by a dotted quaver repeated five times on the right hand starting from bar as seen in bar 101 of Fig. 4-10.

C7 states that composers prepare the piano to preserve an ethnic in African art songs. For instance, in one of the works by Ugandan composer Justin Tamusuza, W. Onovwerosuoke, (2007) explains how the composer gives directions on how the piano should be prepared to simulate two instruments, the engoma and the mbira.

5.2.2 Interaction of voice and piano

In addition to providing harmony, the piano is viewed as a partner to the voice and to give a supporting role to the voice especially to younger singers. However, S7 states that the piano only provides accompaniment and is not regarded as an equal partner to the voice. On the other hand, the character of the piano is dependent on the composer. The composer may decide to have a chordal or homophonic accompaniment which will have the piano written in block chords while other composers will have the piano playing polyphonically with the voice by playing counter melodies simultaneously with the voice part.

The piano part includes preludes, interludes and postludes in all the art songs analysed in this study. An example of a prelude seen in Fig. 4-1 and Fig 4-5. Five of the interviewed singers agree with the presence of preludes, interludes and postludes. These parts played by the piano assist in keeping the singer in pitch. These views supports Kamien (2008) who states that the piano parts have preludes, interludes and postludes. He adds that they set different moods in an art song.

Similarly, in the songs analysed, the piano sets the tempo and provides the key of the song
and sets the mood in all the songs, as evident in Fig. 4-1 and Fig. 4-5. $S_1$ and $S_3$ support the notion of the piano assisting in setting and keeping the tempo. All these responses, show the interaction between the voice and the piano.

$C_{11}$ states that the singer also gets performance direction in terms of tempo, pitch, expression and climax, from the piano part where needed in the song. As mentioned by $C_2$ the piano is used in guiding the singer through modulations in *While Justice Slumbered*. This occurs three times to relate keys. Fig. 4-8 shows one of the modulations on bar 28 from Bb to G major.

### 5.3 Performance practice
Writing about the performance practice of pre-colonial traditional music of Africa, Euba (1975) states that music rarely exists alone and is fused with dance, poetry and dramatic expression. The above quote resonates with Dor's (2005) statement on African choral art compositions. He writes that the compositions derive the musical forms, poetic models and various performance practices from the different African cultures. As the performance practice of African traditional music is incorporated in the performance of African art song Euba (1975) argues that the emphasis on the performance of African art music has changed stating that the main goal of the music is aesthetic and borrowing from performance practice of Western art music.

#### 5.3.1 Dance and Costume
$S_4, C_6$, and $C_{16}$ state that a little dance or movement can be incorporated in the performance of African art songs. This is especially due to the rhythmic drive of African art songs which are rooted in African traditional music. In addition, $C_7$ states that performers should include the use of costume and décor and props. This can be achieved by the singer and pianist dressing in traditional attire but still keeping it formal. However, due to the various dressing traditions in Africa, it would be a choice for the performers.

#### 5.3.2 Performance technique
$C_2$ and $S_5$ also suggest the use of African vocal techniques which include folk like singing,
meaning with less or no vibrato. However, S9, C2 and C5 argue that African art songs are performed with Western art music vocal techniques such as the use of vibrato. Other influences that are mentioned from African music performance practices on the performance of African art songs include the use of improvisation, ornamentations like ululation and yodelling. The comments above show the various performing techniques a singer can use unless stated otherwise by the composer.

5.3.3 African art song audience and performance venues

C3 suggests that the audience is allowed to join the performer. The comment by C3 resonates with the performance of traditional African vocal songs, where the audience is involved through: joining the singers in the song, solo and response, dancing and clapping (Agak, 2005 and Akuno, 2005). However Euba (1975) and C15 argue that the audience should not participate but give undivided attention and an applause when necessary.

Commenting about performance occasions, S7 states that African art songs are performed in cultural events, shows, rituals, and weddings. These statements also suggest the performance of a group or non-Western classical performances and may not work well in examination, recital and festival performances. From the data collected, it is evident that many African art songs are performed in the Kenya Music Festival. Therefore, if the audience joins the performance, it would disrupt the competition. Since the piano is not an African instrument, it would also not be an appropriate to take a piano in a traditional ritual performance.

Two music educators, two singers and three composers who participated in the study agree that African art songs are mostly performed at the Kenya Music Festival. C9 adds that the performance venues are the same as those of classical pieces. In addition, S4 and S10 also suggest that African art songs are performed in formal settings such as school recitals, concerts and state functions.

In the responses given, the Kenya Music Festival is mentioned numerous times as an institution which encourages the composition of African art songs, provides a platform and other resources needed for performance and provides an audience for the same. In addition,
Academic institutions and the Kenyan government also offer performance platforms for the performance of African art songs.

### 5.4 The Concept of African Art Song

Though it was not one of the questions addressed, participants of the study gave their views on the concept of African art song. Most of the respondents agree with the concept of African art song being a song for solo voice and piano, performed in a formal setting. However, two music educators and one singer, attribute African art songs with group performance other than solo voice and piano. C6 adds that, “traditional instruments are used to enrich performance”. This contradicts the concept of an art song as expressed by a majority of respondents as a song for solo voice and piano.

As discussed in chapter 2, Euba (1975) states that African art music can be classified into three categories including: neo-traditional art music, Western art music, and African-European art music. After the analysis of the three art songs sampled for the current study, it can be argued that Ngulù can be placed in the first category since the song is modelled on a traditional folk song and the accompaniment is even in the pentatonic scale and is an ostinato. Oluwa L’Oluso Agutan Mi can be grouped in the Western art music category since it uses an African language, composed in the pentatonic scale and has several repetitions. On the other hand, the accompaniment is in the diatonic scale and incorporates the use of numerous 7th chords. The art song While Justice Slumbered can be placed in the African-European art music category since it represents an African story and incorporates features of African music. However, it uses Western classical harmony techniques such as using modulations and use of chromatic notes. The piece is also in English and does not have indications of speech rhythms influenced by any African language.

Kofi Agawu views African art music as works consisting of “…folk operas, cantatas, orchestral compositions, choral (choir) works and sonatas for various instruments all of them written down by named literate men and women trained in the idiom and practices of European classical music” (Agawu, 2003, p. xiv). Supporting Agawu’s argument are the
two respondents who gave example of African opera Arias and categorized them as art songs. In addition, most of the composers who responded to the study have studied composition formally.

Since art songs are used for voice training, recitals, concerts, festivals, competitions and auditions, most of them can be found in various tonalities to suite the different ranges of classical singers, hence they are encouraged to perform in a key that best suits their voice. Art songs are even edited to suit different genders (Associated Board of the Royal Schools of Music, 2010). None of the respondents commented on the issue of the key or gender. The three art songs which were analysed did not indicate any suggestions of gender however, While Justice Slumbered was originally composed for Soprano in F major but the piece performed during the recital was in G major which shows the availability of different editions in regard to key.

5.5 Composition career

As observed in Chart 4-1, the highest percentage of the composers who participated in the study are composers with fewer years of composition experience or younger composers (37 %). This could be argued that most of the composers with 10 and above years also have gained experience through attending workshops and working as apprentices. In addition, three of the composers have been composing for more than 10 years and they indicated that they studied at Kenyatta College. According to Akuno et, al. (2017), Kenyatta College was established in 1965 as a constituent college of University of Nairobi. They continue stating that, it was not until 1985 when Kenyatta College became a fully-fledged university to what is now Kenyatta University. The University hosted the first music department to offer a music degree in Kenya. This shows that the three composers have many years of experience.

In reference to Graph 4-1, 8 of the 16 composers who participated in the study indicated that they studied at Kenyatta University. This also represents the highest number of respondents. In addition, 62.5% of the composers indicated that they have studied in two
institutions or one institution plus taking ABRSM exams or attending workshops. The analysis therefore reveals that Kenyatta university is accredited with training most of the Kenyan music composers. On the other hand, it could also be argued that Kenyan composers have benefitted a lot from workshops.

Through formal training, many Africans are exposed to Western classical music which is the basis of African art song composition. Akin Euba states that most of the African composers began composing art songs in the 20th century after exposure to Western Classical music (Euba, 1989). In reference to the Avalogooli community of Kenya, Kidula (2013) agrees that the community was introduced to Western hymnody at the turn of the twentieth century. She continues that the interaction saw the translation of English hymns to local languages and the growth of other genres of music such as the spirit songs. She states that composers such as Arthur Kemoli started arranging the spirit songs and soon the songs were performed out of the church for festivals, entertainment and commercial purposes by solo artists and various groups.

Kidula (ibid.) adds that at the beginning, Kenyans were using percussive instruments such as drums and the kayamba since guitars and pianos were expensive and they could not learn. Part of the reason behind this domination of choral music was that Kenyan students were only exposed to choral music. However, she observes that pleasure built up from Kenyan scholars and students who wanted to be given the opportunity to study Western art music theory and performance.

The discussions by Kidula (ibid.) explain why many composers lean more towards Western classical music compositional styles and why Kenyan composers have more experience on African choral art music composition than African art song composition. In addition, composers would prefer to compose acapella music other than accompanied music due to the cost and the uphill task of finding a piano and a pianist. It also shows why a composer would prefer to compose an African art song and have classical guitar accompaniment rather than having piano accompaniment.
5.6 Discussion of the Theoretical Framework

As observed earlier in this study, the piano has been mentioned as one of the main aspects of an art song. With this in mind, the study was guided by the African Pianism theory by Akin Euba (Euba, 1989). According to the theory, African art music composers, when composing for piano, employ techniques and styles found in African traditional music and African popular music instrumentation (Euba, 1989). All the elements mentioned in the theory are present in the findings. This also explains the arrangement of popular songs such as *Malaika* which was mentioned by S7 as an example of an African art song. In addition, C5 gives an example on how to apply African Pianism by using the *isukuti* drums rhythm.

Like the African Pianism theory, Kubik (1962) notes the presence of inherent rhythms in African instrumental music. Four of the respondents talked about composers picking the sounds of various African instruments played together and incorporating them in the piano accompaniment of an art song. In addition, Kubik (ibid.) found out that rhythmic patterns pose a challenge to composers and performers of African art music. The challenge would be there since the instruments already have different rhythms hence requires a high level of skill being that it is a growing genre as it has been pointed out. This leads to the theory of musical competence and interaction by Benjamin Brinner (Brinner, 1995).

According to the theory, when two or more people engage in making music, they influence each other’s decisions as they interpret. This theory proved to be appropriate for the study as suggested by S6 who states that composers give directions on how to perform, which may assist the performers, interpret the music. In the three art songs analysed in this study, performance directions were used to enhance and interpret the performance.

However, C13 states that the art song genre is still young hence, there are different views in the performance of African art songs for instance, C7 suggests that African art song performers should be in traditional clothing from the community of the song being performed and the singer should incorporate dance. On the other hand, C9 states that it is performed like a Western classical piece in regard to the style of singing, posture and formal dress. This proves that this would be an issue to performers who may not end up agreeing on the performance elements. For example, S5 argues that one cannot sing an
African art song with a classically trained voice since some of the songs have fast rhythms and many words. However, there are Western art songs that have fast rhythms and many words and are still performed in a classical style. For instance, commenting about Schubert’s *Der Jäger* Youens (1999) states that a singer is has to get quick breaths while singing the song. The comment by Youens (ibid.) shows that it is possible to perform an art song with many words and fast rhythm. It is therefore evident that the African art song genre needs to be explored more on its composition and performance.
6.0 CHAPTER 6: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter includes the summary, conclusions on the study and recommendations for further research. This study was investigating musical idiomatic expressions in the performance of African art songs in Nairobi.

6.1 Summary and Conclusions

The summary and conclusions include the various themes which emerged and are in line with the research objectives.

6.1.1 Language

African art songs are in languages spoken in Africa. This include the ethnic languages, Swahili and English which incorporates speech patterns of local languages.

6.1.2 Rhythm/ Rhythmic character

African art songs adapt the rhythmic character of African traditional music including, the changing of metres within a piece, the use of irregular time signature for instance 5/4 and 5/8, use of complex rhythmic patterns, use of polyrhythms, use of syncopation, crossings of rhythms and use of hemiola.

6.1.3 Repetition

All the art songs that were analysed during the study are characterized by a couple of repeats either of verses or sections of the music. The repetition makes the art songs easy to remember.

6.1.4 Melody and Harmony

Most of the harmonies used are Western hence one may not tell the harmonies influenced by African harmonies. However, according to the findings, composers may use the pentatonic scale both for the melody and harmony which will be easy to recognize.

6.1.5 Original Source/ Form

Composers arrange folk songs and use African stories for the text. Composers also compose folk like melodies which includes borrowing from African folk music. This is done by adopting some of the rhythmic patterns found in folk music and using the
pentatonic scale.

Based on the findings an African art song can be defined as a song for solo voice and piano, composed in a language spoken in Africa, based on an African story and in cooperates African musical elements such as rhythm.

6.1.6 Simulation and word painting
Simulation appears through the piano representing African traditional instruments and features in the text or creating a context, for instance the trotting of a horse. In addition, two composers suggest that a composer can go as far as instructing performers to prepare the piano in a certain way to alter the sound to be as close as it can be to an African instrument. Through the analysis, it is evident that composers also incorporated word painting by making specific choices on the melody and harmony of words to portray their meaning.

6.1.7 Interaction of Voice and piano
In addition to providing harmony, composers view the piano as a partner which brings in dialogue. The piano also plays preludes, interludes and postludes for the singer just like African traditional music which keeps the singer in pitch and gives cues. In addition, it sets the pace and assists in building to the climax. The main African musical idiomatic expression was the use of solo and response adopted from solo and response style of folk music either the piano or the singer takes one of the parts while the other part responds.

6.1.8 Performance practice
Many respondents indicated that African art songs are performed like Western art songs in terms of singing style, posture and dressing. However, the differences which were mentioned would assist in showing African musical idiomatic expressions which include, addition of dance, improvisation by the singer, wearing African ornaments, make up schemes, décor, props and having a traditional costume, tonal techniques peculiar to the folk origins, meaning avoiding an operatic style of singing and adding folk ornaments like yodels.
6.2 Recommendations

The study has a number of recommendations which came from the data collected and areas that need more information.

- More workshops specifically for African art songs composition for composers to share ideas on how to unify the genre and how to express African music through the piano.
- African art songs should be documented and published as a resource material for teaching, learning.
- Music Educators should encourage more lecture recitals for students and the public to get acquainted to the genre which will advise the performance practice of the genre.
- Since rhythm was one of the most popular characteristics, the study recommends the further investigation on how the intricate rhythms of African art songs given the fact that Western notation systems cannot adequately capture all the features of African musical expressions such as ululations, yodelling, chants and incantations.
- More research should be done in other African countries on the performance of African art songs which would show a different perspective, similarities and differences
REFERENCES


Ng’uono, B. (2017). Dholuo Influence on English Speech Rhythms. Retrieved from https://mail.google.com/mail/u/0/#inbox/15d32c13818ab735


APPENDICES

Appendix I
Questionnaire for Classical Singer

My name is Sylvester Makobi, a Masters student at Kenyatta University. I am conducting research on African art songs. Based on the study, an art song is defined as a song for solo voice and piano. I am investigating musical idiomatic expressions in the performance of African Art Songs in Nairobi and would like to request you for some information in this regard.

1. Please name some African art songs, that you have performed and/or you may be aware of.

<table>
<thead>
<tr>
<th>Art song Title</th>
<th>Composer/Arranger</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>E.g. Wunya Amane A</td>
<td>J.H. Kwabena Nketia</td>
<td>Twi</td>
</tr>
</tbody>
</table>

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2. Can you identify some characteristics you recognize in African art songs?

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3. Please elaborate the role of the piano in an African art song performance

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4. Describe the performance practice of African art songs?

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Appendix II  
Questionnaire for Composer

My name is Sylvester Makobi, a Masters student at Kenyatta University. I am conducting research on African art songs. Based on the study, an art song is defined as a song for solo voice and piano. I am investigating musical idiomatic expressions in the performance of African Art Songs in Nairobi and would like to request you for some information in this regard.

1. For how long have you been composing African art music?

2. Have you had any formal training in music composition? If so where?

3. Please name some African art songs, that you have composed/arranged and/or you may be aware of.

<table>
<thead>
<tr>
<th>Art song Title</th>
<th>Composer/Arranger</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>E.g. Wunya Amane A</td>
<td>J.H. Kwabena Nketia</td>
<td>Twi</td>
</tr>
</tbody>
</table>

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4. Can you identify some characteristics you recognize in African art songs?

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5. Please elaborate the role of the piano in an African art song performance.

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6. Describe the performance practice of African art songs?

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Appendix III
Art Song Analysis Sheet

Partly adapted from Andang’o (2009)

● The title of the song

● Composer/ Arranger

● Source of lyrics/ folk song

● Collector (If from folksong); Poet (If from poem)

● The year and place of publication

● Language of song

● If not in English, its translation

● Editions of art song

● Structure/ form

● Time signature

● The tonality of the song

● Rhythmic and melodic motifs

● Performance directions

● Simulation on piano part

● Simulation on voice part
Appendix IV
Structured Interview Schedule for Head of Music Institution

My name is Sylvester Makobi, a Masters student at Kenyatta University. I am conducting research on African art songs. Based on the study, an art song is defined as a song for solo voice and piano. I am investigating musical idiomatic expressions in the performance of African Art Songs in Nairobi and would like to request you for some information in this regard.

Date:

Venue:

Time:

1. Please give a list and/or contact information of Kenyan classical singers in Nairobi or in your institution.

2. Please give a list and/or contact information of African art music composers that you are aware of or that are in your institution.

3. Can you give a list and/or contact information of key music educators in Nairobi who have played a role in the growth of the classical music genre in Kenya?
Appendix V
Structured Interview Schedule for Music Educator

My name is Sylvester Makobi, a Masters student at Kenyatta University. I am conducting research on African art songs. Based on the study, an art song is defined as a song for solo voice and piano. I am investigating musical idiomatic expressions in the performance of African Art Songs in Nairobi and would like to request you for some information in this regard.

Date:

Venue:

Time:

1. Please give a list and/or contact information of Kenyan classical singers in Nairobi.

2. Please give a list and/or contact information of African art music composers you are aware of.

3. Have you listened to an African art song performance in Nairobi?
   
   If so,
   
   Please describe the performance practice of African art songs.
Appendix VI
Structured Interview Schedule for Classical Singer

My name is Sylvester Makobi, a Masters student at Kenyatta University. I am conducting research on African art songs. Based on the study, an art song is defined as a song for solo voice and piano. I am investigating musical idiomatic expressions in the performance of African Art Songs in Nairobi and would like to request you for some information in this regard.

Date: 

Venue: 

Time: 

1. Please provide a list of African art songs you have performed or you are aware of and their composers and languages of composition.

2. What are some of the characteristics found in African art songs?

3. What role does the piano part play in an African art song?

4. Describe the performance practice of African art songs

Appendix VII

Structured Interview Schedule for Composer

My name is Sylvester Makobi, a Masters student at Kenyatta University. I am conducting research on African art songs. Based on the study, an art song is defined as a song for solo voice and piano. I am investigating musical idiomatic expressions in the performance of African Art Songs in Nairobi and would like to request you for some information in this regard.

Date:
Venue:
Time:

1. For how long have you been composing African art music?

2. Have you had any formal training in music composition? If so where?

3. Do you compose or are you aware of any African art songs?

   If so,

   a) Please name or provide a list of the African art songs, their composers and the language of composition.

   b) What are some of the characteristics found in African art songs?

   c) What role does the piano part play in an African art song?

4. Describe the performance practice of African art songs?
Appendix VIII
Letter of Permission

Partly adapted from (W. Onovwerosuoke, 2007)

Dear (Name of Publisher/Composer),

My name is Sylvester Makobi, a Masters student at Kenyatta University. I am conducting research on African art songs, where I will be analysing selected scores. In this regard, I am writing to seek permission to reprint several measures from the African art song, (Title) by (Composer) in my research project.

This project will be the property of Kenyatta University and will be freely available to faculty and students.

I am looking forward to your positive response.

Yours faithfully

Sylvester Makobi
Appendix IX
INFORMED CONSENT

Informed Consent

My name is Sylvester Makobi. I am a Masters student from Kenyatta University. I am conducting a study on, “Performance of African Art Songs in Nairobi: Investigating Musical Idiomatic Expressions in Their Performance Practice” The information will be used by music scholars, music curriculum planners, vocal pedagogy teachers, voice teachers, vocal coaches, collaborative pianists and classical singers.

Procedures to be followed

Participation in this study will require that I ask you some questions If you are interviewed, the interview will be recorded, transcribed and attached to the final document. If you fill in a questionnaire, your responses will be attached to the final document.

Please remember the participation in this study is voluntarily. You have the right to refuse participation in this study. You may ask questions related to the study at any time.

You may refuse to respond to any questions and you may stop an interview at any time. You may also stop being in the study at any time.

Discomforts and Risks

There are no foreseeable risks associated with this study. If this happens, you may refuse to answer these questions if you so choose. You may also stop the interview at any time.

Benefits

If you participate in this study, you will help us to increase knowledge and understanding on the performance of songs for solo voice and piano written by African composers.

Reward

There is no payment given for your participation in the study.
Confidentiality

The interviews and questionnaires will be stored in a password protected folder in a computer. Your name will not be recorded on the interviews. Everything will be kept private.

Contact Information

If you have any questions you may contact Dr. Duncan Wambugu 0722570111 or Dr. Wilson Shitandi 0714433679 or the Kenyatta University Ethical Review Committee Secretariat on chairman.kuerc@ku.ac.ke, secretary.kuerc@ku.ac.ke, secretariat.kuerc@ku.ac.ke

Participant’s statement

The above information regarding my participation in the study is clear to me. I have been given a chance to ask questions and my questions have been answered to my satisfaction. My participation in this study is entirely voluntary. I understand that my records will be kept private and that I can leave the study at any time.

Name of Participant……………………………………………………………………………

Signature or Thumbprint                                                                 Date

Investigators statement

I, the undersigned, have explained to the volunteer in a language s/he understands, the procedures to be followed in the study and the risks and benefits involved

Name of Researcher……………………………………………………………………………

Signature or Thumbprint                                                                 Date
Appendix X
Map of Kenya

Fig: Map Showing Counties in Kenya (Kenya Open Data Project, 2016).
Appendix XI
Map of Nairobi

Fig: Map of Nairobi showing the institutions discussed in the research (Google, 2016).
Appendix XII
Masters Project Work Plan

Week 1

- Work on human subjects procedures and get research authorization
- Create a folder “Masters Project” in my computer and back create a back up storage
- Create a table of contents in the folder
- Create other necessary sub folders
- Change the proposal to past tense
- Create a word document with a “To do” list
- Create an Excel Sheet with tabs for Singers, Music Educators, Composers, Music Heads with columns for contact information (email and phone) and tracking for responses and reminders

Week 2

- Search for contact information of 22 Kenyan composers and 14 Kenyan classical singers mentioned in chapter 2 and add them to the Excel Sheet
- Search for contact information of composers and singers who attended the recital
- Seek permission to reprint specific bars of the three African art songs from the composers or publishers

Week 3

- Contact Music Heads for the three institutions using purposive sampling then snowball technique there after for the rest of the study.
- Contact Music Educators that were mentioned by the Music Heads
- Contact Composers and Singers mentioned by the Music Heads and Music Educators
- Send questionnaires and informed consent forms and request for interviews from people who have responded.

Week 4

- Send out reminders when necessary
- Transcribe the interviews both words and music using Sibelius software if a respondent happens to sing for demonstration.
- Scan and store the questionnaires, the transcriptions and informed consent documents as they arrive with a systematic labeling system
Week 5

- Analyse the three African art songs by translating to English in the event that the song was composed in another language then analysing the scores using the analysis schedule and crop the bars showing examples
- Analyse the responses in relation to the research objectives by description and use of charts and graphs

Week 6

- Discuss the findings organized thematically and present in a narrative form
- Write the summary, conclusions and recommendations
- Send first draft

Week 7

- Make corrections and send second draft
- Work on Internal and External Examiners comments
- Send Supervisors
- Print final documents
<table>
<thead>
<tr>
<th>Annual Budget (in Lira)</th>
<th>Percent Change</th>
<th>Total Budget (in Lira)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item 1</td>
<td>10%</td>
<td>Item 2</td>
</tr>
<tr>
<td>Item 2</td>
<td>5%</td>
<td>Item 3</td>
</tr>
<tr>
<td>Item 3</td>
<td>8%</td>
<td>Item 4</td>
</tr>
<tr>
<td>Item 4</td>
<td>3%</td>
<td>Item 5</td>
</tr>
<tr>
<td>Item 5</td>
<td>2%</td>
<td>Total</td>
</tr>
</tbody>
</table>

**Note:** The table above represents the annual budget allocations for various items with their respective percent changes. The total budget for each item is calculated by adding up all the budget allocations for that item.
Appendix IX
Interview and Questionnaire Responses

The responses are presented in tables and in bullet points. Most of the respondents gave direct answers while others elaborated or gave explanations. In addition, a few of the participants did not respond to all the questions, which is indicated as “No response”.

Table 4-1 presents the responses for the question; For how long have you been composing African art music? Table 4-2 presents responses to the question; Have you had any formal training in music composition? If so where? Table 4-3 presents responses of; Please name some African art songs, that you have performed/composed/arranged and/or you may be aware of. The responses in Table 4-3 is a combination of responses from singers and composers.

Duration of composition career by African art music composers who responded.

Table 0-1 Duration of composition career

<table>
<thead>
<tr>
<th>Composer</th>
<th>Duration of composition career</th>
</tr>
</thead>
<tbody>
<tr>
<td>C₁</td>
<td>32 yrs</td>
</tr>
<tr>
<td>C₂</td>
<td>5 yrs</td>
</tr>
<tr>
<td>C₃</td>
<td>Over 20 yrs</td>
</tr>
<tr>
<td>C₄</td>
<td>6 yrs</td>
</tr>
<tr>
<td>C₅</td>
<td>33 yrs</td>
</tr>
<tr>
<td>C₆</td>
<td>30 yrs</td>
</tr>
<tr>
<td>C₇</td>
<td>7 yrs</td>
</tr>
<tr>
<td>C₈</td>
<td>10 yrs</td>
</tr>
<tr>
<td>C₉</td>
<td>14 yrs</td>
</tr>
<tr>
<td>C₁₀</td>
<td>Over 30 yrs</td>
</tr>
<tr>
<td>C₁₁</td>
<td>7 yrs</td>
</tr>
<tr>
<td>C₁₂</td>
<td>28 yrs</td>
</tr>
<tr>
<td>C₁₃</td>
<td>30 yrs</td>
</tr>
<tr>
<td>C₁₄</td>
<td>6 yrs</td>
</tr>
<tr>
<td>C₁₅</td>
<td>Over 25 yrs</td>
</tr>
<tr>
<td>C₁₆</td>
<td>15 yrs</td>
</tr>
</tbody>
</table>
## Music training for African art music composers in music composition

*Table 0-2 Music training/ institution*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Music Training/ Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>C₁</td>
<td>ABRSM when 8-4-4 was started; Kenyatta University</td>
</tr>
<tr>
<td>C₂</td>
<td>Kenyatta University</td>
</tr>
<tr>
<td>C₃</td>
<td>Kenya Conservatoire of Music; Baraton University</td>
</tr>
<tr>
<td>C₄</td>
<td>Kenyatta University; Kenya Conservatoire of Music</td>
</tr>
<tr>
<td>C₅</td>
<td>Maseno University; LRSM</td>
</tr>
<tr>
<td>C₆</td>
<td>Kenyatta University</td>
</tr>
<tr>
<td>C₇</td>
<td>Maseno University</td>
</tr>
<tr>
<td>C₈</td>
<td>Kenyatta College; a lot of training through participation in the KMF</td>
</tr>
<tr>
<td>C₉</td>
<td>Maseno University; Kenyatta University</td>
</tr>
<tr>
<td>C₁₀</td>
<td>Kenyatta College</td>
</tr>
<tr>
<td>C₁₁</td>
<td>Well, I wouldn't claim to have had much formal training on African art music composition, though I must recognize composition skills unit at the undergraduate level of my academic journey. I have received most of my inspiration on this skill through apprenticeship as well as interaction with other local composers in this art who really got me exposed to this music style.</td>
</tr>
<tr>
<td>C₁₂</td>
<td>Learnt the skills informally first through my peers, seminars and workshops and individual skill. Formally I have pursued the same through the ABRSM model.</td>
</tr>
</tbody>
</table>
I’ve trained around Europe United States, but the greatest credit for my compositional output I’d always accord to the many African bards?? and a variety of artisans of traditional African music with whom I’ve studied in over 30 African countries.

Not particularly formal. Although with some fair music back ground, I have not attended a formally structured Music Composition class beyond the rudiments acquired at high school. I have attended a number of writing workshops though and interacted quite a bit with a number of composers either directly or through their works from whom/which my inspiration is drawn.

Mississippi College, University of Oregon

Kenyatta College 1979-1981

<table>
<thead>
<tr>
<th>Art Song Title</th>
<th>Composer/ Arranger</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Malaika</td>
<td>Adam Salim</td>
<td>Swahili</td>
</tr>
<tr>
<td>Mo Ja´weGbegbe</td>
<td>Akin Euba</td>
<td>Yoruba</td>
</tr>
<tr>
<td>Mo le j´iyan</td>
<td>Akin Euba</td>
<td>Yoruba</td>
</tr>
<tr>
<td>Koth Biro</td>
<td>Andrew Tumbo</td>
<td>Dholuo</td>
</tr>
<tr>
<td>KuluKulu</td>
<td>Andrew Tumbo</td>
<td>Bukusu</td>
</tr>
<tr>
<td>Gor Obedo Misango</td>
<td>Andrew Tumbo</td>
<td>Dholuo</td>
</tr>
<tr>
<td>Muno Muno</td>
<td>Andrew Tumbo</td>
<td>Luganda</td>
</tr>
<tr>
<td>Brighter Days</td>
<td>Barbra Akombo</td>
<td>English</td>
</tr>
<tr>
<td>Title</td>
<td>Author</td>
<td>Language</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>---------------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Sindigisa</td>
<td>Dan Abissi</td>
<td>Ekegusii</td>
</tr>
<tr>
<td>NiwaraNono</td>
<td>Dan Abissi</td>
<td>Dholuo</td>
</tr>
<tr>
<td>Entabanana</td>
<td>Dan Abissi</td>
<td>Ekegusii</td>
</tr>
<tr>
<td>Zaburi 23</td>
<td>Dan Abissi</td>
<td>Swahili/English</td>
</tr>
<tr>
<td>Enigma</td>
<td>Dan Abissi</td>
<td>Ekegusii</td>
</tr>
<tr>
<td>Msenangu</td>
<td>Daniel B.E.O. Okong’o</td>
<td>Kigiriama</td>
</tr>
<tr>
<td>Achi Urudi</td>
<td>Daniel B.E.O. Okong’o</td>
<td>Dholuo</td>
</tr>
<tr>
<td>Ong’isaNyar Ma</td>
<td>Daniel B.E.O. Okong’o</td>
<td>Dholuo</td>
</tr>
<tr>
<td>YesuOheroNyithindo</td>
<td>Daniel B.E.O. Okong’o</td>
<td>Dholuo</td>
</tr>
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<td>Dholuo</td>
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<td>NdegeWaKwetu</td>
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<td>Eric Amuhaya</td>
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<td>Merry Mary</td>
<td>Eric Amuhaya</td>
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<td>Yoruba</td>
<td>Fred Onovwerosuoke (after Christopher Ayodele)</td>
<td>OluwaL’OlusoAgutanMi</td>
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<td>Ii nyumba ya</td>
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<td>Tausi ndege wangu</td>
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<td>Mirriam Makeba</td>
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<td>Swahili</td>
<td>Nancy Day</td>
<td>Heya Ho Heya</td>
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<td>Nancy Day</td>
<td>Just get a little closer</td>
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<td>Swahili</td>
<td>Nancy Day</td>
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<td>Dholuo</td>
<td>Philip Tuju</td>
<td>Lemna</td>
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One singer and four composers did not give a list to the request; Please name some African art songs, that you have performed/composed/arranged and/or you may be aware of. Below are their responses.

**S8:**
- The only thing that comes to mind is Ondieki the fisher man, the first Kenyan Opera. That is where I performed an African art song as I sung my aria sung in English.

**C5:**
- I’ve always just written plain choral music unaccompanied, or choral music accompanied with piano but in the context of the Kenyan Music Festival, they are there some.

**C6:**
- African art songs include choral music

**C8**
- Not necessarily, instead of one voice we have three or more. One voice is very rare. Someone who composes such would be Sylvester Otieno. Given that he had very little formal training in school he does it for the festival, he has come up with his own artistic style of composing.

**C10:**
• Yes I have adjudicated choral music by Dr. Ngala in Dholuo accompanied by Piano at KMF

The following responses are from the question; Can you identify some characteristics you recognize in African art songs? The section begins with the singers responses followed by the composers responses.

**Singers responses**

*S1:*

• Call and response
• Complex rhythms
• Strong rhythms that call for movement or dance that accompanies the song
• Repetition
• Rhythms serve as the basis of the musical idiom
• Tonal quality imitates the instrumentation involved
• Vocables involved
• Interjections
• Yodeling

*S2:*

• No Response

*S3:*

• The rhythm is changed from the folk style to fit a classical feel.
• The writing style of the melody and harmony, it is very Western. When I compare the traditional song and the arranged one, the lyrics are the same, most times the melody is maintained but then what changes is the instrumentation and the rhythm you know our music is very rhythmic since it is mostly linked to dance but then when you hear it as an art song, it is no longer that danceable. Even if they
maintain it, it doesn’t have the same effect because it is on a piano or on a classical guitar and you are left feeling that, we need our drums.

S4:

- Simple melody (Memorable)
- Syncopated rhythms
- Repetitive lyrics
- Repetitive tune.

S5:

- Most of them take the ABA form
- You can get an English song but you feel that kind of African idiom in the song which makes you feel that it was composed by a Kenyan in terms of tempo choice, in terms of melodic contour and speech rhythm. For example,

\[
\begin{align*}
\text{It's my brother's birthday, my brother's birthday, he's turning sixteen.} \\
\text{Carolina Carolina Carolina} \quad \text{Another one is} \\
\text{Ding dong ding dong ding dong the bell is ringing ding dong.}
\end{align*}
\]

You can feel the Luo and Luyia melodies and influences of the languages in the English speech rhythms.

- Most of the ones I have come across are in English

S6:

- They are adapted from folk music
• Most are in binary form
• Repetitive
• They are thematic
• Use of Western harmonies

S7:
• ABABA structure, repetition of a chorus and verse.

S8:
• No Response

S9:
• The songs resemble western art songs in structure but have rhythms dominant in African folk music traditions.
• The composers incorporated piano accompaniments depicting the lied traditions of the Western art music.
• In the opera Lwanda Magere (unpublished) by Elijah Adongo, the music is written for piano and voice. It has varied tone colours to depict dramatic shifts however, each of the songs depicts single mood.

S10:
• The use of repetitive rhythmic motifs both in the voice and instrumental sections.
• It has irregular rhythmic patterns (upbeat like)

  \[\text{\textbf{\textit{music symbol}}\textbf{\textit{music symbol}}\textbf{\textit{music symbol}}\textbf{\textit{music symbol}}}\]

• Use of the electric bass to imitate the African drums

S11:
• They are in the native language of the country of origin
• Some, if not most, are about real life experiences that were put down in song
• They reveal the culture of the specific country they originate from.
• They borrow a few elements from the Western Music Culture, especially in the music arrangement.
• Some were borrowed from the existing folk songs of the country of origin.
Composers responses

C₁:
- The strongest feature that I find is under rhythm in terms of an element, so whether it’s the use of syncopation, I particularly favour the use of irregular rhythms. Rhythms like 7-8 5-8 5-4, things like that I really love using those kinds of rhythms. Then there are genres particularly rhumba kind of styles, rhumba bossa nova which might be a mix of Western and African Idioms to some extent. The use of counter rhythms that means the layering and crossings of rhythms as well. It’s almost like rhythms become polyphonic but they are now rhythmic, you know when you say polyphonic you are talking about tones but now imagine the same things happening with rhythms.
- The use of African language

C₂:
- Verse and chorus style.
- Singable melody and a lot of melody and rhythmic repetition, making them easy to remember whether or not one is accustomed to the language.
- Mostly same key with one modulation if any.
- In vernacular or English language.
- African rhythms hence polyrhythms.
- The songs talk about all sorts of societal issues. Love, politics, nature, religion.

C₃:
- Call and Response.
- Use of primary chords.
- Improvisation done by the soloist as the response remains intact.

C₄:
- Apart from the melody, the most distinctive feature that places the music within the Abagusii culture area is the rhythm.
- The harmony is altered to fit into the diatonic or any other preferred scale or tuning system in order to develop the idiomatic expressions found within the music.
• Not until recently, the form and structure was heavily influenced by western pre-modern music forms. Composers and arrangers access to more musical content has broadened the sound and tastes of different African Art Songs.

Cs:

• For it to be an African art song, the rhythms it’s dispensing must be African. For it to be African art song, we are actually saying that it must bear the characteristics of African music. So first you would expect to have a lot of rhythmic complexity in the part that is accompanying it. Not necessarily the vocal part. The vocal part of course inherits the rhythm of the music itself. But for the accompaniment it must just take African rhythms. Because if it does not, then it amounts to what I call idiomatic infidelity. Many people have been using Western pianistic styles which is not authentic.

• Many Africans tend to go Western, because when we think “piano” we think “Western.” So many of these melodies they sound very much Western because of their accompaniment.

• You’ll find that these melodies are not African and they are based on Western scales. Maybe you think that they are the normal tonic scale. So the whole idea of writing African art music has become a victim of Westernization, what Mek iNzewi calls adulteration of African music. I’m talking about the melodies here. Now the scales, used to construct these are also not African. For example if you use what we call the African pentatonic scales, then even the harmonic basis of this particular music would not be Western. What is happening is that most of these songs, if you listen to them, the music is constructed on an African pentatonic scale but then the harmony is diatonic. The melody is pentatonic, but the harmony is diatonic, which brings in the idea of harmonic adulteration, making the harmonic structure and the feel to be Western. This mix up is a critical characteristic of those African art songs.

• However, some use very simple harmonies, because they’re based on the primary chords, you’ll hardly find chromaticism. They are characterized with a lot of simplicity.
C6:

- The use of folk melodies, the idiom of the community it originates from is upheld.

C7:

- Composers tend to adhere to the native scales, even in some cases preparing the piano to maintain an ethnic feel within the musical fabric.
- Speech rhythm of the language is as well maintained, more so when the folk language is used in the composition.
- Elements common to African performance such as spot-on improvisation, repetition, pianistic ostinatos, dance, vocal and tonal techniques peculiar to the folk origins, folk ornaments like yodels as well are incorporated into the compositions.

C8:

- African art songs are composed based on African style and African style here would mean African rhythm, tonality, thematic context like a bit of folk narrative that reflect African socio cultural mannerism like based on our own culture and expression and stories. For example if I wanted to compose a Kikuyu art song I would use 5/8 time (Sings) Taa ta ta ta Taa ta ta ta

And for or the Teso I would go (Sings) Tan ta ta ta tan ta ta ta tan ta ta ta ta ta
that would drive me to Teso land in terms of rhythm. If it is Kamba we have the
style of two against three. Now write two quavers…right below have three
quavers indicating a triplet.

\[ \text{\begin{array}{c}
\text{\_ \_} \\
\text{\_ \_} \\
\text{3}
\end{array}} \]

…That is a common feature in the music of the Kamba people.

C9:
- Use of African language
- Use of African melodies where there is a lot of borrowing from traditional music.

C10:
- You can have the use of solo and response style usually done when a soloist is
  singing with a chorus so that either the piano or the singer takes one of the parts
  while the other responds.

C11:
- Western harmony is a major aspect in this style of composition.
- Sometimes the composer decides to notate piano accompaniment to his/her
  composition(s). Western music characteristics like the form and structure.
- Dynamic and tempo markings.
- And as opposed to African traditional music, this style of composition is notated on
  score using the Western style.

C12:
- Compared to Western art songs there is difference in form and style
- Freedom of expression
- Chanting's
- Irregular meters.
- Modulations are not common.
- However, some of the composition are really close to Western.

C13:
• The common characteristics in my and other composers’ works are the use of African languages.
• Musical mannerisms - including perspectives on rhythm and harmonic conventions.
• Dance traditions.
• Folklore and pertinent cultural contexts.

C14:

• Strong sense of rhythm.

C15:

• At least in my “art songs” the general nature and character is consistent with Western art songs. But the subject matter is drawn from personal and collective experience’s. However, some of the choral works borrow the text and cultural perceptions from selected communities, while the harmonic language is basically conventional

C16:

• Short melodic lines.
• Melodic decoration with quite flowery ornamentation.
• Repetitive phrases.
• Polyrhythmic (the voice vs the piano).
• Poly melodic (the voice vs the piano).

The following responses are from the request; Please elaborate the role of the piano in an African art song performance. The presentation begins with the singers responses followed by the composers responses.

**Singers Responses**

S1:
• The role of the piano in an African art song may act as an accompaniment that provide the main beat that keeps and maintains the pace of the performance.

• It may serve as the call to an African performance or act as a response to a performance.

• Also provides a melodic line that can be imitated by the performer.

S2:

• The piano is not mostly used in the traditional performances of what I would term "African art song", in my understanding I would relate art songs in classical art music to African solo folk songs. Traditionally piano was not used but recently we have had arrangements made of the solo African folk songs into what I would term an "art song" in classical art music. Example is: Koth Biro. Composed and Performed by Ayub Ogada

S3:

• The piano has to bring out all the traditional instruments which are usually performed with the song to maintain some authenticity since the instruments play different roles one would play the ostinato the other would add a rhythmic effect.

• Emphasize the rhythm

• Set tempo and pace

• Piano is guiding or leading the voice for example, giving cues. And the singer is not fully in charge

• Harmonization

• Provide ostinato to bring it out to show tradition

• Chordal and non chordal accompaniment

• Texture

S4:

• Keep singer in pitch

• Offering harmonic accompaniment
- Playing a subtle percussive role
- Echoing the singer i.e being the response to the solo of the singer
- Playing(singing) preludes, interludes and postludes for the singer.

S5:
- Sometimes, you’ll find like those, the compositions and the piano parts and the vocal parts, they’re like two different things. Something that’s very common, you’ll find that it’s like the marriage is not very convincing. You can tell that this song, if it was a cappella, it would come out more naturally than if it was accompanied. So, it’s like the piano part is just patched; it’s not normally very natural.

S6:
- The Piano acts as accompaniment, provides chordal harmonies to the melody, aids in emphasizing on the melody and creates variation to the melody.

S7:
- Not a duo partner as in Lieder but rather just provides accompaniment

S8:
- No response

S9:
- The piano offers cues and introductory sections for the vocal lines.
- The piano and the voice have equal importance as they share melodic themes and offer consequent parts to the antecedent phrases.
- The piano offers chordal accompaniment to the vocal parts thus enhancing the texture in solo performance.

S10:
- It leads the singer into the next phrase
• It does not only accompany but it compliments and harmonizes some of the singers phrases

S11:

• The piano provides accompaniment for the singer.
• It could also be used for interludes, where the singer gives us a feel of the music away from his or her voice.
• I believe the piano provides an embellishment for the song, where the player could include his own improvisation.
• The piano, could also be used as a guide for the singer where the player could sometimes play the melody.
• The singer also gets performance direction in terms of tempo, pitch, expression and climax, where needed in the song

Composers responses

C1:

• Sometimes piano is a support instrument so it becomes a harmonic instrument so it gives you just a harmonic base.

C2:

• The piano in an African art song is used as an accompaniment for the music.
• Mostly the piano gives a prelude hence the singer can identify the key, tempo, and dynamics. When modulation is necessary, the piano helps in guiding the singer into the transition.
• Piano is used to color the art song hence makes the song more beautiful and brings aesthetics to the whole performance.
• The piano’s rhythms are completely African with use of polyrhythms.
C₃:

- First and foremost, piano is not an African instrument. Of the accompaniment instruments, apart from the indigenous ones, the guitar was more embraced. That said, the piano mostly takes the response part and acts as a counter melody over and above the harmonies.

C₄:

- The role of the piano in African art song performance has over the years developed from the simple role of accompanying into complementing the performance. This is even further developed when the piano is approached as a melo-percussive instrument. With a keen focus on the percussiveness of the instruments. This ability to play melodies and highlight rhythmic motifs and ostinatos has made the piano very resourceful in the performance of African art songs. Case example is the adaptation of *Obokano* ostinato patterns on the lower range of the piano, adaptation of *Litungu* comping rhythms on the mid-range of the piano and finally the adoption of *Ohangla* drum patterns on the lower range of the piano.

C₅:

- Representing African rhythms by the use of a technique called African pianism. I pick for example the drum rhythm of the *sukuti*, construct them, and use them to be the basis of the rhythmic dispensation in the piano part.
- It’s meant to accompany.
- It’s meant to create a dialogue relationship between the piano the voice part. It’s supposed to be a dialogue, but there’s usually no dialogue in African art song. The homophonic texture given to it deprives it of the dialogue between the two. Because sometimes texture can bring in the element of dialogue between this and the other one. The kind of texture used here means that literally the dominant part is the voice, and this guy, the piano part, is just giving a chordal accompaniment. Or maybe say, block by block, sometimes parallel, sometimes not parallel.
- The piano adds colour.
C6:
- Piano just enriches the performance, accompanies, supports and nothing else.

C7:
- Establishing and maintaining pitch as would be done by a solo accompanied by an instrument. The role of the melodic instruments is taken by the piano and even imitation of voicing and playing techniques by these instruments is evidenced there within.
- Rhythmic flow is also pegged on the piano. Here the role of the drums is infused in a pianistic way thus maintaining the rhythmic functionality that the drums would normally provide.
- Antiphony to the solo voice. Here the piano mingles with the solo voice as would happen within a normal performance where call-response between the soloist, the chorus and/or instruments would normally occur.
- Ostinatos that would normally be provided by either chorus or instruments are also replaced by the piano accompaniment.

C8:
- Compliments the voice, fills in the gaps

C9:
- No response

C10:
- It provides the accompaniment, adds harmony, it fills in and boosts the texture of the song. The same role it plays in Western art song.

C11:
- Piano accompaniment is meant to emphasize on a certain mood aimed at by the composer in his/her work.
- It’s meant also to assist the singers to maintain the pitch or help in achieving a 'clean' modulation in the course of the performance.
• The least of the reasons would be to showcase one's prowess and expertise on the art.

C12:
• The rhythm really defines the African elements especially on the piano.
• Element of dialogue between singer and pianist.
• Filling of chords.
• Anticipation to the next movement or a modulation. You can feel that the piano prompts the soloist to do something.
• There is a close link between voice and piano, element of imitation, being sounded at the piano then you hear it on the voice.

C13:
• Like most art songs by European and American composers, the piano accompaniment may be crafted to serve a supporting role or in some instances an equal partner, as portrayed in my “Ne Nkansu,” Song No. 9 in my “Twelve African Songs for Solo Voice and Piano.”
• I also use the piano as a surrogate for the percussive and harmonic ensemble in a typical African music making setting. Two good examples of that from the same collection is “Aleluya” or Song No. 2, where the piano surrogates the “Mbira” thumb piano of the Shona people of Zimbabwe, and “Herero Folktales,” or Song No. 5, where the piano surrogates the ‘charming’ horseman in the Namibian folktale, “Itupuka kembeper” or “the gently galloping horse.”

C14:
• African solo-performer music is by and large accompanied dominantly by percussion and stringed instruments. With a shift to English as a language of writing (for most African art songs) which naturally shifts with it the idiom in terms of speech mannerisms hence the rhythms, piano readily takes up the place of percussion and strings combined as it were in the African set up.
• The piano supports the voice part, much more so for the young singers I have written for who are still at the formative stage of exposure to formal singing.
The piano also embellishes the song more whose voice part would be naturally limited in terms of range and rhythmic manipulation.

C15:

In the two “Art songs” mentioned, the role of the piano is essential to realization of performance. In some sections the piano makes commentary on melodic/harmonic lines, but essentially a critical role of completing harmonic texture.

C16:

The Piano provides melodies that are independent from that of the voice but adding to the rhythmic interplay that give rise to the African songs polyrhythmic nature. In my compositions/arrangements, the Piano hardly ever reproduces the voice melodies.

The following responses are from the request; Describe the performance practice of African art songs. The presentation begins with the responses from music educators, followed by singers and finally the composers.

Music Educators responses
E1:

- No response

E2:

- No response

E3:

- I have not heard of any of late but I know you can find some in the Kenya Music Festival

E4:

- They are very rare

E5:

- In Kenya they are very few but they are performed in the Kenya Music Festival.

E6:
• In my experience, even as an adjudicator, the only type of music close to art song that I have heard would be own composition in KMF and it was for choir.

E7:
• I have heard one by Dr Kofi, performed by Carol Ng’ang’a in the 1990’s.
• The performance was at Kenyatta University and it was very much like what you would do for a Western solo voice performance and the role of the piano was basically accompanying the voice and the singer just assumed the posture that would be assumed by a performer singing a Western solo art song. The difference was probably just the language and musical elements of Ghanaian music.

E8:
• Yes, they are many now and performed in the Kenya music festival

E9:
• Most of the African songs written are for groups.

E10:
• There are not many African Art song composers here in Kenya. I have listened to a few from West Africa and a few from Uganda but not always as pure art song concerts.
• To me this is an un-explored area that could be exploited and encouraged for composers to venture into

Singers responses

S1:
• Functional especially in group singing
• Supremacy of text over the music
• Song styles engaging indefinite pitches and special tone qualities or color
• Engaging singing mode definite or indefinite pitches employed

S2:
• No response

S3:
• I feel a lot is stripped off from the original especially with the rhythm so if it’s a song that you would be dancing or just have some slight movement, you wouldn’t have that when you are performing that you know having the piano accompaniment. It's like performing an aria based on traditional music.
• Most of them absorb the performance practice of Western classical music from how they stand still, next to the accompanist and look sophisticated. Have a classical approach to the performance like the posture and dress. It's not the sisal skirts and fly whisks they have nice dresses and suits and they are singing *ili nyumba ya*.
• It is basically everything that you do when performing a Western classical aria, the only difference is that the song is based on traditional music from a certain culture otherwise everything else is Western.
• In terms of instrumentation they don’t use traditional instruments they will have an instrument like the piano or a classical guitar.

S4:
• Performed in a formal setting- raised platform or designated stage with an audience
• Performed in classical style singing and playing classical instruments
• Involves bit of body movements (dance-like) by the singer

S5:
• When performing an African art song you must sing in a folk style. If you sing in an operatic style it might not work since you may have a song with many words for example,
Most of the songs are performed in the Kenya Music Festival.

S6:
- African art songs borrow from the Western Classical Music performance practice.

S7:
- Performed in cultural events, shows, rituals, weddings

S8:
- No response

S9:
- Select African art songs are built on certain stories thereby assuming a narrator role. The aspects of performance depend on the score details indicated by the composer which relates to the general intent of the music. In case the music is part of a story line such as the Weaver bird by Sylvester Otieno, the soloist must assume the character depicted by the composer.
- Other art songs which are independent are usually composed thematically thereby the performer should behave like a poet to achieves the mood of the song.
- The performer for the African art songs need to be a competent and trained singer.

S10:
- Most are performed in singing competitions for instance in National music Festivals
- In schools for exam purpose for example undergraduate degree program
In national events for instance Madaraka day

S11:

- African countries have borrowed each other's art songs, and made them their own. So, you'll find another country's music being performed in a different country, either in the original version or changed to fit the country's music culture.
- I could also say that the performance of African Art is not as popular, especially with the infiltration of the Western Pop culture, bringing along the Western Pop Music. With this, few countries are paying attention to their culture, that comes with the Music.

Composers responses

C1:
- No response

C2:
- The performance practice of African art songs would vary from community to community because of the diverse communities in Africa. Generally there would be use of vernacular syllables like ‘ee’ and ‘aa’.
- The African art songs are usually sung by deep African voices that completely show the authenticity of the music.
- There is use of vibrato.
- The diction of African languages would suggest that African art music is written in a style that agrees with the linguistics of that particular community. That said, there is a lot of use of shortening words to fit the amount of syllables needed in a line. Hence words like ‘mimi’ would be shortened to ‘mi’.
- There is also a tendency for dramatic dynamic changes.

C3:
Unlike the convention of Classical Music, there is no strict adherence of the performance. The audience will join in the performance without “caring” the prepared rendition by the performer. Music belongs to the people.

C4:

The performance practice of African art songs has drastically shifted from the recital stages into the concert arena. This has increased the appreciation of African art songs among the people. The music evokes a feeling of nationalism among many of the ardent listeners and is focused on delivering a cultural experience as opposed to showcasing musicality.

C5:

There is a tendency to use the Western approaches, or Western types of singing, if you allow me to use that word. For example, the bel canto.

C6:

The rhythms encourage movement,

Traditional instruments are used to enrich performance.

C7:

As with Western art songs, there must be a tangible connection between the two performers, that is, the solo voice and the pianist.

Features of the entire performance must be well rehearsed beforehand and approved by both parties. A seamless interdependence and chemistry between these two “voices” within the performance must be evidenced from start to finish.

Mood, expression, authenticity and finesse are all elements that are prerequisite in the performance of the African Art Song.

Also, in as much as the pianist is considered and accompanist, the piano part is just as of equal importance to the entire performance, as it communicates and even dictates subtle or overt elements within the performance itself. In fact, as opposed to accompanists, they should think of themselves as collaborative pianists as is common practice in the Western Art Song.
• Lastly, for the sake of authenticity, elements of technique peculiar to the African folk origin must be well researched. Singing style, improvisation technique, ornamentations, make up schemes, décor, props and costume and even movement where necessary must be cohesive, accurate and always aimed towards the enhancement of the general performance.

C8:
• African art music is inseparable with the folk character meaning borrowing from the community for example movements in form of gestures or dance.

C9:
• Performed like any another classical piece there is nothing that stands out in regards to its execution.
• The performance venues are the same like those of classical pieces. However, most of the time they are performed in KMF and a few concerts but you don’t easily come across them since most Kenyan’s are not so much inclined to classical music.

C10:
• First it is a song so it is being sung.
• Sometimes you adopt some performance practice of African songs.

C11:
• There is a heavy movement towards a resemblance of Western performance.

C12:
• No response

C13:
• If by “performance practice of African art songs” you’re asking about the incidence or occurrence of the performance of art songs inspired by Africa, then I’d say the art form though still in its infancy stages, more and more artists are devotedly including art songs by African composers in their concerts, notably
soprano Marlissa Hudson, soprano Alison Buchanan, Dawn Padmore, bass-baritone Eric Owens, and others.

C_{14}:

- No response

C_{15}:

- Based on what Western art songs dictate in terms of performance etiquette-formal dressing, non-participatory activities by audience- except applause, I would say that some of similar treatment pertains- such as applause, complete fidelity to music score, allowing for occasional, but controlled ad libitum.

- But the one issue of appropriate attire would add to overall meaning. For example, “While Justice Slumbered” could use contributions such as South African attire (since the song was in honour of Late President Mandela). Alternatively, a dress attire from South Africa could work.

- In a wedding song such as “My Joyful Prayer” I would say that the performer would be welcome to bring on stage a modest (non-dramatic) item or mood associated with Kenyan elaborate weddings. Otherwise the discretion of what to reflect on is left to the performer.

C_{16}:

- The performance quite often starts with the piano accompaniment lead in which melody may have features of the voice melody, but not necessarily exactly. When the voice comes in, the piano continues with its own independent melody and rhythm. The singing is quite often accompanied with some dancing – a major indication of the singer’s internalization of the song.