

**KENYATTA UNIVERSITY**

**FACULTY OF ARTS**

**MUSIC DEPARTMENT**

**THE DEVELOPMENT OF A POST SECONDARY  
MUSIC TRAINING PROGRAM FOR THE  
ENTERTAINMENT SECTOR**

**A PROJECT SUBMITTED IN PARTIAL FULFILMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS  
IN THE MUSIC DEPARTMENT OF KENYATTA UNIVERSITY**

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**CAROL NJERI NG'ANG'A**

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*The development of a  
post secondary music*



## **DECLARATION**

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

*Carol Njeri Ng'ang'a*

**CAROL NJERI NG'ANG'A**

*23.05.2000*

This project has been submitted with my approval as University Supervisor

*Dr. Emily Achieng' Akuno 7/6/2000*

**DR. EMILY ACHIENG' AKUNO**

**SENIOR LECTURER, MUSIC DEPARTMENT**

**KENYATTA UNIVERSITY**

## DEDICATION

This project is dedicated to my parents, Anne and James Ng'ang'a, my brother Patrick and my sister Wangu.

## ACKNOWLEDGEMENT

My deepest gratitude goes to my supervisor, Dr. Emily Achieng Akuno, for her constant encouragement, guidance and advice – I am trully grateful.

I express my gratitude to my colleagues at Kenyatta University Music department and at the Conservatoire of Music and my friends for their encouragement and moral support.

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My sincere gratitude goes to my parents for their constant support and encouragement - I cannot thank them enough.

Finally and ultimately, "To God be the glory for the things he has done."

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## ABSTRACT

This study investigated the training programmes of 2 private music schools in Nairobi Province of Kenya and also personal information and training of practising musicians. The study sought to find out what training programmes existed in the private music school and also to determine if the training programmes were adequate in catering for the society's demand for highly trained and versatile musicians to cater for the entertainment sector. This study revealed that the two private music schools investigated had no structured programmes and that lessons tended to be idiosyncratic with every teacher designing his or her own programme. It also revealed that most practising musicians were self-taught.

Purposive sampling method was used in selecting the respondents from the private music schools and also in selecting the practicing musicians. Data was collected from the respondents using three types of instruments namely; questionnaires, interviews and observation. A descriptive analysis of data was done and written down in essay form. Chapter One of the project gives the background to the study. It also includes the statement of the problem, objectives, research premises, conceptual framework, scope and limitation of the study, literature related to the study and the methodology used in the study.

Chapter two presents information on training programmes of two private music schools and personal information and training of practicing musicians.

Chapter three presents the design of a post-secondary music training programme.

Chapter four contains the summary, conclusion and recommendations of the project.

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- Fig 1 : Academic and professional qualifications of the personnel at the K.C.M.
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## **ABBREVIATIONS.**

A.B.R.S.M. Associated Board of the Royal Schools of Music.

K.C.M. Kenya Conservatoire of Music

P.S.M. Pianola School of Music

L.R.S.M. Licentiate of the Royal School of Music

## 1.0 INTRODUCTION

From time immemorial, music has been an integral part of the Kenyan society. There is music literally from the womb to the tomb (Zake, 1986). It is used to entertain and to educate, in worship and to communicate messages among other functions. Music is part of the traditional Kenyan society and is perhaps the main manifestation of culture in its broadest sense (Graham, 1988).

In the traditional society, songs and dances were passed down from generation to generation and one learnt them through participation. Young talented instrumentalists attached themselves to the older accomplished musician and became apprentices, living with the maestro and learning his trade (Akuno, 1997). From the beginning of the 20<sup>th</sup> century, music has acted as a catalyst for social change. Musicians have provided shrewd and informed critiques of the political and economic forces (Graham, 1988), since musicians comment on literally every aspect of the society today. Indeed, even the government of Kenya, on realizing the importance of music and its development in the country, and being aware that music, in addition to providing entertainment, can play the important role of mobilising people into national consciousness, has made strenuous efforts to provide the necessary planning for music, research and performance (Omondi, 1984).

Before the implementation of the 8.4.4. (i.e. eight years of primary, four years of secondary school and a minimum of four years of university education) system of education, music, although time-tabled in some schools, was regarded as a period to revise other important subjects such as mathematics. It was synonymous to singing and preparation for competition at the Kenya Music Festival. Only select secondary schools offered music both at "O" and "A" levels and usually, only one or two students took the subject at "A" levels with just one going ahead and pursuing it at university level (Njui, 1989).

Although music occupied such an insignificant part on the curriculum, the Government, since independence has had a policy on music education which spelt out the role music was expected to play in the achievement of National goals like National Unity, Social Equality and Respect and Development of Cultural Heritage (Njui, 1989). Since the implementation of the 8.4.4 system of education in 1985, music has been given much more emphasis in the curriculum by making it an examinable subject at primary school level. The post-secondary music training of these graduates is hence an important factor, yet there is no tangible organized avenue for it.

### **1.1 BACKGROUND INFORMATION**

The music profession is diverse, comprising such areas as Research, Performance, Composition and others (Omondi, 1984). There are many areas in society that require skilled musicians but to date, music is only catered for by educational institutions. All post-secondary music training is affiliated with teaching as seen in the university and Teacher Training College (T.T.C.) curricular (Kenya University Calendar, 1998). Students who wish to pursue music at the university must enrol in a Bachelor of Education (B.Ed) programme and then select music as their teaching subject. The main objective of the T.T.C.'s is to train teachers and music is just one of the many subjects taught. As a result, the only profession for which post-secondary education prepares individuals is teaching, and yet, teaching is only a small part of the music profession. There is a need for proper quality training of music personnel. The personnel to be trained include teachers, performers, music technicians, composers and researchers, (Omondi, 1984).

There are a number of private music schools in Nairobi. Training in these schools is given in the playing of western classical instruments and theory of music. There is hardly any aspect of Kenyan folk music taught. Lessons tend to be idiosyncratic with every

teacher designing his or her own teaching programme. There are hardly any full-time students enrolled and teachers tend to work on a part-time basis (Akuno, 1997). Private music instruction is expensive and as a result only certain members of the society enrol their children in these schools (Omondi, 1984).

The society requires highly trained personnel in all areas of the music industry, which include recording, entertainment and the church among others (Omondi, 1984). There is need therefore, to establish structured programs, directed at the equipping of individuals with knowledge and skills, that will enable them to provide for society's musical needs.

## **1.2 STATEMENT OF THE PROBLEM**

The contemporary Kenyan Society requires highly trained and versatile instrumentalists composers, arrangers, accompanists and singers to cater for the budding market. There are a number of institutions of "college" calibre that offer music instruction offering diverse programmes. There is need to consolidate, streamline and structure instructional programmes at these schools to provide skills and knowledge to cater for the music industry.

This study focussed on the development of a post-secondary training programme to prepare personnel for the entertainment sector. The entertainment sector requires versatile instrumentalists and singers who have a large repertoire, who have mastered the art of being a performer. Answers to the following questions provided parameters for the design of such a programme.

1. What are the training programmes in the existing private music schools?
2. Are the training programmes designed to provide skilled manpower for the entertainment sector of the music industry?

3. What post-secondary programmes can be developed to prepare personnel for a music career in the entertainment sector?

### **1.3 OBJECTIVES**

In investigating the problems presented above, this study set itself the following objectives:

1. To investigate the content, structure of programmes, syllabus and teaching methods offered by private music schools;
2. To determine the adequacy of training offered for the entertainment sector;
3. To design a post-secondary programme to train musicians in the entertainment sector.

### **1.4 RESEARCH PREMISES**

This study was based on the following premise:

1. Kenya has a rich and diverse musical heritage and her (Kenya's) musicians, if given proper training and support can excel.

### **1.5 RATIONALE AND SIGNIFICANCE**

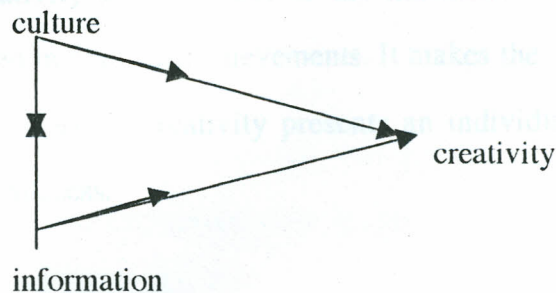
By investigating the current post-secondary music training programmes, this study determined their adequacy for the Kenyan society's need of skilled manpower in the music industry. It drew up programmes for post secondary music training to cater for the budding market.

This study is important in sensitizing educators on the need to cater for all areas of the music profession other than education and it also responds to the education objective that calls for the provision of the full development of talents and personality (Kamunge 1988).

The report adds to studies on training programmes in music education. The findings will be significant in creating an awareness of the training programmes in private music schools and on the training that practising musicians have. It will also be a useful reference material on music training programmes.

## 1.6 CONCEPTUAL FRAMEWORK

This study used the CI model of creativity (Akuno, 1999).



In the CI model of creativity, the end result of the interaction between culture and information is creativity.

Culture is used inter-changeably with environment. It is the musical sounds, activities and artifacts that make up an individual's environment (Akuno, *ibid*). It signifies the way of life of a people at any given time. This includes all elements that affect a person's perception and activities including politics, religion and technology. Information is knowledge and skills that are systematically and deliberately passed to the individual.

It is received through formal and informal schooling with the end result being an accumulation of knowledge and skills. "One's culture determines what is acceptable as knowledge" Akuno, *op.cit* pg. 13). Due to past experiences one may reject or accept information as being truth or otherwise. One can therefore choose to keep or assume new information. Information affects one's perception and subsequent acceptance of their

cultural heritage. New information may lead one to question the validity of culturally held beliefs and norms.

This point of compromise determines creativity. Creativity as a product is affected by the two. It is that which one employs to operate dynamically in society and to fulfill one's goals.

Fadlu Deen, as noted by Njui (1989) notes that creativity is very important in the educational process. This is because educating a person is not just preparing a person for a job but for life. Creativity as a product of the interaction between culture and information determines an individual's achievements. It makes the difference between a good worker and just a worker. Creativity presents an individual with a myriad of opportunities that lead to success.

This study was based on the above concept of creativity as the primary objective of the post-secondary training programme would be to equip learners with assets for life to enable them become productive members of the society. What the musician in the entertainment sector will produce as music will be the result of their training and the acquired knowledge accumulated through the contact with musical elements in their environment (Akuno, op.cit). Creativity is the individual's manifestation of musicianship.

## **1.7 SCOPE AND LIMITATION**

This study was conducted in two private music schools outside the formal educational structure in Nairobi Province. It also included personnel engaged in music in the entertainment sector.

This study limited itself to designing a sample post-secondary music training programme and not a full curriculum and methodology as this was beyond the confines of this study.

## 1.8 LITERATURE REVIEW

This section dealt with literature related to the study and is divided into two sub-headings:

- a) the role and status of music in Kenya
- b) Educational planning and the need for post-secondary training in music.

### 1.8.1 THE ROLE AND STATUS OF MUSIC

The years after independence have seen the government of Kenya make tremendous efforts to provide for the necessary planning for music education, research and performance. The Government has realized that music, in addition to providing entertainment, can play an important role in mobilizing people into national consciousness (Omondi, 1984). As Kenya evolves from a traditional society and crystallizes into contemporary ones, the uses and functions of music and dance continue. The process of acculturation has now been transferred to the school and as Akuno (1997) notes, music education is meant to integrate individuals and their culture. This not only fosters the country's national heritage but creates respect and understanding among the various communities. This, asserts Graham (1988), is the cement that holds the fabric of the society together.

Nketia, speaking at the 1<sup>st</sup> congress of Africanists in 1962 concurs with Akuno's view on acculturation and had this to say in favour of music education;

“For us in Africa, the contemporary situations makes the study of music a matter of necessity, as much for the musicologist as for the creative musician, educators and persons interested in the development of theatre arts in contemporary Africa. In the past, knowledge was acquired largely through isolated instances of training.

...Such evidence as there is shows that in general, acquisition of music depended on slow absorption rather than systematic training. In the circumstances in which we now find ourselves, we cannot afford to rely on social experience, on the exposure of individuals to musical situations, since these are in some areas rapidly diminishing or changing. Opportunities for intensive systematic training must be provided in educational institutions". (Hyslop, 1964, p.2).

In light of the above views, educational institutions are therefore charged with the responsibility of teaching music in its various genres. However, as Akuno (ibid.) asserts, the teaching of music today in Kenyan institutions is affected by Kenyans perception of the role and status of music as a profession.

Abeles, et al (1984), concur with this view and state that the expectations of a society regarding interest and ability in music have an enormous effect on what music teachers can accomplish. The functions of music and dance in contemporary Kenyan society are as important today as they were in traditional society. However, the context of learning has changed and now it is up to Educational institutions to provide instruction in music and dance. In designing a post-secondary music training programme, an opportunity for training will be presented especially since, in the present society one cannot rely on social experience alone to provide musical training.

### ***1.8.2 EDUCATIONAL PLANNING AND THE NEED FOR POST-SECONDARY TRAINING IN KENYA***

The implementation of educational planning as noted by Crossley (1984) is never purely a technical process but it involves behavioural change in parents, students, administrators as well as politicians.

Dalin (1978) notes that educational institutions have been created and developed as a response to the growing needs for educational social services.

In recognizing that the only area in the music profession that is being catered for is teaching it is recommended that a college of music be established to provide quality training for all music personnel (Omondi, 1984). The personnel to be trained should include teachers, performers, composers, researchers and others who handle music education, performance and research programmes in the country.

Okumu (1998) in his study on the Development of Kenyan popular guitar music concurred with the recommendation above that tertiary and undergraduate study programmes in popular music and its performance be introduced in order to create highly trained personnel for the service industry of popular music in Kenya. The researcher concurs with the above views and notes that all areas of the music industry must be serviced by highly trained personnel.

These recommendations were useful to this study whose aim was to develop a post-secondary training program as a response to the fast growing music industry.

## **1.9 METHODOLOGY**

This study employed empirical methods of investigation to procure information. The researcher used questionnaires and oral interviews to procure information.

This study was carried out in two phases:-

The first phase involved the analytical and descriptive survey of the training programmes in the existing private music schools. The second phase was the design of a post-secondary music training programme for the entertainment sector.

### **1.9.1 SAMPLING**

The researcher used purposive sampling, where the choice of the respondent was based on their possible contributions to the study. The heads of the music schools automatically became respondents.

Practising musicians in the entertainment sector were selected using the purposive sampling technique. The researcher identified twelve hotels and restaurants and the performing artists in the various hotels and restaurants were selected to form the study sample. A total of 25 respondents were selected. The performing categories from which the respondents were selected included solo artists and band members.

### **1.9.2 DATA COLLECTION**

The main research instrument was the questionnaire. For the heads of institutions, the questions were both open ended and closed ended and solicited information on:-

- i) Academic qualifications of the Directors and members of the teaching staff.
- ii) School policy and mission
- iii) Objectives of the school
- iv) Training programmes

The researcher also requested for documents such as Syllabi, curricula and also looked at instruments and facilities available. The researcher also conducted interviews to clarify information on the questionnaire. During the interview the researcher employed the use of a tape recorder and also took down notes.

For the practising musicians, the questionnaire was the main instrument. It comprised both closed and open-ended questions. The questionnaire solicited information on:-

- (i) Musical styles: for example Jazz, Classical Benga, among others
- (ii) Training: Academic and professional.

Informal interviews were conducted with the musicians with regard to their opinion on the establishment of a post-secondary music training programme.

### **1.9.3 DATA ANALYSIS**

At the end of the field work, a descriptive analysis was done. The data was divided into various topics and be written down in essay forms.

The topics included:

- i) The existing music schools, mission, goals and objectives,
- ii) Training programs offered in these institutions,
- iii) Personal information on practicing musician,
- iv) Training of the musicians.

### **1.9.4 CURRICULUM DESIGN**

After the descriptive analysis of the results in 1.9.3 above, and on training needs as expressed by musicians, a decision as to the necessity for developing a training program for musicians in the entertainment sector was made. This exercise was informed by documents from local and international establishments. This led to the formulation of a post-secondary music training program clearly defined:-

- i) Admission criteria
- ii) Program of study
- iii) Resources

## **2.0 THE MUSIC SCHOOLS IN KENYA**

This chapter will examine the objectives and training programs of two private-music schools in Nairobi as well as personal information and the training of practicing musicians.

### **2.1 THE KENYA CONSERVATOIRE OF MUSIC**

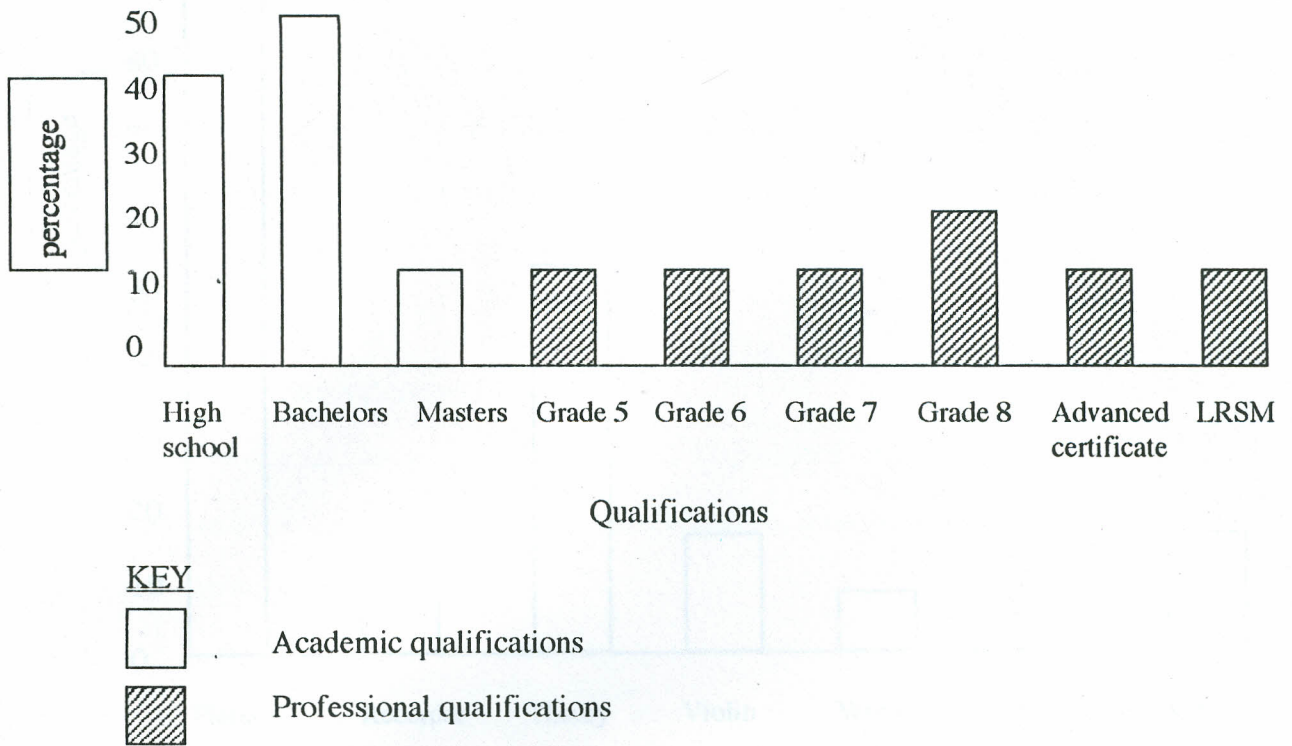
#### **4.3.1 INTRODUCTION**

The Kenya Conservatoire of Music (KCM) was incorporated in 1944 as the East African Conservatoire of Music as a non-profit making organisation. The KCM was based in Nairobi to centralize and promote the teaching of music, choreography, dramatic and kindred arts. The aim then and now has been to maintain acceptable standards of the Association Board of the Royal Schools of Music (ABRSM). The Conservatoire has over the years actively taught and promoted western classical music over other genres of music. The KCM is run by a director or a manager who reports to a council of management.

#### **4.3.2 PERSONNEL**

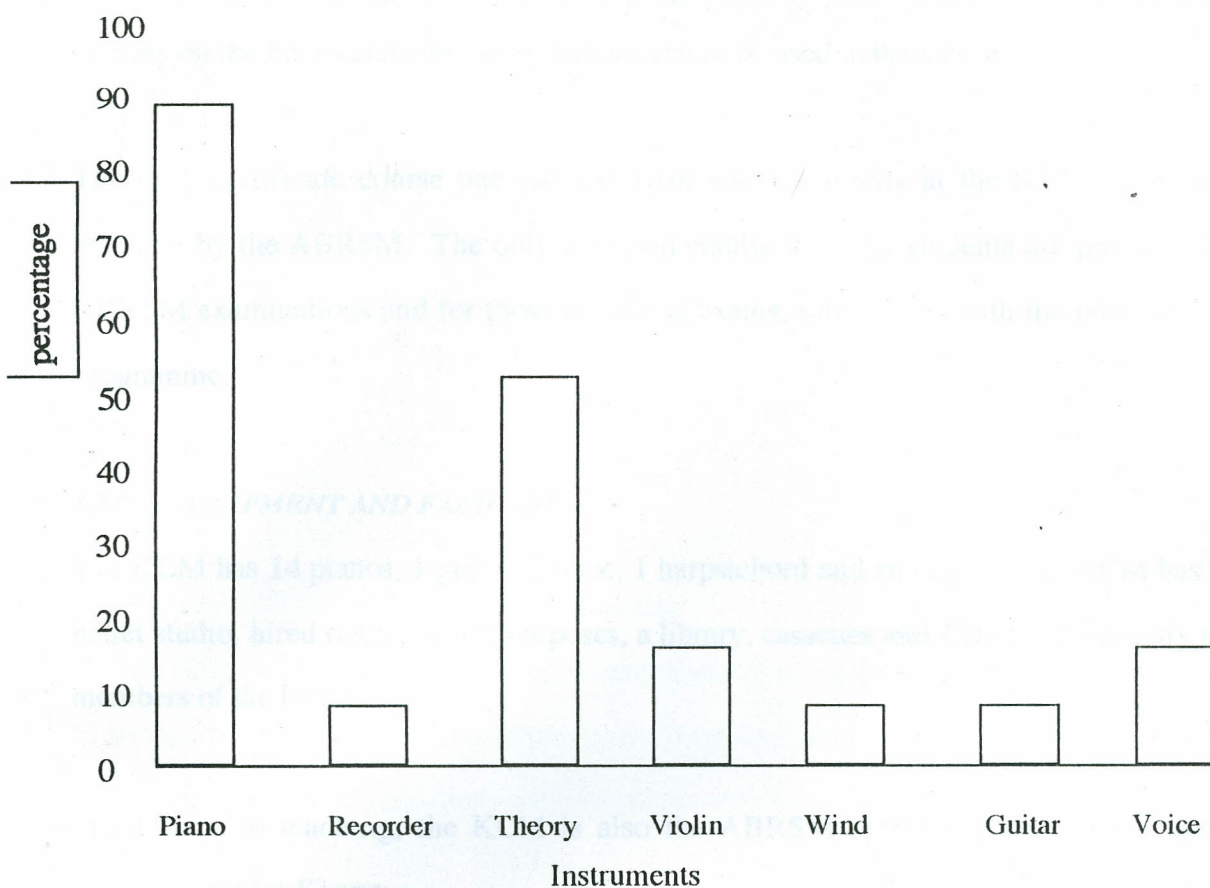
The KCM has a teaching staff of ten, whose academic qualifications range from high school to Masters graduates. Of the 10, 4 are high school graduates, 5 are Bachelor degree holders and 1 is a Masters degree holder. The professional qualification in practicals, range from grade 5 to LRSM of the ABRSM. One is a Grade 5 holder another is a grade 6 holder, another is grade 7, 2 have grade 8, 1 has an advanced certificate and 1 has LRSM. The other 3 remaining members do not have ABRSM qualifications.

**Fig I.** Academic and professional qualifications of the personnel



The above figure shows the academic and professional qualifications of the 10 members of staff at the KCM. The teachers concentrate on specific areas of the music discipline. Most teachers are pianists and many combine piano with theory or other instruments. Recorder, guitar and wood-winds have the fewest number of teachers.

**Fig.2** Area of specialisation



The above figure shows the number of the staff who teach the various instruments.

#### **4.3.3 ENTRY REQUIREMENTS**

The minimum age requirement for students is 4 years. One need not have any academic qualification to enrol in the institution. The KCM has a current enrolment of about 200 students.

#### **4.3.4 CURRICULUM**

Instruction is given in the playing of western classical instruments and theory of music. These include the piano, voice, recorder, guitar, flute, violin, saxophone and clarinet as well as in western theory and notation. Lessons are offered on a part-time basis and are tailor-made to suit the requirements of each student. Lessons are idiosyncratic, with

every teacher designing his or her own programme of instruction. The teacher also decides on the books and other learning material to be used in the lessons.

The only certificate course one can enrol for while studying at the KCM are those awarded by the ABRSM. The only expected results from the students are passing the ABRSM examinations and for those not doing exams, satisfaction with the tailor-made programme.

#### **4.3.5 EQUIPMENT AND FACILITIES**

The KCM has 14 pianos, 1 guitar, 1 oboe, 1 harpsichord and an organ. The KCM has a ballet studio, hired out for dance purposes, a library, cassettes and CDs available only to members of the KCM.

In addition to teaching, the KCM is also the ABRSM representative for practical examinations for Kenya.

## **2.2 PIANOLA SCHOOL OF MUSIC**

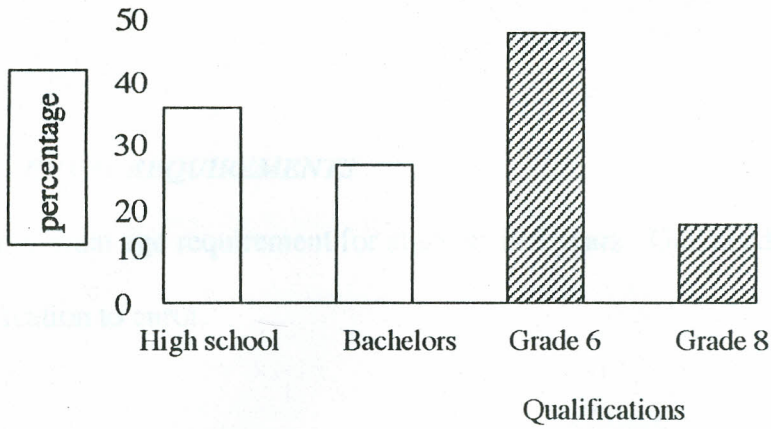
### **2.2.1 INTRODUCTION**

Pianola School of Music (PSM) formerly Real Music School was established over ten years ago to teach music. The PSM is run by a manager.



### **2.2.2 PERSONNEL**

It has a teaching staff of five, whose academic qualification range from high school to bachelor degree holders. Of the 5, 3 are high school graduates and 2 are Bachelor degree holders. The professional qualifications range from Grade 6 to Grade 8. 4 members have Grade 6 and 1 has Grade 8.

**Fig. 3** Academic and professional qualification of personnel at the PSM

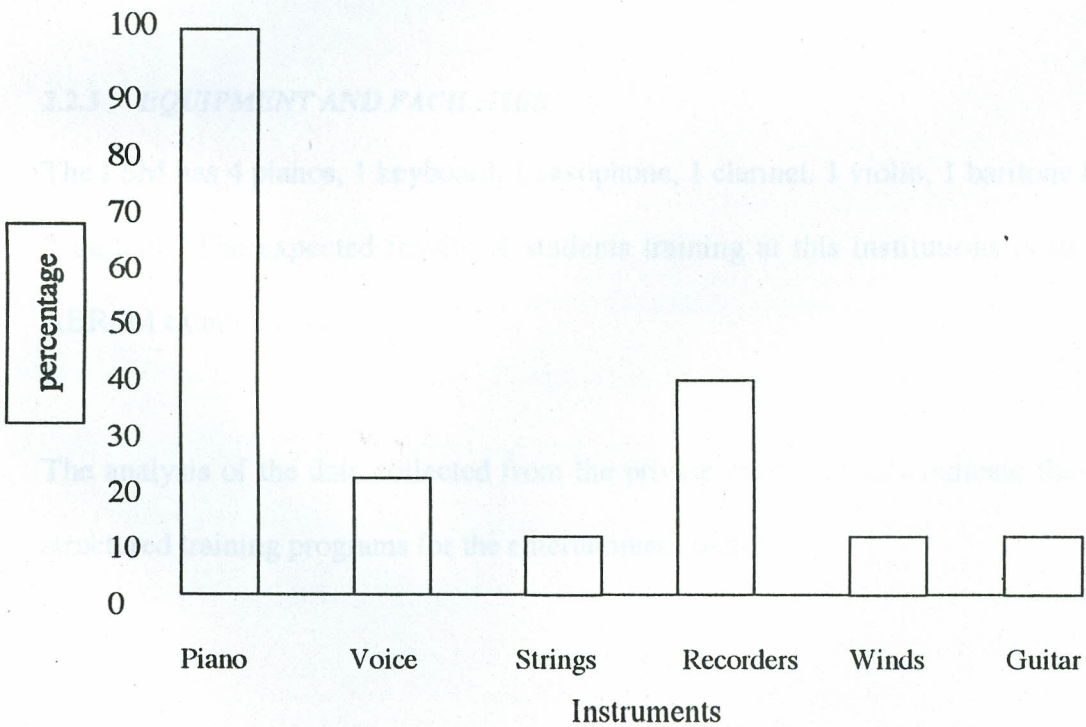


**KEY**

-  Academic qualifications
-  Professional qualifications

The above figure shows the academic and professional qualifications of the personnel at the PSM. The teachers concentrate on specific areas of the music discipline. Most teachers are pianists and many combine piano with theory or other instruments.

**Fig. 4** Area of specialisation



The above figures shows the number of staff who teach the various instruments listed above.

### **2.2.3 ENTRY REQUIREMENTS**

The minimum age requirement for students is 5 years. One need not have any academic qualification to enrol.

### **2.2.4 CURRICULUM**

Instruction is given primarily in the playing of Western classical instruments as well as in western theory and notation. These include the piano, voice, strings, recorder and guitar. Lessons are offered on a part-time basis and are tailor-made to suit the requirements of the student. Each teacher devises his own teaching programme and recommends books for the same. The only certificate courses one can enrol for while studying at PSM are those awarded by the ABRSM.

### **2.2.5 EQUIPMENT AND FACILITIES**

The PSM has 4 pianos, 1 keyboard, 1 saxophone, 1 clarinet, 1 violin, 1 baritone horn and 2 guitars. The expected results of students training at this institutions is to pass the ABRSM examinations.

The analysis of the data collected from the private music schools indicate there are no structured training programs for the entertainment sector.

## 2.3 THE MUSICIANS

The questionnaire for practicing musicians was administered to a sample of 25 respondents and 80% responded. The respondents were required to:

1. State whether they were recording or performing artists;
2. Indicate if they were solo performers or members of an ensemble;
3. State where they performed; and
4. What instruments they played;
5. To specify the style of music performed; and
6. To indicate whether they were self-taught or if they had formal training.

### 2.3.1 PERFORMING AND RECORDING ARTISTS

40% of the respondents were performing artists while 6% were recording artists. 45% stated they were both recording and performing artists.

42% of musicians were solo performers while the remaining 58% were members of a band.

### 2.3.2 INSTRUMENTS AND MUSICAL STYLES

The ranges of instruments played by the respondents include the saxophone, guitar, drums and the piano. The variety of musical styles include Reggae, Benga, Classical, Country and Salsa. Among the recording artists, different styles emerged and these include fusions of Kikuyu traditional and Reggae, *Chakacha* and *Mwanzele*.

### 2.3.3 TRAINING

25% of the respondents had formal training. 40% of those with training were Bachelor of Education Music graduates, while the other 60% had training leading up to the ABRSM certificates.

75% of the respondents had no formal music training and were mostly self-taught. Some grew up in musical families and learnt from other members of the family. Others learnt from musicians at their local churches while others learnt from already established artists and enhanced their techniques by buying books and improving themselves.

An interesting observation from the respondents is the variety of professions. These include law, computers and electronics, bachelor of education science, accounts, PI teachers, piano technicians and marketers. The musicians are either doubling music with their other professions or have abandoned their professions altogether in favour of the entertainment sector.

Practicing musicians are usually in very high demand, playing at a myriad of occasions either as solo performers or in a band. These include performing at hotels, restaurants, night-clubs, wedding parties, fashion shows, live concerts and many others.

With regard to the establishment of a post-secondary music training programme, 70% of the respondents expressed a deep interest. One musician had this to say in favour of the programme,

“This programme must have been conceived at the right time in the development of music in this country. For a long time now, musicians have been seen as social

misfits and loafers. With this programme, professionalism is going to be injected into the music scene so that those who appear before an audience will have powerful impressions that could translate into music becoming a big industry in our country.”<sup>1</sup>

Seeing therefore, that the existing training schools are not addressing the need for the training in the entertainment sector and that the cry for training is high, there is a need to establish a post secondary training programme for the entertainment sector.

The programme of study will lead to a diploma in Music (Entertainment) which is to give a high level of technical and versatility in performance and also covering of practical aspects of the music profession.

#### DESCRIPTION

The programme will be a full-time course. The duration of the course will extend over a period of 8 months. There shall be two semesters of 10 weeks each.

#### REQUIREMENTS

Candidates must have completed O level at K.C.S.E level with a minimum of C5 in the ABRSM grade 5 (or its equivalent) grade 5 practical.

Admission is by interview and audition. This will determine the candidate's ability in practical musicianship, that is, the ability to play an instrument or instruments, to improvise, and their ability to read and hear music.

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<sup>1</sup> Interview with Mr. Sam Muthee on 7.10.1999

### **3.0 TRAINING OF ENTERTAINERS**

The design for the post-secondary music training programme for the entertainment sector has been informed by the Kenyatta University Calendar and the Berklee College of Music prospectus.

#### **3.1 RATIONALE**

This programme of study will lead to a Diploma in Music (Entertainment). The aim is to attain a high level of competence and versatility in performance and understanding of practical aspects of the music profession.

#### **3.2 DURATION**

The programme will be a full time course. The duration of the study will extend over a period of 8 months. There shall be two semesters of 16 weeks each.

##### **3.2.1 ENTRY REQUIREMENTS**

Candidates must either have passed music at K.C.S.E level with a minimum of C<sup>+</sup> or the ABRSM grade 5 theory and grade 3 practicals.

Admission is by interview and audition. This will determine the candidates ability in practical musicianship, that is, the ability to perform an instrument or instruments, compose and their ability to read and hear music.

### **3.3 PROGRAMME OF STUDY**

#### **UNITS**

##### **Semester 1**

1. Performance I
2. Contemporary Kenyan Music
3. Class voice / Class piano
4. Adaptation and arrangement of folk songs
5. Solo recital

##### **Semester 2**

6. Ensembles - vocal and Instrumental
7. Performance II
8. Music performance in Kenya
9. The music Industry
10. Internship

#### ***COURSE DESCRIPTION***

##### **1. Performance I**

The aim of this unit is building of playing and singing techniques, playing by sight and by ear. Individual tuition on one major and one minor instrument. The repertoire to be selected from various styles and periods.

##### **2. Contemporary Kenya Music**

An analysis of contemporary Kenyan Music and trends in composition of popular, choral and sacred styles.

### **3. Class voice / Class piano**

Voice projection, breath management and interpretation. Also, diction in English and Kiswahili with an emphasis of syllable stress, accent, rhythm and intonation. Chord progressions in various keys. Also, simple accompaniment of popular songs.

### **4. Adaptation and arrangement of folk song and dance**

A study of a collection of chosen folk songs already adopted and arranged by popular musicians. An analysis of the fusion created by mixing folk songs and various musical styles. The adaptation/arrangement of one vocal and one instrumental piece from a given traditional theme.

### **5. Solo recital**

To prepare and stage a performance. The recital should have varied repertoire highlighting various skills and styles. The performance should last for 50 minutes.

### **6. Vocal and Instrumental Ensembles**

To prepare and stage a performance as part of an ensemble. The performance should last for 60 minutes.

### **7. Performance II**

Building further on playing and / or singing techniques, expanding repertoire. Study of performance - The art of being a performer, - appearance, style, individual tuition on a major instrument.

## **8. Music performance in Kenya.**

Group formation, rehearsal, selection and adaptation of music concepts. Lectures on performance - stage use, lighting costumes and make-up.

## **9. The Music Industry**

Matters pertaining to the management and operations of music establishments including music performance, manufacturing and maintenance of instruments, mechanical rights, copyright laws and royalties and contracts, recording production, promotion and sales, organization and role and function of related organizations and their effect on performance on music in Kenya.

## **10. Internship**

Students should be attached to a hotel or restaurant and should perform 2 times a week.

The student should play or sing as a solo performer and also on a band. A written report is expected at the end of the internship highlighting the actual working experience, shortfalls and strengths of the training programme in relation to the actual work experience. The students will be supervised by their lecturers.

## **4.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS**

This chapter comprises the summary, conclusions and recommendations of this project.

### **4.1 SUMMARY**

This study focused on the development of a post-secondary training programme to prepare performers as vocalists and instrumentalists for the entertainment sector.

The study sought to find out what training programmes existed in private music schools and to determine if they were designed to provide skilled manpower for the entertainment sector. The following questions provided the parameters for the design of the programme.

1. What are the training programmes in existing private music schools?
2. Are the training programmes designed to provide skilled manpower for the entertainment sector?
3. What post-secondary programmes can be developed to prepare personnel for a music career in the entertainment sector?

The study focused on 2 private music schools in Nairobi. Purposive sampling technique was used to select the study sample from the private music schools and the study sample of practising musicians. Data was collected from the selected sample using questionnaires, interviews and observation.

Consequently, a post-secondary music training programme was designed, informed by the Kenyatta University Calendar and the Berklee College of Music Prospectus.

## 4.2 CONCLUSIONS

The research project revealed that:

1. The two private music schools have no structured programmes.
2. Lessons are idiosyncratic with every teacher designing his or her own programme.
3. The only certificate course one can enrol for is with the ABRSM.
4. The majority of the practising musicians in the entertainment sector are self-taught having grown up in a musical family or learnt from other church musicians or from older accomplished musicians.
5. Musicians play at various venues and functions thus showing the demand for the service.
6. There are no schools that train musicians for the entertainment profession.

## 4.3 RECOMMENDATIONS

From the findings of the study, the following recommendations are made.

1. One of the findings of this study is that lessons in private music schools are idiosyncratic with every teacher designing his or her own programme. It is recommended that lessons be structured and a curriculum be designed for the various sectors of the music industry. Emphasis should not be placed only on acquiring the ABRSM certificate but also courses should be taught for the various sectors that lead to a recognized certificate or diploma.
2. It is recommended that further research be done to cover other areas of the music sector. These include church music and the recording industry.

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## Appendix I

Dear Respondent(s)

I am undertaking an M.A. study with an aim of developing a post-secondary music training program for the entertainment sector. Please answer the following questions, to enable me reach an objective conclusion. All responses will be confidential and will be used only for the purpose of this study.

*Carol N. Ng'ang'a*

CAROL N. NG'ANG'A

**QUESTIONNAIRE FOR PRACTICING MUSICIANS**

Name: \_\_\_\_\_

Age (Optional): \_\_\_\_\_

Male/Female: \_\_\_\_\_

Number of years in the profession \_\_\_\_\_

Please circle the appropriate response:

1. Are you a
  - (i) Recording artist
  - (ii) Performing artist
  - (iii) Both
  - (iv) Other \_\_\_\_\_
  
2. Are you a
  - (i) Solo performer
  - (ii) Member of a Band
  
3. Where do you perform?
  - (i) Hotel, if so, where? \_\_\_\_\_
  - (ii) Nightclub, if so where? \_\_\_\_\_
  - (iii) Private functions, Please state what kind \_\_\_\_\_  
\_\_\_\_\_
  - (iv.) Other, (please explain) \_\_\_\_\_  
\_\_\_\_\_

Please provide the correct answer in the blank provided.

4. What instrument(s) do you play? (voice is considered an instrument) \_\_\_\_\_  
\_\_\_\_\_

Please circle as appropriate.

5. What style of music do you perform

(i.) Rhythm and Blues

(ii.) Reggae

(iii.) Jazz

(iv.) Benga

(v.) Classical

(vi.) Other (Please state what style) \_\_\_\_\_

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6. Do you play your own compositions?

Yes

No

7. In what style of music are your compositions \_\_\_\_\_

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Please check the correct response

8. What is your highest formal education qualification?

High school

College

Bachelor's

Master's

Please provide the correct answer in the space provided.

9. Is your qualification in music? \_\_\_\_\_

if no, please state what it is in \_\_\_\_\_

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10. Are you a self-taught musician? Please give an account of your musical development, \_\_\_\_\_  
\_\_\_\_\_

11. How sufficient was the program in addressing your professional need? \_\_\_\_\_  
\_\_\_\_\_

12. Please suggest courses that you feel should be incorporated in the music training program \_\_\_\_\_  
\_\_\_\_\_

| QUALIFICATION |              |
|---------------|--------------|
| Academic      | Professional |
|               |              |
|               |              |
|               |              |
|               |              |
|               |              |
|               |              |
|               |              |
|               |              |
|               |              |

Please check the correct response

- What is your highest academic qualification?
- High school
  - Bachelor's
  - Master's
  - Doctorate

Provide the correct answer in the blank space provided

- What are the entry requirements for your institution with regard to
- (a) Age \_\_\_\_\_
  - (b) Qualifications \_\_\_\_\_

## Appendix II

Name:

Institution

Number of years in current position

Please list the number of teaching staff currently working in the school, their academic qualifications, area of specialization and number of years they have worked in the school.

| NAME | QUALIFICATION |              | AREA OF SPECIALIZATION | NUMBER OF YEARS |
|------|---------------|--------------|------------------------|-----------------|
|      | Academic      | Professional |                        |                 |
|      |               |              |                        |                 |
|      |               |              |                        |                 |
|      |               |              |                        |                 |
|      |               |              |                        |                 |
|      |               |              |                        |                 |
|      |               |              |                        |                 |
|      |               |              |                        |                 |

Please check the correct response:

1. What is your highest academic qualification?

High school

Bachelor's

Master's

Doctorate

Please provide the correct answer in the blank space provided

2. What are the entry requirements into your institution with regard to

(a) Age \_\_\_\_\_

(b) Qualifications \_\_\_\_\_

3. What musical equipment do you have in the school? Please state the number of each

| Item | Number |
|------|--------|
|------|--------|

4. What facilities other than teaching do you provide in the school

(a)

(b)

(c)

Please check as appropriate.

5. Do you have a set syllabus or curriculum that you follow?

Yes

No

If Yes, please avail it to the researcher if No, please explain what courses are offered, how lessons are conducted and what material is used.

6. Please list the objectives of your institutions.

(a)

(b)

(c)

7. Please give a brief history and a general account of the day to day running of the school \_\_\_\_\_

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8. In what areas do you train your students

(a)

(b)

(c)

Please check against the correct response.

9. What contribution does your institution make to society? Have concerts/recitals \_\_\_\_\_

Conduct worships/seminars/refresher courses \_\_\_\_\_

Provide vocal and instrumental music for functions \_\_\_\_\_

Others (Please specify) \_\_\_\_\_

10. Are courses offered on a

(i) A full-time basis

(ii) Part-time basis

11. (a) Do you make use of resource persons.

Yes

No

(a) If Yes, in what instances, how often and who are they

\_\_\_\_\_

(b) If No please state why

\_\_\_\_\_

Please provide the correct answer in the blank provided.

12. What are the expected results of students training at your institution