

**ADAPTATION OF TRADITIONAL MUSIC IDIOMS TO ENHANCE
CONTEMPORARY MUSIC STYLES: A CASE OF SELECTED
FUSION MUSICIANS IN KENYA**

BY

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ABBREVIATIONS AND ACRONYMS

R and B	Rhythm and Blues.
S.A.T.B.	Soprano, Alto, Tenor, and Bass.
B. B. C.	British Broadcasting Corporation.

OPERATIONAL DEFINITION OF TERMS

In this study, the following terms are used in the context defined below;

Adaptation: Incorporating given music elements into a new arrangement of a musical work.

Adaptation Technique: The process involving incorporation of traditional music idioms into contemporary music styles.

Amalgamation: The process of merging and combining different musical entities.

Appreciation levels: Recognition and enjoyment of music performance by different audiences.

Audience/ Clientele: Listeners of music at a public event or through mass/electronic media.

Cross over A process of changing from one music style to another.

Fusion Music: A blend of different traditional and contemporary music idioms and styles.

Fusion Musician: A person who blends two or more contrasting music styles in performance.

Musician: A person who is engaged in composing, arranging, and performing songs.

Contemporary music styles: Up-to-date emerging music with a diverse audience appeal in both traditional and modern cultural forms.

Traditional Genre of songs: A collection of music from a specific ethnic community.

Traditional music idioms: Specific and unique authentic musical elements from a given ethnic community.

Tuku Music: A music performance style associated with Oliver Mtukudzi involving use of both traditional shona music with contemporary music.

ABSTRACT

It is an assumed philosophy, that every musical idiom is, largely, defined by its cultural and sociological context. The use and function of traditional music world over has inherently been associated with audiences of different age sets influenced by beliefs for aesthetic experiences. However, with the increasing dynamics in music styles and diversified genres of music in the world today, musicians have discovered possibilities of developing and repackaging traditional music genres into new forms of authentic contemporary music to cater for new audiences. The main concern raised in this study sought to establish dynamics involved in crossing over of traditional music idioms into contemporary music styles through the processes of borrowing, incorporation, enculturation, integration and establishing the potential cultural identity risks encountered during the crossovers. The study was inspired by the need to understand how musicians engage in cross-cultural music, a process likely to reveal technical challenges in aspects related to compatibility, and hence possibilities of influencing the cultural significance. The main objective for this study was to identify and investigate the performance approaches used by fusion musicians in Kenya. The study was to also suggest a guide explaining how to incorporate traditional music idioms with contemporary music. The social exchange theory on tangible and intangible social activities as developed by Farganis was central in explaining the dynamics involved in the transformational process of music adaptation in this study. The study engaged fusion musicians who were actively involved in Kenya's music performance scene. The locale of the study was Nairobi City County and its environs. The research technique entailed making use of scheduled interviews, observations of performances, administration and collection of questionnaires data from fusion musicians. A qualitative approach was used to analyze data related to the sample of fusion musicians to establish the outcomes, which helped to address the major study concerns. The Data collected was analyzed using thematic and content analysis to solicit responses to the study research questions.

1.0 CHAPTER ONE: INTRODUCTION

1.1 Background of the Study

Fusion according to Vempala (2015), refers to the process or consequence of combining elements to form a new, unified object. In music, fusion can refer to the perceptual combination of elementary aspects of music such as frequencies or tones (perceptual fusion) or the result of combining distinct musical styles (such as jazz and rock) to form a novel genre or sound (fusion music), (Stumpf 2012). In light of this fusion music can therefore also refer to the combination of two or more distinct music genres, resulting in the creation of a hybrid genre.

A musician with specialized training in a specific genre might feel limited by the existing music rules, idioms, and practices within that genre and might like specific techniques in other genres that are distinct and characteristic to those genres. Based on one's music listening preferences and influences, a musician could borrow and incorporate techniques from outside genres which could become a consistent part of their compositions.

From a global perspective musical fusion can occur between two or more separate genres. One example of this type of fusion is the origin of the jazz fusion genre. Both rock and jazz existed as separate music genres until the late 1960s, after which jazz musicians and bands in the 1970s that combined jazz and rock genres. Music performers like McLaughlin, Larry Coryell, Chick Corea, and Mahavishnu Orchestra incorporated fusion music in their tours of the different countries across the continents. It was evident that in such a music group, there would exist musicians whose primary training was in a different genre than other musicians within the group. This interaction would result in the composition of something new through a combination of different musical styles.

In most cases, the musicians participating in such fusion groups collaboration would do so with the conscious motive of creating something new through the intermingling of various musical styles. For instance, a group of musicians from different backgrounds might be inspired and influenced by new musical explorations occurring in a hybrid genre.

Musicians across the world engaged in different musical experiments that led to the further popularization of the fusion genre until it eventually became categorized by listeners as a new genre. There are various examples that have been elaborated within the domain of jazz fusion, soul music, traditional Indian, Brazilian, Asian music just to name a few. John McLaughlin in order to expand his musical style, began training in other genres such as north and south Indian classical music. These influences allowed him to collaborate with Indian musicians such as Zakir Hussain, L. Shankar, and Vikku Vinayakram, which led to the formation of the fusion band Shakti. This fusion genre, which embodied the musical style of Shakti, combined elements from jazz, rock, and Indian classical music.

The above example also highlights the important role played by fusion in the typical evolution of a music genre over a period of time as well as the creation of new genres and subgenres. A major part of a music genre's evolution involves its expansion through influences from other genres as a consequence of various social, cultural, and stylistic reasons. In the modern day music world, initiatives by musicians to integrate traditional and contemporary music styles have seemingly led to the creation of a traditional genre of songs that were ideally geared towards soliciting a wider music appreciation spectrum (Haecker, 2012). It can be argued then that most emergent popular music compositions are influenced by other works that overlap their structural styles, creating a cross over that enables musicians to broaden their musical artistry and audience appeal.

Mutukudzi, (1952-2019) a prominent Zimbabwean musician, enjoyed a professional music career that involved fusion of traditional *Shona* tunes with contemporary styles from different continents for over twenty-five years (Shuker, 2016). The BBC Journal (2019) indicates that before his demise, Mutukudzi had produced and released forty-one albums in Zimbabwe, his home country and also in Europe, the U.S. and other foreign countries. According to Zhakhata, (2013). Mutukudzi broke away from his Shona traditional boundaries by assimilating regional music styles like Mbaqanga from South African and Makossa from West African in his performances, a crossover he did without adversely compromising on the originality of indigenous music styles and content.

Over the years, Mutukudzi also developed a distinct style called *Tuku* music, a style that was characterized by complex polyphonic, antiphonic, ostinato, and fast rhythms of the Mbira scale patterns. *Tuku* music first appealed to his local audience before it was gradually embraced across Africa, Europe, Asia and in the United States where it developed new contemporary music forms like the classical guitar plucking style during performances. It is clear from this account that Mutukudzi undoubtedly contextualized his traditional styles to wider audiences and listeners beyond Zimbabwe.

In Kenya, it has been observed that several musicians ventured into arrangement of their music beyond traditional songs genres and idioms. Similarly composers and arrangers of fusion music developed an interest in repackaging their artistic work to most likely suit the modern day urban audiences. Ogada (1956-2019) a prominent Kenyan fusion singer and *Nyatiti* player, can favorably compare with Mtukudzi, because he incorporated slow melancholic tunes in his compositions, which brought a new style to the fast accented rhythms manifested in most traditional Luo music. Ogada, born in 1956 in Mombasa, Kenya, had lived in America for better part of his life before returning to Kenya where he reconnect with his cultural roots. On his return he enrolled in a music mentorship program that enabled him develop his *Nyatiti* (a lyre with 5 strings) playing skills. The achievement of this expertise mentorship program inspired him to form *Awengele* band that led him to compose his first ever-celebrated song, “*Kothbiro*”, which was an adaptation of a Luo traditional song on the *Nyatiti*.

In 1970s, Ogada incorporated a variety of musical styles from Congolese Rhumba, soul, R and B, Jazz, and Latin pop genres, a seemingly successful initiative that enabled him to tour international performance arenas (Donovan, 2019). Ogada advanced his musicianship and became a co-founder of the African Heritage band which organized major tours in Ghana and London, an indication that his cross over music style was being embraced by a global audience. His use of *Nyatiti* enabled him to develop music beyond its traditional roots, one of his remarkable achievements being his involvement in the movie *The Constant Gardener*, where his song featured as a soundtrack (Real-world records, 2018).

From this background of Mutukudzi and Ogada, pertinent questions emerged on how adapting diverse music idioms into contrasting musical styles fitted into current

contemporary social-cultural needs. More critically, however, was whether the adaptation process compromised traditional music idioms.

1.2 Statement of the Problem

With the growing desire and ambition for musicians to widen and embrace new global music performance arenas, it was critical for a study like this to establish implications and impact of repackaging of traditional music idioms to suit contemporary audiences. With the emergence of new urban audiences in Kenya, there is a likely hood of traditional music crossing over into a new performance arenas and eventually amalgamating into new music styles. It is in this regard that this study sought to investigate whether the different adaptation techniques as incorporated by fusion musicians in Kenya compromised or altered in anyway the original character of prototype traditional music idioms.

1.3 Research Objectives

The following objectives guided this study:

- a) To Identify Kenyan musicians who employ the adaptation techniques.
- b) To establish why fusion musicians incorporate different adaptation techniques in their compositions and performances?
- c) To outline the processes involved in the adaptation of traditional music idioms into contemporary music styles in Kenya.

1.4 Research Questions

The study was anchored on the following research questions:

- a) Which Kenyan musicians employ the adaptation technique?
- b) Why do Kenyan fusion musicians' incorporate various adaptation techniques in their compositions and performances ?
- c) What outlined processes are involved in the adaptation of traditional music idioms into contemporary music styles in Kenya?

1.5 Rationale of the Study

While making allowance for creative and innovative transitional ventures in music, a study of this nature was paramount in first inquiring why traditional musicians in Kenya today tend to incorporate more contemporary music styles in their compositions and performances as opposed to sticking to only their original authentic music?The social

significance of the prototype identities and structural characteristics in traditional music idioms are seemingly not being artistically acknowledged and culturally preserved.

1.5.1 Significance of the Study

Events of socio-cultural development and dynamisms color our cultural, political and scientific arena and have their effects cutting across every sector of human life. In the music entertainment sector, traditional and contemporary music styles have gradually experienced both positive and negative social, economic and modernization influences. These changes have affected a musicians' creative process either positively or negatively. This study therefore questioned the merit and demerits of incorporation of contemporary music into traditional styles to understand societal entertainment needs and dynamism in general, and for the purpose of the study in Nairobi city county. The quest and understanding will in many ways catalyze fusion artists to seek meaning and good practices for themselves and to address challenges associated with adaptation of new contemporary music in a dynamic entertainment environment. Like any other progressive musicianship, it is considered important for musicians to have clear understanding of the effects of socio-cultural dynamics of society and how such effects impact their creativity and music preferences. This study believes therefore that such an understanding will be of significance in the following (but not limited to the mentioned) ways:

- It will enable the musicians to have an understanding of the socio-cultural changes in the society and its effects on their performance engagements and appreciation.
- It will guide the musicians in understanding the society, its dynamics and its entertainment needs.
- It will assist the musicians to re-energize, equip themselves and adjust to the trends of the society in order to provide relevant and progressive compositions.
- It will equip musicians and music educators with the appropriate knowledge and skills on how indigenous music develops beyond traditional borders.
- Such a study also informs on the newly developed music genres, developing new initiatives in musical skills, knowledge, and styles.

- The findings of the study potentially establish correlations between artistic skills, musicians, and appreciation levels by different audiences.

1.6 Scope of the Study

This study focused on fusion musicians who are in both traditional and contemporary music styles. The musicians were sampled from across Kenya's capital city, Nairobi, because of the high population index of musicians exhibiting active engagement in both traditional and contemporary music styles in the city's environs. The musicians were sampled under their initiatives in skills and knowledge related to the field of fusing musical idioms. The study used the snowball sampling method to gather the responses about how the fusion musicians incorporate both traditional and contemporary music genres in their performances. The initial musician identified enabled the researcher to reach out to other musicians in this genre through the study findings.

1.7 Limitations

In the course of the research procedure, language and communicating to some of the respondents was a challenge on account of the different literacy levels among the respondents which affected how the study analysed information and processes as recounted by the study subjects. Accessing respondents with busy work schedules was also an additional challenge. The study incorporated translators and had to include extended days and hours in order to include the respondents with busy schedules.

1.8 Research Assumption

This research was conducted with the assumption that every musical idiom was defined by its unique cultural and or sociological context.

2.0 CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 Framework of the Reviewed Literature

2.1.1 Introduction

This study was concerned with how fusion musicians borrowed and incorporated different traditional musical idioms into contemporary music styles with or without compromising on prototype music idioms. This chapter looks at how cross cultural music has existed in various music circles across the world, within given communities, across borders and finally within Kenya. The other focus is on specific music identities often incorporated from different Kenyan communities, the music integration processes involved and technical and sociological challenges during execution in mostly live music performance. In conclusion of this study chapter write ups attention is drawn towards music and musicians who have played a key role in the incorporation of both traditional and contemporary music in Kenya today.

As musicians got motivated to incorporate various traditional and contemporary music idioms, it is important to discuss music as a form of collective influence that has a far much greater effect on socio-cultural life than on its ambassadors in this case fusion musicians (Vuyani, 2005). This view is not a new concept but a merit examination of the standpoint that cultural and political situations across the world have always transformed as a result of cross cultural music. It can be confidently argued out that music is a symbolic expression therefore a proponent of social identity. How then can interactions between music and change in culture be recognized among musicians from diverse cultures in this case fusion musicians in Kenya?

Haecker, (2012) in his argument views cultural music as a basis for communally accepted beliefs that form an integral part of diverse community socio-cultural practices. In the researchers view, music, along with communal music-making ceremonies, tend to enhance both shared beliefs and attitudes which form a criterion that pave way for either critical judgment or pure expression of a given belief system. However, in some given communities, music without meaning is perceived by how it embodies itself in cultural beliefs such as birth and circumcision, thereby making abstract music achieve meaning.

Communal participation by musicians in any culture is seen as a critical and important aspect that exhibits collective identity through performances (Boulez, 1963). It was therefore important for a study like this to consider collective identity as a vital ingredient since it helps recognize various aesthetic criteria's and beliefs regularly encountered by fusion musicians in their contemporary music performance arenas.

2.1.2 Music Fusion/Cross-Cultural Music

According to Agordoh (2006), music composed or arranged by musicians has functions of blending musical cultures, compositions and arrangements with experience involving aesthetics or ethics. As a result of the blend, a new form of music called fusion emerged, whose appreciation and creativeness was judged or evaluated mainly by individual taste. In this argument, it appears that knowledge of cultural history and its social function influences a musician's understanding of their role as cross culture musicians in emerging contemporary cultures. This phenomenon was critical since it informed this study on the cross-cultural processes that were of equal importance to the adaptation technique process.

Centuries of cultural music collaborations and fusion of music styles have over the years compelled musicians to constantly seek new ideas within traditional and contemporary societies (Turino, 1997). It is possible for one to then conclude that intimate correlation between sociological cause and effect can result into dissolution of traditions, musical styles, and structures into new-fused identities. This phenomenon has seen music, musicians cross, and fuse various music styles into hybrid music genres a factor that was a direct concern for this study.

Music is solely influential because it provokes certain reactions that are considered to be culture-specific and personality-dependent (Kubik 2010). In his article, Kubik states that there are no two persons who can perceive and comprehend or interpret a particular musical event similarly. In light of this discussion it may be true that not every musician within a particular society can identify a new musical style in the same way, however in given instances, musicians can indeed comprehend and appreciate different cultures by way of encountered experiences of cross cultures. Kubik's perspectives are seemingly distinct from the general study observations and suggestions; however, his point of view on cross-cultural music was of importance to this study.

The vital aspect regarding musical fusion seems to revolve around notions that it can challenge various conservative ideologies of aesthetics and tradition. Musicians, along with composers, keep adjusting existing musical forms along with texts hoping to act as the moderation of collective behavior, along with motivating a community in search of a current identity (Nzewi, 2003). This kind of integration of musical factors from every style tends to dilute the associations attached to specific cultural styles. However, musical factors from distinct cultures can effectively transcend their associations distinctly to validate each other. Thus, the erosion regarding previous musical styles is essential to not only the co-existence concerning a variety of traditional or contemporary associated styles but also for the advancement of current, integrated, and cross-cultural music styles. These opinions concur with the study, besides assisting in the definition, along with the validation of critical music integration associated processes by Kenyan musicians.

2.1.3 Musical Identity

A discussion regarding musical identity is ineffective and incomplete when separated from the identified culture, along with social contexts within which it is recognized. Martina asserts that "all cultural expression is committed to the production of particular historical moments and particular sense of realities" (Martina, 2004). Cultural identity, therefore, ought to be placed within the wider scope of both place and time.

Music can act as an instrument for the formation, development and expression of identity a process associated with establishment of identity either individually, communally or nationally. This entails balancing of various notions of distinct similarity and differences within identified contexts involving shared cultural beliefs. How then does the concept of music identity encourage recognition and appreciation of unique traditional and contemporary music idioms with other members of a distinct society, will permit musicians to easily establish and advance a music identity with any culture? Agordoh, (2002). This insight was helpful to this study, especially when perceiving how Kenyan fusion musicians interacted with their traditional music.

2.1.4 Issues Within Cross-Cultural Music Performances

The most challenging issue faced by musicians adapting different styles has always revolved around identity. Artists have struggled to assert what is worth developing and

abandoning within a popular and cross cultured music society, (Kebaya, 2018).Musical identity by definition, can be looked at as what listeners assign priority to, however this can still be a contentious issue among musicians of modern day contemporary music, who incorporate different cultures in their performances. This new cross culture music identity can be attributed to probably its symbolism, as recognized by a group of people from a given society. It must therefore be carefully shaped by musicians to enable them find correct balance between integration and distinction, compromising no music character (Floyd, 1999).In this respect the discussions regarding cross cultural music were indeed vital and critical in helping resolve the concerns encountered by fusion musicians during the adaptation process.

2.1.5 Integration Process

According to Dargie (2019), the importance of integrating contemporary music styles with traditional African music styles is vital for musicians to first see in order for them to make appropriate the adaptation process. Composers and musicians in South Africa, for example, included musical movements during Apartheid. This process as noted by Dargie (ibid) enabled musicians to appreciate, negotiate, and re-negotiate for space and representation of traditions, knowledge, and skills. This process then and as experienced by the musicians/composers in South Africa seemed to also provide a likely artistic platform for indigenous performers in Kenya to express their meaning, significance, and place in emerging contemporary music cultures.

Nzewi, (2003) in his arguments regarding concepts of tradition versus concepts of originality addresses key challenges that affect musicians' incorporation of creativity. One Challenge was musicians' difficulty to express different creative inclinations and remain, at the same time, actual to their original forms of musical cultures. It appears then, that within any kind of integrated composition, a fragile balance has to always be struck between the aspect of tradition and that of originality, conformity, and diversity. This balance between the identified societies along with the individual is likely to be found through integrating different musical styles. The integration process, as mentioned above, was of significance view to this study since it undertakes the review of how selected fusions Kenyan musicians adapt, embrace, and shift from traditional to various contemporary music styles.

2.1.6 Kenyan Cross-Cultural Music and Musicians

In her article on Christian music in Kenya, Kidula (2013) outlines how traditional music idioms are incorporated into new emergent contemporary choral styles, an important and relevant literature to this study. The initiation and development of Kenyan art music form, allowed for the composition, arrangement and adaptation of a variety of traditional folk melodies into the western music S.A.T.B choral format. *Muungano* a renowned choir from Nairobi, managed to incorporate different Kenyan ethnic songs in their album “Missa Luba”, which was first premiered in Rome, Italy, a notable indication of how Kenyan art music enabled traditional music transcend beyond its origins, a critical additional for this study.

Dr. Mushira (2012), in her article *development of musical creativity through indigenous Kenyan music*, highlights on issues concerning processes involved composition, adaptation, lyricism and scoring of complex traditional music rhythms alongside new forms of contemporary music which are also of concern in this study. In particular how traditional music melodies and lyrics transitioned from their original performing contexts into new audiences and more so urban cultures. According to Otoyo (2010), Zilizopendwa music, a popular Kenyan genre of the 1960s, constituted of various styles that incorporated both western instruments and local musicians. Kabaka, a renowned Zilizopendwa artist, for instance, introduced a new fused genre *Omutibo* that incorporated traditional *luhya Isukuti* beat with Western classical box guitar plucking style, style to a completely new urban audience. Kabaka also fused local and foreign lyrics in his music that seemed to appeal to a wider cosmopolitan audience. This experience was an indication of the numerous possibilities that traditional music idioms could amalgamate and compliment contemporary in especially live music performances a view that was of importance to this study.

In his article on the prevalence of western music in Africa, Nyakiti, (2007) discerns two main concepts of the study of music in Africa as being traditional and contemporary. In light of this view, it can be noted that constant production and consumption of African music worldwide tends to trigger different performance and audience perspectives. The processes and techniques involved in diffusion of aesthetic and technical characteristics

is one perspective that seems to not only relate to the groups that create it, but also to ones that execute and listen in given social and cultural context. These perspectives closely correlate with pertinent issues regarding performance practice and audience appreciation as raised in the study objectives.

In the process of developing music genres for African continent, musicians have encountered challenges revolving around identity and authenticity, which have had far-reaching consequences for musicians as noted by Nyakiti, (ibid). In a narrated and observable trend most musicians if not a majority encompassed themselves with change by first caricaturing musical scenes, playing copyright and later adopting and adapting incoming western instruments. This view and discussion seems to present fusion musicians as adventurers trying to embrace and adjust to the new incoming musical styles. This adventure apparently resulted in the creation of some notable successive genres that supported and subsidized the modern art movements and other dominant cultural trends of the time, an observation that was indeed useful to this study.

Njooa (2010), from his journal article *Music and Meaning*, emphasizes on the fact that traditional music is not only meant for rural communities in Kenya (where it is apparently considered dominant) but also for urban society where different audiences appreciate it. In line with this thought, an argument can be raised concerning how modern contemporary societies consider the place and role of music in their daily life activities. It becomes highly comprehensive that music experience is more than just good feelings therefore making its meaning equally important for especially audiences in urban areas. In the researchers view, the awareness of cross-cultural music is seen as meaningful in peoples' daily lives since it seems to influence both traditional, contemporary the old and young audiences into embracing new environments, appreciate new cultures a criteria that was of importance to this study.

2.2 Theoretical Framework

In considering the appropriate theory which effectively links dominant issues in this study, the researcher considered the main players in both traditional and contemporary music. This study adopted the social exchange theory, initially developed by Homans (1958) and improved by Farganis (2014). The theory states that social behavior is as a result of an exchange process and the purpose of this exchange is to maximize benefits

and minimize costs. According to this theory, as founded by Homans (1958), people weigh the potential benefits and risks of social relationships. When the risks outweigh the results, people will terminate or abandon the relationship. Most relationships are made up of give and take exchange which might not be balanced or equal in nature. The Social exchange theory therefore suggests that it is the valuing of the benefits and costs of each relationship that determines whether or not one can continue with the relationship.

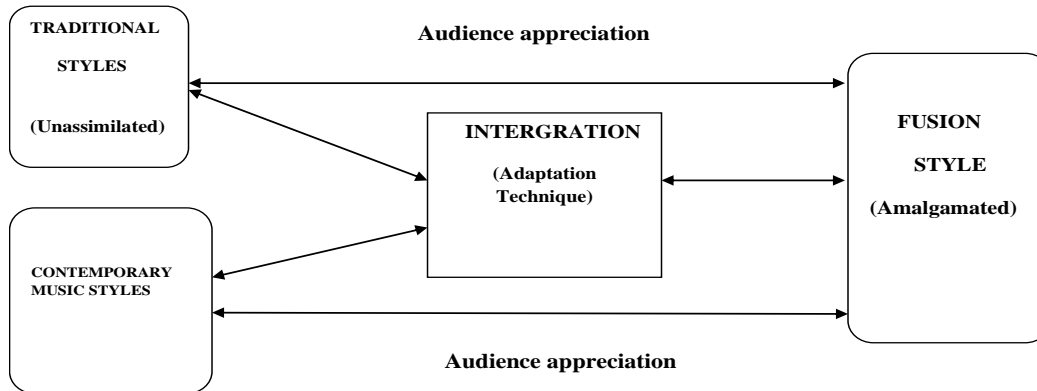
There are two main aspects found in the social exchange theory are costs versus benefits. Costs involve things that one sees as negative, that involve time input and even money. Benefits on the other hand are the positive attributes that one gains from the exchange which include growth, new skills and money. Cost and benefits analysis play a major role in the social exchange process and so does expectations. People in relationship tend to weigh benefits against costs by way of comparison often influenced by past experiences.

The social exchange theory applies in this study by way of analyzing both the social and economic interactions. In this case between traditional music idioms and contemporary music styles whose integration is based on the principle of what is gained over what is lost and the rewards against the cost. This study sought to establish the merits and demerits of the exchanges and resultant adaptation strategies that musicians considered when amalgamating contemporary music styles influences with traditional music. The study systematically and specifically used the social exchange theory to explain the transitional processes practiced by fusion musicians. The focus was on the structural relationships of the individual in society, the human being as a social being, and personal experiences. One basic element of this theory is that relationships evolve into trusting, loyal, and mutual commitments and that parties must abide by the stated guidelines of exchange (Farganis, 2013). This way, the guidelines become the method of the exchange processes.

2.3 Conceptual Framework

FIG 1.1 AMALGAMATION FUSION PROCESS

The figure below represents the amalgamation process in the adaptation of different styles.



SOURCE:Adopted by the researcher from the social Integration theory model.

Figure 1.1 Conceptual framework.

Fig 1.1, which was developed by the researcher for this study, shows how the three areas of the adaptation technique process correlate to produce the resultant fusion music genre. The adaptation begins with two main music styles, traditional music styles and contemporary music styles which exist independently as prototypes, with both unassimilated and assimilated music styles. Each of the listed music styles then link up at the intergration stage, carrying with them different unique music styles, which amalgamate by way of either gaining or loosing music idioms to then form *Fusion* music as the resultant new style. The conceptual framework as designed by the researcher indicates that the new genre in this case *Fusion* music cannot exist without the two resultant music styles from traditional music and contemporary music (independent variables), therefore making it a dependent variable. The adaptation process, as shown in figure 1.1 above, indicates that musicians involved in traditional and contemporary music styles can still be appreciated by different audiences either at the traditional, contemporary or fusion stage levels regardless of the musicianship and stylistic dynamism.

3.0 CHAPTER THREE: METHODOLOGY

3.1 Introduction

This chapter outlines the methodology that guided this study. The chapter discusses the research approach and methodology design. The chapter also outlines the steps the researcher used to collect data, analyses, and interpret it. At the end of the chapter there is an in-depth perspective about the ethical considerations for the research.

3.2 Research Design

The research employed a descriptive survey method, which involved investigating musicians engaged in both traditional music and popular music performances to respond to the questions and concerns of the study. The survey research involved fusion musicians by collecting and analyzing data from a sample population of the total population group. This design facilitated an in-depth dissection of the fusion music techniques since they provided details about how traditional musicians engaged with different popular music styles as a social exchange process. The design justified the use of the qualitative method in this study, which relied on observations, interviews, and questionnaires.

3.3 The Locale

The research was carried out in Nairobi County, Kenya, on specific rehearsal and performance spaces. Purposive sampling selected Nairobi County as the study site since it had the largest number of popular and active music performing avenues and musicians in Kenya. Nairobi hosted major regional fusion festivals in the East African region that involve both traditional and popular artists from Kenya, a relevant study group for the research.

3.4 Target/Accessible population

The study targeted fusion musicians within active rehearsal and performance spaces in the Nairobi Metropolitan area. They included the Godown Arts Centre, Michael Joseph Centre, the Kenya Cultural Centre, the Sarakasi Dome, Jameson Js Centre, and the Bomas of Kenya, where fusion festivals and concerts occurred regularly. Most of the active performances and interactions took place around the named centres which exhibited high population and vibrant economic activities. The target county, Nairobi, gave the appropriate` accessible population of musicians to respond to the research

study. Most of the residents in Nairobi were able to access the entertainment where music is actively performed and with various functions.

3.5 Sampling Technique

The study used the snowball sampling technique to select fusion music respondents. This technique ensured a targeted representation of the variables for the study. The stratification was based on live music performance, on a popularity index in Nairobi. The researcher identified the fusion musicians through observation and attendance of festivals, music shows, and rehearsal spaces. The Musicians then in turn communicated to the respondents for the study. The musicians were listed and recorded using a popularity index table. This enabled the researcher to reach out to the target group of fusion musicians through information and recommendation.

3.6 Sample size

The target population for this study included musicians who in some way used or played a traditional music instrument or language in their performance in the rehearsal and performance spots in Nairobi, Kenya. The accessible population comprised 86 active fusion musicians who either performed regularly or were given regular airplay in Nairobi and who travelled outside Kenya for performances. In this study, the accessible population comprised of 43 fusion musicians sampled through snowball technique, within the selected rehearsal and performance paces within Nairobi. The actual population for this study was 129 derived from musicians' high music performance prevalence frequency ratios.

3.7 Research Instruments

The researcher designed an interview schedule for the purposes of data collection. The fusion musicians were interviewed using the questionnaire (See Appendix E). This was meant to collect relevant information concerning how traditional musicians in Kenya engaged with contemporary music styles in their performance practice. Questions related to the techniques fusion musicians incorporated, materials they used, perceived challenges of music style, and language translations. Moreover, during the interview, the researcher asked about the possible strategies they adopted to enhance their music.

This study made use of the questionnaires and qualitative surveys, as part of data collection to tools used. The researcher used interview schedules, enabling the respondents to have a direct response with the researcher.

3.8 Pilot Study

Through the snowball sampling technique, the researcher carried out a pilot study by sampling 20 percent , of the total 129 fusion musicians selected in an active performing stage and arenas. The researcher identified the live music performance arenas and the frequency and regularity of such performances and performers. The study sampled the listenership on radio and television to enhance the pilot study areas.

3.9 Validity and Reliability

A pilot study was conducted in the beginning of the research field exploration. Fusion musicians from the most popular and lively Nairobi music scene were selected using the snowball sampling technique to complete a draft survey. The researcher gave regular and actively involved live music respondents a chance to complete the pilot questionnaires to collect necessary feedback on how effective the questionnaires were. Crucial information regarding clarity, appropriateness of the language used and time it took to fill in the questionnaires were noted and necessary changes made. Changes were made to the draft, and the actual questionnaires were distributed.

3.10 Data Collection Techniques

After the pilot testing, the study applied the survey questionnaires and interview schedules to a selected sample group for the study. Questionnaires were handed to active fusion musicians found in Nairobi city county performance arenas, which were later collected, sorted and analyzed using thematic relationships. The researcher then organized and planed separate interview schedules with respondents sampled from performance and rehearsal venues and recorded the results in the scheduled interview guide (see Appendix D). The researcher also employed observation and collected data around rehearsal and performance arenas, which recorded and derived various behavior activities, which were of importance to the study. The questionnaires and interview schedules were self-administered to the sample of fusion musicians. The answers to the questions and observation were recorded on the questionnaires sheets, interview schedules, and observation schedules.

3.11 Data Analysis

This study employed a descriptive data analysis technique for data analysis. This study was focused on the procedures employed by fusion musicians in the adaptation technique. The data collected was grouped into two cases of respondents; those who engaged in pure traditional music idioms practice and those who assimilated contemporary styles in their traditional music. The researcher statistically analyzed the data using frequencies, percentages, thematic relations, observation, discussion and tabular representation.

3.12 Logistical and Ethical Considerations

Ethical issues in research are critical as part of set of expectations, moral standards, and norms that one is expected to meet while conducting the research. Paul, (2010) emphasizes consideration of ethical issues in research processes because it promotes for truth and minimize on errors from various respondents. Saunders et al. (2012) contends that confidentiality and privacy are two primary ethical issues of consideration in most of research processes because they protect the respondents from sociological and psychological distress. For instance, to maintain the privacy of the respondents, the investigator did not require them to fill in their names in the survey questionnaires. The respondents' personal details were not revealed to any person. Data collected from the research was only used for the purposes for which it was gathered. Regarding privacy, the study held in confidence of the research subjects and any crucial information that the respondents gave. In order to allow respondents to make an informed decision to willingly participate, the researcher sought their consent before collecting any information from them. The objectives of the study were presented to the respondents, accompanied by a consent form to be filled once they understood the significance of the research. Participation in the research was voluntary.

CHAPTER 4: PRESENTATION AND ANALYSIS OF DATA

4.0 Introduction

This chapter presents the qualitative data compiled derived from the information collected from the primary study instruments, which included questionnaires and interview schedules. The findings of the study are informed by the researchers' systematic observation, collection, and analysis of data.

4.1 Survey Results of the Adaptation Technique

4.1.1 Introduction

Qualitative data was collected during the initial phase of field study. The first step involved planned interviews with selected fusion musicians sampled from the pilot study. The next stage involved the distribution of questionnaires to selected fusion musicians in various rehearsal and performance locations within the Nairobi city county music entertainment and performance medium. The last stage-involved observation of festivals and concerts performed by fusion musicians in various creative spaces. The data collected was then included as part of the literature discussed in chapter 5.

4.1.2 Data Dispersion and Background of Sampled Fusion Musicians in Kenya

The research findings below were summarized in form of statistical data and graphical representation. A total number of **129** musicians were sampled out and took part in the study. A sizable number of **43** respondents, accounting for a third, were involved in direct interviews while two-thirds (**86**) were administered with questionnaires. The study also involved observation at music rehearsals and concerts. In total, an approximate 76 percent of the target 170 active fusions musicians were engaged as respondents in this study.

Components of Adaptation Technique

This study sought to find out which components were incorporated in the adaptation technique by different fusion musicians. The components were categorized into Traditional instruments, Western instruments and Ethnic/National/Foreign lyrics. The results showed that 68 fusion musicians representing 73.9% of the total respondents incorporated traditional instruments while 14 respondents representing 15.2% of the total respondents incorporated western instruments, while 10 respondents representing

10.8% of the total respondents incorporated either ethnic, national or foreign lyrics in their live music performance. Table 4.1 below indicates this.

Table 4. 1

Types of Components	Total Sampled Population	Respondents	Percentage (%)
Traditional instruments	92	68	73.9
Western instruments	92	14	15.2
Ethnic/National/Foreign Lyrics	92	10	10.8

Components of Adaptation Process

Nationality Representation of Fusion Musicians in Kenya

This study sought to find out the different nationalities represented in the adaptation technique process in Kenya. From the response survey, 72 respondents representing 69.3% of the total respondents in the survey were of Kenyan Nationality. 20 respondents who represented 19.2 % of the total respondents were musicians from either Uganda, Tanzania, Rwanda or Burundi. There were few musicians from the rest of Africa, Europe 4 respondents representing 3.8% of total respondents, America 2 respondents, representing 1.92% and Middle East/Asia 6 respondents representing 5.7% of the total number of respondents. This was indication that mainly Kenyans, followed by nationals from the East Africa region, dominated fusion music in Kenya. This is indicated in table 4.2 below.

Table 4. 2

Nationality	Total Sampled Population	Respondents	Percentage (%)
Kenyan	104	72	69.23
East African	104	20	19.23
Foreign Middle East/ Asian	104	6	5.76
Foreign European	104	4	3.84
Foreign American	104	2	1.92

Nationality representation of fusion musicians in Kenya.

Gender Representation of Fusion Musicians in Kenya

The researcher sought to establish gender distribution among musicians practicing fusion music. This was to ascertain the ratio of men to women who are involved in the performance of fused music. Out of the (102) respondents who returned the questionnaires only (20) were female, representing 19.6% of the total respondent. This survey therefore established a male domination in the field of fusion music performance having an overwhelming 80.3% representation of the total respondents as shown below.

Table 4. 3

Gender	Total Sampled Population	Respondents	Percentage (%)
Male	102	82	80.3
Female	102	20	19.6

Gender representation of Fusion musicians in Kenya.

Experience in Years of Fusion Musicians in Kenya

In Table 4.4 below, the researcher sought to ascertain the numbers of year's fusion musicians had been actively involved in the adaptation technique process. The years of active experience ranged between 0-2 years, 3-5 years, 6-10 years and above 10 years. The study established that those who fell under the 0-2 years cluster were 36, representing 50.7% of the respondents. Those clustered under 3-5 years were 23, representing 32.4% of the respondents. Those Clustered under 6-10 years' experience were only 12, representing 16.9% of the total respondents. The study did not encounter any respondents with above 10 years of experience.

Table 4. 4

Cluster in years of Experience	Total Population	Respondents	Percentage(%)
0-2	71	36	50.7
3-5	71	23	32.4
6-10	71	12	16.9

Fusion musicians work experience in years.

Music Specialty.

The study survey established categories of the different music specialties as exhibited by fusion musicians. It emerged that 54 respondents, representing 56.8% of the respondents, were mostly instrumentalists. 27 respondents representing 28.4% of the respondents were vocalists and 14 respondents representing 14.7 % of the total respondents were music technologists. Table 4.5 below indicates this.

Table 4. 5

Category	Total Population	Respondents	Percentage (%)
A Instrumentalists	95	54	56.8
B Vocalists	95	27	28.4
C Music technologists	95	14	14.7

Fusion musicians' music specialty.

Selected Names and Groups of Popular Fusion Musicians in Nairobi City County

The study research survey in line with the study objectives was able to list down names of musicians, groups and the lyrics used by fusion musicians engaged in the adaptation process in Nairobi City County. As indicated in Table 4.6 below, a majority of the respondents were mostly represented as individuals who originated from various Kenyan ethnic backgrounds. As indicated on the table the main languages or lyrics used by most of the respondents were *Kikuyu, dholuo, Luhya, Swahili, Kamba* and *Samburu*. There could be other ethnic dialects that might have not been captured but could still represent the numerous fusion music possibilities that can be adopted in the adaptation technique. In some exceptional cases, some fusion artists incorporated some foreign languages like *Rwandese*.

Table 4.6

	Name	Title of Song(s)	Main Instrument(s)	Lyrics/Language(s)
1.	Eric Wainaina	Ritwa Riaku	Voice	Gikuyu
2.	Suzanne Owiyo	Kisumu 100	Nyatiti	Dholuo
3.	Sauti sol	lazizi	Guitar	Luhya/Swahili

4.	Udulele John	Macho Gololi	<i>Guitar</i>	<i>Swahili</i>
5.	Atemi	Bebi Bebi	<i>Voice</i>	<i>Swahili</i>
6.	Ingosi Jackson	Khulendenda	<i>Voice, Litungu</i>	<i>Luhyas</i>
7.	Serro	Kasyoki	<i>Voice</i>	<i>Kamba/Swahili</i>
8.	Winyo	Gari Teri	<i>Voice/Guitar</i>	<i>Dholuo</i>
9.	Lele Ngoma	Chunya O'l	Guitar, drums, piano	<i>Dholuo</i>
10.	Olith Ratego	Juddi	<i>Nyatiti</i>	<i>Dholuo</i>
11.	Makadem	Nya Nairobi	<i>Nyatiti</i>	<i>Dholuo</i>
12.	Kenge Kenge	Obura Jabilo	<i>Orutu/Ohangla</i>	<i>Dholuo</i>
13.	Grandmaster Masese	Orogena Lia Baba	<i>Obokano</i>	<i>Gusii</i>
14.	Leyla	Historia	<i>Voices</i>	<i>Swahili</i>
15.	Grand Masese	Kulonde	<i>Obokano</i>	<i>Gusii</i>
16.	Afro Simba	Baboon song	<i>Guitar</i>	<i>Samburu</i>
17.	Gregg Tendua	Muthurukishion	<i>Disk jokey</i>	<i>Swahili</i>
18.	Shamsi Music	Bebibebi	<i>Keyboard</i>	<i>Swahili</i>
19.	Gilad	Unajua	<i>Voice</i>	<i>Swahili</i>
20.	Walter Koga	Matunglu	<i>Nyatiti</i>	<i>Luo/English</i>
21.	Rapasa	Kibikibi Ojwang	<i>Nyatiti</i>	<i>Luo</i>
22.	Uyoga Band	Malaika	<i>Voice</i>	<i>Swahili</i>
23.	Kidum	Mpenzi	<i>Voice</i>	<i>Swahili/Rwandese</i>

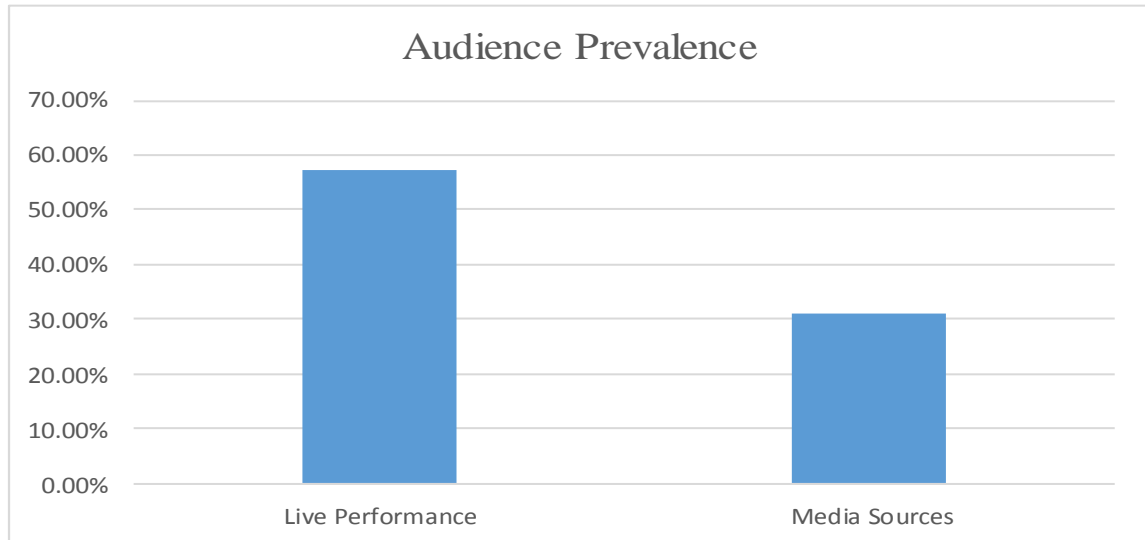
Selected Names and groups of popular fusion musicians in Kenya.

Fusion Music Audience Prevalence

The study respondents were asked to name sources through which fusion music is disseminated to different audiences across Nairobi City County. There emerged from the survey two main notable channels, one was live music performance and the other media sources. According to the bar graph 4.7 below, live music performance emerged as a fusion music preferred dissemination channel followed by media sources. Most

musicians also favored live music performance to the digital format of recorded music played through radio, television and other internet platforms like YouTube.

Bar Graph 4.7 Audience Prevalence.



Fusion Music Audience Prevalence.

Rationalization for Engaging in the Adaptation Technique

In response to the study objective, this study sought to find out reason why fusion musicians engaged in the adaptation technique process. The respondents listed various motives that the study categorized into two areas Intrinsic and Extrinsic. In the process of collecting, different reasons, there were a number of points that were common among the respondents and they were represented in Table 4.8 below.

Table 4.8

Intrinsic (Internal)	Extrinsic (External)
To discover new instruments/sounds	Increased consumption of diversified music
To become famous	Socio-political issues
To improve on the standard of living	Need to preserve culture and heritage
To travel and socialize	The emergence of the creative economy
To increase audience numbers	Need for posterity of the creative economy

Rationale for engaging in the adaptation technique

Adaptation Method Spontaneity Attributes

This study examined various processes involved in the adaptation technique to include approaches used by fusion musicians to achieve new fused genres. This study survey managed to identify two main performance practice approaches that a majority of fusion musicians used when amalgamating traditional and contemporary music idioms. Data in Table 4.9 below indicated that 58 respondents representing 68.2% of the total respondents incorporated a random method, while 27 respondents who represented 31.8% of the total respondents incorporated a systematic method approach when using the adaptation technique.

Table 4. 9

Approaches	Total Sampled Population	Respondents	Percentage (%)
Random	85	58	68.2%
Systematic	85	27	31.8%

Adaptation Method Spontaneity Attributes

Suggested Stylistic Music Process Guide for Kenyan Fusion Music

Live performance fusion musicians in Kenya have notably mastered and systematically embraced new styles and genres in their already preexisting traditional music forms and genres. It is in light of this unfolding trend that the research study focused not only on peripheral descriptions of observed adaptation techniques but also suggesting possible guidelines and processes that are involved in adaptation method.

The study's investigations conducted in Nairobi's city county area revealed emergence of various fusion genres commonly employed by respondent fusion musicians. These fusion music genres were identified by their unique attributes having danceable rhythms, diverse instrumentation drawn from specific ethnic origin(s).

Emergent styles like *Luo* Benga style associated with *Luo* traditional music, *Mugithi* style associated with the *Agikuyu* traditional music idioms, *Omutibo* style linked to *Luhya* traditional music, and *Bango* style associated with the Kenyan Coast *Swahili* speaking Arabs dominated most music arenas. The styles above were easily identified

owing to their high audience popularity. They also exhibited specific unique music elements attributes such as ostinato rhythms, which were incorporated in a majority of the sampled music performances.

The research study further identified specific music elements identified in form of melodic scales, modes contours, harmonic chord intervals, and rhythmic figures, which enabled this study, recognize various unique fusion music genres attributes by way of stylistic analysis. Distinct rhythm figures, Ostinato bass lines motifs, song forms, and structure emerged because of the analysis, which aided in the identification and analysis of different fusion music styles. It was also observed that during their adaptation technique process most fusion musicians created new sounds by exploring and experimenting on various music elements. This experimental process allowed them to gain further knowledge and skills on specific contemporary music idioms, which they later incorporated to form new fused sounds. The following outlined guide process, will therefore, inform artists, producers, and educators on the specific procedures involved in cross over music and further suggest adaptation procedure possibilities.

The Adaptation Technique Process Guide

It is important for this study in its findings to incorporate music elements drawn from both traditional and contemporary idioms and recommendations, in this case through suggestions made in the outlined adaptation technique. In the researchers view, a search for new idioms and ways of making music is a major preoccupation for the contemporary world of music. Ether in Africa, Asia, Latin America, Europe, there seems to be a widespread consciousness among musicians of the contemporary era, that music must reflect the historical experience as well as the intellectual environment of those who make it. The adaptation technique was guided by two fundamental music processes listed below;

1. Systematic Process with Basic Music Elements/Components.

In this process, the fusion musicians predominantly explored incorporated traditional music idioms and styles in their authentic form as the basis for their compositions and arrangements. In most instances, the prototype idioms would be retained without any alterations and would be performed in their original forms mostly to new audiences. It should be noted that this process also incorporated contemporary styles however only as

secondary inclusions or accompaniment. This process involved use of the following basic music elements in their unaltered form;

- a) Ostinato rhythm figures.
- b) Modal Scales.
- c) Modal Harmonic Progressions.

2. Random process with Substitution Music Elements/Components.

This process involved the use of both traditional and contemporary music idioms as basis for composition, arrangement and performance of fusion genres. In this approach, fusion musicians incorporated a variety of music elements drawn from both traditional music as well as contemporary styles thereby synergizing idioms in the process. The process involved use of substituted rhythms, melody, harmony, scales, song forms and structures that were assimilated and into new performance styles. In this approach, it was difficult to identify the original reference style or idiom initially used because of the pure in blend of styles. The music elements used included;

- a) Ostinato and Melo-rhythms.
- b) Diatonic and Modal Scales.
- c) Tonal and Atonal Harmony.

Figures 1.2 Adaptation Technique Process Guide

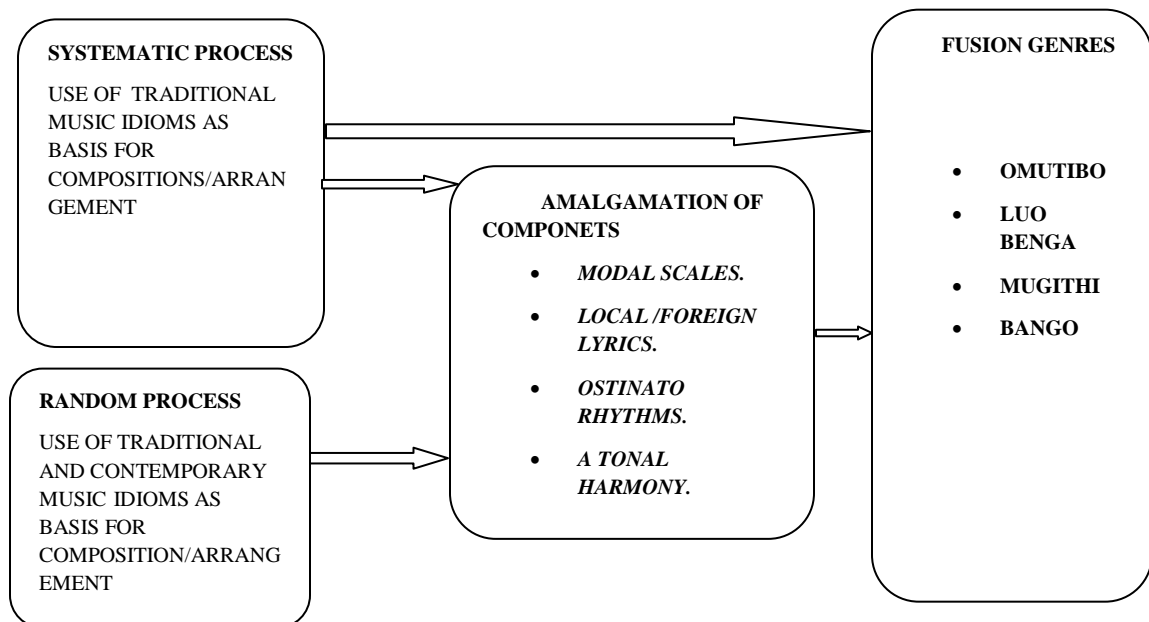


Figure 1.2 above , is an outline of the different processes that occur during adaptation of traditional idioms and contemporary styles into new fused styles. This guide process it is believed by this study will provide fusion musicians with a blue print of the possible procedures that can occur during the adaptation process, procedures that will enable them explore experiment, gain music knowledge, skills and eventually develop diverse creative and globally acceptable fusion genres.

CHAPTER 5: INTERPRETATION AND DISCUSSION OF FINDINGS

5.0 Introduction

This study sought out to discuss the findings presented in chapter four responding to defined research questions that guided the study. At the core of the study was the notion that every music idiom is inherently defined by its cultural and sociological context. This chapter discusses therefore an account of the data, justification for choosing particular test methods, and the results in relation to the main objectives of the study. This discussion and interpretation was done in context of chapter one, particularly in relation to the statement of the problem. This chapter carried out the cross-references to the relevant literature with an outlined summary and conclusion.

5.1 Test Methodologies and Justification

This research study adopted methodical approaches in achieving results. The researcher engaged in deriving response from fusion musicians using descriptive approach and analysis. This method enabled this study to explain why fusion embraced both traditional and contemporary styles in their performances. The study carried out surveys on various entertainment spots and also administered questionnaires to mostly performers and audiences. The researcher also observed various instrumentalists, vocalists and music technologists in various entertainment establishments in the Nairobi city county music performance scene. The collected data was then computed and analysed using systemization of events, behavior and human phenomena. The results were presented in graphs, tables to give the conclusion and recommendations for the study.

5.2 Components of the Adaptation Technique

Interactions with fusion musicians in this study showed that they majorly incorporated either traditional or western instruments, ethnic, national, foreign languages in their adaptation cross over techniques, elements that also emerged as main components incorporated in the process. Study surveys across different respondents, showed that traditional instruments emerged as the most popularly used in especially live music performances. The *Nyatiti* from Luo Nyanza for example was incorporated in most of Luo benga music performances, followed by the electric guitars, which formed the rhythmic and melodic sections.

Atemi Oyungu, a popular branded Afro-fusion artist, recounted how incorporating Swahili and English in her concerts attracted a wider audience, as opposed to when she sung only in English. Some other local performers like Olith Ratego and Walter Koga, predominantly invited audiences that understood their ethnic language and in such cases, it was notable that musicians

would still reasonable audience numbers but biased only to those who understood the cultural relations in their performances. In conclusion, the study observed that main listed components incorporated in the adaptation technique had key roles to play irrespective of their cultural background and orientation, what seemed to matter was the prevalent performances contexts to include new audiences.

5.3 Characteristics of the Respondents

The musicians sampled exhibited distinct, homogenous characteristics outlined in form of nationality, age in experience, gender, skill representation and speciality. The population scope, looked specifically at the fundamentals of the respondents, and it was observed that a higher percentage and number of the respondents were of Kenyan nationality. There were however, other musicians of foreign nationals engaged in the adaptation technique, though few in number, they still influenced different resultant fusion styles.

Gender participation index from respondents indicated that there were more male respondents than female. In addition, most of the male respondents turned out to be instrumentalists who played both traditional and western music instruments. The female participants mostly engaged in the adaptation technique as either vocalists or percussionists. The researcher also noted that it was a rare occurrence to find women playing lead roles in bands or performances, which was a clear indication that the adaptation technique process was indeed male-dominated.

An interaction with fusion musicians engaged in this study showed that they had a vast working experience spectrum, which was measured in years ranging from 0-10 years. A majority of the musicians had work experience that ranged between 0-2 years, while only a minority fell in the cluster of 6-10 years of experience. It was evident that the practice of fusion music was still gaining ground among many musicians and the more experienced fusion musicians were listed fewer in number among upcoming artists. It was apparent that the experienced musicians provided more factual information on how the adaptation technique had influenced various traditional music idioms in Nairobi City County's entertainment arenas.

5.4 Fusion Musicians in Nairobi with High Popularity Index

The selected fusion musicians for this study turned out to be the most aggressively engaged, with a high popularity listernship index in Nairobi's city county's' entertainment arenas. It was noted in the sampling that most of the listed musicians and their bands incorporated either traditional and/or western instruments in performance, which was a criteria for identifying fusion musicians. In some given cases, fusion musicians only changed their performing context but strictly

maintained and performed in their traditional music idioms without incorporating any contemporary styles or western instruments.

A majority of selected respondents like Makdem, Nina Ogot and Eric Wainaina, showed outstanding musicianship characteristics like having regular live music performances per week. It was observed that a popular fusion music artist would have at least four shows a week. In some cases, a few artists would be engaged five days a week or even booked for a whole month for either public or private events. In other platforms like the media, prominent fusion musicians would get regular airplay numbering three times a day in the various radio stations like Kiss 100 and Capital FM.

5.5 Music Speciality

This study survey was able to come up with groups of musicians involved in the adaptation technique. Their categorization was based on skill specialty involving playing either traditional or western instruments, singing or manipulation of music technologically. A majority of the respondents in this study, were specialized in playing traditional instruments, followed by singers who interestingly preferred incorporating the classical guitar in their cross over performances. Interviewed vocalists indicated that they preferred using the classical guitar in performance since it was easy to play and accompany simple songs.

In the adaptation technique, traditional instrumental players were seen to predominantly rely on rhythm and percussion sections to enhance their performances. The *Nyatiti* ensemble set, owing to the ostinato nature of the music would incorporate a drum and a bass guitar that would complement the overall performance by introducing rhythm and tonal variations to the performance.

In the modern contemporary age, music technology emerged as one of greatest need for practicing musicians whereby the use of electronic sounds to produce music was inevitable for music producers. In this study, the researcher noted use and practice of new terms and styles such as auto tunes, which dominated the contemporary music scene. The use of auto tune style by traditional vocalists and instrumentalists resulted into new synergized electronic sounds. Auto tune by description, involved electronic alteration of voices and instruments to sounds that appealed more to young audiences.

In conclusion, it was evident that involvement of technology in the adaptation technique process made it difficult for one to identify prototype traditional music idioms in already fused music a phenomena that fusion musicians found as a big challenge and threat to their inherited and established traditional music culture and idioms.

5.6 Fusion Music Audience Prevalence

Fusion music audience and its appreciation turned out to be a key determinant of how fusion musicians engaged in the adaptation process. In this study, fusion music was largely disseminated to audiences through live music performances. Live performances, which occurred at different levels from upmarket venues, middleclass zones and informal settlements, enabled musicians to physically and actively interact with their audiences. During such performances, musicians felt more connected with their audiences, which enabled both musicians and audiences easily, evaluate their engagement in the adaptation process.

The media sources, on the other hand, involved fusion musicians disseminating their music using electronic platforms like radio, internet sources such as YouTube, whose rating was indicated by the number of popularity likes or the total number of airplay requests. Media sources helped to popularize fusion musicians' songs over a wider scope indeed however, it was rather difficult for fusion musicians to understand audience's true appreciation of their fused music owing to its virtual nature that only allowed for less active audience interaction.

5.7 Musical Impetus towards Adaptation Technique

Creative and innovative fusion music architects in their accounts stated various reasons why they engaged in the adaptation technique as outline by table 4.8. This study summarized the factors as Intrinsic(internal) and Extrinsic(External)factors which greatly influenced and compelled most fusion musicians to engage in the adaptation technique. Intrinsic factors were majorly individual driven motives that saw musicians learn new instruments such as classical guitars, keyboards, saxophones and trumpets which was an addition to already mastered traditional music instruments.

A number of fusion musicians altered their lyrics into English, *Swahili* and *Sheng* to enhance their audience popularity and listenership from their surrounding urban population. It was not definite however on what informed the change of lyrics; however, some songs could not be performed in their original texts owing to the sensitivity of words. Rhythm and lyricism seemed to also influence how fusion musicians executed their performances. In some cases, word articulation proved a challenge when sung over complex rhythms. This was usually resolved by way of elimination or reduction of words or simplifying complex rhythms.

A majority of the fusion musicians confessed to have created their music because of prevailing external factors such as audience demands and preferences. Nairobi City County presented various factors such as politics, social economy, health that heavily influenced the kind of entertainment needs which fusion musicians had to adjust to.

Fusion musicians also indicated the need to increase their audience numbers as a key objective for their participation in the adaptation technique. The musicians sought to mostly popularize their new arrangements and compositions to a wider and new audience. Their preferred target audience group was seen to be around urban cultures, who were seen to easily accommodate different fusion musicians.

5.8 Spontaneity Attributes of the Adaptation Technique

This study derived two major approach methods that a majority of the fusion musicians incorporated in the adaptation method. These were random and systematic approaches. The random approach involved experimentation of both traditional and foreign sounds, using different instruments in new surroundings. It involved discovering new melodies, harmonies, and rhythms by the musicians.

The systematic approach, on the other hand, involved the amalgamation of musical sounds based on prototype traditional or foreign idioms. Here, the music produced was composed or arranged using either melodic, rhythmic, or harmonic prototype motif. Incorporation of new styles prevailed in both approaches. The systematic approach however, seemingly allowed for a more balanced adaptation technique without compromising either of the traditional or contemporary musical idioms.

Fusion musicians interestingly favored the random method more than the systematic approach because it offered them a free creative process, which allowed for creation and recreation of sounds away from static forms and structures. Fusion musicians in no doubt embraced these two adaptation techniques process approaches, techniques that proved to be of great creative importance to their art.

There were however various technological challenges involving synchronization of rhythms and melodies, adjustment of tonality systems, imbalanced performance skill levels, and language barriers that emerged in the process. These encounters were indeed inhibitors, which limited fusion musicians' ability to fully explore the adaptation method.

However, despite these hitches, most musicians still showed their willingness to learn and challenge their newly acquired skills. It is in this respect that the study sought to outline the adaptation technique processes that would be of great guidance and enlightenment for musicians looking into further develop new styles using traditional music idioms from Kenya or across the world. The approach guideline process was designed by the researcher after observing live music performances by fusion musicians. The fusion music respondents were also interrogated during their rehearsals and their response recorded as part of the outlined adaptation technique process.

5.9 An Approach Guide Process to the Adaptation Technique

This research study designed a guide that sought to outline the various practical approaches used by fusion musicians during the adaptation process. The suggested guidelines comprised of different approaches that musicians used to develop different fusion genres. The outlined process focused on the fundamentals of composition, arrangement and performance. It was also important to list the fusion musicians' specialized skills involving instrumentalists, vocalists, and technologists.










The outlined adaptation process involved in depth analysis of various technical processes like exploration of scales, harmony, understanding of rhythm patterns and song structures. Understanding these processes enabled musicians to incorporate new contemporary styles and explore performance literature appropriately. This was an important procedure, since it made musicians to give meaning to their compositions and arrangements an approach that was vital for preservation of unique music idioms.

In the last procedure, the guide outlines how fusion musicians use either random or systematic adaptation technique approaches in their performances. These two approaches incorporated different contemporary styles and as a result, new compositions and arrangements emerged having synergized styles. Exotic music styles like *Reggae*, *Caribbean beats* emerged and were added as substitutions to already existing fusion styles.

Western instruments like the electronic keyboards, drum set kits, saxophones were also incorporated to compliment harmonies, melodies and rhythm patterns in the adaptation process. Digital computer programs like Cubase, Finale were also assimilated in performance and music writing processes a phenomenon that saw traditional music scored or interpreted electronically. The above adaptation technique guide, as defined by the study, was of importance to musicians who mostly looked into developing new synergized contemporary styles and genres.

Having looked extensively at various outlined process and techniques involved in the adaptation technique, it was important for a study like this to also mention the Jaques-Dalcroze Eurhythmics technique, as revised by Anderson William (2012). The technique, which was concerned about why musicians perform mechanically without understanding and sensitivity, was seen to manifest itself among a majority of the fusion musicians respondents. The researcher noted that fusion musicians in this study created dynamic interactions between sensing, musical actions, thinking, feeling, and bodily movement, which eventually developed into creative expression during their live music performances.

Table 4.91 Sample luo benga fusion style guide.

MUSIC ELEMENTS	TRADITIONAL IDIOM FORM	FUSION/CONTEMPORAY FORM
RHYTHM FIGURES		
MELODIC SCALES/MODES	 <p style="text-align: center;">DIATONIC SCALE PENTATONIC SCALE</p>	 <p style="text-align: center;">Mixolydian Mode Minor Pentatonic</p>
HARMONIC INTERVALS	<p style="text-align: center;">Unison</p>  <p style="text-align: center;">Octaves</p>  <p style="text-align: center;">Thirds</p> 	<p style="text-align: center;">9ths</p>  <p style="text-align: center;">Sixths</p> 

5.10 Summary, Conclusions, and Recommendations:

Introduction

This chapter summarizes different sections of this thesis study with a view of putting into summary important issues raised in the study objectives, drawing conclusions and making appropriate recommendations. These sections include summary of overall adaptation processes as incorporated by fusion musicians, conclusions arrived at following detailed analysis of the adaptation process involving fusion artists in Nairobi City County. This chapter, based on the findings of this study, also presents recommendations for live music fusion artists within Nairobi's music industry. Suggestions for further research studies based on the findings were also proposed.

5.11 Summary

This study focused on fusion music in Kenya with emphasis on the adaptation technique as incorporated by traditional musicians in a contemporary setting. In the course of this study, various challenges were encountered in the adaptation process. These challenges varied from shift of performance contexts, change of lyrics to suit urban audiences, adjusting to diverse taste and audience preferences. The fusion musicians were expected to adjust around these challenges to ensure continued and sustainability of their profession. This phenomenon ought to motivate their creativity in developing new fusion genres that would be globally accepted.

This study made some specific and general findings as listed below;

- i) Fusion musicians were influenced by various emergent cross-cultural practices within the contemporary music industry, a major one being audience, which compelled them to create music based on demands from their fans.
- ii) Adaptation technique by default enabled musicians to acquire new musicianship knowledge that in turn altered their previously learnt traditional music idioms thus affecting how they created music for their audiences.

Adaptation techniques incorporated by the fusion musicians undoubtedly resulted into alterations of original traditional music idioms into contemporized forms with new stylistic and cultural interpretation. The alterations of the prototype traditional music idioms forms in new platforms however allowed for more contemporary music idioms and traditional musicians to freely integrate.

5.12 Conclusions

At the conclusion of field work the study made general observations in the Kenyan fusion music industry which help to give the current status and situation within the local contemporary music industry for the benefit of the stake holders of musicians, managers, recording technicians, the education sector and audiences.

The following conclusions were made based on the research questions;

1. Sampled musicians who engaged in the adaptation technique had prior background knowledge and experience of at least one traditional instrument or an ethnic dialect.
2. The key driving force for a majority of fusion musicians was the desire to create music for new audiences. Most of the respondents in the study were looking into exploring global audiences beyond their ethnic backgrounds.
3. The processes involved in the adaptation of traditional music idioms into contemporary styles were varied and dependent on the performance medium. Fusion musicians in this study either adopted new styles or maintained traditional styles a factor that was largely dictated by different audience needs.

5:13 Recommendations

The following are the recommendations made based on the study findings;

1. Fusion musicians in Kenya would benefit from the findings of the current study and more specifically suggestions made would go a long way in assisting them (Fusion musicians) to rethink and appreciate the place of traditional music idioms in a contemporary setting, a process that would be of importance in the preservation of folk culture.
2. They (Fusions musicians) would be welcomed /invited to re-think their music making and performance styles in order to explore emerging performing styles informed by currency of information in order to grace their music arenas and also satisfy the ever demanding audiences.
3. Perhaps more than even before, Fusion artists in Kenya would benefit by keeping in touch with global music trends and music industry occurrences. This will aid them boost ideas, learn new trends and be updated with the music world happenings that could affect how their music is appreciated globally.
4. Further studies should be carried out to interrogate how the practice of fusion music in Kenya has influenced local musicians' popularity in the global music scene.

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5.0 APPENDICES

Appendix A: Work Plan

May to July 2021: Project Proposal Writing and Submission.

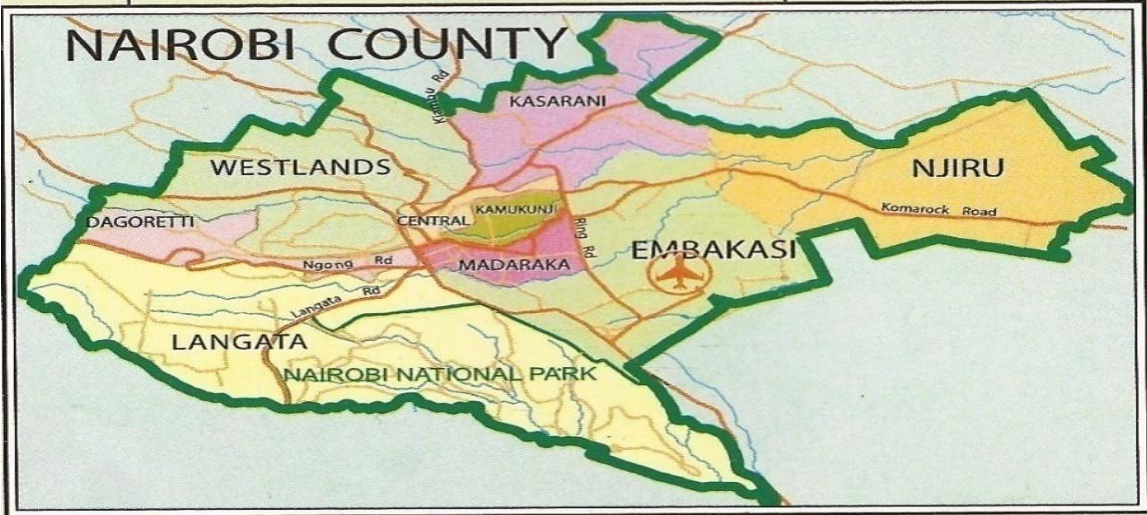
September to December 2021: Field research, data collection, findings, and analysis.

January to April 2022: Report submission and Presentation.

Appendix B: Budget

ITEM	AMOUNT IN KSHS
Transport/Travels to and from respondents within Nairobi and its environment that will include taxi hire	17,347.00
Printing of questionnaires and interview schedules	21,850.50
Stationery to include a printer, cartridge cost, and paper for printing	11,675.00
Miscellaneous on emergency travels and costs on the interviewee.	13,531.00
Permits from an accredited institution to include levies and taxes incurred	6,456.00
TOTAL	70,859.50

Appendix C: Map of Nairobi City County



Source: Geography map images, Maphill.com

Appendix D: Interview Guides

Interviewee 1:

1. What brought you or who inspired you to the fusion music industry?

2. How long have you been in practice or in the music profession?

3. Please explain how you create music. _____

4. What does an average rehearsal day for you involve? _____

5. Is there a hidden meaning in any of music composition or arrangements?

6. Do you collaborate with others? How is the process? _____

7. How do you interact with and respond to fans _____

8. What is your favorite performance venues _____

9. How would you advice a musician wanting to follow in your footsteps? _____

Appendix E: Questionnaire for Musicians

Preamble: The title of this research is “A research on the adaptation of traditional music idioms into contemporary music styles; the case of selected Fusion musicians in Kenya. The principal investigator of this project is Emmanuel Wanguba Ashene, a student at Kenyatta University, School of Creative Performing Arts, Film and Media studies, Department of Music and Dance. I am studying artists’ approaches and their impact on people from different cultural backgrounds. Fusion music is a genre that originated around early 2000 in Kenya that involves a mix of traditional, pop, and contemporary styles together. Here are questions about fusion music. You have an option for one or more answers from the choices offered. There are also open-ended questions. Kindly read the questions carefully and tick appropriate choices.

1. Basic information

Nationality :

Gender

Age:

Have you heard music that employs two or more languages? Where? Tick appropriately

A. Yes

B. Yes, from a friend

C. Hear it by chance on Media sources

D. Hear it by chance in a restaurant

E. No.

3. Name your favorite song that uses both local and foreign instruments and languages.

4. What kind of Instrument(s) do you play?

5. Have you ever tried singing in another language or style?

6. How do local music rank as compared to foreign genres in your country?

A. Very High B. High C. Median

D. Bottom

7. Have you watched any concert of traditional and foreign artists?

A. Yes

B. No

8. Have you participated in any concert of local and foreign artists?

A. Yes

B. No

Emmanuel Wanguba Ashene

wanguba@gmail.com

Date:9/9/2019

Procedure and Protection

The research will involve completing a questionnaire to measure how people are influenced by fusion music. The session should take about 7 minutes. Your participation in the project/survey is voluntary, and you are free to withdraw from the project at any point. If you are uncertain or uncomfortable about any aspect of your participation, please contact the Principal Investigators listed at the top of this letter to discuss your concerns or request clarification on any aspect of the study. The 1998 Data Protection Act will treat any information you supply to us confidentially: your name and identifying affiliations will be anonymized in any resulting publications unless you give us your explicit consent to identify you as a subject.

Thank you very much for participating.

Emmanuel Ashene

Consent Statement

Thank you for agreeing to participate in this study. Before we carry out the research, we would like you to read the following statements and confirm your agreement to take part in this study.

Please ensure

- I confirm that I have read and understood the Participant Consent form date
- The questions that I have about the research have been satisfactorily answered. ☑
- My participation is voluntary and that I am free to withdraw from the study at any time, without giving a reason. ☑

I agree to participate.

Participants signature: _____

Appendix F: Permission Letter(s)

Emmanuel Ashene
P.O. Box 67351-00200
Nairobi
wanguba@gmail.com
7th September 2021.

To
The Permanent Secretary
Ministry Of Sports Culture and Heritage
Dear Sir/Madam,

Request for Permission to Conduct Research

My name is Emmanuel Wanguba Ashene, and I am a Master's student at Kenyatta University, Nairobi Kenya. The research I wish to conduct for my project work involves the adaptation of traditional idioms into popular music styles: the case of selected Kenyan musicians. This project will be conducted under the supervision of, Prof.Njooora, and Dr.Wanjala of Kenyatta University. I seek your consent to approach cultural and heritage centers within Nairobi City County to provide participants for this study and project. I have provided you with my project proposal, which includes copies of the measure and consent and assent forms to be used in the research process, and a copy of the approval letter I received from the Kenyatta University Research Ethics Committee. Upon completion of the study, I will provide the Department of Music and Dance with a copy of the full research report. For any further information, please do not hesitate to contact me at my attached address.

Yours sincerely,

Emmanuel Wanguba Ashene.



**KENYATTA UNIVERSITY
GRADUATE SCHOOL**

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 020-8704150

Our Ref: M66/12111/2009

DATE: 9th September, 2019

Director General,
National Commission for Science, Technology
and Innovation
P.O. Box 30623-00100
NAIROBI

Dear Sir/Madam,

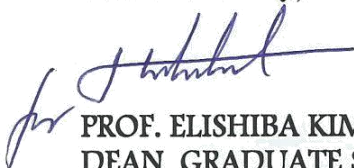
**RE: RESEARCH AUTHORIZATION FOR MR. EMMANUEL WANGUBA
ASHENE – REG. NO. M66/12111/2009**

I write to introduce Mr. Emmanuel Wanguba Ashene who is a Postgraduate Student of this University. He is registered for MMA. degree programme in the **Department of Music and Dance.**

Mr. Ashene intends to conduct research for a MMA thesis Proposal entitled, **“Adaptation of Traditional Music Idioms into Popular Music Styles: A Case of Selected Fusion Musicians in Kenya.”**

Any assistance given will be highly appreciated.

Yours faithfully,


**PROF. ELISHIBA KIMANI
DEAN, GRADUATE SCHOOL**

EO/bww



**KENYATTA UNIVERSITY
GRADUATE SCHOOL**

E-mail: dean-graduate@ku.ac.ke

Website: www.ku.ac.ke

P.O. Box 43844, 00100
NAIROBI, KENYA
Tel. 020-8704150

Internal Memo

FROM: Dean, Graduate School

DATE: 9th September, 2019

TO: Mr. Emmanuel Wanguba Ashene
C/o Department of Music and Dance

REF: M66/12111/2009

SUBJECT: APPROVAL OF RESEARCH PROPOSAL
=====

We acknowledge receipt of your Research Proposal after fulfilling recommendations raised by the Graduate School Board of 7th August, 2019.

You may now proceed with your Data collection, subject to clearance with the Director General, National Commission for Science, Technology & Innovation.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed Supervision Tracking Forms per semester. The form has been developed to replace the Progress Report Forms. The Supervision Tracking Forms are available at the University's Website under Graduate School webpage downloads.

Thank you.

EDWIN OBUNGU

FOR: DEAN, GRADUATE SCHOOL

CC. Chairman, Department of Music and Dance

Supervisors:

1. Dr. Timothy K. Njoora
C/o Department of Music and Dance
Kenyatta University
2. Dr. Henry N. Wanjala
C/o Department of Music and Dance
Kenyatta University

EO/ww



REPUBLIC OF KENYA

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Date of Issue: 15/October/2019

RESEARCH LICENSE



This is to Certify that Mr.. Emmanuel Ashene of Kenyatta University, has been licensed to conduct research in Nairobi on the topic: ADAPTATION OF TRADITIONAL MUSIC IDIOMS INTO POPULAR MUSIC STYLES: A CASE OF SELECTED FUSION MUSICIANS IN KENYA for the period ending : 15/October/2020.

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