

KABARAK UNIVERSITY

Education in Biblical Perspective

SCHOOL OF MUSIC AND MEDIA

14TH INTERNATIONAL MUSIC AND PERFORMING ARTS CONFERENCE 2024

Conference Theme:

*Exploring the Intersect of Creative Arts Education and Practice with the
21st Century Digital Revolution*

CONFERENCE DATES: 7TH - 8TH OCTOBER 2024





KABARAK UNIVERSITY | Education in Biblical Perspective

About Us

Kabarak University is a Chartered institution of higher learning that provides holistic Christian-based quality education, training, research and outreach activities for the service of God and humanity. The University was established in the year 2000 by the 2nd President of Kenya, H.E. the Late Hon. Daniel T. Arap Moi, who was also the founding Chancellor. This was as a result of his visionary idea of setting up a Christian University that would meet the demand for higher education in Kenya and offer quality education based on strong moral principles.

Location

Kabarak University Main Campus is located 20 kilometers north of Nakuru City, along the Nakuru-Eldama Ravine highway in a serene, spacious and beautiful environment that makes it ideal for learning. The University has state-of-the art facilities for teaching, learning, research, accommodation, catering, and sports. The facilities are purpose-built to enhance intellectual, physical, and spiritual growth. Nakuru City Campus is located one kilometer from Nakuru CBD, along Prison Road, off Nakuru-Kabarnet Road.

Vision

To become a centre of Academic Excellence founded on Biblical Christian values.

Mission

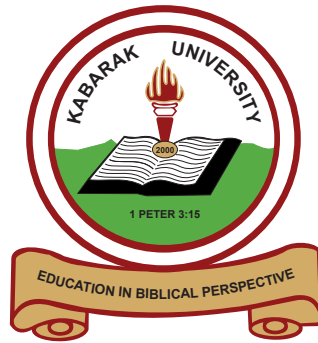
To provide holistic quality education, research and community outreach based on Biblical Christian values.

Philosophy

To provide quality education in Biblical perspective that transforms lives.

Core Values

- ✓ Integrity
- ✓ Professionalism
- ✓ Patriotism
- ✓ Innovativeness
- ✓ Being Mindful of Others



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Prof. Henry Kiplangat, PhD, MBS, OGW
VICE CHANCELLOR,
KABARAK UNIVERSITY

Greetings!

On behalf of Kabarak University, I welcome you to the 14th International Music and Performing Arts Conference themed *"Exploring the Intersect of Creative Arts Education and Practice with the 21st Century Digital Revolution."* Throughout the year, Kabarak University has hosted a series of esteemed conferences aimed at expanding knowledge and fostering academic discourse. These include the Data Science and Artificial Intelligence Conference, the Media Conference, the School of Pharmacy Conference, the School of Business and Economics Conference, and the Physics and Chemistry of Materials Conference. Each event has enriched our intellectual community.

Today, we begin the 14th International Music and Performing Arts Conference, reaffirming our commitment to promoting collaborative research and facilitating knowledge exchange in music, media, film and theatre, and other artistic fields. This year's conference focuses on the changing digital landscape, emphasising the unique opportunities and challenges it creates while recognising its critical role in fostering innovation and ensuring our relevance in the creative industry.

At Kabarak University, we are steadfast in our commitment to equipping our students and professionals with the skills necessary to thrive in this dynamic environment. The School of Music and Media plays a pivotal role in this mission, offering various programs across various levels, from certificate courses to PhD programs. We take pride in our well-structured departments that encompass music and performing arts, mass communication, film, and theatre. Our programs are designed to ensure that students gain the technical proficiency required while simultaneously fostering creativity, critical thinking, and adaptability, which are essential in the current digital era. It is important to note that this is one of the few, if not the only university in Kenya with a state-of-the-art music recording studio where students gain the technical skills necessary to succeed in the highly competitive music industry. This success continues our excellence showcased at the Kenya Music Festivals, where our students secured top positions, further reinforcing their remarkable achievements demonstrated earlier this year at the National Drama Festivals.

These accomplishments reflect the effectiveness of our programs and demonstrate how our advanced facilities and the dedication of our skilled faculty foster creativity and excellence in the School of Music and Media, solidifying Kabarak University's reputation as a leading institution in the performing arts.

This commitment to excellence is particularly relevant in today's rapidly changing environment, where the creative arts spaces are experiencing significant transformations with the advent of digital technologies.

These advancements have broadened the horizons for artists and academics, enabling them to reach wider audiences and providing new avenues for creative innovations, scholarship exploration and collaborations. Digital audio workstations (DAWs), video editing software, interactive videoconferencing spaces, and virtual reality are revolutionising how creators produce, collaborate and share their work. AI technologies are also being utilised to generate music and assist in scriptwriting. These discussions and other exciting topics will be central to exploring the digital revolution in creative arts education, research and practice at this year's conference.

To explore this digital creative era, this conference brings together scholars, policymakers, creatives and experienced industry players from Kenya and beyond. We are privileged to host renowned experts in the creative arts industry who will share their valuable insights. Our guests include Dr Donald Otoy, the Permanent Presidential Music Commission (PPMC) director, who will deliver his keynote address shortly. Dr Tolu Owuaje, from the University of Ibadan (UI), Nigeria, will provide his insights afterwards. Tomorrow, we will be honoured to listen to Dr Ezekiel Mutua, the C.E.O., Music Copyright Society of Kenya (MCSK), and Madam Agnes Opondo, the Manager of Licensing & Partnerships, Mdundo Kenya. These speakers and the global participation in the conference exemplify the collaborative spirit that drives Kabarak University.

Our pursuit of meaningful collaboration is further evidenced by the proactive efforts of the School of Music and Media in establishing MOUs with various universities and institutions both locally and internationally. Partnerships with the University of Ibadan in Nigeria and the University of Venda in South Africa have enabled fruitful collaborations in research and academic activities among students and staff. We are glad to have representatives from these institutions participating in this year's conference. Additionally, we extend our gratitude to the Kenya Institute of Curriculum Development (KICD), the Permanent Presidential Music Commission (PPMC), the Music Copyright Society of Kenya (MCSK), and Mdundo Kenya for partnering with the Department of Music and Performing Arts to facilitate this conference. We are honoured to embrace these collaborations as we navigate the digital world and the creative industry.

To the dean of the School of Music and Media, Prof. Mellitus Wanyama, I encourage the school to continue nurturing these valuable partnerships while seeking new ones to enrich our academic, research, and creative space.

With those remarks, I declare the 14th International Music and Performing Arts Conference officially open!

Thank you!

Prof. Mellitus Nyongesa Wanyama

**DEAN, SCHOOL OF MUSIC AND MEDIA,
KABARAK UNIVERSITY**



BIO

Prof. Mellitus Nyongesa Wanyama is a full professor of music specializing in Ethnomusicology and African Musicology at Kabarak University, Nakuru, Kenya. He serves as the Founding Dean of the School of Music and Media since August 2015. His research interests include Creative and Performing Arts with emphasis on Music (Musicology and Ethnomusicology), Literary Studies, Development Studies and Cultural/Social/Behavioural Sciences. His skills in music and his unwavering commitment to education, research, and cultural preservation have earned him accolades and recognition both locally and internationally.

WELCOMING NOTE FROM THE DEAN

I am delighted to welcome you to the 14th International Music and Performing Arts Conference, themed “Exploring the Intersect of Creative Arts Education and Practice with the 21st Century Digital Revolution.” This conference, organized by the Department of Music and Performing Arts, follows the successful conference on the “Development, Deployment and Adoption of Data Science and Artificial Intelligence Solutions” which was hosted by the Department of Mass Communication in March this year. By hosting two conferences in one year, we reinforce our dedication to providing platforms for discussion and collaboration in the arts. This highlights our commitment to fostering research, innovation, and excellence in the School of Music and Media.

As the Dean of this School, I extend my appreciation to our local and international participants, esteemed guest speakers, and partners for your presence. Your involvement enriches our conversations on the creative arts and the digital space. I also wish to acknowledge Kabarak University’s Board of Management for their support in facilitating this event, enabling us to share and network.

I encourage everyone to actively engage in the discussions and make this conference a memorable and inspiring experience.

Thank you for being here, and welcome!



Dr. Donald Otoyó

Director, Permanent Presidential Music Commission (PPMC)

KEYNOTE SPEAKER

Topic: Negotiating Tripartite Working Realities Between Digital Intelligence, Creative Economy and Arts Education: The Kenya Music Policy Ideological Framework

Date: 7th October 2024

Time: 9:20 AM

BIO

Dr. Donald Otoyó is a seasoned Music Industry Expert, Researcher, Performing Artist, Performance Director, Studio Producer, Music and Sound Technologist, Administrator, and Educationist with a deep understanding of Production, Performance, Music Education, Youth Affairs, Leadership, Governance, and the Creative Economy.

Currently serving as the Director of the Permanent Presidential Music Commission, Dr. Otoyó oversees the coordination, regulation, and promotion of music and dance activities in Kenya. His responsibilities include nurturing talent, documenting and preserving Kenya's rich music and dance heritage, and coordinating entertainment for National Days and Presidential Functions. He also provides consultancy services in the field of music and dance.

As an educator, Dr. Otoyó has been instrumental in shaping the next generation of Kenyan musicians, having trained and mentored artists through institutions like Kenyatta University, the Kenya Conservatoire of Music, and the Technical University of Kenya (TUK). He pioneered the introduction of popular music and jazz into university curriculums that had been dominated by Western classical music, leaving a lasting impact on Kenya's music education landscape.

Dr. Otoyó holds a Doctor of Philosophy in Performance and Education and has made significant contributions to research in the music field. He has published articles in respected journals, including the *Bloomsbury Encyclopedia of Popular Music of the World*, and co-authored several books such as *The Benga Phenomenon: Unmasking a "Relentless" Musical Genre in Kenya*, *Zilizopendwa: The Ramifications for Development and Revival* and the *Popular Music in Education: The case of Kenya*. He has also edited works like the *Biographies of Kenyan Musicians* and journals for the Kenya Association of Musical Arts Education.

He has in the past held key leadership roles, including Vice-Chair of the Kenya Music Festival and Vice-President of the Pan-African Society for Musical Arts Education, Director at the Kenya Copyright Board and Senior Lecturer and Chair of the Department of Music and Performing Arts at the Technical University of Kenya (TUK).



Dr. Tolu Owoaje

Head of Department (H.O.D)

Music, The Faculty of Arts, University of Ibadan (UI), Nigeria

GUEST SPEAKER

Topic: Education And Practice of The Creative Arts in The Age of Digital Technology

Date: 7th October 2024

Time: 10:00 AM

BIO

Dr. Tolulope Owoaje is the pioneer and current Head of the Department of Music, University of Ibadan, Nigeria. He obtained his PhD in African Music from the Institute of African Studies, University of Ibadan, in 2014. His scholarship has explored Yoruba Native Air tradition in Christian liturgy. He has published research articles on Yoruba art music, Yoruba church music and Yoruba popular music. He has also collaborated with dental scholars in composing music for promoting oral hygiene among primary and secondary school pupils.

Dr. Owoaje has attended both local and international conferences, workshops and seminars and as well, published in reputable local and international journals.

Dr. Ezekiel Mutua, MBS

Chief Executive Officer (CEO)

Music Copyright Society of Kenya (MCSK)

GUEST SPEAKER

Topic: The Role of Music in Shaping Societal Values and Copyright-Related Rights

Date: 8th October 2024

Time: 9:20 AM

BIO

Dr. Ezekiel Mutua, MBS is currently the Chief Executive Officer at the Music Copyright Society of Kenya (MCSK). He is the immediate CEO of the Kenya Film Classification Board where he was nicknamed "Kenya's Moral Cop" owing to his outstanding work in regulating media and broadcast content.

Dr. Mutua holds a PhD in Communication Studies from Moi University, a Master's degree in Communication Studies from the University of Nairobi, and a BA in Sociology and Linguistics from Kenyatta University. He has great wealth of experience in leadership, media and communications, having served in various top leadership positions both in the public and private sectors.



Dr. Mutua started his career as a journalist with the Nation Media Group where he served between 1994 and 2001 rising through the ranks from a Trainee Reporter to an Editor. He was elected Secretary General of the Kenya Union of Journalists in June 2001 and served until 2007 when he was appointed Director of Information and Public Communications. In June 2011, Dr. Mutua was appointed Secretary of Information, the highest cadre of Government Communication officers.

In October 2015, he was appointed CEO of the Kenya Film Classification Board where he served until October 2021 before moving to his current position as CEO of the Music Copyright Society of Kenya (MCSK) in March 2022.

Dr. Mutua has served in various State Corporations as a Director, among them Kenya Broadcasting Corporation (KBC), Media Council of Kenya, Brand Kenya Board, Kenya Copyright Board, The Vision 2030 Delivery Secretariat and the Kenya National Commission to UNESCO.

In December 2010, Dr. Mutua was awarded the Moran of the Order of the Burning Spear (MBS) by His Excellency the President for his outstanding role in streamlining Government communication.



Agnes Opondo

*Manager, KE Licensing & Partnerships,
Mdundo*

GUEST SPEAKER

Topic: Digital Music Streaming, Artist Branding & PR.

Date: 8th October 2024

Time: 10:00 AM

BIO

Agnes Opondo is an expert in the Kenyan entertainment industry, currently serving as the KE Licensing & Partnerships lead at the innovative digital streaming service Mdundo. With a deep passion for music and media, she is also a prolific freelance entertainment writer for Kenyanvibe and Tangaza Magazine. Agnes boasts years of extensive experience in media, copyright, collective rights management, music marketing, and digital music streaming.

Her expertise extends beyond her work, as she has been a jury member for prestigious Kenyan entertainment awards, including the Pulse Influencer Awards 2023 & 2024 and the Unkut HipHop Awards 2023. Agnes's dedication to the African entertainment landscape continues to fuel her drive to uplift local talent and innovate within the industry.

PARTNERS





THE 14TH INTERNATIONAL MUSIC AND PERFORMING ARTS CONFERENCE PROGRAMME, 7TH AND 8TH OCTOBER, 2024

CONFERENCE THEME: “EXPLORING THE INTERSECT OF CREATIVE ARTS EDUCATION AND PRACTICE WITH THE 21ST CENTURY DIGITAL REVOLUTION”

ZOOM LINK FOR 7th and 8th October 2024

Join Zoom Meeting

<https://kabarak-ac-ke.zoom.us/j/81147195430?pwd=XBfxwDxW6TKnhEC3vbOlGr5X6hxbro.1>

Meeting ID: 811 4719 5430

Passcode: 046114

DAY ONE: MONDAY, 7TH OCTOBER 2024			
TIME	ACTIVITY	FACILITATOR	MODERATOR
7.30-8.00 AM	Registration	Mr. Silas Temba	Dr. Ernest Patrick Monte
8.00-8.10 AM	Kenya National Anthem, East African Anthem and Kabarak University Anthem	DMPA Students	
8.10-8.20 AM	Meditation & opening prayer	Rev. Justus Mutuku, Ag. University Provost	
8.20-8.25 AM	Welcome Remarks	Dr. Joyce M. Mochere, Head of Department, Music and Performing Arts	
8.25-8.30 AM	Opening Remarks	Prof. Mellitus N. Wanyama, Dean, School of Music and Media	
8.30-8.35 AM	Remarks from DVC (A&R)	Prof. John Ochola	
8.35-8.50 AM	Welcome Remarks by the Vice-Chancellor	Prof. Henry K. Kiplangat	
8.50-9.30 AM	Keynote Address: <i>Negotiating Tripartite Working Realities Between Digital Intelligence, Creative Economy and Arts Education: The Kenya Music Policy Ideological Frameworks</i>	Dr. Donald Otoy, Director, Permanent Presidential Music Commission (PPMC)	

TIME	ACTIVITY	FACILITATOR	MODERATOR
9.30-10.00 AM	Guest speaker: Education and Practice of The Creative Arts in The Age of Digital Technology	Dr. Tolu Owoaje, H.O.D., Music, The Faculty of Arts, University of Ibadan (UI), Nigeria (Online)	Dr. Ernest Patrick Monte
10.00-10.40 AM	Question & Answer Session	Conference Participants	
10.40-11.10 AM	Short Break	Short Break	
11.10-11.30 AM	Performances	DMPA Students	
PAPER PRESENTATIONS			
TIME	PAPER	PRESENTER	MODERATOR
11.30-11.45 AM	KICD representatives	KICD representatives	Mr. Michael Kiguta
11.45-12.00 PM	Reimagining Arts Education and Practice in the Digital Space	Mrs. Veronica Mwai Ngujiri and Prof. Mellitus M. Wanyama (Kabarak University, Kenya)	
12.00-12.15 PM	The Evolving Music Technologies in the Music Industry and Their Impact on Music Education	Dr. Joyce M. Mochere (Kabarak University, Kenya)	
12.15-12.25 PM	Quantum Leap: A Fixed Point	Mr. Fred Kebee and Dr. Joyce M. Mochere (Kabarak University, Kenya)	
12.25-12.35 PM	Reimagining Chance: Collaborative Creativity and the Redefinition of Composer-Performer Dynamics in Contemporary Music Education	Mr. John Munayi (Kabarak University, Kenya)	
12.35-12.45 PM	Intrusive Thoughts	Mr. Lenny Kimathi and Dr. Joyce M. Mochere (Kabarak University, Kenya)	
12.45-1.10 PM	Question and Answer Session	Conference Participants	
1.10-1.50 PM	Lunch Break/Networking	Catering Department	
1.50-2.30 PM	Performances	DMPA Kabarak Students (Kenya), University of Ibadan (Nigeria), Alice Neema (Kenya) and Dr. Meisie Madzivhandila (South Africa)	Ms. Amanda Wambui
2.30-2.45 PM	Reimagining Music Service-Learning Practice in The Digital Space	Dr. Adeolu Olowofela Ogunsanya (University of Ibadan, Nigeria) (Online)	
2.45-3.00 PM	Rethinking Research, Creative Practice, and Arts Education in the Digital Age: Exploring the Intersection of Technology and Artistic Expression	Dr. Thulani Zulu (University of Venda, South Africa)	

TIME	ACTIVITY	FACILITATOR	MODERATOR
3.00-3.15 PM	Music Dualism: Political Intolerance in Kenya and the GENZ Movement	Mr. Amon Kirui (Kabarak University, Kenya)	Ms. Amanda Wambui
3.15-3.30 PM	Popular Music as Instrument of Social Movement: The Roles of Disc Jockeys and Popular Musicians in The October 2020 Endsars Protests in Nigeria	Mr. Kadupe Sofola (University of Ibadan, Nigeria)	
3.30-3.45 PM	Repackaging Kenyan Children's Play Songs into Art Music- A Case of Kabras Community in Kakamega County	Mr. Steven Sikwata and Dr. Joyce M. Mochere (Kabarak University, Kenya)	
3.45-4.00 PM	Towards a Film Making Process as a Means of Innovation and Entrepreneurship in the Kenyan University	Mr. Michael Kiguta (Kabarak University, Kenya)	
4.00-4.50 PM	Question & Answer Session	Conference Participants	
4.50-5.00 PM	Day One Closing Remarks & Prayers	Mr. Silas Temba	

DAY TWO: TUESDAY, 8TH OCTOBER 2024

TIME	ACTIVITY	FACILITATOR	MODERATOR
7.30-8.00 AM	Registration	Mr. Silas Temba	Mr. Michael Kiguta
8.00-8.05 AM	Devotional Thought and Opening Prayer	Mr. Ickx Mwabila	
PAPER PRESENTATIONS			
8.05-8.20 AM	An Analysis of Indigenisation Dynamics of Kenya Army Band Martial Music	David Lolii Ekal, Prof. Mellitus M. Wanyama, and Dr. Joyce M. Mochere (Kabarak University, Kenya)	
8.20-8.35 AM	Adjudication And the Evolving Music Technology in The Kenya Music Festivals	Ms. Angelmarian Lidzanga and Dr. Joyce M. Mochere (Kabarak University, Kenya)	
8.35-8.50 AM	The Villain Story (Rise, Reign and Fall)	Ms. Amanda Wambui and Dr. Joyce M. Mochere (Kabarak University, Kenya)	
8.50-9.05 AM	Make Music, Sleep Hungry: Intertwined Relationship Between the Government of Kenya and The Kenyan Music Industry	Mr. Jerome Liberty (Kabarak University, Kenya)	
9.05-9.20 AM	Artificial Intelligence in the Arts: Exploring Psychic Phenomena through Creative and Computational Means	Mr. Collins Wafula Mutyaba (Kenya) (Online)	

TIME	ACTIVITY	FACILITATOR	MODERATOR
9.20-9.35 AM	Music Education in Malawi Under Scrutiny	Mr. Emmanuel William Milanzi (Malawi) (Online)	Mr. Michael Kiguta
9.35-10.05 AM	Question & Answer Session	Conference Participants	
10.05-10.30 AM	Entertainment	DMPA students	
OFFICIAL CEREMONY			
10.30-10.40 AM	Kenya National Anthem, East African Anthem and Kabarak University Anthem	DMPA Students	Dr. Ernest Patrick Monte
10.40-10.50 AM	Meditation & opening prayer	Rev. Justus Mutuku, Ag. University Provost	
10.50-11.00 AM	Welcome Remarks	Dr. Joyce M. Mochere, Head of Department, Music and Performing Arts	
11.00-11.10 AM	Opening Remarks	Prof. Mellitus N. Wanyama, Dean, School of Music and Media	
11.10-11.25 AM	Remarks from DVC (A&R)	Prof. John Ochola	
11.25-12.00 AM	Guest Speaker: <i>The Role of Music in Shaping Societal Values and Copyright-Related Rights</i>	Dr. Ezekiel Mutua, C.E.O., Music Copyright Society of Kenya (MCSK)	
12.00-12.30 AM	Guest speaker: <i>Digital Music Streaming, Artist Branding & PR.</i>	Agnes Opondo, Manager, KE Licensing & Partnerships, Mdundo (Online)	
12.30-1.00 PM	Question & Answer Session	Conference Participants	
1.00-1.50 PM	Lunch Break/Networking	Catering Department	
1.50-2.20 PM	Performances	DMPA Kabarak Students (Kenya) and University of Ibadan (Nigeria)	
PAPER PRESENTATIONS			
TIME	PAPER	PRESENTER	MODERATOR
2.20-2.35 PM	Lead Guitar as The Nucleus of Identity and Sustainability in Rhumba Music: A Focus on Lead Guitar Skills and Techniques in Selected Songs	Mr. Fred Wekesa Kusienya (Masinde Muliro University of Science and Technology, Kenya) (Online)	Ms. Amanda Wambui
2.35-2.50 PM	The Origin of Tshifasi Music Genre: A Historic Perspective	Dr. Meisie Madzivhandila (University of Venda, South Africa)	
2.50-3.05 PM	Whose Voice Is This? Unveiling the Faceless Soundtrack of Kenya's 2024 Protests	Mr. Asajile Mwakalinga (Technical University of Kenya)	

TIME	ACTIVITY	FACILITATOR	MODERATOR
3.05-3.30 PM	Influence of Online Music Education on Academic Performance of Music Students in Selected Private Secondary Schools in Kenya	Mr. Kevin Kianda Mwita (Kabarak University, Kenya)	
3.30-4.00 PM	Theatre Performance	Kabarak DMPA Students	
4.00-4.30 PM	Question & Answer Session	Conference Participants	
OFFICIAL CLOSING CEREMONY			
4.30-4.35 PM	Remarks from the Student Representative	Ms. Amanda Wambui	Mr. Michael Kiguta
4.35-4.40 PM	Remarks from the H.O.D., Music and Performing Arts	Dr. Joyce M. Mochere	
4.40-4.45 PM	Remarks from the Dean., School of Music and Media	Prof. Mellitus N. Wanyama	
4.45-4.50 PM	Vote of Thanks/Closing Prayer	Ms. KettyJackline Maina	



ABSTRACTS

Education and Practice of The Creative Arts in The Age of Digital Technology

Dr Tolu Owoaje (Ph.D)

University of Ibadan, Nigeria

Email: toluowoaje@yahoo.com

ABSTRACT

“The creative arts” describes a wide range of arts in the humanities, comprising of music, fine arts, and theatre arts, all of which deal with human creativity from various psycho-motor activities. The practice and teaching of the creative arts in the pre-digital era entails the use of analogies in the representation of reality and was characterized by the use of dedicated information storage and reproduction media. Hence, creative art education depended largely on demonstrations by teachers, in the traditional teacher-centred classroom settings. The digital revolution has however, provided alternative media in which the representation of real-life events is now based on successive dichotomy based on binary numbers to represent reality. This presents a more efficient and reliable representation that enables any form of data to be stored and reproduced using a single multimedia platform. Using Everett Rogers’ Diffusion of Innovation theory, this paper undertakes a critical exploration of the education and practice of the creative arts in the age of digital technology. It engages a discourse of educational practices in the creative arts in the pre-digital age, examining the effects of digital revolution on creative arts education, with particular focus on music. In the creative arts, digital technology has provided tools with which artists can easily produce and express their creativity. In music especially, digital technology has impacted composition, performance, recording, distribution, analysis and criticism. There is need for music educators to engage students on the use of digital tools to boost productivity, especially those that relate to their areas of specialization, in order to maintain their relevance in the labour market, especially as music making and performance have become volatile. Although there are ethical concerns surrounding the use of digital tools, music educators should device ways by which students can personalize their use in such ways that they are not lost their ability to think critically.

Keywords: Creative arts, education, Music, digital technology, Artificial intelligence.

Reimagining Arts Education and Practice in the Digital Space

Veronicah N. Mwai & Mellitus N. Wanyama

Kabarak University, Kenya

ABSTRACT

This paper investigates the urgent need to reassess arts education, particularly popular music education, in the digital space. It highlights the importance of pedagogical preparedness among educators while examining the gaps, challenges, and opportunities digital tools present. Integrating these technologies is essential for fostering students’ creativity, critical thinking, and digital literacy (Rexhepi et al., 2024). Using a constructivist paradigm and a qualitative research approach, the study analyses existing data to evaluate digital adoption in popular music education. The findings suggest that while digital tools offer significant benefits, their integration is incomplete, with many educators relying on traditional methods. The study acknowledges limitations, mainly focusing on teacher-centred data with less emphasis on student experiences. As education systems worldwide confront rapid technological advancements, traditional frameworks in arts education face significant challenges. This research examines the transformative potential of digital tools in popular music education, emphasising the need for professional development

and systemic support to equip educators with the necessary skills. The paper stresses the importance of addressing these challenges to create an environment where digital tools enhance traditional popular music education. Moreover, it considers how digital transformation reshapes the roles of educators and students, offering opportunities for more dynamic and interactive learning experiences. The study also explores the potential of digital tools to democratise access to quality popular music education, breaking down barriers related to geography and economics. Ultimately, this paper advocates for a balanced approach to digital integration, ensuring that innovation complements essential pedagogical principles.

The Evolving Music Technologies in the Music Industry and Their Impact on Music Education

Dr. Joyce M. Mochere
Kabarak University, Kenya
Email: joymochere@gmail.com

ABSTRACT

The supersonically evolving music technologies worldwide are filling the music industry corridors as it significantly impacts academic reins. The digital tide is transforming how music is taught, learnt, created, disseminated, marketed and consumed. The academia can only be relevant in the music industry by realigning music education to the emerging technologies with equal speed and precision. As learning institutions embrace the Competency Based Curriculum in Kenya, it is inevitable that teachers and learners are introduced to the evolving technological realities. The purpose of this article is to identify some of the music technologies in the 21st century and their impact on music education by reviewing varied literature on the issue. Elliot's Praxial Theory that emphasizes on practical engagement that is socially relevant in music education guides the research. The conclusion is that music technologies, when intentionally embraced, positively impact music teaching and learning. The recommendation is that each learning institution in Kenya should strive to implement the use of evolving music technologies for relevance in the music industry.

Keywords: Evolving music technologies, Music education, Impact, Music industry, Kenya.

Quantum Leap: A Fixed Point

Fred A. Kebee & Dr. Joyce M. Mochere
Kabarak University
Emails: Fkeejnr@gmail.com, joymochere@gmail.com

ABSTRACT

Program music has evolved significantly over time, reflecting cultural, technological, and media shifts. It has been used to depict national identities since the Romantic Era and has become increasingly popular in video game soundtracks and movie scores. Contemporary program music combines various genres of both western and non-Western influences with interactive technology like virtual reality and augmented reality. Kenya is experiencing a rebirth in program music writing, with more composers blending indigenous Kenyan influences, tackling social and political themes, and collaborating with foreign musicians. Quantum Leap, a composition that musically draws from Taoist philosophy, particularly the concept of 'Wu Wei,' falls under program music since it is centered around a narrative. The narrative emphasizes effortless action and alignment with the natural flow of life as it explores the western music periods ranging from renaissance to romantic from the lens of an African. It reflects on themes of transformation, discovery, and the philosophical idea of allowing natural processes to unfold. Through its dynamic progression and philosophical underpinnings, Quantum Leap offers a profound commentary on the nature of change

and the acceptance of the past. The paper explores different components that have been featured in the composition in relation to the evolution of program music while drawing inspiration from the philosophy that governs both the music and the narrative. This music is meant to highlight the space of African art music in the global industry and its prospects.

Reimagining Chance: Collaborative Creativity and the Redefinition of Composer-Performer Dynamics in Contemporary Music Education

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ABSTRACT

This piece of music questions the conventional understanding of chance, particularly in the Kenyan educational system, where it is frequently only connected to John Cage's 4'33". Inspired by the mystique of Scriabin and Karlheinz Stockhausen's Klavierstück XI, this work investigates how composing has developed into a cooperative process where the roles of composer and performer intersect. By incorporating their interpretations with the composition's structure, pianists are encouraged to contribute creatively to the unwritten piano accompaniment, which fuses the performer's spontaneity with the composer's intention. The piece takes a playful approach that promotes musical diversity and inventiveness outside of traditional boundaries. It emphasizes the advantages of including a range of genres and styles in educational contexts, creating an atmosphere that encourages innovation. The flautist in this piece is given the authority to choose the sequence in which the fragments are performed, which adds a surprise factor and guarantees that no two performances are ever the same. This purposeful randomness reflects the uncertain nature of a high-stakes game of poker where fun and exploration are more important than the result, echoing the piece's thematic focus on chance. The piece also makes use of whole-tone scales, atonal foundations, and time signatures that alternate often. These components extend the idea of musical storytelling beyond conventional storylines, embracing a setting in which the intrinsic unpredictable nature of the music reflects the incomprehensibility of supernatural entities—a notion deeply ingrained in Inca beliefs. By employing these techniques, the work presents a novel viewpoint on the ways in which music may function as a medium for narrative, transcendence, and exploration of the uncharted, finally rejoicing in the delight of invention without strict adherence to traditional patterns.

Intrusive Thoughts

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ABSTRACT

Intrusive Thoughts is a musical composition that delves into the complex nature of intrusive thoughts. The guitar, piano and violins all play different roles in the composition and harmoniously depict the various thoughts and their effects on the composer's mood as they evolve throughout the piece. Normal, jovial and intrusive thoughts are clearly depicted by the different musical themes used in the composition. Malice is the foreign uninvited line of thought while jovial thoughts are welcome and enjoyed as frequently as possible. Normal thoughts in this case are the day-to-day thoughts you may have, for example walking with your legs and putting one foot in front of the other subsequently or cladding in appropriate outfits suitable for a specific occasion. The piece makes use of 20th century expressionism and the neoclassicism theme and variation to show juxtaposition of happiness and malice in the piece. As a result, there is fluctuation of the emotional landscape associated with the intrusive thoughts. There is use of dissonance to imply the

malice of the intrusive thoughts. The more the dissonance, the more the malice. The composer thought this piece aims to provide a musical representation of the internal struggle experienced when people are confronted with intrusive thoughts, this piece highlights the impact these intrusive thoughts can have on one's mood and overall well-being.

Reimagining Music Service-Learning Practice in The Digital Space

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ABSTRACT

Music education processes across many music departments of tertiary institutions in Africa are generally designed to bolster the knowledge and practice of music through the old traditional methods of teaching and learning alone. The integration of service learning into music education has, therefore, been long advocated as an effective method to involve students in valuable community service activities while simultaneously enhancing their musical abilities and knowledge. Considering the rapid evolution of digital technology, there exists a significant opportunity to reimagine the practice of music service-learning within the digital domain. The paper engages the Constructivism Theory, to delve into the potential of harnessing digital tools and platforms to augment the scope and influence of music service-learning initiatives. Primary data was collected through participant-observation methodology and interactions with students involved in a Performance Workshop class at the University of Ibadan. This is to interrogate the effectiveness of the course being designed as a performance workshop which can accommodate other areas of the musical arts in Nigerian tertiary music schools. Secondary data was generated by conducting a thorough review of the existing body of both published and unpublished literature. This article seeks to offer insights into how the integration of service learning with digital tools can enhance the music education experience in the ongoing digital revolution of the 21st century. Thematic analysis technique was employed to analyse the collected data. Understanding the current landscape and identifying growth opportunities will enable educators and stakeholders to better support the integration of service learning and digital technology in music education.

Keywords: Performance Workshop, Cooperative Learning, Service-Learning, Music Business, Digital Space

Rethinking Research, Creative Practice, and Arts Education in the Digital Age: Exploring the Intersection of Technology and Artistic Expression

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ABSTRACT

Though well meaning, technological approaches involving music performances present unemployment challenges for instrument operators. Often, such musicians are employed during live recordings, only to be sidelined during the performances. This is because of the ability by technology to enable artists to perform individually for the sake of optimising profits. Unfortunately, this tendency affects the welfare of numerous instrument musicians as they struggle to sustain themselves. A case of musicians residing in rural areas around Vhembe district in Limpopo (RSA) sets an ideal scenario. Instrument musicians in this

area are continually affected by unemployment due to shows which are meant to be presented live, but only cater for individual artists, instead. As an attempt to combat this predicament, the music section at the university of Venda introduced exclusively live music concerts, dubbed *jam sessions* (JS), as a contribution towards restoring live music performances around the region. The study is inclined towards a qualitative research design. A thematic approach will be employed for capturing the narratives pertaining to the topic. Also, ethical considerations will be adhered to. It is envisaged for this study to pave possible trajectories that would influence policies for a thriving South African music industry. Eradicating unemployment among musicians is crucial when curbing starvation in South Africa.

Keywords: employment, technology, Jam Session, music industry, South Africa, live shows

Music Dualism: Political Intolerance in Kenya and the GENZ Movement

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ABSTRACT

This article examines the dualistic nature of music in driving political change in Kenya, focusing on the Generation Z (GENZ) movement through the lens of Cultural Resistance Theory. From the 2002 song "Unbwogable" to the 2024 reggae anthem "Reject, Reject the Bill," music has been a potent tool for resisting political intolerance across various contexts. Over the past few months, Kenyan youth have increasingly leveraged music both as a mobilisation tool and a form of cultural resistance to advocate for political reform. Through a critical analysis of song lyrics and their impact on social movements, this study explores how music has articulated demands for change and served as a vehicle for expressing dissent. Recent youth-led protests have used music to galvanise support and express dissatisfaction with the system, despite police severe repression; shootings, executions, and unlawful detentions under the guise of maintaining order. The movement has achieved significant milestones, such as the government's decision to drop the controversial financial bill and commit to measures to curb wasteful expenditure and end corruption. This study explores the dualistic nature of music, as a cultural artefact and a political tool, by examining the power dynamics and ideological foundations within these musical mobilisations. This will be achieved by examining the lyrical content and its resonance with the youth. This study reveals that music is a powerful tool for driving social change, with social media emerging as a significant driver of this transformation. The study emphasises how music, augmented by social media, serves as a powerful mechanism for challenging hegemonic structures and advocating for systemic change. Finally, this study illustrated how cultural resistance through music could foster solidarity, raise awareness, and drive political transformation in Kenya.

Popular Music as Instrument of Social Movement: The Roles of Disc Jockeys and Popular Musicians in The October 2020 Endsars Protests in Nigeria

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ABSTRACT

This article examines the roles of Nigerian popular music, popular musicians and Disc jockeys in the October 2020 Endsars protests in Nigeria. Anchored on Social Movement theory, it employed participant observation and oral interview of selected participants of the Endsars protests to gather data, which were analysed

using content analysis. The paper found that Nigerian popular music served as medium of expression, and instrument for mobilizing protesters. Popular musicians lent their voices as social influencers, and also led protests in major cities across Southern Nigeria and Abuja. Their presence and participation in the protests guaranteed protesters' security during protests. The Disc jockeys ensured continuous playing of music during protest march, and at protest venues, to maintain the tempo and morale, as well as to sustain the energy of protesters. The roles of Nigerian popular musicians and Disc Jockeys, therefore emphasizes the importance of music, as key instrument of socialization and social movement, as harnessed and utilized in the October 2020 EndSars protests in Nigeria.

Keywords: EndSars, Disc Jockey, Social Movement, Nigerian Popular Music, Protest.

Repackaging Kenyan Children's Play Songs into Art Music- A Case of Kabras Community in Kakamega County

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ABSTRACT

Children are a dynamic group in the society. They engage in active play and singing, reflecting what takes place within the society from day to day. Singing games is their main musical genre at this age. Documented research reveals that besides Singing games being useful in propagating the cultural heritage and aiding in children's wholistic development, its future is bleak following pressure from the current lifestyle demands and the digital wave. In this paper, "Repackaging Kenyan Children's Play Songs into Art Music," the researcher intends to analyze composition techniques employed in Kabras singing games, compose/ arrange selected singing games into art music for performance and come up with an anthology of Kabras singing games for use in formal and non-formal situations. The study will adopt descriptive survey design and will be guided by triarchic approach to intelligence theory with its three main tenets namely, analytical, creative and practical intelligence. This research will be carried out in Kakamega county and will employ stratified sampling to come up with schools which will be used as our sampled population. Considering the age bracket of the participants of the singing games, the researcher plans to employ both semi-structured interviews and direct observations in capturing the raw data. Analysis and final reporting will follow in due course.

Key words: Singing game, Triarchic approach, Dynamic, Art music, Anthology.

Towards a Film Making Process as a Means of Innovation and Entrepreneurship in the Kenyan University

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ABSTRACT

Film as an art and an industry has evolved as one of the newest technological inventions of the 21st century. The importance of film as an art, as innovation an entrepreneurship cannot be underestimated. It is one of the key areas that would create jobs to university students, a creative economy and pieces of art. Modern and ccontemporary film give the opportunity to reflect on our society and issues relevant to our self and the world around us. This study aims to explore the role of film making in the Kenyan universities and how it can be used as a means of innovation and entrepreneurship. The study aims at estimating the extent as to which film is being taught in the university and the level of innovation and entrepreneurship. With the emergence of competence-based education in Kenya and film studies in the Kenyan Universities, the universities need to be proactive and take a center role in innovation and entrepreneurship. The statement

of the problem is that film if film is such an important enterprise, why has it lagged behind in the Kenyan universities. The study intends to fill the gap by interrogating the disconnect between the film making process and lack of the venturing into entrepreneurship by the Kenyan universities. The objective of the study is to find out the role of film in the Kenyan universities and the extent of entrepreneurship and innovation. The methodology will involve a collection of film extracts from Five Kenyan university's that are already teaching theatre and film as a curriculum and library research on secondary information. The study will be based on a descriptive approach in the analysis of data collected in the last two years of film making process in the Kenyan universities. The study will be guided by Blackburn (2011) Theory on entrepreneurship and innovation, production and marketing while Aldridge (2022) theory will account for film making process and production. The findings of this study shows that there is a strong connection between film production and entrepreneurship by the university students. This study is aimed to benefit the film practitioners interested to produce films, university students and lecturers by improving their curriculum as well as the Ministry of Education in expanding its curriculum.

An Analysis of Indigenisation Dynamics of Kenya Army Band Martial Music

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ABSTRACT

The weakening of British rule and the eventual emancipation of Kenya from colonial control brought the promise of a free nation able to validate its indigeneity through art, culture, and music. However, the Kenyan army band martial music has not fully realised this potential. Sixty years after independence, the Kenya army band plays British-style music and has slowly adapted to indigenous music. This paper is part of a continuing study at Langata Garrison in Nairobi, the home of the Kenya Army Band. The study employed a qualitative approach and a case study research design to analyse selected martial music scores. The guiding theory for this study is Hungry Listening: Resonant Theory, which aims to deconstruct colonisation elements through decolonial listening. The study reveals that while some progress has been made in incorporating Indigenous music, a more deliberate and broad-based approach is needed to cut the umbilical cord of the colonised from the coloniser.

Adjudication And the Evolving Music Technology in The Kenya Music Festivals

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ABSTRACT

The Kenya Music Festival (KMF) serves as a key platform for showcasing cultural expression, artistic talents and skills, creativity and musical education. Therefore, continually and historically providing an avenue for young musicians from pre-school to the university to engage in both contemporary and traditional music performances. However, with the rapid evolution of music technology significant questions about adjudication practices in the festival have been raised. Therefore, this paper delves into the instrument of adjudication and whether they uphold the principles of objectivity and impartiality with concerns such as biases, consistency of judging standards and transparency of feedback provide to participants. The research

also by analyzing these dynamics, the study highlights the need outdated adjudication frameworks that account for the evolving role of music technology, while ensuring equity and preserving the festival's commitment to authentic cultural representation as the traditional methods of adjudication have become prevalent hence facing challenges. This in turn has an effect provision of fair results during the competition.

Key words: Adjudication practices, Kenya Music Festival, Adjudication instruments, Music technology

The Villain Story: Rise, Reign and Fall

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ABSTRACT

Contemporary music composition has embraced thematic storytelling, blending harmonic complexity with rhythmic innovation to evoke emotional and psychological depth. This composition was born out of my course last semester, which emphasized the creative use of chords and structuring pieces with a clear storyline. The focus of my work is to explore the transformation of a villain character through thematic and rhythmic development, reflecting a journey of manipulation and downfall. The composition explores the transformation of a villain character, drawing inspiration from Scar in *The Lion King*. The work reflects the rise and fall of power, using thematic transformation and contrasting sections to narrate the character's journey. The piece aims to musically illustrate the psychological complexity of a villain, using shifts in tempo and key to mirror the character's manipulation and downfall. The composition utilizes contrasting musical sections, including a slow minor opening, an increase of tempo, and a transition to a fast major conclusion. Techniques of thematic transformation and rhythmic complexity are used to convey the narrative. The work seeks to offer an auditory experience of a villain's journey, evoking emotions of tension, manipulation, and resolution through the use of harmony and rhythm.

Key words: The Lion King, Composition, Psychological complexity, Villians' journey, Rise and fall of power, Thematic transformation, Rhythmic transformation

Make Music, Sleep Hungry: Intertwined Relationship Between the Government of Kenya and The Kenyan Music Industry

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ABSTRACT

This paper seeks to determine the dynamic that exists between the Kenyan music industry and the government of Kenya. Music as a socio-cultural facet since pre-colonial days has been viewed as a primary form of entertainment. A view that is still valid in present day times. It is responsible for painting a view of our society, exploiting various topics that have been present at a particular time frame. The next dynamic is the stance which the government has taken on Kenyan music and how they view artists, a view which across time, has been viewed as derogatory or simply put, peripheral. It also looks into how the government has implemented or rather enforced the law since the promulgation of the 2010 constitution to present day, and how effective it has been to aid Kenyan artists make bread. Finally, we have the dynamic of the citizens, also known as Wanjiku. Her take on artists, their relevance or irrelevance in her day-to-day activities and more so, their role in ensuring that the government they have elected has catered for her artists, who earn a living from making music. Above all, the general view that Wanjiku has on Kenyan music and Kenyan

artists, the major question being, “should artists earn a living off making music alone, or should it be treated as periphery, only viewed as a getaway to inject the feel of euphoria at the expense of the entertainer?”

Key words: Wanjiku, GoK, Bread, Entertainer

Artificial Intelligence in the Arts: Exploring Psychic Phenomena through Creative and Computational Means

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ABSTRACT

This essay explores the connection between artificial intelligence (AI) and the arts, emphasizing psychic phenomena such as precognition, ESP, and telepathy. Advances in AI technology both challenge and enhance traditional notions of creativity and consciousness in creative expression. We explore the ways in which artificial intelligence (AI) can mimic human abilities, or perhaps exceed them, raising questions about the nature of intuition and inspiration. The study looks at AI's ability to assess and understand human emotions, and it may lead to the discovery of data-driven empathy as a telepathic communication tool. We also discuss the implications of employing AI to mimic or replicate psychic abilities, posing the issue of whether such technologies may bridge the perceptual gap between known cognitive processes and the metaphysical. Through the use of a multidisciplinary approach that combines cognitive science, psychology, and philosophy, we seek to shed light on how the application of AI in the arts may change our understanding of human perception and minds. The ultimate goal of this research is to understand the effects of fusing technology with the intangible aspects of the human experience, promoting a dialogue between spirituality and science in the creative domain.

Music Education in Malawi Under Scrutiny

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ABSTRACT

The relevance of music programs in Malawian universities needs scrutinising. The current situation in Malawi reveals that most positions supposedly occupied by music professionals are taken by non-music professionals, either those with music-related qualifications or musicians that are not formally trained. A great example is that most top Malawian musicians are not music graduates, and those 'qualified' for the field are not practising it. And that begs the question, “Where are the music graduates?” A recent meeting held by the African Musicology Department of the Malawi University of Science and Technology (MUST) reveals that most of their students failed to perform according to minimum performance standards during their Work Integrated Learning (WIL). WIL is the last component in their studies, where they apply what they have learned in their four years of university studies before they graduate. This study identifies the absence of music education at primary and secondary school levels to be the key factor contributing to these challenges. It also suggests solutions to the full implementation of music education in the schools. This qualitative study will employ a phenomenology design and purposive sampling to explore these issues.

The Origin of Tshifasi Music Genre: A Historic Perspective

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ABSTRACT

Children's traditional music of the Vhavenda people includes *tshifasi* performances. However, the history of *tshifasi* and how the Vhavenda children used to perform it is largely unknown. That is, not much research has been done on the entertainment value of this musical genre or its socialisational aspects among Vhavenda children. To this end, to preserve the historical originality and serve the interests of our society, there is thus still much to be done in the documentation of *tshifasi*. For that reason, the researchers' aim here is to contribute to the documentation of this genre given that few studies have been documented about the origins of *tshifasi* music genre. This means that the traditional value imbedded in *tshifasi* has not been fully explored for the benefit of society. This study describes and explains the origins of *tshifasi*. The study adopted the qualitative and African musicology approaches to gather information from the participants. In particular, in-person interviews and focus groups were utilised to collect data that allowed the study to decipher *tshifasi's* historical performance. It is hoped that indigenous knowledge from the study of *tshifasi* would benefit communities in and beyond Venda. The aim is to help children understand the importance of *tshifasi* and where this genre originates from. In other words, this study contributes to the understanding of how *tshifasi* was performed prior to communities disregarding it. Additionally, the study's findings would be used by the music competition adjudicators to make knowledgeable decisions during traditional music competitions held in the Province of Limpopo and elsewhere. In doing so, the Vhavenda cultural music genre would be preserved. Thus, *tshifasi* would be cemented as an inherent part of the Vhavenda cultural expression.

Key words: Vhavenda, music, indigenous knowledge, tradition, *tshifasi*

Whose Voice Is This? Unveiling the Faceless Soundtrack of Kenya's 2024 Protests

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ABSTRACT

This paper explores the intriguing intersection of music, technology, and activism in Kenya's 2024 protests against the Finance Bill, which proposed significant tax hikes amidst an already dire economic situation. The protests, largely driven by Generation Z, were characterized by their peaceful nature and robust online activism, marking a departure from the violence and political manipulation that have historically marred demonstrations in Kenya. Central to this movement was the widespread use of protest music, both new and old, to rally demonstrators and articulate their grievances. Among these was the enigmatic track "Colonial Police," which rapidly gained traction on social media. This piece of music, notable for its compelling blend of catchy beats, emotional lyrics, and striking visuals, was created using a combination of traditional production techniques and artificial intelligence (AI). The paper delves into the motivations behind the use of AI in the production of "Colonial Police" and the decision of its creator to initially remain anonymous, a choice influenced by the fear of government retaliation in a repressive socio-political environment. However, as the protests gained momentum, the artist transitioned from anonymity to a desire for recognition, driven by the realization that fear is a tool of oppression and that fearlessness amplifies the impact of resistance. Through this lens, the paper examines the broader implications of AI in music production, the role of anonymity in protest art, and the evolving dynamics of Kenyan activism in the digital age. Ultimately, "Colonial Police" serves as a powerful symbol of resistance, demonstrating the formidable power of art and technology in challenging injustice and mobilizing collective action.

Influence of Online Music Education on Academic Performance of Music Students in Selected Private Secondary Schools in Kenya

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ABSTRACT

The possibility of online music education in Kenya has remained emphasized especially after the COVID-19 pandemic. Although the possibility of virtual education became widespread during COVID-19, online education programs have existed over time at various levels, however, on a smaller scale in Kenya. With integration of online music education to existing classroom learning, it is essential to establish the opportunities and challenges. This study examined how online music education influenced academic performance in the face of integration of the virtual classroom into the physical mode of instruction. Given the significant shift from dependence on physical instruction for music learners in private secondary schools in Nairobi County, Kenya, it is important to understand how the current changes influence music education. This study examined: (i) how online music learning influences student engagement in selected private secondary schools in Nairobi County, Kenya, (ii) how online music learning affects the practical skills development of private secondary students in Nairobi County, Kenya, (iii) how students' attitudes towards online music education affects academic performance in selected private secondary schools in Nairobi County, Kenya, (iv) how teachers' capabilities in online music education and instruction affect students' academic performance in music education in selected private secondary schools in Nairobi County, Kenya. The exploratory research design was employed in the study. The study was conducted in Nairobi County. The sample population was drawn from teachers and students in selected private secondary schools. It used qualitative data that was collected from the teachers and students in private schools within Nairobi County using interview surveys. Open-ended Interviews between the researcher and relevant respondents were used to collect data. A pre-test was done to help test the validity and reliability of the research instruments. The data was analyzed before being presented for discussion in the findings. This study aimed at determining the influence of online music education on student learning outcomes, student's skillfulness and academic achievement in private secondary schools in Nairobi County, Kenya.

Keywords: Online Music Education, Practical Music Skills, Academic Performance.



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Moral Code As members of Kabarak University family, we purpose at all times and in all places, to set apart in one's heart, Jesus Christ as Lord. (1 Peter 3:15)

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