



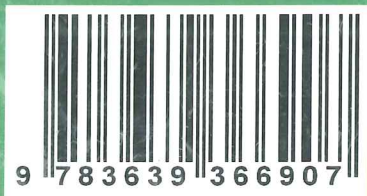
MELLITUS N. WANYAMA
WILSON O. SHITANDI

**INTERPRETING AND
APPROPRIATING CHORAL
MUSIC**
ECHOES OF AFRICAN SCHOLARS

Interpreting and Appropriating Choral Music: Echoes of African Scholars is a collection of selected articles that were presented during a week-long First National Choral Music Workshop held in Kenya in November, 2010. With the growing enthusiasm in choral music in Kenya, and in Africa as a whole, a book that highlights emergent issues, dynamics and challenges that are encountered by choral practitioners and educators in their day-to-day choral activities is a must. The content herein, besides revealing a strong awakening to dynamics and challenges of choral music performance practice in Kenya, confirms that choral music does not play a peripheral role in transforming and re-shaping human lives. Therefore, it is time its profound impact on the social, economic and political systems of people, in Africa and elsewhere, was acknowledged. This book is very resourceful to school and church choir directors, community choral groups, music educators and students in institutions of learning. It is also a handbook to music scholars and researchers, administrators and other individuals seeking knowledge of the aims and problems of the choral performance in Kenya and beyond.

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It is with considerable pleasure that we give special tribute to all the contributors without whom this work would not have come to fruition. The quality of their articles speaks for itself. We thank you all, especially those who adhered to the stipulated time frame, those of you who were patient and of course those who went further to trust us with their work. Last but not least, special acknowledgement is due to all the the facilitators, participants, the Mighty Moi University Choir, and the supportive staff of St. John the Baptist Pastoral Centre. The First National Choral Music Workshop would not have been a memorable event without the pomp and colour you added to the activities of each day. Your expeditionary energy and selfless service to humanity were indeed a source of inspiration and motivation that propelled our thoughts in conceiving and giving birth to this project.

Dr. Mellitus N. Wanyama and Dr. Wilson O. Shitandi (Eds.).

Utafiti Foundation (UF) Research and Documentation Centre

4th June, 2011

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Interpreting and Appropriating Choral Music: Echoes of African Scholars

FOREWORD

Interpreting and Appropriating Choral Music: Echoes of African Scholars is a collection of selected articles that were presented during a week-long first National Choral Music Workshop held in Kenya. The workshop, which ran from 21st to 28th November 2010 and hosted by Utafiti Foundation and Moi University in Eldoret, brought together choral music practitioners, music educators, music scholars and researchers; and other music enthusiasts drawn from various counties across Kenya. The participants got an opportunity to benefit immensely from the choral expertise and knowledge of guest facilitators from the University of Georgia in the United States of America. The workshop would not have been a big success were it not for the additional impetus from Professors Mitos Andaya and Jean Kidula. We are greatly indebted to them.

The idea of organizing the first National Choral Music Workshop was first mooted by the two of us (Dr. Mellitus Wanyama and Dr. Wilson Shitandi) under the banner of Utafiti Foundation. The concept emanated from field experiences and observations made during our day-to-day engagements with choral activities, various choral groups and artists in the country. During these engagements we noted that there were two significant trends taking place in our country. One, choral music industry was growing tremendously fast and two, Kenya was going through an interesting transitional period. The latter trend was largely prompted by the new constitutional dispensation and the government's concerted effort in realizing the country's Vision 2030. As the country's development blueprint, Vision 2030 underscores, among other things, the need to enhance human resource development in economic, political and social sectors. Whereas the trends were welcome social and political developments in Kenya, it was evident that a number of choral musicians in the field lacked sound and well grounded choral skills and expertise. Furthermore, there was the category of choral artists who staged splendid performances but lacked certification or could not simply explicate certain basic choral concepts.

There was no doubt that the aforementioned issues revealed a worrying scenario with regard to the performance practice of choral music in Kenya. Consequently, we felt there was a need to equip choral artists in the Country with practical skills that would enable them to participate effectively in the realization of the Country's Vision 2030. To address this need, we needed a forum where ideas and knowledge on choral music could extensively be discussed, hence the First National Choral Music Workshop that was hailed by many people as one of its own kind ever to be witnessed in Kenya. Indeed, the idea of the choral music workshop resonated well with many choral practitioners and

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enthusiasts and it was encouraging to witness an overwhelming enrollment of participants that appeared thirsty for music knowledge. To reaffirm their urge and thirst for knowledge, the participants agreed during plenary discussions that the National Choral Music Workshop be held annually.

The activities of the one-week-long project were organized in three different sessions. The first session involved interactive lectures where scholars with vast choral music knowledge shared their experiences and research findings with the participants. The second session entailed classroom settings where participants categorized as elementary, intermediate and advanced, learnt theory of music, composition and general musicianship. The third session took the participants through the rigours of learning and rehearsing different choral pieces. This was done under the tutelage of Prof. Mitos Andaya and Prof. Jean Kidula. The third session aimed at preparing the participants for choral performances at the end of the workshop besides exposing them to the dynamics of training, learning and staging choral items. It is the activities, discussions and proceedings that unfolded in the workshop that culminated in this monograph.

We found it appropriate to christen the book, *Interpreting and Appropriating Choral Music: Echoes of African Scholars*. Although it was not humanly possible to capture every event that took place in a monograph of this magnitude, we certainly can assure the readership that the articles compiled in this book are well researched and provide interesting scholarly insights into and practical solutions to issues of analysis, interpretation, performance and appropriation of choral music in Kenya and, we believe, even beyond the borders. The content herein, besides revealing a strong awakening to dynamics and challenges of choral music performance practice in the Country, confirms that choral music is not about to play a peripheral role in transforming and re-shaping human lives. Instead, it is time its profound impact on the social, economic and political systems of a people was acknowledged. This book is, therefore, recommended for choral music practitioners, music educators and scholars; music enthusiasts, music policy makers, students and teachers of music in various learning institutions.

Dr. Mellitus N. Wanyama and Dr. Wilson O. Shitandi (Eds.).

Utafiti Foundation (UF) Research and Documentation Centre

4th June, 2011

**THE IMPACT OF POPULAR MUSIC MESSAGES AND PERFORMANCE ON HIV/AIDS
CONTROL AMONG THE YOUTH IN KENYA**

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ABSTRACT

This paper analyses popular music messages and performance styles with a view of assessing its impact on HIV/AIDS control among the youth in Kenya. Purposively sampled popular music items by Kenyan youth musicians are analysed. The paper considers the pros and cons of the verbal messages in the music and paramusical/paralinguistic messages prevalent in the performance styles. It is the author's hope that issues raised and recommendations made will go a long way in enhancing and supporting other voices in the fight against the spread of HIV/AIDS among the youth and adults in Kenya and elsewhere.

KEY WORDS: Popular Music, Kenyan Youth, HIV/AIDS, Paramusics, Music Performance, Urban Culture, Kenyan Musicians, Secular Music.

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Background Information

Music is a very popular and complex medium of expression and communication. Complex in a sense that each material that constitutes it is capable of communicating particular messages in relation to a specific context.

Globally, music can be classified into three categories: vocal, instrumental, and a combination of vocal and instrumental music. Vocal music mainly exploits the human voice and elements of music such as rhythm, harmony and melody. At this level, it also entails vocalization; that is, the use of chant-like non-melodic sounds and phrases that feature strongly in popular rap and hip hop music to communicate particular contextual messages and feelings, more often with connotative meanings. Moreover, it is through vocal music that song texts (in this case words) are verbally used to communicate the main theme/themes in the music. However, although the main elements that characterize instrumental music are: melody, rhythm and, to some extent, harmony, this kind of music does not entail verbal messages. Such music features a combination of sounds, melodies and rhythmic structures that may encode various complex and, sometimes, hidden messages. Such structures may insinuate subtle sensual feelings. In Kenya, most popular music can be classified under the third category, that is, a combination of vocal and instrumental music, in which the beats, rhythmic motifs and melodic lines are mostly computer generated.

Often, the essence of popular music in Kenya is embedded in its performance. Most Kenyan youths listen and /or view recorded performances of popular music of which the performers are the youth too. They also respond to the music through dance/movement in various concerts. Kenyan popular music may further be classified into two categories: secular and religious. Textual/verbal messages in religious popular music aim at deterring the youth from engaging in behavior that can lead to irresponsible/casual sex and hence rendering them vulnerable to HIV/AIDS infection. This religious, mostly with Christian orientation, draws its messages from the Biblical context. On the other hand, contrary to gospel music, secular popular music is mostly pervaded with obscene words often with sexual connotations. It is arguable that such lyrics may encourage/incite the youth to be curious about engaging in sexual behavior, some of which could be unprotected. For instance, in a large number of popular secular music there is a mention of the fact that since popular musicians/artists like Jua Kali, Prezo, Nonini etc, always use/have condoms, the rest of the youths should emulate such stars/celebrities as their role models by using condoms too. By recommending the use of condoms

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instead of abstaining from sex, a reckless sexual behavior is encouraged among the youth. The same message is also very popular on posters by road sides and in newspapers.

More so, the content of songs like *Manyake*, *John Nampenda John*, *Ee Dee Jay*, among others by some of the aforementioned celebrities advise the audience that there is nothing wrong with engaging in sex and alcohol consumption. Furthermore, most video recordings of popular music targeting the youth consumers depict scantily dressed women in sexually suggestive body movements/postures, often with lyrics intended to inflame sexual feelings. Some of the songs that are played in local broadcasting stations are loaded with pornography and obscenities. Apart from being morally offensive, lyrics used glorify promiscuity. For example, Nonini's song, *Wee Kamu* delves into bedroom matters, describing a sexual encounter and leaving nothing else to the imagination of its listeners.

Comparatively, as earlier mentioned, unlike secular popular music, sacred popular music encourages the youth to abstain from sex until they get married and does not use obscene words. However, it is a matter of concern that the dress code/costumes and dance styles in both secular and religious popular music are quite similar. The common costume/dress code, especially for girls is tight trousers and short tops/blouses that intentionally expose parts of their bodies, especially the tummy or some part of the back and private parts. Some of the girls' dresses are usually transparent! Coupled with the dance styles that suggest sexual connotations this kind of dress code is likely to serve as an enticement towards sexuality in both gospel and popular music performance. Often, there is a contradiction between the positive message in the lyrics (words), especially in sacred music, and the body gestures and movements that center on sexual images.

Consequently, there is enough evidence/proof that this is a problematic/complex phenomenon which definitely warrants extensive investigation. This problem is amplified by the fact that this kind of music and its performance is often aired on most Kenyan television channels; hence exposing this kind of sexual culture to a wide range of the youth including children. Because of this kind of early orientation, it may be difficult to put across corrective measures to the youth in the near future generations.

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Methodology and Sampling Strategies/Procedures

This study was investigated by purposively sampling music by key popular youth artists (on CDs and/or DVDs) and analyzing the texts (lyrics/words vis-à-vis the dancing styles and costumes used in the performance. Music producers and its consumers, the youth, were interviewed with an aim of getting their views about the effect of such music on the sexual behavior of the youth.

Moreover, purposely sampled parents were interviewed about how their children are likely to be affected by listening and dancing to the current youth pop music, and watching its performance. Other people interviewed were teachers in primary, secondary, and tertiary institutions.

Research Objectives

- a) Analyzing messages/content in Kenyan popular music and the extent of its effect on the youth, especially in relation to how it may influence their sexual behavior.
- b) Investigating the relationship of body language and dress code in the performance of the music to the youth sexual behavior.
- c) Sensitizing the youth on irresponsible sexual behavior that may lead to the spread of HIV/AIDS.
- d) Strengthening the idea of discouraging premarital sex; especially, by advocating for abstaining from sex before marriage.
- e) Highlighting the possible causes of irresponsible sexual behavior among the youth in regard to the influence of the current popular music lyrics and dance styles.
- f) Sensitizing the entertainment sector, especially, the TV and radio about the negative effect popular music is likely to have on the youth if selection and presentation of such music does not cater for the moral needs and essentials of the youth.
- g) Contributing to the legislative framework and policy matters concerning the suitability of content in the music (i.e. morals) and its performance styles with regard to the effect it is likely to bear on the sexual behavior of the youth.
- h) Widening capacity building in terms of partnership among social science researchers, parental role players and other stakeholders engaged in guidance, counseling and other corrective measures aimed at combating HIV/AIDS.
- i) Encouraging alternative creativity among the youth popular musicians by suggesting alternative and more effective means/approaches of performance styles which aim at communicating

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messages that can help to reduce the risk of reckless sexual behavior as opposed to those that trigger and/or activate such attitudes/behavior.

Popular Music Messages

Popular music messages and performance styles have had a great impact on adolescents in regard to HIV/AIDS control. There are positive and negative impacts. In Kenya, various popular gospel artistes discourage pre-marital sex in their songs. For example, Henrie Mutuku sings the following in Kiswahili:

*Manzi wa maana ni manzi wa nguvu,
Manzi ambaye amwogopaye Mungu, siku zake zote.*

This means that a respected lady or a real lady is one who fears God all the days of her life. Henrie goes on to sing: "*Usichana wake ni siri*," meaning that a real lady should treasure her virginity.

Another musician Bamboo, who was recently converted to a 'born-again' Christian sings: "*Kuna kabinti*," meaning there is a lady. He continues singing: "*Sitaguza mpaka nikaoe*" meaning that he will not engage in pre-marital sex before he marries the lady he loves. The two musicians are saying that the youth are supposed to think of their sexuality, values and advocate for abstinence.

Gospel pop musicians organize concerts which give the adolescents a chance to be entertained and be informed about Christian ideals. They perform during day time in social halls and churches, and not in night clubs. This is one way of ensuring that adolescents are not exposed to beer, which is a common and straight path to sexual immorality when taken irresponsibly.

Musician DNG in his song, '*Samehewa*' meaning 'be forgiven', sings:

*Usiseme kwamba huwezi kuokoka,
Kama niliweza, wewe utaweza.*

This means that everyone can get saved and forgiven by God like he (DNG) did. He compares his past life with his present one. This encourages the adolescents and urges them to shun their evil ways, and become "M.O.G", meaning Man of God.

Princess Julie, in her song in Kiswahili, *Dunia mbaya* meaning the world is a bad place, sings: *Ukimwi mbaya* meaning: AIDS is bad. Her song serves as a wake-up call to all those who practice irresponsible

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sexual behavior and warns them about the dangers of the AIDS scourge. The musicians called Longombas, in their song in Kiswahili, *Vuta Pumzi*, meaning 'breath-in' is figurative. According to them, 'vuta pumzi' means that a person will die of AIDS if he or she involves in illicit sex. They continue to sing: *Usione amerembeka ukadhani ako poa*; meaning that don't judge a lady from her looks. She could be having or carrying the HIV/AIDS virus.

However, most popular secular music messages and performances are likely to have a negative impact on adolescents. Normally, this music is performed at night, where there is minimum security compared to daytime. The organizers of some discos in the night clubs encourage the adolescents to attend by subsidizing the cost of beer. For example in Carnivore, Nairobi, the following often happens in a certain night shows: A bottle of soda goes for Ksh.100 and a bottle of beer for Ksh. 70. Since the soda is more expensive than the beer, the adolescents will opt for the cheaper drink - beer. Therefore, they drink a lot and lose control, leading to their vulnerability to unprotected sex. Other night clubs like Florida, also in Nairobi, have no entry fee especially for ladies. This gives every adolescent lady a chance to get in and prostitute. Other disco organizers encourage the adolescents to carry Trust Condoms. What does this mean? This is to tell the adolescents that sex is bound to happen, and so they should be armed. Furthermore, most musicians perform up to very late and therefore keep their fans waiting until past midnight. As they wait, they are encouraged to take more beer so as to kill boredom. This makes them lose control, making them vulnerable to sex, which is the main channel of HIV/AIDS spread.

Still on the performance, popular music videos contain skimpily dressed girls. It is arguable that the provocative mode of dressing has a direct impact on the adolescents in that they tend to dress the same way as the girls they see in the popular music videos do. The words pop musicians use may in one way or another influence the adolescents. For example Nameless in his song *Aaaii mama!* sings:

*Am losing my mind,
When you were shaking your behind,
Every one likes a little fun,
Go shake your bum [back]*

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This message has a direct impact on the adolescents in that going by the song text above some men may 'lose their mind' and end up raping girls if they do not comply with their demands. This may lead to the spread of HIV/AIDS.

When the secular pop musicians are launching their albums, they do it in clubs, mostly at night. This is often coincides with alcohol promotions where beer prices are highly subsidized in order to lure as many youths as possible to participate in the function. When drunk, one loses control and the adolescents are therefore, in this case, susceptible to evils leading to the spread of HIV/AIDS.

Most youth popular secular music uses gross language that leads to corruption of the adolescents' mind, and hence the likelihood of irresponsible sexual behavior. Lewd lyrics are expressed in the song; *Manyake* by musicians by the names Circute and Joel. *Manyake* in this context means the breasts of a lady. They continue singing:

*All sizes,
Kama prices,
Kama balloon zina maji,
Juala ndo wahitaji*

This means that women's breast are of many sizes, some are like balloons filled with water, and so all that a man needs is to be protected when having sex with any woman he admires. This is indeed very gross language. Also Wakimbizi in their song *Nampenda John* talk about the male sexual organ (penis) which they refer to as *John*. They sing, "*Mamanzi wanavaa vizuri ili wampendeze John, John habagui wote anawapa vinywaji.*" This means that ladies wear provocatively so as to arouse the men, and that the penis does not discriminate, it gives them drinks. This is also very gross language. Also Redsun in his song *Apakatwe* sings:

*Akitaka apakatwe,
Apewe mate.*

This means that a lady should be caressed and kissed if she wants. In this regard, caressing and kissing being one of the well known foreplay actions of sexual intercourse, if encouraged, may lead to illicit sex and hence a likelihood of HIV/AIDS spread. The musicians Klepotmaniacs in their song *Haaree* sing:

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*Okota kahoney,
Peleka gizani
Mwambie wamtamani.*

This means that if a man wants sex, he should take a girl out in the dark and woo her into it. Habib, in his song *Moyo Wadunda* sings:

*Dada ukipita wanipa fever,
Moyo wadunda, Kichwa chauma.*

This means that at the sight of a girl, he gets fever, his heart pumps hard and his head pains/aches. These exaggerations allude to some men who are obsessed with sex. Nonini in his song *Wee Kamu* sings:

*Kuja na usikuje na macombie,
Nausivae jeans inakushika,
We kamu, niko kwa keja.*

This means that a girl should come alone, that is, not in company of her friends and in loose jeans, so that sex may take place fast and easily. These words have been emulated by young men as they woo girls into sex. It is crystal clear that all the above songs have dirty, pornographic literature. The saying, "what you think is what you are", applies here. Therefore, it is arguable that consumers of such music think evil, and therefore by and by, they become evil and practice illicit sex that may lead to the spread of HIV/AIDS.

Faithfulness in a relationship or marriage is always cited as one of the preventive measures against HIV/AIDS infection. However, in Nonini's song *Furahi Day*, he sings:

*Feelanga free'
Ni Furahi day.*

This means that everyone should be free to do what he or she wants because it is on a Friday. He continues to sing:

Wenye pete mtaoa.

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This means that the married or the engaged should not go with their rings on Friday so that they can get new sexual partners. Promiscuity will be highly promoted if men and women will literary practice the message in the song. In this regard, a musician, Wyre, sings in the song *Tension*: "I met my girl while she was trying to arouse another man". This means that the man's girlfriend is unfaithful because she is caught red-handed by her boyfriend while she was trying to arouse another man. This song reflects on the promiscuity and unfaithfulness that seems to be the order of the day among the youth. Such song texts only help to emphasize the fact that there is nothing wrong with it. The musician continues to sing in his song "Ghetto Youth", "*Budako yuko club lakini haujali*" this means that nowadays, the youth do not care about going to the same beer/night clubs with their fathers, parents or fathers' age mates; that this is not a big deal.

Nonini in his song *Daniella* sings: "*Ningejuaje ati ni rafiki yako yuko kitandani?*" This means that he slept with a girl just because he found her in bed. However, it turned out that the girl was a friend to another girl (Nonini's lover), who was away. All these messages, therefore, encourage promiscuity among the married youth.

The Kenyan society is confused by a changing social order that leaves people without values. In the past, Africans had a strong culture, which was preserved. Amongst the girls, it was a prerequisite to get married when they were virgins. In the present Kenya, some popular music messages are slowly but surely contributing to the erosion of the once so respected virtue of virginity. Amongst the youngsters today, virginity is viewed to belong to the barbaric and naïve. In this connection, The Bugs in their song *Kuonja* sing:

*Usijali ukinicheki na mamanzi wengine,
Kwa sababu mimi siwezi chill.*

This means that the girl should not worry when she sees her boyfriend with other ladies as he is unable to abstain! In this song, it is insinuated that the adolescent girls should rather follow the words of musician's words to avoid losing their boyfriends. Furthermore, The Bugs in their song *Nasikia Utamu* meaning, 'I am feeling good' may prompt virgins to have sex in the quest of satisfying their curiosity. This definitely leads to sexual immorality and even HIV/AIDS infection as they adventure to taste or prove for themselves.

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A generational clash is brought about by performances of popular musicians whose music style is highly influenced by the western pop styles such as hip-hop, rap etc. The consumers of youth popular music are mostly the adolescents. How does the clash start? Most parents view these near nude dances in the videos as gateways to promiscuity; therefore they restrain their kids from attending discos. The youth become rebellious and try to follow their age mates in the pop music world. This could lead them to actually what Jimwat sings: "*Kumbe ni under eighteen.*" What this means is that suddenly, he realizes that the girl he had sex with is an under-eighteen years adolescent.

Some popular music messages in a way encourage alcoholism. For instance, Nonini in his song *Keroro* sings:

*Niko keja,
Niko maji,
Niko Keroro.*

This means that he is completely drunk. We see the aftermath of his drunkenness when he sings:

Nikatoa nguo zangu nikampandilia.

This means he had sex with a girl after losing control because of being under the influence of alcohol. The musicians called Historians in their song *Hey DJ* sing:

"Madame, ni wengi natamani kuwashika, wapewe kinywaji."

This means that the girls he wishes to get hold of many girls so that he can have them for sex. It is arguable that one way of 'holding' them is by making them drunk. Alcoholism may expose the youth to indulgence in behaviors which may lead to HIV/AIDS spread for example, hard drugs abuse and illicit sex. In drug abuse, drug addicts often share of syringes, and this may lead to HIV/AIDS infection.

On the effects of alcohol, Mangua (1971) in his book *Son of Woman* observes that "before a man takes the first beer, the barmaid is a very ugly person. As he takes his second bottle of beer, the barmaid starts growing beautiful. Once he is drunk, the barmaid is already a queen. Eventually, he ends up having sex with her." Similarly, an AIDS awareness warning on a Kenyan television station states that "*Unaweza kushangaa kwa vitendo unavyofanya unapolewa*", meaning that, drunken people may be shocked by their actions if they happen to watch them when they are sober. Indeed alcohol may control

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the behavior of adolescents as they are likely to end up being unable to make wise decisions while under its influence.

Some popular music messages may be interpreted wrongly by the audience hence leading to promiscuity. For instance, Pilipili in his song *Kamata Dame*, sings:

*Kila mtu ana wake na kama hana si wake,
Machali wasorora vihungry,
Dame afanywe mambo
Kamata dame, geuza dame.*

This means that every boy has a girlfriend, and that boys stare at girls with lust. He sings that the girl should be 'used', meaning a boy should have sex with the girl by all means. This message is likely to be wrongly interpreted by adolescents who may even engage in rape because of the inherent inciting excitement in the song text. The message to the adolescent man is that he must have a sexual partner. Thus, a young man listening to this music may be prompted to rape a girl as a way of proving his manhood.

Advertisers of Trust Condom (a popular condom in the Kenyan market) and beer use secular popular musicians as they shoot their commercial adverts. For most adolescents, the stereotyped images might change them gradually, much as dripping water shapes a rock.

In Kenya, commercials marketing beer often show popular musicians surrounded by smiling women who are skimpily dressed, with a ration of several women per man. This way beer companies encourage the youth to emulate the adverts by engaging in multiple relationships with several girls as a sign of fame and popularity.

Trust Condoms adverts are also composed of young people, where again there are several women per man. In the recent past, a commercial of the Trust Condoms had three girls and one man. The man in the advert uses a bottle and shows the girls how to use the condom. The girls are all attracted to him. Such images are of social concern when directed to adolescents who are forming notions of romantic relationships. Many adolescents imagine that, that is how the male and female should interact. This often leads to premarital sex which increases the chances of contracting HIV/AIDS among the youth.

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Conclusion

It is arguable that popular music messages and performances have exacerbated the spread of HIV/AIDS. It is the responsibility of the same musicians to turn the trend around through their music messages and performance styles. This is because they are popular to the youth as their role models and they command a huge following. Therefore, it is possible that, through their music, they can immensely and positively influence youth sexual behavior. By avoiding obscene language in their lyrics, by and by, the adolescent mind can be positive and morally set right. By following the recommendations below, a change will ensue as we try to protect our fellow adolescents from the HIV/AIDS scourge. Therefore, the number of infected adolescents in Kenya will decrease, thereby leading to an economically stable country because the future manpower lies in the present youth.

Recommendations

- a) The secular musicians should encourage the adolescents to know their status. This can be done by initiating Voluntary Counseling and Testing centers (VCT) in the shows where they perform. This action can be a wake-up call to the adolescents who do not know their status. By setting up the VCT centers in night clubs or discos. This way, the youth who are infected will be able to adjust in regard to living with AIDS positively. Those who are negative would take great care so as not to be infected. For example, before a popular musician performs, he or she should initiate the project by being the first one to be tested and counseled. Many adolescents view the popular musicians as role models, therefore they will follow suit. To encourage this move, musicians who adhere to this procedure should be rewarded in one way or another.
- b) On the messages, the secular musicians should try to avoid obscene language. Therefore, the Ministry of Health should encourage the secular musicians to compose inspirational songs. For example, a musician may compose a song of how he was infected with HIV/AIDS and has learnt to live with it positively. This kind of song will encourage the infected adolescents, to have the courage to preach against illicit sex, which is the major path leading to HIV/AIDS. Inspirational musicians should be encouraged by being given music awards. On the other hand, the government should ban or discourage music with obscene language as it is detrimental to the Kenyan adolescents.
- c) Some influential Kenyan youth popular musicians influence fashion, specifically clothing. A good example is Nonini, who has been in the fashion industry for a number of years. The clothes line mainly T-shirts have his name written on them. If a message on HIV/AIDS is

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added, it would work very well as he is a favorite of many adolescents. As a propagation strategy, free T-shirts should be given to those who declare their HIV/AIDS positive status openly. Furthermore, if as a result of openly declaring their positive status, free Anti-Retroviral drugs are given to those infected, then most infected adolescents will have the morale to preach against dangers leading to HIV/AIDS.

- d) Artistes who are infected should also speak out. An association of 'Artistes Living with AIDS' should be initiated. Most secular artistes are adolescents, role models, therefore those infected will encourage the infected adolescents to speak out and preach against illicit sex. The government should fund a major recording company so that there would be a free contract for the artistes living with AIDS. In this they will be able to compose songs which encourage those infected and preach against the evils leading to HIV/AIDS spread.
- e) As popular musicians release their albums, a message on HIV/AIDS should be written on the cover. A message like "AIDS is a respecter of no person", or "Remember AIDS is amongst us" could serve as good examples. Additionally, HIV/AIDS prevention messages should be put on the *Trust* condoms which are popular in the Kenyan market, and in beer adverts. For instance, in the advert "*Prezzo ana yake, je una yako?*" meaning, Prezzo – a popular musician - has his, do you have yours? An extra line such as: "*lakini sio 100% protection,*" i.e. but it is not 100% protection, can be added. This way, the message: there are chances of contracting HIV even if a condom is used, will be made clear. This will ensure that as much as the adolescents use the condom as means of protection, their conscience will always remind them that they can still contract HIV/AIDS, regardless. In beer commercial adverts, a popular musician should say words such as, "Excessive beer consumption is a leeway to the spread of HIV/AIDS". This would caution the adolescents as they drink. They will therefore, drink beer responsibly.
- f) The government through the Ministry of Culture should introduce a censoring body to manage the practice of music for social good.
- g) Language used in lyrics should be evaluated by a government run body for potentially decadent content and corrected as necessary before integration in any music.
- h) Government should give licenses to aspiring musicians through a censoring body to prevent immoral artists from propagating their immoral attitudes through potentially explicit video clips.

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- i) Music should be included in school curriculum to cultivate professionalism in the practice and thus drive off bogus artists who have no sense of value of morality as a development agent.
- j) It is time to reconstruct the idea of celebrity versus lifestyle, to save the youths from the shackles of ignorant indulgence in dicey behaviors believing it is a stylish thing.
- k) Heavy fines should be imposed on pop artists who infuse immorality within the contents of their music (both lyrics and videos).
- l) The government should curtail the media from airing or playing music whose message praises or in any way encourages social defiance.
- m) The government should extend incentives to practicing musicians to get formal and professional training in music, and how to apply it for social well being.
- n) The government should periodically award artistes musicians with the morality award in cases where tests words reflect behavior correction and moral uprightness.
- o) The government should initiate a project for adolescents who are infected. It could have the name Adolescents Living Positively with AIDS (ALPA). This kind of association will bring together those adolescents infected. They will encourage each other and be of use to other adolescents who are not infected. The government should fund the association and sponsors should be called upon to assist them to pursue their dreams. This will encourage the infected adolescents to speak out and sound a warning to those who are not infected.

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Recorded Music

DNG: In Album "Samehewa" an Ogopa DJ's production.

Joel and Circuit: In Album 'Manyakee', a Lanche production.

Henrie Mutuku: In Album 'Holiday' an Ogopa DJ's production.

Longomba brothers': In Album 'Vuta pumzi', an Ogopa DJ's production.

Nameless: In Album 'Holiday' an Ogopa DJ's production.

Nonini featuring Nameless: In track 'Manzi wa Nairobi' an Ogopa DJ's production.

Pilipili: In Album 'Kamata dame', an Ogopa DJ's production.

Princess Julie: In track 'Dunia Mbaya'.