



**MOI UNIVERSITY
AFRICAN CLUSTER CENTRE**



**TRADITIONAL
MUSIC/ MUSICAL
TRADITIONS:
PAST(NESS) IN
AFRICAN MUSIC
TODAY -
SUBSTANCE AND
SIGNIFICANCE**



**8th - 9th
AUG, 2024**



**MOI UNIVERSITY
ELDORET, KENYA**



Welcome

The Moi University African Cluster Centre of the Africa Multiple Cluster of Excellence has gathered music practitioners and researchers in a two-day workshop whose objective is to explore why, how and to what ends music and musical ideas from the past are kept alive in the African present. A loose definition of the past to reference anything that is from a decade ago and beyond is adopted in the workshop. There are no restrictions to the origins of the music and musical ideas from the past. Thus, for example, the 1970s–1980s Jamaican reggae that continues to be popular in Kenya can be music – or the source of a musical idea – of interest.

The workshop will devote a significant amount of time to traditional music. There will be reflective papers on traditional music that undertake and then go beyond analyses of particular traditional songs, descriptions of specific traditional music genres, explanations of the contexts of the performance of such songs and genres, and explications of their social roles, to interrogate the concept(s) of traditional music. Besides these, papers that investigate continuities and transformations in musical traditions in Africa that add to the knowledge of living heritage in Africa, papers on the politics of the archive, papers on heritagization discourses, and papers that scrutinize the politics, practices and impacts of on-going repatriation and restitution of submerged but now digitally accessible musical material, will be presented. As a most important component of the workshop there will be practitioner-centered panels that will undertake and facilitate critical examinations of any or several of the multiple music-archiving practices and technologies found on the African continent.

Welcome, and let us have some edifying fun!

Tom Michael Mboya & Peter Simatei

Conveners

Program

Day 1 8 August 2024	
8:45 – 9:00	Registration
9:00 – 9:40	Opening Ceremony
	Remarks Prof. Peter Simatei Director Moi University African Cluster Centre Moi University
	Remarks Prof. Mary Wahome Dean School of Arts and Social Sciences Moi University
	Remarks Prof. Isaac Kosgey Vice Chancellor Moi University
	Session 1
09:45 – 10:00	Introduction Tom Michael Mboya Department of Literature, Linguistics, Foreign Languages and Film Studies Moi University, Kenya
10:00 – 10:20	Health Break
	Session 2

10:20 – 10:35	<p>Paper 1 The Knowledge Compendium of Endangered Jukun Diyama Ando Repertoires and Artefacts</p> <p>Omotolani Ebenezer Ekpo Department of General Studies, Federal University Wukari, Nigeria</p>
10:35 – 10:50	<p>Paper 2 Revitalizing Tradition: Reinterpreting Bura Gulum Music Performance of Borno State - Nigeria, for Contemporary Audiences</p> <p>Gideon A. Danja Department of Theatre Arts, University of Maiduguri, Nigeria</p>
10:50 – 11:05	<p>Paper 3 Bringing the traditional music on the shelf to life: the Odehei Minstral Group initiative</p> <p>Moses Adjetey Adjei Department of Music, University of Ghana, Ghana</p>
11:05 – 11:20	<p>Q&A</p>
	<p>Session 3</p>
11:20 – 12:05	<p>Panel 1 Kipchamba Arap Tabutuk in Context</p> <p>Peter Simatei (Moi University, Kenya), Wesly Kibet Ngetich AKA Olchore (Changei FM), Martin Kipchamba (Kipchamba Memorial Organization), and Charles K. Rono (Eberhard Karls Universität Tübingen, Germany)</p>
12:05 – 12:30	<p>Q&A</p>
12:30 – 13:30	<p>Lunch Break</p>

	Session 4
13:30 – 13:45	<p>Paper 4 The Use of Digital Media Technology in the Preservation, Retrieval and Dissemination of Traditional Folk Music</p> <p>Jane C. S. Mwonga Department of Literature, Linguistics, Foreign Languages and Film Studies Moi University, Kenya</p>
13:45 – 14:00	<p>Paper 5 Cyberspatialization and the Politics of Archival in the Kalenjin Old Music</p> <p>Charles Kipng'eno Rono Eberhard Karls Universität Tübingen, Germany</p>
14:00 – 14:15	<p>Paper 6 Re-Appropriating the submerged Highlife Archive</p> <p>Markus Coester Cultural Anthropology/Anthropology of Music University of Bayreuth, Germany</p>
14:15 – 14:30	Q&A
	Session 5
14:35 – 14:50	<p>Paper 7 Stabilities and Transformation in Mugithi Music</p> <p>Nancy A. Masasabi Department of Music and Theatre Studies, Maseno University, Kenya</p>
14:50 – 15:05	<p>Paper 8 Old and New Cultural Heritages: Igniting the Old from the lens of the New through Choral Music Performances and Music Heritage Discourses</p> <p>Albert Oikelome and Grace Olaoluwa University of Lagos, Nigeria</p>

15:05 – 15:20	<p>Paper 9 Of (A)Histories, Biblical Allusions, and Concubines: Towards Ga Music Genres and Histories in Restoring a Perceived True Ga Cultural Identity</p> <p>Sheilla Nelson Illinois State University, Normal, USA</p>
15:20 – 15:35	Q&A
	Session 6
15:40 – 15:55	<p>Paper 10 Lead Guitar as the Nucleus of Identity and Sustainability in Rhumba Music: A Focus on Lead Guitar Skills and Techniques in Selected Songs</p> <p>Fred Wekesa Kusienya Department of Journalism and Media Masinde Muliro University of Science and Technology (MMUST), Kenya</p>
15:55 – 16:10	<p>Paper 11 Harmonizing Heritage: Storytelling through Traditional Music in Kenya's National Drama Festivals</p> <p>Stephen Agushoma Moi University</p>
16:10 – 16:35	<p>Paper 12 Eco-narratives and Bukusu Traditional Music through Time: A Linguistic analysis</p> <p>Mary K. Lonyangapuo Department of Literature, Linguistics, Foreign Languages and Film Studies Moi University, Kenya</p>
16:35 – 16:50	Q&A
<p>Day 2 9 August 2024</p>	

	Session 7
09:00 – 09:15	Paper 13 Official Heritagisation at Kenya Music Festivals: Institutionalization, Representation, and Cultural Identity Tabitha Osoro Moi University, Kenya
09:15 – 09:30	Paper 14 Beyond the digital return: The production of digitized heritages at the International Library of African Music, Rhodes University, South Africa Lee Watkins International Library of African Music (ILAM), Rhodes University, South Africa
09:30 – 09:45	Paper 15 Ethical Dilemmas in Archiving, Repatriating, and Disseminating Negative Heritage in a Post-Conflict Society: The Case of the Anlo Ewe and their Proscribed Haló Tradition (An overview of an ongoing research and related preliminary research proposal formulations) Daniel Avorgbedor University of Ghana
09:45 – 10:00	Q&A
10:00 – 10:20	Health Break
	Session 8
10:20 – 10:35	Paper 16 Echoes of Tradition: Preserving and Promoting Dudu Dance of the Luo Community in a Changing Landscape Dorothy Okeyo University of Eastern Africa, Baraton, Kenya

10:35 – 10:50	Paper 17 Harmonizing Health and Heritage: Continuity and Transformation in African Musical Traditions for Well-being Florence Ewomazino Nweke Department of Creative Arts (Music Unit) University of Lagos, Nigeria
10:50 – 11:05	Paper 18 Classification strategies and the continuation of knowledge in the International Library of African Music (ILAM) Nicole Madeleine Pooley Rhodes University, South Africa
11:05 – 11:20	Q&A
	Session 9
11:25 – 12:10	Panel 2 In the Footsteps of Kipchamba Paul Ruto (Maes–Puch–Dancers), and Daniel Kipngetich Cheruiyot (Kaplelach Dancers)
12:10 – 12:30	Q&A
12:30 – 13:30	Lunch Break
	Session 10
13:30 – 14:15	Panel 3 The Popular Archive and Heritage Tom Michael Mboya (Moi University, Kenya), Martin Kipchamba (Kipchamba Memorial Organization), Ken Okatch, Matthews Anyumba (Equator Heritage Sounds), and Tabu Osusa (Ketebul Music)

14:15 – 14:30	Q&A
	Session 11
14:35 – 15:15	Keynote Address Joy Owango Africa PID Alliance c/o Training Centre in Communication (Through the School of Biological Sciences Linkage) University of Nairobi
15:20 – 16:00	Closing Ceremony
	Remarks Prof. Peter Simatei Director Moi University African Cluster Centre Moi University
	Remarks Prof. Mary Wahome Dean School of Arts and Social Sciences Moi University
	Remarks Prof. Isaac Kosgey Vice Chancellor Moi University
20:00 – 00:00	Music Concert Ja-Mnazi Afrika Band

Abstracts

Paper 1

The Knowledge Compendium of Endangered Jukun Diyama Ando Repertoires and Artefacts

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This study seeks to document the repertoires and the indigenous craft-making knowledge of the artefacts of Jukun Diyama Ando dance ensemble. Diyama Ando, is a musical style of the Jukun people of the Northeastern region of Nigeria, and roughly translates to “the dance of Adi has gone to the great beyond”. It is a prominent Jukun traditional dance performed by the Awetato family of Wurbo clan in Wukari, the headquarters of the Jukun people. Its performance is crucial to every Jukun traditional event because of its indispensable relevance to the sustainability of the people’s history and cultural heritage. As a war dance, its performance is accompanied by the display of artefacts like (Akwenbuken(sword), Atsoken (spear), Ato (bow), Abo (arrow), Atswenken or Buken (black warrior's vestment), Kambu (mulet, charm), and Buchinken (warrior's red cap) passed on by the Jukun great warrior “Adi” accompanies the songs and dances of the musicians. The study is ethnographic, based in Wukari town of Wukari LGA of Taraba State, Nigeria. The Diyama Ando music is purposively selected, given its historical relevance to Jukun cultural heritage sustainability. Primary data will be collected through key informant interviews with the custodians of the indigenous music (Awetato family of Wurbo clan in Wukari), the Wukari cultural officer, three Jukun traditional elders and twenty randomly selected members of the community. Also, participatory observation of the group music performances and the craft making of the artifact engaged will be carried out. Relevant literature on the subject and archival materials of the ensemble, such as audiovisual recordings

and pictures shall be consulted. Data gathered will be subjected to textual and musical analyses for proper documentation.

Key words: Traditional music, Jukun, cultural sustainability, Diyama Ando, repertoire, artefacts

Paper 2

Revitalizing Tradition: Reinterpreting Bura Gulum Music Performance of Borno State- Nigeria, for Contemporary Audiences

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Traditional music from the past holds cultural significance in which the cultural heritage of societies can be preserved for the purpose of information, educating and entertaining generations. It serves as a bridge between generations, preserving traditions, and reflecting historical narratives. Gulum, a lute-type three-string music instrument that is closely linked with the Bura people cultural identity of Borno State, Nigeria, is known for its diverse functions. It is used at weddings, as a tool to narrate stories, for social commentary, and to motivate women to effectively carry out their domestic chores. Oral traditions from master musicians to their apprentices have been the medium in which gulum performance and skills are transmitted from one generation to the next. Despite evidence to suggest that music making is a universal human endeavour, studies indicate a decline in active traditional performances, particularly in local communities. This study explores the theory of cultural revitalization, studying field recordings, and experimenting with different music production styles to recontextualize gulum performance for contemporary audiences while preserving its essence. It delves into the intersection of tradition and technology, examining how advancements in music technology can enhance the authenticity and sustainability of gulum

performance. Additionally, theories of cultural hybridity or transculturation is used in understanding how gulum music can evolve and adapt through interactions with other musical traditions and contemporary influences. The application of these theories, help to develop strategies for reintroducing and reinterpreting gulum performance as a declining traditional music in a way that honours its heritage while making it relevant and accessible to new audiences. By employing digital tools and applied methodologies, this research aims to revitalize gulum traditions while ensuring their preservation for present and future generations.

Key words: Gulum, Traditional Music, Sustainability, Cultural Revitalization, New Technology, Borno State, Nigeria.

Paper 3

Bringing the traditional music on the shelf to life: the Odehei Minstral Group initiative

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This presentation will, in the main, contribute to ongoing discussions on what happens after music is returned to circulation in communities of origin where it has been unavailable for some time as a result of many factors. The question that triggers the presentation is: once the music has been returned to the community, and members of the community have listened to it and shared their views on it, then what? Does the repatriated music get (re)inserted into the life of the community? This presentation will be anchored in my personal story of creating a folk music group – The Odehei Minstrel Group – that is repatriating Ga folk music with games to the Ga youth in Accra, Ghana. I use performance as practice as a method in the repatriation, preservation and revitalization of Ga traditional music that, having been recorded, had been relegated to the shelves of the Gram Library at Ghana Broadcasting Corporation (GBC). My

group's performance of this music resuscitates it, as it were, and makes it available even to today's youth.

Paper 4

The Use of Digital Media Technology in the Preservation, Retrieval and Dissemination of Traditional Folk Music

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Music enhances cognitive, psychomotor and affective domains and facilitates growth in many areas of human development, such as motivation, social skills, time management, situational awareness, aesthetic appreciation, and character building. Indigenous music in particular, is a receptacle, a repository as well as a vessel of indigenous knowledge, playing a big role in social and economic development, and for posterity. Traditional folk music displays a people's cultural distinctiveness and enhances group solidarity. There still exists a rich repertoire of traditional folk music in Kenya, as in many other countries. However, owing to the oral transmission of indigenous music in African cultures, the knowledge systems and skills embodied in these musics are fast fading away. This paper explores practical ways of preserving traditional folk music for ongoing use and for posterity. Technology is universally present, and has had a profound influence on every aspect of life, music included. In the twentieth century particularly, it has altered how music is transmitted, preserved, heard, performed, and composed. The research focuses on Kenya and espouses ideas on continuity and post-colonial theories on the immanent connection and relationship between the past, the present, and the future of cultural traditions. Semi-structured interviews with performers, ethnographic observations and analyses of audio-visual recordings form the data collection techniques which are analysed qualitatively.

Key words: archival, culture, dissemination, Kenya, media technology, retrieval, music.

Paper 5

Cyberspatialization and the Politics of Archival in the Kalenjin Old Music

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The proliferation of digital media has opened avenues for archiving and accessing indigenous knowledges that may not have found a space in the literal physical repositories. Most objects of historical, scientific and the artistry of cultural interest have long been stored and exhibited in conventional museums under the stewardship of curators who at times may lack cultural knowledge of the objects in question. While these museums were archival practices of necessity at their own time, the enterprise is invariably challenged by the newly invented digital archival practice which is not only accessible and interactive but is also restores indigenous voices and narratives to the center of curatorial practices. By focusing on the Digital Spaces (You Tube Channels and Facebook Groups) that have appealed to those interested in repatriating and archiving Kalenjin old music, this paper is influenced by and builds on Michael Foucault's thoughts on "historical a priory" and "the archive", particularly in its analysis of the commentary spaces when the old artistes are brought onto the social media platforms. Conscious of the fact that most of these works are detached from the new generation that consumes them, the paper gauges the extent with which digitization can be conceived as alternative museumization practices that recover, recollect, re-interrogate and preserve varied registers of indigenous culture.

Paper 6

Re-Appropriating the submerged Highlife Archive

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My presentation focuses on moments of re-appropriation and present-ing Highlife music from what I have called “the submerged Highlife archive.” This vast collection of music has recently been resurfaced through digitalisation in Ghana and other places and this investigation into the modes of reappropriation and heritage-making, which highlight continuities and transformations in Highlife, are part of my ongoing research on the Revitalization and Sustenance of Highlife-Jazz; a sub-project of "Beyond the Digital Return: New Heritage/s, Sustainability, and the Decolonisation of Music Archives in South Africa, Kenya, and Ghana." Music examples analysed were part of the performances at the Highlife Heritage Concert held in Ghana in 2022 and 2023.

Paper 7

Stabilities and Transformation in Mugithi Music

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African musics have continued to transform changing in one way or the other as a result of personal creativity of individual musicians through performance composition and effects of globalization. Mugithi music has not escaped this scenario and it continues to be a living heritage. Mugithi music is a contemporary music genre of the Gikuyu community of Kenya that has been in existence for several decades. This discourse stems from an ambit of interrogations of how past music is kept alive in the present society in Africa. The purpose

of this study is to discuss the characteristic traits of the genre and how it has transformed over the years since its inception. Objectives guiding the study are: to one, identify factors that led to the inception of this music genre, and two, explicate the musical elements of mugithi music past and present. Two theories are the basis of this study: Functionalism theory which is a view of music that sees meaning in the role that music plays in the life of those who make it, and syncretism theory that identifies the presence of similar or analogous traits in two cultures that are becoming acculturated. The study analyses data from interviewing mugithi music performers and elderly Agikuyu community members. In addition, a content analysis of musical elements is carried out on purposively sampled mugithi music performed during the colonial period and that of the twentieth century in order to elucidate stabilities and transformations in the music. The foregoing argument here is that there are musical elements that continue to grant mugithi its identity. This identity exists against some changes in the music's context of performance as well as its content.

Key words: Contemporary African music, Mugithi music, musical transformation, musical stabilities, Gikuyu music

Paper 8

Old and New Cultural Heritages: Igniting the Old from the lens of the New through Choral Music Performances and Music Heritage Discourses

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This paper seeks to discuss the explorations from a live performance of the University of Lagos choir, which held on the 15th of July 2024. This being one of the many ways we at the University of Lagos key into the digital return project, of rediscovering, and preserving musical works from decades past. The concert re-contextualises popular and traditional music of the 1940s up to the 1990s in choral

forms through the re-arrangements of these works using trending contemporary beats of the modern day. We ask to what extent these forms of explorations serves to preserve Nigerian popular music heritage or otherwise. We ask about the cultural relevance and imports of weaving the old into the new. Through a subjective lens, this paper concludes on the reflexive responses or interaction of the audience at the various performances staged by the three choir groups in the concert.

A second arm of this paper seeks to give a report of the interaction and presentations made by the invited industry stakeholders - who have worked and are still actively working in the popular and traditional Nigerian music scene - first being a popular music producer who has produced various popular music artistes in Nigeria (ID Cabasa) since the mid-90s, and the second being a traditional Afro-juju artiste since the late 1980s. The discourse around preservation of the old and new or the old in the new was explored and followed by critical questions and answers that seeks to make sense of the preservation and digitization enterprise of our rich musical heritage in Nigeria through practice. This presentation would be delivered virtually.

Paper 9

Of (A)Histories, Biblical Allusions, and Concubines: Towards Ga Music Genres and Histories in Restoring a Perceived True Ga Cultural Identity

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How might the evolution of Ga music genres since the 1970s echo a call to return to a certain original Ga cultural identity? How do the artistic identities of selected musicians in Ga music genre history, as well as the rhetorics and poetics of their music genres, reinforce and at the same time complicate this call to return? Beginning with British colonialization of Ga and Ghana (the then Gold Coast) at

large, and continuing with ongoing cultural colonialization by other Ghanaian ethnicities, it has been a matter of need and urgency for Ga people to reflect on and restore their collective historical memory and cultural identity. Much of this reflection and call to restoration is through music, in different genres, from different historical eras, and often having some form of traditionality that is identifiably Ga. In the specific case of one folkloric song from the 1970s and a contemporary Afro-pop song, this call to restoration is framed in terms of an adulterous person who must return to their spouse. This framing is reminiscent of several instances in especially the Old Testament of the Christian Bible, instances in which marital infidelity is used as a metaphor for a people (the Biblical Israel) to return to their one true cultural identity (God). Incidentally, Christian proselytization is both a major cause and consequence of British colonialization of Ga and the then Gold Coast. And this, together with the (a)historical and rhetorical poetics of another Ga high-life song (representing another era and genre in Ga music), complicates the call to restore that perceived true Ga cultural identity. To this end, and using critical comparative analysis of mainly these three Ga songs, this paper examines the use of traditionality in Ga music genres and histories a call to restore a certain original Ga cultural identity.

Paper 10

Lead Guitar as the Nucleus of Identity and Sustainability in Rhumba Music: A Focus on Lead Guitar Skills and Techniques in Selected Songs

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The subject of identity has dominated discourses in music scholarship and research. Various stand points have been explored by researchers as a premise for identity. This paper augments the

discussion by focusing its attention on the lead guitar in popular music idiom, and how its power authenticates identity of rhumba music. The main objective of the paper is to analyze the techniques that underpin and vest the attributes and power in the lead guitar playing as the main driver of identity among selected rhumba music (songs). The study adopts a phenomenological theory whose main tenet explicates musical experiences. As such, the motivation of this paper is anchored on personal practical experiences as a practitioner and researcher in popular music genres. The study adopts an Arm chair qualitative research design. Purposive Sampling techniques will be employed to select the music up to a saturation point for purposes of analysis. The target population will comprise selected recorded audio rumba music and videos. Data collection methods will be based on content analysis. The data obtained will be organized in topics of discussion, analyzed descriptively and presented in prose. Live demonstrations on various guitar skills used in different songs by different lead guitarists shall be triangulated for purposes of reliability. It is hoped that this paper will refresh the memories of the scholars and augment the existing pool of knowledge in the area of popular music.

Key words: Identity, Sustainability, Nucleus, Techniques, rhumba

Paper 11

Harmonizing Heritage: Storytelling through Traditional Music in Kenya's National Drama Festivals

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This paper explores the complex nature of traditional music and cultural dance as showcased in Kenya's National Drama Festivals, with a specific focus on the dance form "Shivindi." Traditional music, an integral part of Kenya's rich cultural heritage, serves not merely as an auditory experience but as a dynamic narrative tool. This study

delves into how composers adeptly utilize traditional musical elements to craft compelling stories within the limited timeframe of 15 minutes, thus preserving and propagating cultural identities.

The analysis is twofold: a detailed examination of Shivindi, a vibrant cultural dance from the Luhya community, and a qualitative review of existing literature on traditional Kenyan music and dance. Shivindi, characterized by its rhythmic complexity and vibrant choreography, embodies the symbiotic relationship between music and movement. The study reveals how composers weave narratives through the strategic use of melody, rhythm, and instrumentation, transforming each performance into a living storybook that captivates and educates audiences.

Through field observations, interviews with composers and performers, and comprehensive literature review, this research highlights the methodologies employed in the creation and execution of Shivindi. The findings suggest that composers draw heavily on indigenous musical traditions, employing instruments such as the isukuti drums, litungu lyres, and traditional flutes to evoke specific emotions and cultural contexts. These musical narratives are further enriched by the choreography, which is meticulously designed to visually represent the storyline conveyed by the music.

The qualitative review of literature supports the primary findings by providing a broader context of how traditional music functions as a storytelling medium across various Kenyan communities. It underscores the role of music in maintaining cultural continuity and educating younger generations about their heritage. The paper discusses the implications of these findings for the preservation of traditional music and dance, especially in the face of modernization and globalization pressures.

In conclusion, this study affirms that traditional music and cultural dance, exemplified by Shivindi, are not merely artistic expressions but potent mediums of storytelling that encapsulate the essence of Kenyan heritage. By documenting and analyzing these practices, the paper aims to contribute to the broader discourse on cultural preservation and the role of performing arts in sustaining intangible cultural heritage. The insights gleaned from this study underscore the necessity of continued support for cultural festivals and the

integration of traditional arts into contemporary educational frameworks, ensuring that these rich traditions endure for future generations.

Paper 12

Eco-narratives and Bukusu Traditional Music through Time: A Linguistic analysis

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Music is a powerful tool that speaks to the environment; it does foster human- nature relations for mutual benefit, but at the same time, it works against nature. Taking a linguistic perspective, the study investigates the place of eco- narratives in ecological im/balance through the Bukusu traditional music. We argue that despite the changing times, the Bukusu traditional music is still relevant in matters ecological sustainability. Specifically, the study identifies and discusses eco- narratives that are embedded in Bukusu traditional music, it examines how these eco- narratives speak to the ecology, and finally, it conceptualises the future of Bukusu traditional music in the ever-shifting environment. Using descriptive design, we analyse secondary data using the ecological discourse analysis framework, a linguistic theory that takes the eco-analytical stance of discourse analysis. We seek to critically assess the place of eco- narratives- embedded in Bukusu traditional music- in promoting ecological sustainability. Findings from this study will inform us on how and for what purpose this African heritage is preserved in the face of change. Moreover, based on the findings we hope to predict the future of the Bukusu traditional music in general.

Key words: Bukusu traditional music, Eco- narratives, change, Language.

Paper 13

Official Heritagisation at Kenya Music Festivals: Institutionalization, Representation, and Cultural Identity

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For quite some time, the Kenya Music Festivals (KMF) has served as a formal space for preserving heritage among its participants, uniting various stakeholders within the Ministry of Education. Moreover, it has functioned as both a formal and informal educational platform, facilitating the acquisition of musical skills, sensibilities, and fostering critical thinking. Interestingly, it stands out as one of the largest festivals hosted across Africa, with its patron being the president of the republic of Kenya. This study explores official heritagisation within the context of Kenya Music Festivals, examining the institutionalization, representation, and negotiation of cultural identity through the structured avenues of heritage preservation offered by the KMF. Employing an ethnographic approach and archival techniques, this study integrates document analysis of KMF guidelines, programs, policies, and organizational frameworks, alongside semi-structured interviews with various stakeholders. Additionally, it incorporates participant observation of KMF activities. The study draws on theoretical frameworks from Pierre Bourdieu's notion of cultural capital and Michel Foucault's concept of governmentality, to analyze the institutionalization and regulation of cultural heritage within the KMF context. By applying these theoretical lenses, the research aims to elucidate how official heritagisation practices shape the production, dissemination, and consumption of cultural heritage at Kenya Music Festivals, and how they intersect with broader processes of social, political, and economic change. Through an in-depth interrogation of official heritagisation at the Kenya Music Festivals, this study seeks to

contribute to our understanding of the intricacies surrounding cultural preservation, representation, and identity politics in contemporary Kenya.

Key words: heritagisation, KMF, institutionalization, representation, identity

Paper 14

Beyond the digital return: The production of digitized heritages at the International Library of African Music, Rhodes University, South Africa

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The International Library of African Music (ILAM) at Rhodes University in South Africa has been engaged in digital return projects since around 2014. With the assistance of my predecessor, Diane Thram, and students conducting research for their graduate degrees, the return of these recordings helped to transform the very nature of a music archive which had its origins during colonial times. The return of these recordings helped to shape new relationships with communities who previously had little to no knowledge about these collections. But, the return of these recordings carried the risk of being sentimental rather than a generator of new knowledge. What happened to these recordings once they were returned?

In this paper, I describe a “Beyond the digital return” project in Grahamstown, South Africa. Since 2023, ILAM has been involved with the Egazini Arts Centre in Joza township in a project which looks at what happens after the return of the recordings and at how the music archive can serve the interests of the surrounding community. The recordings were made by Hugh Tracey in Grahamstown in the 1950s. This paper describes the processes of returning the recordings, and the thoughts and approaches coming

from participants in the project. How does this young generation of artists relate to the recorded sounds? How, in turn do they view the music archive which for much of its existence has not been available to them and the generations before them? I furthermore describe the goals, methods, and outcomes of this project to illustrate how the imagination and strategic planning can mitigate the effects of a colonial repository such as ILAM to transform it into a site of meaningful encounters.

Paper 15

Ethical Dilemmas in Archiving, Repatriating, and Disseminating Negative Heritage in a Post-Conflict Society: The Case of the Anlo Ewe and their Proscribed Haló Tradition (An overview of an ongoing research and related preliminary research proposal formulations)

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This research proposal seeks to explore specific ethical dilemmas involved in the archiving, repatriating, and disseminating of negative heritage within a post-conflict society. Specifically, it focuses on residual elements of the violent past of the Anlo Ewe community (Ghana) and the extent to which haló, a proscribed performance tradition, facilitated and exacerbated the sociodramaturgical choreographing of violence and personal trauma. The overall significance of this proposed study is thus supported by the scope and residues of damage to intergroup relations, enduring negative memories and disfigured biographies of individuals, especially as transmitted directly and indirectly to new and contemporary generations. Hitherto, the socially disruptive genre has otherwise been tacitly regarded as negative heritage that should not be preserved or disseminated, apart from cursory references and personal descriptive essays on the genre. The project will thus provide new resources and interpretive frameworks to advance new

understanding and reappraisal of not only the nature of violence and its transformative impacts in past and contemporary Anlo Ewe contexts, it will also provide revised definitions and approaches to heritage, ownership and community archiving, including modes for disseminating “negative heritage.” A major fieldwork objective is to gather and draw on field narratives from the last generation, small and fast-diminishing pool of participants and witnesses who are in their late 80s and early 90s to augment previous archival data on haló. The fresh and cumulative data will constitute important sites for investigating the interrelated phenomena of remembering, re-remembering, forgetting and “forthgetting” with attention to their integral role in re-defining negative heritage and its therapeutic possibilities for social cohesion, peaceful coexistence, community ownership and belonging. This case study will make new contributions to current methodologies and discourses on the study of sensitive topics. Outcomes of this proposed research are expected to significantly motivate and enable current plans by community elite and cultural leaders to establish and maintain a community archive of Ewe history and culture, both virtual and physical.

Five pertinent central research questions, therefore, are framed thus:

- (1) If material, textual, ideological, and artistic-aesthetic resources and general performance practices unique to haló were largely responsible for the generation and exacerbation of hostilities and incidents of violence to what extent can these be meaningfully and productively reconceptualized as Anlo Ewe heritage worthy of celebrating, community archiving, and dissemination in contemporary and future contexts?
- (2) What are some specific ways in which extant documented histories and performance resources of haló can be reconstituted and thus become potential tools for transforming the violent past and in mitigating and sublimating possible future violent ruptures and thus sustainable peaceful coexistence?
- (3) What specific examples of fresh data and new analytical perspectives and challenges does the Anlo Ewe case bring to illuminate contemporary notions of negative heritage and their implications for the constructive archiving, preservation and dissemination of the violent past and its related resources?

(4) In which specific ways does the proposed case study of violence illuminate and extend perspectives and approaches to the study of sensitive topics?

(5) What are some possibilities for constructive integration of haló's versions of Anlo Ewe social histories, literary and musical traditions in the academic curriculum and related pedagogical practices and how do these complement community archival resources in the overall objective of redefining and claiming heritage?

Paper 16

Echoes of Tradition: Preserving and Promoting Dudu Dance of The Luo Community in a Changing Landscape

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Dudu dance is a traditional dance of the Luo community in Kenya. It is performed primarily by women and is known for its expressive and rhythmic movements. The dance is often accompanied by songs and drumming, creating a lively and engaging atmosphere. Through the songs and dance itself, performers can address contemporary social issues, reflect on community values and offer commentary on political and social matters. This makes the dodo dance a powerful tool for community dialogue and education. This study delves into the efforts aimed at preserving and promoting the Dudu dance of the Luo community in Kenya amidst contemporary socio-cultural transformations. Through a qualitative research approach that includes interviews, participant observation, and archival analysis, the researcher explores the significance of Dudu dance as a cultural repository and identity marker within Luo community. The study is guided by Emile Durkheim's theory of functionalism and John Blacking's theory of musical change. Functionalism theory is applied in the study of the functionality of music and dance among the Luos while the theory of music change is used in the study of changes that take place in Dudu dance due to contact with other people. The

researcher examines the impact of globalisation, Christianity and modernization on the transmission and practices of Dudu dance.

Key words: Luo music, Dudu dance, cultural identity, cultural revitalization.

Paper 17

Harmonizing Health and Heritage: Continuity and Transformation in African Musical Traditions for Well-being

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This research, titled “Harmonizing Health and Heritage: Continuity and Transformation in African Musical Traditions for Well-being,” explores the intersection of health promotion and cultural preservation through the lens of folk music in Ogun State, Nigeria. It investigates how musical ideas from the past are not only preserved but also repurposed in the present to advocate for health and well-being. The study is grounded in two main theoretical perspectives: the Sustainable Development Goal 3, which emphasizes health and well-being for all, and theories of cultural preservation and living heritage, focusing on how past musical traditions are kept alive and relevant in the African present. The research employs a mixed-method approach, integrating content analysis of music with ethnographic fieldwork. It uses folk songs as a medium for health education during school outreach programs, assessing their effectiveness in communicating health messages to children and local bike riders. This study contributes to the discourse on the role of music in health promotion, cultural preservation, and sustainable development by providing empirical evidence of how musical traditions in Africa are continuously adapted to address contemporary health challenges. It underscores the importance of investigating and preserving the ‘pastness’ of these traditions, as they

offer valuable resources for promoting health and well-being in the present and future.

Key words: Folk Music, Health Promotion, Cultural Preservation, Living Heritage, Sustainable Development Goal 3, Africa, Nigeria, Musical Traditions, Continuity.

Paper 18

Classification strategies and the continuation of knowledge in the International Library of African Music (ILAM)

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In this presentation, I describe and discuss the classification strategies used by Hugh Tracey in his vast collection of ethnographic sound recordings which now comprise the majority of the holdings of the International Library of African Music (ILAM) in South Africa. ILAM has the largest collection of sound recordings of Sub-Saharan African music on the African continent. The significant value of these recordings has garnered an international reputation for ILAM among scholars and musicians. Tracey's classification strategies, established in the mid-20th century, are one of many music-archiving practices on the continent. By analysing Tracey's language and music classifications, I aim to show how these strategies contribute to the continuing knowledge of traditional music for contemporary users and why it is important to understand these classifications within their historical context.

Panels

Panel 1

Kipchamba Arap Tabutuk in Context

Peter Simatei (Moi University, Kenya), Wesly Kibet Ngetich AKA Olchore (Changei FM), Martin Kipchamba (Kipchamba Memorial Organization), and Charles K. Rono (Eberhard Karls Universität Tübingen, Germany)

Raphael Kipchamba Arap Tabutuk is arguably the maestro of Kalenjin Music, both traditional and popular. Kipchamba's music is deeply rooted in cultural heritage and embodies a rich tapestry of rhythms, melodies, and storytelling, serving as a conduit for preserving ancestral wisdom and communal narratives. Kipchamba has influenced a generation of Kalenjin musicians. The legacy of his Koilong'eet Band, established in the 1940s, is well reflected in the transformations of Kalenjin music from folkloric-themed traditional Kalenjin songs to contemporary Kalenjin popular music that still resonates with tonalities of historical canons. The panel will discuss the mechanisms through which Kalenjin musical traditions transcend time and how they interface with diverse musical genres and cultural landscapes.

Panel 2

In the Footsteps of Kipchamba

Peter Simatei, Paul Ruto (Maes-Puch-Dancers), and Daniel Kipngetich Cheruiyot (Kaplelach Dancers)

Two contemporary musicians, Paul Ruto (Maes-Puch-Dancers) and Daniel Kipngetich Cheruiyot (Kaplelach Dancers), lead a discussion on the legacy of the legendary Raphael Kipchamba Arap Tabutuk, perhaps the most important practitioner of modern Kalenjin music. Basing on their personal experiences, Paul Ruto and Daniel

Kipngetch Cheruiyot lead Kipchamba scholars in an examination of the great musician's achievement and influence.

Panel 3

The Popular Archive and Heritage

Tom Michael Mboya (Moi University, Kenya), Martin Kipchamba (Kipchamba Memorial Organization), Ken Okatch, Matthews Anyumba (Equator Heritage Sounds), and Tabu Osusa (Ketebul Music)

Two sons of legendary musicians who are no longer alive – Martin Kipchamba, son of Kipchamba Arap Tabutuk, and Ken Okatch, son of Okatch Biggy – who are unknown to each other and are independently working on the preservation of their late fathers' works join two very well-known music producers – Matthews Anyumba of Equator Heritage Sounds and Tabu Osusa of Ketebul Music – who have not only ensured that the sounds of the past do not disappear but that they retain currency in the present to discuss their practices of popular archiving, and the significance of their work.