



Music for community development

The impact of music on creating awareness of community issues affecting children's well-being in Kenya

Sylvia Nekesa Makona

BACHELOR'S THESIS
August 2020

Degree programme in Media and Arts
Music Production

ABSTRACT

Tampereen ammattikorkeakoulu
Tampere University of Applied Sciences
Degree Programme Media and Arts
Music Production

Sylvia Nekesa Makona
Music for community development
The impact of music on creating awareness of social issues affecting children's well-being in Kenya

Bachelor's thesis 50 pages, appendices 5 pages
August 2020

The core purpose of this thesis was to determine how to write and produce community children's music in order to use it to create awareness of issues impacting children's development in Kenya. The aim of this thesis was to write and produce community children's songs which have impacts. Important steps used to achieve this purpose included extraction of relevant information and material on the topic from available pre-written material, research on the underlying issues impacting childhood in Kenya, and how to write catchy children's songs. The following methods were used to extract relevant information for this thesis: participant observation in a Kenyan community, data search and collection, descriptive data review, and data analysis.

To effectively achieve the purpose of this study, the social state of the Kenyan community was analyzed, special terms of interest defined, and important production steps followed. Community activism by John Lennon, Nina Simone, and Miriam Makeba was analyzed through case studies to support the credibility of this study, as well as justify the need for community music. The content and lyrics of the community song were translated and elaborated. As a result, Oringo, the community song, was written, composed, and produced. In conclusion, the study suggests community music as an alternative venture for musicians and artists, for diversity and community accountability.

Keywords: childhood, community, music, art, society

CONTENTS

1	INTRODUCTION	5
2	SOCIAL CULTURE IN KENYA	6
	2.1 Overview	6
	2.2 Definition of social issues	7
	2.3 Social issues affecting children in Kenya	8
	2.4 The Impact of social issues on childhood.....	9
3	MUSIC CULTURE IN KENYA.....	11
	3.1 Definition of music.....	11
	3.2 Music genres in Kenya.....	12
	3.3 The national music culture	13
4	MUSIC AND COMMUNITY DEVELOPMENT.....	16
	4.1 Music impact on communication	16
	4.1.1 Music impact on childhood	17
	4.1.2 Impacts of children’s music in community development.....	18
	4.2 Case studies	20
	4.2.1 Nina Simone.....	20
	4.2.2 John Lennon.....	21
	4.2.3 Mirriam Makeba.....	22
5	METHODOLOGY.....	25
	5.1 Participation observation.....	25
	5.2 Descriptive literature review	26
	5.3 Data search and collection process	27
	5.4 Data analysis.....	27
	5.5 Research Results.....	28
6	BACKGROUND CONNECTION	29
	6.1 Furaha.....	29

6.1.1 Content, Lyrics.....	29
6.1.2 Collaboration	30
6.2 Nasema na wewe.....	31
6.2.1 Content, Lyrics.....	32
6.2.2 Co-writing process.....	33
6.2.3 Mixing and Mastering	34
7 THE PROJECT (THE SONGS)	35
7.1 Oringo	35
7.1.1 Content, Lyrics.....	35
7.1.2 Studio sessions	37
7.1.3 Project Mix.....	38
7.1.4 Project Mastering.....	39
7.2 Sijui	39
7.2.1 Content, Lyrics.....	40
7.2.2 Studio sessions	42
7.2.3 Project Mix.....	42
7.2.4 Project Mastering.....	43
8 DISCUSSION	44
REFERENCES	46
APPENDICES.....	51
Appendix 1. Sound cloud link: Furaha	51
Appendix 2. Sound cloud link: Nasema na wewe	52
Appendix 3. Sound Cloud Link: Oringo	53
Appendix 1. Sound cloud link: Sijui.....	54

1 INTRODUCTION

The core purpose of this thesis is to create awareness of social issues affecting children's well-being in the Kenyan community using music. The motivation and inspiration for this purpose were drawn from previous works of legendary musicians like Nina Simone, John Lennon, and Miriam Makeba, and how they made effective community music. Since children's behavior, character, and physical activities are influenced by their physical and social environment, the goal of this thesis is to support and advocate for safe and secure environments for children's development. (American Psychological Association 2016.)

Since the aim of this thesis is children's songs, the focus was on how to write and produce community children's songs that creates awareness in the community. To achieve this, research and reading of pre-written material on this topic were the key sources of information backed up by three months of participant observation in the Kenyan community. Key search engines included Google Scholar, google.com and academia.com. The main keywords used were childhood, community, music and art. These materials were selected according to their relevance and the ability to answer the following research questions

1. How to write and produce a community children's song.
2. How can a musician take part in community development and well-being?

Question one was answered by describing the steps used in writing and producing a children's song and how the idea was born. Question two was answered through demonstrating the uniqueness of the children's song and how a message of activism was imprinted in the used lyrics. Case studies and understanding the social state of the Kenyan community contributed to the shaping of this idea. A unique children's song was written and produced as a result.

2 SOCIAL CULTURE IN KENYA

2.1 Overview

Kenya is a multi-cultural country with an incredible ethnic diversity of various unique cultures practiced by different ethnic communities in the country. The largest group is the Kikuyu community at 22%, followed by the Luhya's, at 14%, the Luo community at 13%, and the Kalenjins at 12%. Other groups, including smaller communities, immigrants, and refugees, occupy the rest. Each group speaks a different language and practices different cultures. Multi-culturalism can not be ignored due to possible inter-marriages between communities. Still, there is a great sense of national identity, characterized by nationalism, patriotism, presence of a national language, and the national anthem. Kenyans are also highly dependent on the social qualities of their tribes and family circles. Some of these associations, however, are based on outdated, harmful cultural practices and inaccurate stereotypes. For example, if a child is born in a community that practices female genital mutilation, they have to go through the practice. Whether they agree with it or not, otherwise, they will be discriminated against and considered black sheep of the community. (Cultural Atlas 2020.)

The fate of children's development highly depends on a lot of social factors, since they are highly dependent on their families and communities. A child learns by copying and adapting to their physical environment, child-care environment, and from their families (American Psychological Association 2016). In Kenya, these environments are highly affected by political stability, family social-status, war, access to healthcare, access to education, and community cultures (Unicef 2015). The Kenyan political scene is defined by high levels of corruption, association with centralization, and abuse of power. Kenya also remains a highly unequal society in terms of gender, wealth, and income (Murunga 2013, 107-113).

Harmful traditional cultural practices have a risk of being passed over to generations since they reflect values and beliefs held by community members for generations. Most of them don't get an updated consideration as per the international human rights acts. It should be considered that culture, customs, and traditions are not static in any society. They are capable of changing to both negative or positive as they are influenced by the system and by the modification of tradition by social and regulatory forces. (Wanjala 2019.) This social scenario explains why awareness should be created to make known of harmful practices and protect children. Thus this thesis paper.

2.2 Definition of social issues

A social issue is a common present-day problem affecting many people in a society, and that is beyond individual control. The perception of what's considered a social issue depends on what the majority considers morally wrong, normal, or correct. (Wikipedia 2020.) From history, famous musicians like Nina Simone and John Lennon were involved in community activism, to make it a better living environment. They wrote songs about underlying issues in the respective communities, for example, Mississippi goddam by Nina Simone. The song allegedly was used as a communication tool, voicing community concerns, racism at that particular time. (Brun-Lambert 2020,155-156)

John Lennon, also touched on the racial profiling issue, when he used the word nigger, in his lyrics 'woman is the nigger' of the world, and defended it with a meaning of inclusiveness. Lennon brought to light racism, an underlying community issue, defining nigger as anyone whose fate, role in society and lifestyle was determined by others. He used this harsh irony to talk about the serious problems of the community using his music. Lennon was also known for his community involvement, especially championing important issues like hunger, education, and the general well-being of society. (Mitchell 2013, 144.)

In this thesis, a social issue is defined as any factor that directly affects the environment of childhood development. In the Kenyan community, these factors

are political influence, war, female genital mutilation, hunger, lack of clean water, lack of access to education, and lack of proper housing (UNHCR 2001-2020).

2.3 Social issues affecting children in Kenya

Kenyan has not yet fully embraced the international regulations of children's rights. Social issues are widely represented on the internet on what directly or indirectly affects childhood in Kenya. This thesis, however, focuses on five main issues commonly present in Kenyan communities. In 2007, up to 1,400 people died in Kenya as a result of post-election violence. This was a tribal war between two main communities in Kenya, the Kikuyu and the Luo community, that affected other tribes. Election results, of the 2007 elections in Kenya, between the ruling party from the Kikuyu tribe and the opposition led by a member of the Luo community, were believed to be not correct. (Brownsell 2013.)

The opposition that then consisted of the Luo community suspected cheating during the counting of casted votes, resulting in the brutal war. Approximately 1,400 were brutally murdered in 59 days, and about 600,000 people were displaced from their homes. On 1st January 2008, a church in one of Kenya's major cities, full of children and women, mostly from the Kikuyu community who sought refuge, was burned down to ashes. This scenario shows how political instability and corruption can lead to serious implications like death. Such cases leave most people, regardless of their tribes, displaced and ending up in refugee camps. (Brownsell 2013.)

These camps experience poor hygiene that leads to the outbreak of diseases like typhoid, malaria, and other related diseases. Lack of clean water, proper housing, food, security, and family stability exposes children to many dangers, including being prone to diseases, lack of education, death, and lack of a balanced diet. (Centre for disease control and prevention 2020.) Many children in Kenya are exposed to gender-based violence, a reflection of inequities between men and

women. Such practices pose risks like health, erosion of self-esteem and dignity, and security. Other common practices include the brainwashing of children to believe that men are stronger than women. This denies them a chance to interact with each other freely and enjoy their childhood. Girls have to go through cultural practices like female genital mutilation or early marriages, which are outdated practices in the community posing health dangers like recurring cases of fistula. Numerous communities across Kenya still practice this despite continued advocacy and sensitization. Community cultures dictate what children undergo as they grow up, and some of these practices are outdated and dangerous. Lack of infrastructure and access to health care, education, and good housing are issues mainly caused by corruption and lack of a trusted system of leadership. (Wangamati, Yegon, Sundby & Prince 2019.)

2.4 The impact of social issues on childhood

Kenyans have a great sense of social identity and are highly dependent on the social qualities of their tribes and family circles (Cultural Atlas 2020). This dependence affects children's growth since they are dependant on their families, caregivers, and teacher's instructions. The major social issue impacting children's development is the state of instability and fear experienced during hunger outbreaks, wars, internal displacement, and domestic violence. Children experience fear and uncertainty. This might result in insecurity and mental imbalance, thus affecting their state of development. Different forms of violence, like moral violence, rape, mental abuse, and physical abuse, highly affect children's state of mind. Teachers, for example, promote corporal punishment in schools, that a child is physically punished. However, this is changing because of human rights campaigns. Still, other punishments like suspension from school, physical work punishment, and many more take a huge toll on the mental and physical growth of children. (Ruto 2009.)

Another far ignored effect is the nationally practiced preference accorded to the boy child over the girl child. This practice, although mostly ignored, has promoted the aspect of male dominance over girls. From the earliest age, five years old boys are taught to believe that they are men and should be stronger than girls. Girls are taught to be submissive by believing boys are stronger and rougher than them. Although ignored, most boys forfeit their fears and worries, which later end up as major causes of depression. In contrast, girls have learned to submit and not empower themselves more than they should. (Wanjala 2018.)

Another sad case is dropping out of school for both girls and boys. Children are exposed to rape, even by their teachers; if the victim of rape gets pregnant, they are forced to drop out of school. Boys, on the other hand, might drop out of school due to child labor. (Ruto 2009.) A corrupt and dysfunctional government system leads to high rates of poverty, exposing communities to, hunger, war, and diseases. This leads to increased rates of malnutrition and increased child mortality rates. (Humanium 2020.) In this thesis, artists like Makeba, Lennon, and Simone inspired the activism and need to collaborate with the community to make aware of these problems. If these issues are ignored and assumed, children in Kenya and across the world will not receive the care and security they deserve. This might lead to increased child mortality (UNHCR 2015).

Girls are also not allowed to take part in some games, like football. However, this is slowly changing as Kenya has a national female football team. Modernization is opening up for development and new ideas but still not very well received. The female national teams, for example, are not given the attention they deserve since this sport is considered to be for men. Just because some community elders are not exposed to technology and modernization, many children, especially those living in rural areas, are forced to adhere to cultural practices. Some cultures dictate what is perceived as a good or a bad habit or behavior. (Wangamati & Al 2019.)

3 MUSIC CULTURE IN KENYA

3.1 Definition of music

Music is defined as a pattern of sounds made by voices, musical instruments, computers, or a combination of any of the above. It is made to entertain, evoke emotion, or pass a message to the listeners (Cambridge dictionary 2019.) It is both an art and a science as it involves creativity producing and organizing sounds consisting of rhythm, melody, pitch, harmony, and interval. The science aspect is knowing the physics of sound and how to balance it to suit the human ear listening range without hurting listeners. Music is the most accepted form of communication and cultural expression, igniting emotion, and physical movement stimulation. (Higgins & Murrock 2009, 3-4) Music can be passively enjoyed by listening to it on radio, television, compact disk, or other digital devices like phones. Anyone can enjoy music except if they have difficulty in hearing (Crowley 2013, 15-17).

In traditional Kenyan communities, music is recognized as a social activity that unites community members. As much as each community speaks a different language, almost all languages are tonal. The tonality of the local language has a close connection between vocal sounds, dance, and music in these cultures. (Teffera, 2006.) Different ethnic tribes and communities in Kenya have their traditional unique musical instruments. Singing and playing of instruments is highly influenced by the tonal pattern and text since the text affects constraints on the melodic pattern. Instruments players normally perceive texts in their music, and this plays a part in melody formation, thus the diversity of genres in Kenyan music. (Wikipedia 2020.)

3.2 Music genres in Kenya

Kenya doesn't have a single identifiable genre of popular music. Due to the presence of unique diversified cultures, Kenya has different styles of highly diversified music genres. Music in Kenya freely borrows and cross-fertilizes each other. Traditional musicians sing in their specific tribes and use rhythms from their culture. Each culture is identified by a unique sound and style. (Wikipedia 2020.) The Luhya community, one of the largest ethnic groups in Kenya, has many sub-divisions. Each sub-division has a unique dialect. Musically, however, these groups have similar melodies and rhythm. The words used in a song might sound different to each sub-tribe, but the music rhythm is nationally known. Luhya music, for example, is pre-dominated by Litungu (Picture 1.), a traditional Luhya musical instrument and a unique style of drumming, most commonly odd time signatures like $7/8$, $5/4$, and $11/8$. Drums are traditionally made within the community, and so is Litungu and other instruments. (Paterson 2018.)



PICTURE 1. Litungu, a Luhya musical instrument (Wikiwand 2020)

The Luo community music is identified as benga. Nyatiti is the signature instrument in this music genre, backed up by guitar sounds. Nyatiti is an eight-stringed lyre played by mostly elders and any musician who has learnt to play it. The bass for the nyatiti usually supplements the real base in modern music, and sharp sounds generated from hitting a curved metal bar and a metal rode imitates the high hats. Music from nyatiti (Picture 2.) was traditionally used as a means of teaching history in this community. (Zake 2000, 30,130.) Other genres include Swahili pop, Hip-hop, mostly Swahili Hip-hop, Reggae, Zouk, and a fusion of many genres. Gospel music is also included and other religious music that either is influenced by the tribe or a fusion of world sound and traditional music. (Wikipedia 2020.)



PICTURE 2. Nyatiti played on a cultural day in a school in Tanzania (Wikipedia 2020)

3.3 The national music culture in Kenya

Kenya hosts a diverse range of music styles. From traditional music expressed by different ethnic groups in the country to pop-influenced music, afropop, benga, genge, and other new fused styles. The guitar is the most popular instrument nationally. Although, each community and tribe have their own locally assembled

musical instruments like the nyatiti for the Luo tribe, siiriri (Picture 3.) for Luhya's and the kayamba. Kenyans consume a lot of music, evidenced by the thriving music business based on digital downloads, call back tunes, and many more. Anything funny, sing-along, and patriotic can easily become a hit song (Mdundo 2020). In the Kenyan community, music is perceived as a social activity, normally played at gatherings and special occasions. Traditionally, it was used as a medium of education, where community elders used it as a tool to pass down accumulated wisdom and valuable cultures to younger generations. Through storytelling and song, important messages information was relayed to community members, and as a way to educate the younger generation of different aspects of life. (Nzomo 2017)



PICTURE 3. Siiriri from the Luhya community (Paukwa 2018)

In modern Kenya, music is not limited to entertainment only but also works as a guide in many other aspects of life. Different types of songs serve unique appropriate purposes in the community, for example, music for work, music for marriage, music for religious ceremonies, music for children naming ceremonies,

music for different cultural practices, and as a form of cultural expression. Work songs, for example, are performed either during collective work like construction, weeding, and harvesting or by individual work like winnowing or pounding cereals. Religious music is music composed to praise God in Christian communities and Allah in Islamic communities. (Wikipedia 2020.)

The presence of a national anthem, patriotic songs, and songs for special occasions explain Kenyans' respect and identity with the country. During special occasions like sports, the celebration of national victory, national holidays, athletics, national victory, Kenyans chant in unison, praising the spirit of togetherness. Most of these songs reflect on the traditions, struggles, and traditions of a nation, acting as an expression of national identity. (Obyerodhyambo 2019.) For example, Kenya, in support of artists and musicians during the COVID-19 period, is supporting Kenyan musicians and arts by giving them one hundred million Kenyan shillings (835,000 euros). The requirement before you get a share of this money is to make a song creating awareness and educating the community on the presence of corona and what to do to avoid transmission. Every public holiday or special occasion nationally recognized has themed songs that are played on that specific day. (The ministry of sport, culture and heritage 2020)

The radio music culture Kenya is influenced by different genres and a mix of different music, including bongo flava from Tanzania, western pop music, country music, RnB and hip-hop. Kenyans are versatile music consumers, and usually, tv and radio stations have different programs that target specific genres, ensuring everyone has their share. Recently a bill to play 70% Kenyan music in support of local talent, was passed but that is still underway. Genres played on Kenyan radio include Kenyan urban pop called gengeton, zouk, europop, taarab from Zanzibar, reggae, hip-hop, rock and roll, and funk. Some radiostations only target specific audience music; for example, x-FM only plays soft rock music. (Bwire 2019.)

4 MUSIC AND COMMUNITY DEVELOPMENT

4.1 Music impact on communication

For centuries, music was used as a form of communication. Ancient African communities used drums to communicate with each other across distances. To protect themselves from the enemy or to pass across an urgent message, they used the drum to send the message at a speed of 160 kilometers an hour. In modern society, music is not limited to just entertainment but also created for different purposes. Musicians like Nina Simone, John Lennon, Miriam Makeba and Angelique Kidjo used music as a medium for advocacy and civil rights activism. Other significant uses of music include a medium of communication, entertainment, and education purposes. (Cross 2009.)

In the community, music plays an important role in communicating significant messages, either through word or emotion, creating awareness of underlying issues. Music drives the need for action by communicating a common need in the community. It also unites the community through culture and identity and championing for positive change. In communication, music works as a medium to evoke emotions, clarify meanings, intentions, and feelings, even though the language might be different. Music also acts as a preservation of culture, since communities store their important messages in songs. It further prompts physical movement like dance, clapping hands, or holding hands that can initiate deep emotion within humans. Since it is a universal language, it cuts across all genders, those with disabilities, all nationalities, and cultures. (Miell, Macdonalds & Hargreaves 2005.)

Music can also be used to achieve a psychological state in respective situations. If you play music with a sad message, the listener will react to it by feeling pity or empathy for the situation or people involved like in funerals. For example, a passerby tips a street musician as a way of appreciation. (Mitchell,2004.) ref Music consumption varies with age, personality, gender, musical training, and experience (Miell & Al 2005).

4.1.1 Music impact on childhood

Music plays an important role in childhood. It is highly associated with the brain development process, communication, physical movement, sound identification and recognition, and the emotional development process in a child. Practicing music and learning to play musical instruments contribute to the development of good critical and problem-solving skills in the child development process. (Dewey 1995.) In a child, music ignites an all-round development in childhood, not just education but also social-emotional capabilities, language, motor skills, and overall literacy. Early exposure of children to music helps them learn meanings to words and sounds. Music also helps in strengthening their memory skills and a general feeling of joy (Brightzones 2020).

In Kenya, children's songs have a strong social impact of socializing(Picture 4.). This type of music is sung and played in groups either at school or at home. Children get to respect each other and co-depend on each other as they sing and dance together. Repetition helps children to remember the tune and words, and with time when they grow up, fully understand the meaning of the catchy song they used to sing. To adults, the songs remind them of their childhood, and they gladly teach them to their kids as well.



PICTURE 4. Children gathered during a research session (Photo Makona 2020)

Music therapy helps in communication, especially for children with difficulties expressing themselves in words. Pre-written material demonstrates the effectiveness of this therapy, especially in rehabilitative therapy, encouraging children to engage in their treatment, and providing emotional support for children and their families. (Kramer 2001.) Generally, research and previous studies indicate that introducing children to music has positive impacts that are cost-efficient, non-pharmacological, and non-invasive. It helps a child make use of the good creative energy stored in them. (Gordon 2016.) Writing an impactful children's song stands a chance to empower, educate, and comfort children.

4.1.2 Impacts of children's music in community development

Children songs, also known as singing games in the Kenyan culture, are songs sang and played by children in schools or at home. School timetables have a mandatory 45 minutes of break from studies to attend physical education at least twice per week. This time is used for singing games, group activities, and other games. It is meant for brain rejuvenation to allow children to rest their brains and switch subjects. This thesis focuses on the production of a children's song that can be easily integrated into this learning curriculum to campaign for children's well-being. Cultural relevance and community development are the main connecting factors between this music and the community. In schools, the collaborative culture of music and education is widely spread in the country since teachers are trained using this model countrywide. Since children spend a better part of their life in school, teachers are powerful beings in their growing process. The Kenyan culture dictates that teachers are respected, and instructions from them followed. Teachers nurture and help children habit development, from hygiene to general behavior. (Andang'o 2010)

Since this type of music is already a community culture, be it at school or home, it is easier to use it as a participatory tool for community development (Picture 5.). Community members identify with their culture and are more willing to identify

with it and assume the power to drive development in their communities. Community art, including music, drives people to unity, a tool for achieving change, and contributing to the development of their local communities. (Matarasso 1997.) Music uses emotion and feelings to communicate, making it easy to open hearts and break through barriers. Participatory community music, that advocates for the well-being of its members, create a sense of community and belonging, acting as a force for positive development in the community. A happy community is more likely to spend more time developing their community. (Kay 2000.)



PICTURE 5. Children in a refugee camp (medium 2019)

The more happy community members are, the more time they spend in their community, and the more time they appreciate it and advocate for positive change. Children's community songs play a major role, as community art, promoting the need for well-being advocacy (McMahon 2018). These songs empower the young generation to identify with their culture, take control, and develop ways to create a good environment for growth. It also strengthens their capacity for community involvement in change-oriented development activities. (Kay A 2000.)

4.2 Case studies

4.2.1 Nina Simone

According to Wikipedia (2003), Nina Simone originally Eunice Kathleen Waymon, was an African-American singer, arranger, songwriter, and civil rights activist. Her music styles included classical, jazz, blues, folk, R&B, gospel and pop. In a Netflix documentary, recorded radio interviews revealed her struggles with racism and trying to fit into society. The documentary focused on her career development and involvement in community music, which was intended to create awareness of the then rampant racism in America. Although “I Loves You, Porgy” made the top 20 on charts, her career suffered a backlash. One box of promotional singles was returned from South Carolina, with each record broken neatly in half. Most southern states banned the song (Brun-Lambert 2020, 53-60). In the 1960s, after radically getting involved in Civil rights activism and composing Mississippi goddam, Nina suffered from her content rejection by the industry, owned by a different race. The pressure took a toll on her, weighed down her career. She got into tax issues, financial problems, and experienced mental health issues, among others (Netflix 2015).

Looking at Nina’s struggles and career path, a lesson on implications of community music can be derived from this. Her career journey shows patterns and struggles with social, cultural, and economic sustainability. When she chose to join the community in condemning what was then a social issue in America, she suffers a downfall in her career but still shoots back up. Singing what ‘music owners’ demanded and sang songs that people wanted to hear to make a living. (Brun-Lambert 2020, 254-260.) Later in the 1990s, Nina went through a career renaissance when her song ‘my baby just cares for me’ was used in a channel five perfume commercial in the United Kingdom. She died in France on 21st April 2003.

In a nutshell, Nina’s life in the industry demonstrates the resilience and sacrifice she made for her community. From her biography, we learn of social implications and what might be considered as a downside of getting involved in community

music. As an encouragement. The world remembers her for fighting for civil rights activism, creating awareness of social issues that affected her growing up as a child. Watching her documentary on Netflix and reading about her relates to some current social issues. Nina's biography is a good way of motivating community musicians to keep going. Her struggles as a child and the feeling of not being accepted are struggles that some children go through. These traits gravely affected her personal life and her career (Netflix 2015). For this paper, her biography and story are a motivation, especially for writing and composing Oringo, the aim of this thesis.

4.2.2 John Lennon

John Lennon, even though he did not make children's music, is a good example in history to demonstrate the influence of music in the community. In modern music, pop and rock, Lennon is still perceived as a role model around the world. He overcame societal odds and became an icon, with his songs being voted as most popular. For this thesis, he demonstrates how effective music is, and how artists can be influential in the community matters and champion for community development. His main course was charity and anti-war campaigns. This might have been because he was born during the German air raid era. (Wikipedia 2020.)

Born John Winston Lennon on 9th October 1940 in England. His parents separated when he was four and ended up living with his aunt, his father being mostly absent in his life. He founded the Beatles, enjoyed fame and media spotlight. They had a successful career between 1952 to 1960s as they traveled in Europe and the states performing in different concerts, maintaining a democratic form of leadership. However, John was normally seen as the figurehead of the group. The Beatles released "I want to hold your hand" in 1964, which was a breakthrough for them, selling over two million copies. This skyrocketed their fame, shifted musical attitudes. They toured the U.S. for the first time during this year and got televised on Sullivan tv show. (Wikipedia 2020.)

In 1966, the Beatles split up, and John started his solo career and released his solo album in 1970. During this year, John focused more on civil rights activism, known for his anti-war campaigns. His statements to the press promoted peace, and he was among the front-liners who opposed the Vietnam war. Books written about him and documentaries portray John Lennon as a supporter of peace in the community. John Lennon, touched on the racial profiling issue, when he used the word nigger in his lyrics 'woman is the nigger' of the world, and defended it with a meaning of inclusiveness. According to him, everyone whose fate and role in society and lifestyle was determined by others was a nigger. (Mitchell 2013, 144.)

He used this harsh irony to talk about the serious problems of the community using his music. Lennon was also known for his community involvement, especially championing important issues like hunger, education, and the general well-being of society. His part of support was through charity donations and music. He created a charity fund for his all you need is a love song, and all proceeds went towards it. (Mitchell 2013,169-185.) His song 'Give peace a chance' became an anthem for anti-war movements.

The implication of his involvement in civil rights and peace activism was almost deportation by the Nixon administration. In 1976, he got a green card and produced more music like 'Imagine,' which was voted as the most popular and influential song. He diverted his attention to the family in 1975 and made a comeback in 1980, but shortly after, he was shot dead by an obsessed fan. (Wikipedia 2020.) Still, John is remembered for his good music and community activism. Venturing in community music has strong implications, but someone has to say something. His songs acted as channels for peace campaigns and activism (Mitchell 2013,169).

4.2.3 Miriam Makeba

Another significant artist in this thesis is the South African civil rights activist Miriam Makeba. In her childhood, Miriam suffered common social issues similar to modern-day problems that children in Kenya go through. Miriam, whose real

name was Zenzile Miriam Makeba, was born on 4th March 1932 in Johannesburg, South Africa. She was a talented singer-songwriter, U.N. goodwill ambassador, civil rights activist, and actress. (Wikipedia 2020.) When Miriam was only eight days old, her mother was arrested for selling local brew and was forced to spend six months of her childhood in prison. She later lost her father while still young due to life hardship and was forced to look for a job at an early age. She got married at age seventeen and had her first daughter, Bongki, at age eighteen in 1950. In her first marriage, she suffered domestic violence and survived breast cancer. Her career in music started in the 1950s when she started singing with a boy band, the Cuban brothers, and in her first band, the Skylarks. She was already in music at a very early age but only sang in choirs and churches for fun. In 1956, Miriam released her first single 'Pata Pata,' which made her famous in South Africa. (Biography Makeba 2020.)

She started her civil rights apartheid campaigns when she participated in an anti-apartheid documentary called 'Come Back Africa.' She was the most visible artist against the apartheid system, and popularized anti-apartheid songs like 'Meadowlands' by Strike Vilakezi and 'Ndodemnyama We Verwoerd' (watch out Verwoerd). Harry Belafonte, a well-known American singer-songwriter and activist, as well noticed her when she participated in the documentary and helped her move to America. With Harry, she managed to record and tour many places in America. (Britannica 2020.) In 1967, 'Pata Pata' album was released for America, and this was the beginning of her international stardom. She became the first African to achieve international fame. She used her music to oppose the apartheid regime in South Africa, making her an esteemed human rights activist. Makeba used her status as a celebrity and testified against the apartheid regime before the U.N. in 1962 and 1964. She became a symbol of resistance, and many of her songs were banned in South Africa. (Ewens 2008)

As a consequence, her South African citizenship and her passport were revoked. She was forced to seek asylum in other countries. In the USA, she was associated with the movement against colonialism, civil rights, and the black power movement. She used her status to call for attention on racial, gender equality, and oppression against Africans all over the world. Miriam had several marriages

during her music career, some of which implicated her career, leading to her tours being canceled. She lived in several countries and owned nine honorary passports. (Wikipedia 2020.)

Remarkably in 1988, she sang in a concert in Wembley Stadium to celebrate Nelson Mandela's 70th birthday. In 1990 after apartheid, Mandela was released from prison and begged Miriam to return to South Africa. She then got involved in healing South Africa by actively taking in humanitarian activities, working with the community. (Biography Makeba 2020.) Miriam started a rehabilitation center under her name for women and girls in South Africa. Miriam is an important link to this thesis, being from Africa and having been subjected to major social issues, similar to what Kenyan children go through. She suffered poverty at a very young age, and went through early marriage, suffered domestic violence, and survived diseases. She later used her music to fight bad governance and fought for South Africans' rights. She died from a heart attack following a performance in Italy in 2008. (Ewens 2008)

Using her as a case study in this thesis is significant as she represents common cases of children's issues in Kenya today. Apartheid was a systemized racial segregation in South Africa. This type of racism used molesting laws to molest Africans during those times, got many of them arrested and killed, leaving their children at the danger of child labor, rape, and malnutrition. Makeba's history acts as a real picture of what's happening in our modern societies and the need to protect our children. Children have a right to a safe, inclusive, and secure life. Her musical force and position played a major role in advocating for change and serves encouragement for musicians to take part in community advocacy and development. (UNHCR 2018.)

5 METHODOLOGY

5.1 Participation observation

This is a process of learning by involvement, exposure, and participating in day-to-day activities and routines of a target group (Dewalt 2002). This type of information collection allows the researcher to identify important details like nonverbal expressions. In a community set-up, living and participating (Picture 6) with a community helps the researcher to grasp on details like emotions, watch the interactions, and their emotional attachment to the topic. (Rossman 1955.) The challenges of using this method are the access granted to the researcher. For instance, female researchers have access to females more than males; some communities might be closed to visitors, language barriers, wrong analysis, and misinterpretation of information. A researcher can use this method either as an extreme, opposite extreme, observer as a participant, or a participant observer. (Kaluwich 2005.)



PICTURE 6. A researcher with a family in Kenya (Photo Makona 2020)

Extreme is a complete participant, conceals their role as a researcher to avoid the attention and pre-thought answers. The disadvantage is that ethics are compromised; the researcher might get fully immersed in the culture that quality is compromised. There might be high chances of mistrust from the group after research. Complete extreme is the complete observer. They don't participate in activities at all and are hidden from the group. In cases they are seen, the group is not aware of their research intention. Observer as participant means the researcher is an observer, not a member of the group. He/She participates as desired, but their role of data collection is key, and the group is aware. The disadvantage here is that the group dictates the amount of information they give and what they share. The participant-observer means the researcher is a member of the group; the group is aware of their intentions; the researcher is interested more in observing than in participation. (Berger 2011) For this thesis, the observer as a participant method was employed, with teachers and parents being targets for interviews. A few children were also asked a few questions with consent from their parents.

5.2 Descriptive literature review

Pre-written material on my topic of study is available on the internet, just like any other topic of research. As a way to avoid duplicating an already covered topic, researchers have to search for available material online to determine their standpoint. For this thesis, relevant information was collected through the search of relevant information across the internet, analyzed, and reviewed. This is what is called a literature review. Relevant material found through search engines like google schools, google.com and academia.com, were selected according to its relevance and the ability to answer the research questions. (Dawidowicz 2008)

The goal of the review was to get relevant available research and non-research literature to create a comprehensive study through critical interpretation by the writer. This technique is possible when the collected literature, both qualitative and quantitative, are analyzed together. (Cronin 2010.) The literature review has several types which include, critical review, narrative review, rapid review systematic review, and structured review. A descriptive literature review is used to

highlight the importance of new research in the selected field and also to provide a comprehensive background for the understanding of current knowledge and to inspire new research ideas. (Cronin 2008)

5.3 Data search and collection process

For this study, data was collected from google scholar, google database, Tamk library database, and hard copy books. The information was obtained from search results with these keywords 'childhood,' 'community' 'music,' and 'art.' Several trials and random mix up of keywords was used to realize a variety of relevant information (Elo and Kyngäs 2008.) This data was then selected and narrowed down to ten online research papers and seven hard copy books. The inclusion and exclusion criteria were used. The inclusion criteria are:

- Literature published between 2010 and 2020
- Literature in English and full-text.
- The literature on the social issues affecting children in Kenya
- Literature about music intervention in the community.

The exclusion criteria are:

- Duplicated literature.
- General literature on music
- Literature about other interventions rather than music.
- Literature with restricted content.

5.4 Data analysis

Data analysis is the process of critically interpreting collected data. This method is suitable for both quantitative and qualitative data. In this study, selecting which information to use was selected by critically analyzing its relevance and application. In terms of research methods, content analysis is a scientific and systematic practice of describing and analyzing documents. Through data analysis, researchers can test the theory and enhance the understanding of data. This method has various approaches, i.e., the inductive content analysis, moving from

the specific to the general. It has four main stages, 1. preparation, 2. organizing, 3. reporting, and 4. resulting. Preparation is selecting and understanding data. Organizing is acts of open coding, categorizing, grouping, and creating. Results analysis focuses on answering the two research questions. (Elo and Kyngäs 2008.)

5.5 Research Results

Reading pre-written material on the topic and manually doing research in the field helped develop and narrow down the main content of Oringo and Sijui, as a result. The lyrics of the said songs were developed to voice the problems experienced in the community as expressed by the local community. Oringo uses an old rhyme to express the current state of communities and advocate for change. Sijui, on the other hand, expresses the cry of a little child and their lost hope in the governance system. Sijui is meant to evoke remorse, empathy, and pity that will in turn spearhead change in the community. The community expressed their need and as the result of this thesis, developed two songs to paint a picture of the current state of the world and seek positive change. Important social issues affecting children in the Kenyan community include the following

- Poverty
- Malnutrition
- Outbreak of diseases
- Tribal clashes and violence
- Corrupt system of governance
- Lack of access to proper healthcare
- Lack of access to education
- Child labor
- Outdated cultural practices (Female genital mutilation)
- Lack of access to education

As determined by the research, these social issues were included in the lyrics of songs written specifically for this thesis.

6 BACKGROUND CONNECTION (PREVIOUS WORKS)

6.1 Furaha (Happiness)

Great motivation for this thesis was drawn from previous works and involvement in community and civil activism. Inspired by great artists like Nina Simone, John Lennon and Miriam Makeba, community music has been an area of interest ever since I started my music career. Among the projects that lead to my moving to Finland was Furaha. Furaha is a Swahili word meaning happiness. This project was a collaboration between My brand and the Pori youth workshop. Connected with the person in charge of the Pori music workshop in an online seminar and agreed to collaborate with the youth workshop's music group. The youths were challenged to write a song, inspired by Afro-rhythms. The participant of this project included youths with special needs in Pori, either affected by drugs, mentally or physically changed, or those who just had a general interest in music.

These youths played and recorded and recorded an instrumental which was then sent to me to write lyrics and topliner for it. As a team, we agreed to collaborate with Mazuu records from Tanzania to Africanize the beat even more. Furaha talks about living in happiness and embracing oneness in the community especially for children in schools and the global community.

6.1.1 Content, Lyrics

The song was written in a simple repetitive nature without following any specific structure. Furaha opens with this chorus. 'Tucheze sote kwa furaha, tucheze sote kwa madaha, furahaa,' which translates as follows; 'Let us all dance with joy and pride.' Followed by two empty bars of music and then the verse comes in swahili with the following lyrics 'Jua laangaza kote, milimani mabondeni, Watoto wanacheza kote kwa Pamoja pia na shangwe.' This part of the verse translates as follows. 'The sun shines over the mountains and the valleys without being biased, Children play together in fields together full of love and cheer without noticing color differences. The chorus then comes back emphasizing the need to be happy. I chose a repetitive simple rhyme as a chorus with inclusive lyrics of

let us all dance with happiness to spread the love everybody in the global community. Because of the global collaboration, the song was written in two languages, English and Swahili.

Verse two is written in English as follows. 'Can you think about the children's laughter as they are running while they play, think about they're bringing from the colors just the right way, then the chorus again. The song continues with words spoken by a child as follows 'My name is Salhia am from Tanzania, my name is Chelsea from Kenya and the Swahili part of 'naitwa Rene, natoka Congo', which translates as my name is Rene and am from congo. This part included children's voices to incorporate them into the project giving them a sense of belonging and empowerment. The bridge has the following lyrics of togetherness 'Africa all around the world, Finland, share love and peace. Let's think about the future and the world with love. Light the candle of peace reminisce share the love.' The chorus then repetitively comes in until the end of the song. As a connection to this thesis, this song symbolizes the effectiveness of community music and the motivation behind working on children's songs as the aim of this thesis.

6.1.2 Collaboration

Furaha project was a collaboration between me and Pori youth workshop and Sataedu school in Nakkila. Students from Sataedu produced and shot the music video as their part in this collaboration. The song was then Launched in Pori during the international children's day (Picture 7) and thereafter an anti-racism campaign followed. This campaign involved performances in different schools in the Satakunta region and Helsinki, attracting a lot of media attention in the region. The band from the Pori youth workshop was then named Miracle healers. This band consisted of Oskari on the drums, Jonttu (formerly from Dingo band) on the lead, Kide on the acoustic and back-up vocals, Ville on the bass, Rami on percussion and me as the lead singer. With this assembled then, we played and toured many schools sharing peace and campaigning for anti-racism. It was through this project that I developed the interest to join Tamk and professionally study media and arts, with Music production as my main career path.



PICTURE 7. A performance by players from Pori youth workshop and children from Nakkila school (Photo Makona, 2020)

6.2 Nasema Na wewe

My second project that connects to this thesis was *Nasema na wewe*, a song that advocates for civil education and highlights bad governance in Kenya. As mentioned above, the major causes of issues affecting children in Kenya are bad governance and corruption. From lack of access to education, clean water, food, and housing. This song talks about civil rights and condemns corrupt leaders, reminds civilians of their rights and how they are entitled to good governance. In my second year of study at Tamk, I met Gideon who was then a third-year student and decided to collaborate on a project. This was in 2017, Kenya was just about to have its general elections, following the 2007 one that ended up with violence and a serious post-election violence war in the country. As a community singer and activist, I wanted to send out a message of caution, using my platform to spread a message of knowledge to avoid the act of Kenyans being misled by leaders. This song was composed, recorded, mixed and mastered in Tamk studios.

6.2.1 Content, Lyrics

The song starts with a rhetorical question to get the attention of the listeners. The first Verse opens with these lines, 'Ukiulizwa kwenu wapi? Utasema uliko zaliwa. Ila tukumbuke ya kale, hata babu zeetu, hawajui walikotokea. Iweje wewe Uga-wanye nchi hii, iweje wewe, utugawanye sisi. Kura yangu kwako we, iijenge nchi, Mimi na wewe tuilinde nchi. Usinitie unyonge, sababu ya haki yangu umeificha.' This verse translates as 'If asked where you come from you will only say where you were born. But we need to remember the old days, that even our forefathers don't know where they were born due to immigration. How come you, as an individual want to divide Kenya, why do you want to divide our communities with tribalism? My vote to you is meant to develop my country. You and I should guard our country. Don't make me weak by hiding my rights.'

This verse empowers civil servants and voters not to be belittled by leaders and the rich. It gives listeners a sense of belonging and patriotism that drives them to vote for their people of choice without mislead. It also gives listers the power to question il-motived leaders and demand a stop to their corrupt ways, misleading strategies and advocacy as well. To play with emotion, the verse ends with a plea to leaders not to use their votes as a weapon to weaken their rights. The bridge then comes in with the following lyrics. 'Ni haki yangu kuchagua, kiongozi wangu, bila kura yangu hauwezi niongozaaa. Ni haki yangu kuchangua kiongozi wangu wee. Kura yangu wee,eh.' This translates as 'it is my right to vote for the leader I want. Without my vote, you can't be my leader.'

This repeats to emphasize the point of patriotism and a sense of belonging and awareness. The chorus then picks up with a statement insisting on what the vote should not be used for with the following lyrics. 'Sitaki iwe kitanzi, kura yangu, sitaki iwe majonzi, kura yangu, sitaki iwe lawama kura yangu sitaki iwe majonzi, usije kuniyonyaa, ah, kwa kura yangu.' This translates as 'I don't want my vote to be a rope to hang myself, I don't want it to be regretted, I don't want it to shed tears. Do not manipulate me with my vote. The bridge emphasizes the main point in the verse, giving power to the voter. People aspiring to lead the country are aware that their voters know their rights and are demanding and expecting good governance. Verse two then comes in with the following words 'Kunijegea shule

hunisaidii, ni haki yangu. Kunijengea barabara, ni haki yangu ohh. Hospitalii, ni haki yangu mmm, haki yangu imetokana, na kura yangu. This translates as, 'building schools, roads and hospitals for me is not charity, but it is my right.'

The song then continues with the same bridge and chorus and then outro's with C part with the following lyrics. Nasema na wewe, naye iba Ardhi, haki yangu unakaidi, wewe, wananchi tunateseka saana wewe unafaidi. Maji hakuna kwa vijiji, foleni zinazidi. Wananchi tunateseka saana wewe unafaidi, kwa niniiii,iii peke yakoo. Kwa niniiii peke yakoo. These translate as 'am talking to you, the land grabber, the one who infringes my rights. Kenyans are suffering yet you are benefiting yourself. The villages have no clean water, bad roads and huge traffic, why do you misuse taxpayer's money? The song was written to sensitize Kenyans and educate them to make wise decisions while voting. The lyrics focused on empowering them and reminding them of the patriotic right and ow they should not let anyone take advantage of that. The song became a sensation on radio and Tv stations in Kenya, attracting media attention and interviews in Kenya.

6.2.2 Co-writing process

I was interested In Gideon's production style after hearing his work during the iweek at Tamk as one of the students who had attended a co-writing workshop in the Netherlands. From there we planned to collaborate on a project and since I was already planning to release a project, we both agreed on fusing his style of production and my style of singing and song-writing. He tracked most of the song, I recorded trumpets, which we did not use eventually, recorded vocals, and decided the sound, style, arrangement and song development. I wrote the lyrics, the melodies and sang the song myself.

The project started with a few jamming studio sessions, keyboard playing sessions and sharing production ideas. After laying down a few codes of the song, I used the sketch demo to write melodies, lyrics and sing a demo version of the song. Gideon then later developed the beat and the production. We met again in Kosmos 2, I reviewed my earlier lyrics and melodies, changed a few sounds on the beat and gave suggestions then let him continue with tracking. When the beat

was stable, we met for vocal production. I managed to book the Neuman u87 for the vocals for this project. Vocals were the main instrument in this song for the production style. Since this was an educational song, the end goal was to have my vocals well heard by the audience.

6.2.3 The mixing and mastering

Mixing and mastering were done by Gideon with me present to help determine the direction I wanted. In this case, we met 3 times for the mixing and since I was still studying, my input was on the sound I wanted to achieve and arrangement. Gideon then finalized the mastering. We met and listened to the project and approved it. We then planned for a video shoot for the release. Part of the video was shot in Kenya and the other part in Finland. I wrote the video script and directed a local producer in Kenya who shot the rest of the parts there, mixed it to have a storyline supporting the lyrics.

7 THE PROJECT (SONGS)

7.1 Oringo

The idea of this project was inspired by works of great artists like Nina Simone and John Lennon. The idea was to turn an old rhyme, sang by many generations in Kenya and loved by many into a modern children song, with a message of community development. To many Kenyans, the word Oringo spikes memories from childhood. The word might have different meanings in other languages, but in this thesis context, Oringo will mean a good feeling. This song hasn't been professionally recorded to preserve its original meaning. However, you might find a few suggestions on youtube that carried the original, playful meaning of children's playgrounds music.

This project focused on using this rhyme, familiar to many generations, and imprinting an alert message seeking attention and creating awareness of current social issues impacting the community and affecting children in the community. Inspired by impacts created by other community artists and the involvement in community development like the ongoing projects like the Fistula campaigns in Kenya (Makori 2019) Oringo song was composed to support community development and children's wellness.

7.1.1 Content, Lyrics

In this song, the verses and part of the chorus lyrics are my original work. The goal was to write a simple sing-along children song that would entertain the community, evoke emotion, and create awareness of community issues as well. The lyrics were carefully written in both English and Swahili, painting a picture of the current state of the world. The writing style focused on exposing destructive social issues, the ignorance and negligence around it, and at the same time, act as a voice to show concern and make aware of these issues. In verse one, the song opens with lyrics partly in English and partly in Swahili. Lyrics: "with my two little feet I go out to the world, joy I feel, as I walk down the hills and the valley I

smile, as I see, the world looks so good just as I see, then why do we make it a battlefield” This first part of the chorus has a metaphoric style of writing. Using metaphors instead of plain self-explanatory lyrics. The words ‘my two little feet’ symbolizes children or the young generation. In this case, little is used to mean small. I tried to paint a picture of a child walking around without shoes and still feeling safe because nothing hurt their feet.

The second line of the verse is ‘joy I feel; the world looks so good just I see, then why do we make it a battlefield?’ which means that the world is not actually bad. Human activities have resulted in several social issues like climate change, drought, an outbreak of diseases, immigration, child mortality (United Nations, 2008). In this context, humans have caused most of the social issues affecting children. In this song, children are asking why do we have wars, hunger, and diseases? This symbolizes that the community is aware that the conditions they are living in are not good, and they deserve better.

The lyrics, then switch to Swahili, ‘mara naskia bomu inaua watu, mara viongozi ni wafisadi. Sio safi vurugu, ikiwa sote ni ndugu, mola tupe utulivu, inaumiza’ which translates as, “and then I hear bombs killing people; politicians are corrupt. It is not ok to have war; when we should live as brothers and sisters, heavens give us guidance and peace; this is so sad”. This part of the verse expresses disappointment in the state of the world. It states social issues affecting children like the war, female genital mutilation, internal refugees, and lack of human rights acknowledgment. These lyrics empower our younger generation to show that they have a right to a peaceful environment, good governance, basic human rights, and an end to harmful cultural practices. These lyrics are acting as a voice in a community set up to create awareness of underlying social issues. The song then moves to the chorus part, a simple repetitive rhyme borrowed from an old children’s singing game.

The chorus goes like, ‘oringo, ni mbaya ya’ meaning, oringo(the good feeling) ‘ni mbayaa’ has become bad. The original rhyme was, ‘oringo, bayaaa’ that meant nothing specific but symbolized unison and play. This twist changes the meaning from a playful rhyme to mean, the good feeling has now turned into sadness and evil. The bridge repeats ‘the world looks so good just I see, then why do we make

it a battlefield?’ emphasizing the need to create awareness of these issues. Literally, asking why do, we have to go through this?. Children are saying this world looks good in their eyes; why is there corruption and negligence, making it look bad. Part two of verse two starts with these Swahili words, “Kina mama wakeketwa, hizo Mila kwetu hazifai, tena huruma wanateseka, nasema hizo Mila hazifai.” This translates as “women and girls are being circumcised, these practices are outdated and not suitable for us. Please, it’s painful, stop these practices.” These lyrics emotionally raise the plea of women and girls in communities that practice FGM and are pleading to the government to adjust its policy and ban such practices. The bridge repeats, emphasizing the need for change, and the need to respect human rights. Then the song fades out with a repetitive chorus. This production intended to achieve a simple song with a catchy chorus and simplified words to break down jargon on the topic of study.

7.1.2 Studio sessions

Music production and recording technologies have progressed, and producers have become artists literally. With the availability of DAW’s and other software supporting music production, producers have evolved to merge both producer and comping in their skills. They have a say in the creative flow of a song (Virgil 2005, 3). This project was undertaken with the knowledge acquired through years of study at TAMK and reading relevant books. With the knowledge acquired, tracking, vocals recording, mixing, and mastering were done at Tamk studios. The process included studios booking (mainly used Apollo 1). The recording was done solo for most of the part, and sometimes I asked for help from Jose M. Carranza, especially during vocal recording. The song composition was done in Logic pro x.

Logic pro x is a Mac-based music production software used for recording and manipulating audio. Navigating through the interface, one can pick sounds, tweak the settings, and discover effects to use. This software was used to record built-in virtual instruments, arrange and edit tracks (Graham, 2018 pg.78-118). In logic, I composed the rhythm section demo with midi and wrote melodies to it. After researching my topic, I took one day in the studio to write lyrics to the melodies I

recorded in my project as guidelines. My songwriting process happened in kosmos, one mainly. I exported a wave file of my track demo in a protocols project. I then mic'ed an AKG C414 XLS to apollo and self-recorded melodies and lyrics while playing piano chords for guidance. It took about three studio sessions to have satisfactory lyrics and melodies finally, then proceeded with my project, exported as a wave file, and proceeded for my work training in Kenya, Tanzania, and Uganda. Stages of this composition included developing the song idea, tracking of the groove section, melodies, and vocal recording.

Guitars and bass were recorded in Tanzania during the work training period in a sister studio to Shirko media, where I was placed for my work training. For the sake of simplicity and Africanizing the song, a different point of view was needed in the production process. Kasongo is a studio resident guitarist, at Mazuu records in Tanzania, gets paid to play on different tracks. On this track, he played the lead and other fills. In Africa, most players take a one-time payment rather than running for copyrights of a track because copyrights are still not as effective as in Europe and other parts of the world.

On the bass was Sarkozi, not resident to this studio, but he moves in studios playing for money. On this track, he played the bass line. The main challenge for studios was the absence of professional recording mics and pre-amps. Most of the tracks were wasted because as much as I tried to mic well, I couldn't avoid spills because of poor studio acoustics and equipment. Important steps, for example, choosing the right recording mic, using the correct recording technique to avoid spill, and to get the best performance during recording, were considered. This included using the reverb technique, dynamics, compression, studio acoustics, monitoring, among others. (White 2012, 10.)

7.1.3 Project Mix

The mixing of this project happened in apollo 1. Project files from the Tanzanian studio were sent to me though we-transfer, I downloaded and imported them in my project. Protocols was the main DAW used for this. A lot of insight was borrowed from the book 'the producers manual.' Guitar and bass recording was done

in Tanzania, mic'ed by me with enough care to avoid the spill (White 2012, 53). This was a challenge in the Tanzanian studio since they did not have professional equipment and enough good microphones to use on this project. However, they produced hit songs in the region. Techniques and creative decisions were considered from the initial steps of recording Oringo.

Apart from balancing levels and E.Q, other plugins used in the mix were, reverb, compression, limiter, chorus, and autotune. Delay and echo worked as a creative effect rather than recreating a real space. Another effect was modulation effects, chorus, vibrato, and phrasing. (Tozolli 2012, 211.) Trial and error technique was used, especially in vocal production, since the producer was the singer. Producer Mazuu from, Tanzania touched on the mix as a listening ear, since the project was co-produced with him as a collaborator. He twitched a few things and returned a Wav file, which proceeded to master level.

7.1.4 Project Mastering

Mastering was done to increase the volume of a track to make the track sound better and to make the track suitable for different outputs. For the mastering process, the initial stage was to listen to the mix, check its levels, and export it for mastering. To control the mix, the compressor was used, and 1-2 DBS was lightly compressed from the audio. The E.Q. was used and a multi-band compressor to match the tone of the mix and the reference track. The main focus was on checking levels of the mix, make sure there is no clipping, and have guidance from a reference track. Saturation and stereo widening was used as a technique to color the mix; then limiters used to increase wideness (White 2012, 30-88).

7.2 SIJUI (I DON'T KNOW)

Since music evokes emotion and feeling, Sijui was written to fulfill that purpose. Having researched and realized issues that the community desires to be addressed, Sijui was written to touch on the emotions of the community to provoke

them to embrace positive change and let go of outdated cultural practices, improve children's development environments as well as fight for policies and laws that protect children in the community. The lyrics of the song represents the voice of a child telling her story of the circumstances she lives in. It is written in a story-line format.

7.2.1 Content, Lyrics

The song is written to represent the cry of a child in the community. The song is structured as verse, pre-chorus and chorus. The pre-chorus repeats in both verses simplifying the song and emphasizing on social issues being addressed. The song is written in Swahili since it's the national language of the target country Kenya. The lyrics are written in the voice of a child complaining about their current state and crying for change. Verse one opens with these lyrics 'Ni kama tunaigizaa, ila ni kwelii ndo maisha yetu. Kila likija gizaaa, kwetu shughuli, pa kufumba macho mmm. Nakabidhiwa ulezi nami bado mtoto, ninaijua jana sijui kesho, labda jalarani ndiko kunatufaa kimaisha sie. Haya nisake kazi, una nitaka hongo, narushwa ya mapenzi sijavunja ungo, nishtaki kwa nani, na jamii imesahau mie.'

This verse is co-joined with the pre-chorus and translates as 'it seems like a movie, but it's the reality this is how we live. When night-time comes, the trouble of searching for a place to sleep begins. I am forced into hood yet a child myself. I am afraid of the uncertainty of tomorrow, maybe we are just better off in refugee camps. If I try to find a job you want me to sexually bribe you yet am still a child. To whom should I report this to, yet the community has forgotten about our rights?' This emotional verse and pre-chorus details real situations that children go through in the Kenyan communities.

The song is written in the voice of a child to draw attention and awaken the consciousness of the listeners. This part of the song addresses homelessness due to poverty, which is caused by corruption and bad governance. It also addresses other social issues like teenage pregnancies that lead to young girls dropping out of school, the uncertainty experienced in refugee camps, and lack of family life.

Sexual harassment and early employment are also addressed in this verse. The pre-chorus with the expression of how ignorant and unreliable the community and leaders are in making positive changes.

The chorus mellows in with the following sorrowful words ‘Sijuii x3 Haya mateso nayopata ni ya muda. Sijuii x3, Ikifika kesho mateso yatakwisha.’ The chorus translates as follows, ‘I don’t know x3, but I hope this situation won’t long. The chorus speaks of hope and desire for change. The song then continues to verse two with the following lyrics. ‘Mara mtetezi wetu ni masomo, ni nitasoma vipi Mai-sha yenyewe ni somo. Kula yenye ni balaa, kulala ndo kabisa. Bibi anataka eti niende jando nikasafishwe, ndoa za utoto naepuka vipi nishaandaliwa mume. Eh mola, emola eh tusikie baba x3.’ Verse two translates as follows. ‘They say education is the key to advocacy, but how do I even study if I can’t access it. Food is a major problem and housing is even worse. My grandmother wants me to go through the right of passage. How do I avoid early marriage when they already have a planned marriage for me? Lord, look into this situation.’

This part of the song tackles more social issues affecting children in the Kenyan community. The lack of education, lack of food, clean water, and housing. Outdated cultural practices like female genital mutilation are also covered in this song. The idea of the song was to use a child as a victim to speak to the community and leaders and champion for a positive change through music. Since children easily get attention and sympathy, writing this song in a child’s voice uses emotion to send a message to the community. Since music can be used as a medium of communication, this song aims to send an educative message that will evoke emotions and move community members to fight for better growing environments for children.

From the community research carried out in Kenya and reading from previous pre-written material, the results showed the need to tackle social issues mentioned in this song. Social issues differ in different community set-ups in Kenya. The rich complain of different things while the poor have different problems. This thesis focuses on the national community and focuses on the most common social problems affecting children in the national community of Kenya. Although the

research results favour the less fortunate and the poor, some problems like outdated cultural practices still affect the rich as well. Sexual harassment, teen pregnancies, increased rates of school dropouts are social issues that cut across the national community.

7.2.2 Studio sessions

Sessions happened at Tamks studio, Kosmos 1. The writing process included writing down research results, identifying the community need and selecting sounds that suit the mood. The second stage was to identify chords for the song, write lyrics that educate the community of children's needs and writing catchy melodies to it. The lyrics were guided by results from the research. My creation process was almost like the song above since they all had the same goal, to address social issues affecting children. For this project, I used the piano to compose the song then later developed it through production. Vocals were self-recorded using the AKG C414 XLS microphone in kosmos 1.

7.2.3 Project Mix

Guided by the same reading materials as detailed in the mixing process for Oringo song, little twitches were added and different plugins and sounds for Sijui. The aim was to use instrumental music and vocal sound to enhance the mood of the song which was an emotional clean feel. With the mix, all guitars were sent to one bus and added plugins there. Compression, EQ, and saturation were used. The mix aimed to twitch used instruments right and to make them sound big and enough for the targeted sound. Without muting anything, I balanced the mix, to make sure everything sounds just right. Used EQ to cut off the low and balance the rest of the mix. Little compression was needed on this mix, aimed for a slower attack of about 10-25 ms range and a fast release of about 50-150 ms range. About 3.1 to 4.1 ratio and 1- 3 dB gain reduction was observed for the mixing of the acoustic sound of this mix. The EQ was then used to boost the high, added some modulation, panned, and then send to reverb. (White 2012, 10.)

With vocals and some sounds, the pitch correction was used with slow tuning speed on the notes. Only one reverb plugin from waves was used with decays kept short to maintain the feel of the song. Vocals were well EQ'ed to achieve the desired feel, saturation to add depth and well balanced. Knowledge was borrowed from mixing and mastering books by famous writers and composers like Paul white and Tozolli. Plugins like the limiter, chorus, and autotune, echo, delay were used creatively in the mix with chorus and vibrato used as effects. (Tozolli 2012, 211.) some melodies and the final mix suggestions came from Jose, as a mixing assistant for this project.

7.2.4 Project Mastering

To increase levels and fine-tune the mix, mastering was done in pro-tools. Another reason for mastering was to make the track suitable for several outputs since I plan to shoot a music video to this song and release it in on dvd, c'd's and as a digital copy. The mastering process involved checking levels, listening to the mix with a different ear, slight compression use of some EQ and multi-band compressor to check the tone. Saturation and stereo widening was used as a technique to color the mix; then limiters used to increase wideness.(White 2012, 30-88.)

8 DISCUSSION

This thesis was inspired by community works of other musicians like John Lennon and personal love for community work. As a practicing artist, singer, and songwriter, community work has been a passion of diversion in my music career. Relevant study materials and research indicated a positive impact of using music in the community. This study focused on challenging myself as a writer, on writing educative community music that will be of impact. During the research, an interesting observation was how social issues differed in different family set-ups. The rich had different issues compared to the poor. Children from rich families suffered from diseases like obesity and blood sugar-related illnesses, while poor communities suffered malnutrition. One research was carried out on school-going children in different schools and different family set-ups. The findings showed that social issues differed due to the type of family culture, the physical environment, and social culture.

This study proposes involving children advocating for their well-being, because, according to research, children are easy to listen to and quickly catch the attention of leaders and elders. People are more easily moved to help children than adults. Apart from other benefits of music mentioned in this study, another core value was to spread joy and happiness in the global community upon releasing the song. Most importantly, use music as generic, cost-free medicine and a healing facilitator. (Hays 2005, pg.28-32.) During my field research, I noticed differences in problems faced according to the social status of a community.

Children in the rural area in the western province of Kenya, the Luhya community, suffered from lack of access to infrastructures like good hospitals, clean water, transportation, and good schools. I noted that families from this region are farmers and have built their own homes even though they look fancy. The government had failed them by not constructing good roads and hospitals in the region. Pregnant women gave birth at home because they could not afford to go to the hospital, or it was way too far for them to walk there due to poor transportation. This leads to increased child mortality in the region, according to

the community itself. It was opposite in the city, especially the informal settlement areas; children suffered from malnutrition, lack of proper housing, and bad hygiene. The rich community experienced problems like rape, obesity, negligence, and early pregnancies.

In practice, as a musician, I have been involved in several community projects in Kenya. My current role is the brand ambassador for the Fistula community in Kenya, using music as a tool to create awareness of it in media. Through this advocacy, the government is slowly becoming aware of the seriousness of the problem and educating more experts in the field. Taking up this project was a good way for me to implement what I have learned in Tamk. In this thesis, I recommend venturing in community music as it would also help musicians to be in check with current matters of the community. Also, this could be a good alternative to the mainstream music business. Artists can consider collaborating with organizations or government entities and propose music as an alternative to advertising and marketing. Collaborating with community-based organizations opens new perspectives in an artist's career. This path might come with implications, either positive or negative, but it is worth it.

REFERENCES

Andang'o Elizabeth Achieng, 2010, music education in Kenya. Read June 2020
<https://www.tandfonline.com/doi/abs/10.1080/03004430902944148?scroll=top&needAccess=true&journalCode=gecd20> June 2020.

American Psychological Association, 2016. Read June 2020 at
<https://psycnet.apa.org/record/1994-23897-001>.

Berger, Arthur Asa, 2011 Media and communication research methods. ISBN
 978-1-4129-8777-6

Biography.com, 2020. Nina Simone. Read June 2020 at <https://www.biography.com/musician/nina-simone>

Biography.com, 2020. Miriam Makeba. Read June 2020 at <https://www.biography.com/musician/miriam-makeba>

Britannica, 2020. Miriam Makeba. Read June 2020 at <https://www.britannica.com/biography/Miriam-Makeba>

Brightzones, 2020. Children and music. Read June 2020 at
<https://www.brighthorizons.com/family-resources/music-and-children-rhythm-meets-child-development>

Brownsell, James 2013 what really happened in Kenya 2017. Read June 2020
 at <https://www.aljazeera.com/indepth/futures/2013/03/201333123153703492>

Brun-Lambert, David Author, Nina Simone, ISBN: 9781845135102

Bwire Victor, 2019 Radio music. Read June 2020 at
<https://citizentv.co.ke/blogs/bwire-radio-is-still-king-320385/>

Cambridge dictionary, 2019. Music. Read June 2020 at read in june 2020 at
<https://dictionary.cambridge.org/dictionary/english/music>.

Centre for disease control and prevention, 2020. Read June 2020 at
<https://www.cdc.gov/healthywater/global/WASH.html>

Cultural atlas.com, 2020. Kenyan culture. Read June 2020 at <https://culturalatlas.sbs.com.au/kenyan-culture/kenyan-culture-core-concepts>

Cross Ian, 2009. Music as a communicative media. Read June 2020 at https://www.researchgate.net/publication/237134673_Music_as_a_communicative_medium

Cronin, P., Ryan, F., Coughlan, M., 2008. Undertaking a literature review: A step-by-step approach. *British Journal of Nursing*, 2008.

Crowley, J., 2013. Music therapy: Nursing interventions with a beat. *Nursing Critical Care*, 2013.

Dawidowicz, P., 2010. Literature reviews: A quick guide to success. Charlotte, NC: Information Age Publishing.

David J Hargreaves, 2008 University of Roehampton

Dewey John, 1995. Music and childhood. Read June 2020 at <https://www.jstor.org/stable/40214881?seq=1>

Elizabeth A. Andang' o, 2013 Kenyatta University, Nairobi, Kenya

Elo, S. & Kyngäs, H. 2008. The qualitative content analysis process. *Journal of Advanced Nursing* 2008.

Ewens Graeme, 2008. Miriam Makeba. Read June 2020 at <https://www.theguardian.com/music/2008/nov/11/miriam-makeba-obituary>

George Senoga- Zake, 2000. Folk music of Kenya. ISBN 9966-855-56-4

Gordon G. Anthony, 2018. Independent Researcher

Graham, English, 2018. Logic pro for dummies. ISBN: 9781119506201

Hays, T., 2005. Well-being in later life through music. *Australian Journal of Aging* 2005.

Higgins, P. & Murrock, C., 2009. The theory of music, mood, and movement to improve health outcomes. *Journal of Advanced Nursing*.

Humanium, 2020, Realizing children's rights in Kenya. Read June 2020 at <https://www.humanium.org/en/kenya/>

Kay Alan, 2000. Art and community development. Read June 2020 at [https://www.researchgate.net/publication/263620958](https://www.researchgate.net/publication/263620958_Art_and_community_development) Art and community development The role the arts have in regenerating communities

Kaluwich, B. Barbara, 2005. Qualitative social research. Read June 2020 at <http://www.qualitative-research.net/index.php/fqs/article/view/466/996>

Kramer, K. M., 2001. A trio to treasure: The elderly, the nurse, and music. Geriatric

Matarasso, François 2007 Common ground: Cultural action as a route to community development. Read June 2020 at <https://academic.oup.com/cdj/article-abstract/42/4/449/359263>

Makori, Aska, 2019. Fight against Obstetric Fistula. Read June 2020 at <https://www.switchtv.ke/single-article/438-The-Fight-Against-Obstetric-Fistula>

Medium.org, morning train children music. Read June 2020 at <https://medium.com/@IsraAIDStories/the-morning-train-a-procession-of-hope-9c436a636f08>

Miell, Macdonalds, Hargreaves, 2005. Music for communication. Read June 2020 <https://journals.sagepub.com/doi/abs/10.1177/102986490601000208?journalCode=msxa>

Mitchell, A. James, 2013. The Walrus and Elephants John Lennon's years of revolution.

Mdundokenya, 2020. Kenyan playlist. Read June 2020 at <https://mdundo.com/playlists/ke>

Virgil, E. Moorefield, 2005. Producer as a composer. ISBN 0262134578 (ISBN13: 9780262134576)

Murunga, 2013 107-113. Kenya: The struggle for democracy

Netflix documentary, 2015. What happened, Miss Simone? Directed by Liz Garbus

Nzomo David, 2017. Children's music from Kenya. Read June 2020 at <https://folkways.si.edu/david-nzomo/childrens-songs-from-kenya/world/music/album/smithsonian>

Obyerodhyambo Oby, 2019. Protest music in Kenya. Read June 2020 at <https://www.theelephant.info/culture/2019/03/08/protest-music-in-kenya-why-the-deafening-silence/>

Paukwa,2018 Siiriri. Read June 2020 at <https://www.paukwa.or.ke/kenyan-string-instruments/>

Paterson Doug, 2018. cultural anthropologist, Ph.D. in Kenya. Read June 2020 at <https://www.songlines.co.uk/explore/guides-and-lists/the-rough-guide-to-world-music-kenya> June, 2020.

Raymond MacDonald DOI: 10.1093/acprof:oso/9780198529361.003.0001

Ruto Sara Jerop, 2009. Sexual Abuse of School-Age Children: Evidence from Kenya. Read June 2020 at https://www.researchgate.net/publication/267693328_Sexual_Abuse_of_School_Age_Children_Evidence_from_Kenya

TEFFERA TIMKEHET, 2006. The role of traditional music in East Africa. Read June 2020 at <http://www.lti.lt/failai/06%20Tefera.pdf>

The ministry of sport, culture and heritage Read June 2020 at <http://sportsheritage.go.ke/100-million-for-artist-actors-and-musicians-stimulus-package/>

Tozilli, Rich, 2012. Pro tools mixing. ASIN: B002E7ARZU Pg.211

UNHCR, 2001-2020 Read June 2020 at <https://www.unhcr.org/water-sanitation-and-hygiene.html>

United Nations, 2008. Determinants of child mortality. Read June 2020 at https://www.un.org/en/development/desa/policy/capacity/country_documents/jordan_desa_mdg4_technote_mar2010.pdf

Unicef, 2015. Taking child protection in Kenya. Read June 2020 at https://www.unicef.org/protection/files/Kenya_CP_system_case_study.pdf

Wanjala, 2019. Harmful cultural practices in Kenya. Read June 2020 at <https://wanjalawafula.wordpress.com/?s=children+in+kenya&submit=Search>

Wangamati Cynthia Khamala, Yegon Gladys Sundby Johanne, Prince Ruth Jane, 2019. Sexualized violence against children. Read June 2020 at <https://pubmed.ncbi.nlm.nih.gov/31533564/>

Wager, E. & Wiffen, P. J., 2011. Ethical issues in preparing and publishing systematic reviews. Journal of Evidence-based Medicine.

White, Paul, 2012. The producers manual ISBN-13: 978-0956446015.

Wikipedia, 2020. Culture of Kenya. Read June 2020 at https://en.wikipedia.org/wiki/Culture_of_Kenya

Wikipedia, 2020. Music of Kenya. Read June 2020 at
https://en.wikipedia.org/wiki/Music_of_Kenya

Wikipedia,2020. Social issue. Read June 2020 at
https://en.wikipedia.org/wiki/Social_issue

Wikipedia,2020. Miriam Makeba, https://en.wikipedia.org/wiki/Miriam_Makeba

Wikiwand,2020. Litungu. Read June 2020 at
<http://www.wikiwand.com/de/Litungu>

APPENDICES

Appendix 1. Sound Cloud Link: Furaha

<https://soundcloud.com/rawbeena-kenya-699112312/furaha>

Appendix 2. Sound Cloud Link: Nasema na wewe

<https://soundcloud.com/rawbeena-kenya-699112312/nasema-nawe-rawbeen-amp3>

Appendix 3. Sound Cloud Link: Oringo

<https://soundcloud.com/rawbeena-kenya-699112312/oringo>

Appendix 4. Sound Cloud Link: Sijui

<https://soundcloud.com/rawbeena-kenya-699112312/sijui-rawbeena-rhythmic>

Appendix 5. Credits Chat

Song	Credits
Furaha	Lyrics by: Sylvia Makona Guitars: Kasongo, Sarkozi Melodies: Sylvia Makona Arrangement: Sylvia Makona, kirsi leppapohja and mazuu Translation: Sylvia Makona Vocals: Sylvia Makona Recording: Ali Mmbwana, Mazuu Mixing and Mastering: Ali Mmbwana, Mazuu
Nasema na wewe	Lyrics by: Sylvia Makona Melodies: Sylvia Makona Arrangement: Sylvia Makona, Gideon (Juwon Mix) Translation: Sylvia Makona Vocals: Sylvia Makona Recording: Juwon mix Mixing and Mastering: Sylvia Makona and Gideon (Juwon)
Oringo	Lyrics by: Sylvia Makona Guitars: Kasongo, Sarkozi Melodies: Sylvia Makona Arrangement: Sylvia Makona, kirsi Translation: Sylvia Makona Vocals: Sylvia Makona Recording: Jose Carranza vocals, Sylvia Makona Mixing and Mastering: Sylvia Makona and Mazuu
Sijui	Lyrics by: Sylvia Makona Guitars: Fadhilee music Kenya Melodies: Sylvia Makona Arrangement: Sylvia Makona Translation: Sylvia Makona Vocals: Sylvia Makona Recording: Sylvia Makona Mixing and Mastering: Sylvia Makona

