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**Book of Abstracts**



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## **THE NEED FOR KENYAN UNIVERSITIES TO INCLUDE MUSIC THERAPY COURSE IN MUSIC EDUCATION CURRICULLA**

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According to Kathleen (2017), Music therapy is the use of music to accomplish non-musical goals for example music listening or song writing can be used to fulfil goals in movement, cognition, speech and language and mental health. Music Therapy is slowly gaining popularity in Kenya. The Matter hospital in South B has a music therapy programme which began in 2006 where by musicians volunteer to play music to relax and entertain the staff and patients. The Magoso School in Kibera uses poetry, acrobatic dance, drumming and gospel music to fight anxiety and other mental stress of children who have been exposed to extreme violence and poverty. A guitarist known as Mutinda Mutei uses music as a therapy for patients admitted in hospitals. From those instances its quite clear that music therapy is slowly gaining acceptance in the Kenya. Therefore, there is a need for the discipline to be introduced as a course so that students who desire to pursue a career in the discipline can get an opportunity to do so and acquire the necessary skills required in effectively using music for therapeutic purposes.

### **Keywords:**

Music, Music therapy, Music Education, Music curriculum, Mental health

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## **Music beyond Entertainment: Changing the Mindset of Kenyan Artists**

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This paper takes analytical, descriptive and practical approach to unveil some new musical perspectives and useful strategies for peace and social change engagements by musicians in Kenya. While it is obvious that music entertains, it is not obvious that many of our musicians are well positioned to effectively use music to bring about peace and social change as it is sometimes desired. This paper therefore, proposes (a) Singing and Leadership (b) Percussion for Inclusion (c) Nonviolence (d) the Creative Process in Peace building (e) Motive for Motion (f) Songwriting (g) Storytelling and Project Presentation (h) Trauma and Music (i) Workshop Leadership (j) Drum Circles (k) the Musical Playground (l) Composing Communities as critical areas our musicians should be enlightened to be able to effectively contribute to the peace and social change initiatives in our society. The presentation draws from my personal experience during the infamous post-election violence in Kenya 2007/08 as a composer and performer, and how my training in advanced community music leadership in the Netherlands has impacted my creativity particularly in the use of the power of music to connect communities and to bring about some social change.

### **Keywords:**

Creativity, Drum circles, lyrics, nonviolence, performance, Social change, storytelling

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## Music and Healing: Perspectives of HCPs in Kenya

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Music and healing in traditional Kenyan societies is a phenomenon that has been in existence for centuries. Music and healing or Music Therapy as popularly known in the conventional medicine in contemporary Kenya has however been shrouded in mystery. It is arguably true that when individuals in Kenya hear the phrase music therapy for the first time, they usually make some guesses as to what may be implied by the phrase. It is never clear what the music therapist does in Kenya, what is involved in the process, when and in what context music therapy is practiced, what kind of clinical approach is used, and what would one explain as the efficacy in healing of some specific music genres. This study will endeavor to address the foregoing questions from HCPs perspectives. The objectives of the study will include:

1. To determine the Socio- demographic characteristics of participating HCPs
2. To demonstrate the level of awareness regarding music and healing among HCPs in Kenya
3. To find out the socio-cultural perspectives on Music and healing among HCPs in Kenya
4. To make recommendations regarding music and healing for the Kenyan context

### Methodology

This is a quantitative study. It is being carried out online via survey monkey using a self-administered questionnaire. Purposive sampling technique has been employed. The link has been shared out to various health professional cadres to share in their network. Data will be analyzed online via tools within survey monkey app.

### Results

Results will be presented in a report in narrative and graphical format. Each aspect of the HCPs perspectives will be presented in tables, pie-charts. Music and healing awareness will be computed and represented as a percentage.

### Conclusion

Based on the findings, relevant conclusions will be drawn.

### Keywords:

Music therapy, health care providers (HCPs), Healing, Medicine, Therapist, Socio-demography

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## A 'Misplaced' Genre: Role of Kenyan Popular Gospel Music Within the Secular Context Damaris Ngoru

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This paper will discuss the misplacement of the gospel genre in Kenya in view of its continuous presence in secular space. Gospel music has arguably become a medium of entertainment aimed to give a 'feel good' effect and effectively trivialising the traditional role of gospel music to promote Christian values. For example, Esther Wahome's popular hit song Kuna Dawa regularly played in local Kenyan bars, led to her partnership with the Guinness company. Also, Size 8 hit song tiga wana which literally addresses the devil to 'stop being childish', regularly aired on secular radio shows. Moreover, Gospel music artists have been contracted to promoting various products online, for example on January 2019, Mercy Masika partnered to campaign for the detergent brand Ariel and Size 8 a brand ambassador for baby products. Since the predominant religious population in Kenya

comprises of Christians, the 'misplaced' role of gospel music has been a cause of concern, hence the following points are key to understanding the shift of roles;

- Gospel artist have trivialized the weighty and eternal matters
- The demand for entertainment has overshadowed the need to edify
- The 'prosperity gospel' influence
- Gospel artists write music more for business purposes than being Christian ambassadors

It would be crucial to point out that individuals decode music genres distinctively, hence the idea of the gospel genre being 'misplaced' may not necessarily be a fact. Therefore, to understand why this genre (gospel) has been used to promote secular ideologies, there are key aspects to consider;

- Demographics – targeting the youth
- Supply and demand in the gospel music industry
- Socio-cultural shift and transformation
  
- Acculturation of Western music ideologies
- Technological advancement towards commercializing gospel music

**Keywords:**

- Popular culture • Genre • Demographics • Acculturation

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## **CHALLENGES FACED BY MUSIC LEARNERS WITH CEREBRAL PALSY: A CASE OF JOY TOWN SECONDARY SCHOOL FOR THE PHYSICALLY IMPAIRED, KIAMBU COUNTY, KENYA.**

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This study was designed to investigate the challenges facing music learners with cerebral palsy (CP) in Joy Town Secondary School for the physically impaired in Kiambu County Kenya. It had been observed that interest in learning music diminished among learners with cerebral palsy as they proceeded from form one to form two. This prompted the interest to carry out a research on the causes of these changes in interest in music for these learners. It sought to identify challenges and ways of sustaining music interest in learners with CP in this school. Joy Town was selected as it is the only special secondary school that offers music as a subject in Kenya. It currently also accommodates learners with physical challenges including CP. The main objective was to seek for information on how these learners could be assisted to overcome the challenges they faced in pursuing music in Secondary School. To achieve this objective, the study employed a descriptive research design because it sought to get a clear picture of the situation, attitude and behavior of individual students with CP. Challenges faced by CP learners included: lack of appropriate music foundation for this group of students in the primary school, complex subject content considering their physical challenges, teachers, parent/their peers, attitude towards them pursuing music, a wide syllabus and limited time in teaching and learning music. Recommendations included: re-evaluation by policy makers and curriculum developers; to restructure the music curriculum to make it compulsory and examinable from the primary school; to adapt the music syllabus in order to accommodate the needs of learners with CP; Ministry of Education science and Technology through music educators and musicians to sensitize parents, teachers and students on the importance of music in schools and especially to learners with CP.

**Keywords:**

Music, Music Therapy, Curriculum, Cerebral Palsy, Physically impaired

## **ALIGNING MUSIC PEDAGOGY AND CONTENT TO COMPETENCE BASED CURRICULUM (CBC) DEVELOPMENT IN KENYA: A REFLECTIONS ON CHALLENGES AND OPPORTUNITIES**

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Kenya is the process of rolling out Competence Based Curriculum (CBC) of which music skills and music education will play a central role in empowering learners with multiple competencies ranging from music composition and arranging skills, song writing, music production and technology, music therapy, music business, music for advertisement and edutainment, among others. This paper delves into challenges and opportunities that are likely to face music curriculum development and implementation at school level, college level and university level. Factors related to earlier perception of music as an academic subject, music as talent, music as entertainment and the immediate past history where music was not considered a subject important enough to be compulsory at primary and secondary levels will come into play. Against the foregoing backdrop, challenges emanating from pre-requisite music teaching competencies and teacher quantities required right from lower primary, upper primary, junior secondary school, senior secondary school to university are likely to emerge. This paper attempts to suggest solutions to the challenges with a hope that CBC developers, implementers and policy makers will embrace them as the entire process unfolds. It will also reflect on opportunities related to CBC relevant areas in the 8-4-4 music curriculum and emerging modern world opportunities that must inform skills to be nurtured and the target job markets.

### **Keywords:**

Music, Music Pedagogy, Competence Based Curriculum, Music Education, Job market

## **The influence of Inculturation of Liturgical Music on National Integration and Cohesion Paper presented by Ken Mulwa**

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The advent of the Second Ecumenical Council of the Vatican, that is, Vatican II, with its spirit of *aggiornamento*, an Italian word meaning “bringing up to date”, brought the new concept of inculturation. This is the process of systematically bringing the people’s culture into the Church. Inculturation in this sense encompassed both linguistic liturgy, that is, the language in which holy mass is celebrated, and artistic liturgy, that is, the aspects of liturgy that tap on the arts, be it music, paintings and sculptures, architecture, altar decoration et cetera. The main aim of inculturation was to enhance congregational participation by making the congregation an active part of the liturgy. In the Roman Catholic Church in Kenya, inculturation has entailed, for the most part, incorporation of cultural tunes, instruments, language and idioms in liturgical music. Given the multi-ethnic nature of the country, it is thus possible, and plausible, that a liturgy in a Roman Catholic Church in Kenya will incorporate several cultures, rather than just one. This is particularly evident in the churches in metropolitan parts of the country, where the congregation is composed of multiple ethnic groups. This paper will focus on the musical aspects of this inculturation, and probe its development and extent in the Roman Catholic Church in Kenya. The paper will ask, and attempt to answer, these questions: Does inculturation of liturgical music influence national integration and cohesion in Kenya? That is:



- a. What is the history and development of inculturation of liturgical music in the Roman Catholic Church in Kenya?
- b. What is the current position of/on inculturation of the liturgical music in the Roman Catholic Church in Kenya?
- c. Has inculturation of liturgical music influenced national integration and cohesion in Kenya?
- d. What influence has inculturation of liturgical music had on national integration and cohesion in Kenya?

**Keywords:**

Inculturation, Culture, Roman Catholic Church, Liturgical music, National integration, Social cohesion

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## **Refocusing role of music producer's and sound engineers through formal music training in Kenya**

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As formal courses in sound recording and music production continue to develop as preliminary routes into creative industries, it has become increasingly important to consider the position and roles played by music producers and sound engineers as distinct and not blurred areas of career specialization in the Kenya creative industry. This paper seeks to refocus the unique roles played by a music producer and sound engineer as a conduit for informing content formulation and as means for streamlining music production and audio engineering courses in the institutions charged with the responsibility of training these cadres of music practitioners in the industry. Specifically, this study will endeavor to address the following objectives:

- Describe music production and sound engineering concepts as distinct career paths in Kenya music industry
- Discuss the professional skills expected of a music producer and sound engineer
- Highlight similarities and differences between the ideal roles of artistic producers and sound engineer for training.
- Propose suggestions/guidelines on ways of linking skills expected of and roles played by music producers and sound engineers to content formulation for courses offered in and training strategies employed by institutions charged with the responsibility of training these two cadres of music practitioners.

It is hoped that firstly, the discussions of this study will enlighten the conference participants on the distinct skills expected of and roles played by music producers and sound engineers in the creative industry. Secondly, that the discussions of the study will bolster the participants enthusiasm to enroll for training in music production technology or music engineering.

**Keywords:**

Music, Audio engineering, Studio practices, Production skills, Music producer, Music engineer,

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## **GENDER INEQUALITIES IN MUSIC EDUCATION: EXPERIENCES OF FEMALE MUSIC EDUCATORS IN KENYA**

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Kenyan female music educators have for decades strived for a musical space that allows for their musicing, recognition and growth in the discipline. However, given the gendered nature of the music education field, the experiences of Kenyan female music educators have been greatly influenced by gender inequalities. This paper therefore focuses on the experiences of seasoned female music educators who have worked against all odds to gain recognition in the music education spaces. Specifically, this paper aims to look at their experiences in the spaces that include the music classroom, music educators workshops, Kenya Music Festivals and academia. This study seeks to elucidate some of these challenges that female music educators have to deal with in the music education spaces with the aim of sparking a discourse that will create awareness amongst the various stakeholders. In addition, these experiences will serve to enlighten the newly recruited women music educators on how to navigate the music education spaces for their enhanced musical growth. The study's target population is all female music educators in Kenya. However, this study will purposefully sample female music scholars who have stood out in their musicing practices. The study will adopt a qualitative approach. The data collection instruments to be used are semi-structured interviews. Analysis of the collected data will employ the content-analysis method.

**Keywords:**

Music Education, Gender Inequalities, Female music educators, Musicing, Female music scholars, Music

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## **”The Effects of Pre-performance Research and Analysis on Vocal Music Performance” The problem**

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Performance of vocal music is quite popular in Kenya, perhaps anchored in the background of traditional music and performance of associated dances. One of the largest musical events in the country is the Kenya National Music Festival. This is a one of a kind event that attracts students, teachers, trainers and music enthusiasts from all parts of the country. Solo and ensemble singing also form a significant part of music instruction in high schools and colleges that offer music as a subject in their curriculum. In addition, choral and solo singing is an important part of worship in many churches across the country. Most performers tend to rush in their preparation and therefore may end up with less than satisfactory performances. Based on the historical merits and value of pre-performance preparations, the main focus of this study was to determine to what extent Kenyan Art music performers engage in pre-performance study and background information and to raise discussions on how focused pre-performance study aspects of a piece of music directly impact the quality of performance of the piece of music. The study therefore sought to address the following: (i) In what ways does focused research and background information impact the rendition of vocal solo performances? (ii) What are the unique musical characteristics in a given piece of music (iii) What are the inherent technical demands in approaching the performance of the selected pieces (iv) How can the emerging issues be addressed

It is hoped that the discussions will enlighten the participants to realise that the incorporation of analysis of music pieces in preparation for performance helps to place the piece in its context and therefore enhances the effectiveness of the performance.

**Keywords:**

: Pre-performance research, vocal music, vocal music performance, Performance etiquette, Art music

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## **Globalisation or Inculturation? Church Music Struggle for Cultural Identity: A Case of Kenya's Urban Pentecostal Experience**

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As global juggernauts continue to sweep across many world's faith communities, tensions between foreign and established norms in worship music and the music's consequent struggle for cultural identity seem inevitable phenomena. Kenya's Urban Pentecostal (KUP) music is caught up in this inevitable wave. Worship music experiences in the urban Pentecostal are now characterized by expressions, largely, of white south and black gospel music. Musical expressions of artists such as Don Moen and Kirk Franklin are widely embraced thus constituting the current expressive emotional breathtaking emotional intensity of the worship music experiences of the KUP. In what seems to be a struggle for a cultural identity, effort to introduce Kenya's musical elements in the KUP worship experience seem not to yield tangible results. The overriding question therefore begs, should the KUP worship music remain global south or is there a need to embrace the processes of inculturation as means of inculcating desirable Kenya's musical elements into the KUP worship experiences? Could this approach help KUP musical expressions acquire a cultural identity that could be defined as Kenyan? It is in the light of these overriding questions that this study will seek to address the following specific objectives: (i) Describe the character, categories and substance of the current KUP's musical expressions that are experienced as products of globalisation (ii) Discuss ways in which the theory of nutrosophy could be employed to mitigate the tension between the established and foreign norms in the KUP's worship music (iii) Demonstrate through performances of authors' musical compositions ways in which processes of inculturation could be useful in realizing KUP's music experiences that exhibit a Kenyan cultural character (iv) Enlighten the participants on the importance of employing worship music that resonates well with Church attendees' own cultural experiences.

### **Keywords:**

Globalisation, Inculturation, Church music, Cultural identity, Urban Pentecostal, Nutrosophy

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## **TOPIC: THE EFFECTIVENES OF MUSIC AND SPEECH THERAPY COLLABORATION IN SPECIAL SCHOOLS.**

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A lot of research conducted indicates that children with special needs comprise of challenges which include delayed language, difficulty making eye contact, disturbed social interaction, problems with pragmatic language and poor comprehension leading to poor communication skills which include

both receptive and expressive skills. Impairment of ability and skill in communication can affect negatively the quality and quantity of social interactions with adults and peers. Likewise, improvement in communication abilities and skills may have a correlation, or relational effect on social skills and quality of life. This therefore calls for a lot of intervention/ therapy strategies being put in place for teaching communication skills to children with special needs without forgetting the emerging therapy approaches which include Music therapy. Music therapy adapts elements of music (e.g tempo, rhythm, melody, harmony and texture) to promote effective expressive and receptive communication skills. Both Music and Language are universal and specific to humans, both have pitch, timbre, rhythm and durational features, spontaneous speech and spontaneous singing typically develop within infants at approximately the same time, both have auditory, vocal and visual uses and are built on structure and rules, distinct forms of music and language exist and vary across cultures. Speech therapy helps individuals with communication disorders to develop language whereas Music therapy specifically promotes development and strengthens language, communication and social skills through engaging music intervention.

**Keywords:**

Music, Music therapy, Speech therapy, music elements, communication and language skills

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## **DRAMATURGIES OF FEMALE REPRESENTATION :A STUDY OF SELECTED KENYAN DRAMAS.**

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**Abstract:**

This paper examines the dramaturgies used in the representation of the female gender in Kenyan drama. The study stemmed from the need to interrogate how Kenyan playwrights represent women in drama as one way of demonstrating women's empowerment in society. It examined Denis Kyalo's *The Hunter is Back* (2010), Njoki Gitumbi's *A New Dawn* (2012) Francis Imbuga's *The Return of Mgofu* (2011) and *The Green Cross of Kafira* (2013). On methodology, the researcher adopted a qualitative research design. The two plays were purposively sampled. A textual exegesis was conducted from a close-reading and content analysis as its method of data collection and analysis. Primary texts were read to provide data for analysis supported by secondary sources. The study leaned on Feminist literary theories, particularly gynocriticism and Gayatri Spivak's view on subalternity and how subaltern experiences diminish the position of women in society. Postcolonial theories, particularly by Edward Said and Homi K Bhabha, were also used to explore issues and challenges of female re-representation.

**Keywords:** Dramaturgies, Subaltern

**Keywords:**

Keywords: Dramaturgies, Subaltern

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## **MUSIC AS A TOOL FOR REHABILITATION**

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Music therapy is the use of music centred experiences as agents for change .Music is used as a tool for self-expression and processing life experiences .the study intents to find out on how one can choose music for a specific behaviour change and how often the client can listen to the music and how the music can be played to the client. This study comprises of musical compositions and a critical commentary. Using a “practice as research” methodology, the musical works explore the question of how different music genres can influence the change in behaviour. Therefore, the interaction between music and behaviour is a worthy object of study, especially in regard to how music can influence behaviour change .The theoretical arguments presented in this study will serve to contextualize the creative work in music . It would help identify the major the best ways music can be used to solve psychological problems .

**Keywords:**

Music, rehabilitation, music therapy, critical commentary

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## **EXPLORING THE NEW OHANGLA MUSIC IN THE CONTEXT OF URBANIZATION: The Search for Relevance for Sustainability.**

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Ohangla music can be traced to the Luo community of Kenya. Over the years, it has changed in form and texture with the rise of new generations and new demands on the artists. The initial intentions, which were basically socio-cultural, have been overwhelmed by emerging economic trends and needs. In the process, even both instrumental form and manner of performance have been affected by generation changes and the new economic trends. There were, of course, earlier and much older artists who performed mainly in social places for entertainment with little or no tangible monetary profits to count. However, many other artists have since risen to popularity gaining a competitive edge with the older ones. They have established their styles, content and approaches which though borrow largely from the older generation, have a unique twist that makes them stand out in their class. These younger artists are driven by the need to meet the emerging needs of contemporary listenership and monetary intentions. This paper examines some of the dynamics involved in balancing between indigenous styles and practice and the modern market-driven trends among these artists considering that their performances are both gainful and leisure activities. The shift in generations has brought into picture interesting questions about content development, language use, instrumentation, and reliance on media for projection by the artists. Relying on the Theory of Recontextualization in music by Dora A. Hanninen (2003), the study will examine the performances of two selected Ohangla artists in Nairobi to highlight how their musical performances reflect a transformation from the indigenous to modern Ohangla music. Observation method will be used in this investigation. It is hoped that this paper will enlighten the scholarship on the dynamism of Ohangla music in specific and music on general.

**Keywords:**

Music, Ohangla music, Luo community, Indigenous cultures, Recontextualisation

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## **BRIDGING CULTURAL AND SOCIAL BARRIERS CREATED THROUGH DIVISIVE AND TRIBAL POLITICS THROUGH COMMUNITY ENGAGEMENT: A CASE STUDY OF THE STAR CHORALE.**

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Kenya as a country comprises of more than 40 ethnic groups each with its own unique culture including dialect, music and traditional practices. The communities among the Kenyan people have a fascinating way of life or living that blends the traditions of thousands of years of African social evolution with the modern influences of the 21st century (Gilbert, 2014). The diversity in these cultures is expressed in different forms ranging from its people and language, food, music and dance, art and ethical norms. Combined with other traditions, these forms of expression and lifestyle form an identity that is uniquely Kenyan. The richness in culture that is portrayed in every part of our country is one that, to a keen eye, will create a lasting impact (Gilbert, 2014). This diversity is seen in our folk music, dances and other cultural practices of each individual community. However this diversity comes to haunt as a nation during seasons like electioneering periods where some political leaders pit the various communities against each other. The culture diversity makes it easier to brain wash, spread propaganda and to create stereotypes that divide us (Irer, 2013). Interesting enough is that after these election periods, the country falls back to a state of calm. Media outlets, religious leaders, politicians, and even cultural leaders all preach a message of peace during and even after such times (Otieno, 2015). The Star chorale has not been left out in this effort. Since it is inception the group as actively participated in community music engagement as an agent of peace thus bridging cultural and social barriers created through divisive and tribal politics through. Through live performances the discussions of this study will seek to demonstrate how cultural and social barriers can be bridged through active community music engagement.

### **Keywords:**

Music, cultural diversity, community music engagement, cultural and social barriers

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## **EXPLORING STRATEGIES FOR TEACHING MUSIC AND AURALS TO THE HEARING IMPAIRED LEARNERS THE CASE OF KAKAMEGA COUNTY, KENYA**

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This paper aims at exploring strategies of teaching Music and aural to the Hearing Impaired learners in Kakamega County, Kenya. The objectives are to: establish the challenges likely to be experienced by learners with HI in handling Music; analyze pedagogical challenges likely to be faced by potential music teachers of learners with HI in teaching Music and Strategies to be used in teaching Music to this category of learners. The study employed descriptive and experimental designs. Data was collected using questionnaires, observation schedules, and interview schedules and then presented using charts and tables. Some learners were subjected to selected teaching strategies (experimental group) and other learners not subjected to those teaching strategies (control group). Music and aural tests were administered on these learners. The results were recorded using figures. Both purposive and random sampling strategies were used to select target respondents. Collected data was subjected to content analysis in which triangulation was employed to get views from different sources. Data was coded and presented using tables, figures and graphs. Variables were tested to make valid and reliable conclusions. The major findings of the study are: learners with HI have a lot of potential in music and therefore can do music as a subject; assessment of learners with HI plays a big role in their

learning ability; the learners with HI can substitute their sense of hearing with their sense of sight, feel and touch to learn Music and aural; and, HI teachers are not trained in the subject of Music. The study recommends that: The learners with HI should be provided with adequate teaching and learning materials in Music; they should be given an opportunity to study music as a subject; KISE should introduce Music as a subject; and, KICD and KNEC should incorporate HI concerns in their syllabi.

**Keywords:**

Music therapy, Hearing impaired learners, aural, teaching strategies

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## **”The Effects of Pre-performance Research and Analysis on Vocal Music Performance”**

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The study aimed at establishing whether vocal performers at various levels carry out research as part of the preparation for performance. Secondly, to analyze and outline the characteristics of selected pieces by various composers, assessing the technical requirements for the performance of the selected soprano pieces. Finally it aimed at providing suggestions and recommendations on how a performer can overcome the challenges in each of the pieces. The study was mounted on the premise that poor analytical skills hamper performance of any music and that to understand the deeper aspects of music, a performer needs to understand its style, tradition and background. This study was undertaken to clearly articulate the importance of in-depth research as a prerequisite for effective performance. One important aspect of pre-performance research was the observation of the selected songs, and the specific technical demands of each. The study sought to discuss pertinent issues associated with interpretation of the selected songs. It also sought to provide suggestions on how a performer can adequately overcome the challenges posed by the technical demands of each song, in order to give an effective performance of the selected pieces, or other pieces using a similar approach.

**Keywords:**

: Music, Pre-performance, Research, Analysis, Vocal music,

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## **ADDRESSING CONTEMPORARY ISSUES THROUGH CULTURAL CREATIVE DANCE EXPRESSIONS**

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The cultural creative dance has been a constant performance feature in the Kenya Schools and Colleges Drama Festival repertoire. Established in the 1981 edition of the annual festival, the dance, in a big way signalled the advent proper, of Traditional African theatre elements in a fete therefore characterised by performance of European plays. Throughout the years, the cultural creative dance

has evolved to not only exude aesthetic elements, but has incorporated and encapsulated the messaging and tackling of a myriad of contemporary and emergent issues that affect society. Through its dramatic and storytelling features, the cultural creative dance provides a space - in an indigenous language of expression - to probe, critique and evaluate the society that makes it, and leads in finding best solutions for the issues thereof. As such this paper explores the various socio-economic and political issues that the sampled cultural creative dances have advanced as thematic concerns and episodes of dramatisation in the quest to having societal dialogue. To understand this, the paper delves into the techniques of dramatisation in the dances, contextualised in their cultural and creative contexts. The synthesis of these concepts was propped on aesthetic theory, semiotics and discourses on African performance for the description of style, themes and messaging. The study was framed on qualitative design to analyse purposively sampled cultural creative dances on various chosen themes and cultures. The data was analysed using content analysis. The study finds that indeed cultural creative dance performed in the Kenya Schools and Colleges Drama Festival tackle various themes that are derived from various issues the Kenyan society is grappling with including corruption, environmental degradation and ethnic strife, social inequalities, family intrigues, erosion of indigenous customs and values, corruption, drug abuse, health issues, social cohesion and integration interalia.

**Keywords:**

Dance, dramatization, theme, theatre, cultural creative dance, storytelling, societal issues.

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## **The Role of Kenya Music Festival (KMF) in Fostering National Unity, Integration and Cohesion.**

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The annual Kenya Music Festival is a major cultural attraction not just in Kenya but in Africa as a whole featuring children's traditional singing games, traditional cultural group dances, traditional folksongs, traditional and modern instrumental music as well as elocution in vernacular, Kiswahili, English, German, French and Arabic from schools and colleges across the country and from diverse cultures. This is organized in about 600 different performance categories and threshed through adjudicated performance from zonal to national levels on rotational basis. Throughout the ages, music has been an important tool for social engagement and Conflict resolution. The use of music in political and governance contexts has been practiced over time. The nature of how the music is employed in such situations largely influences the co-existence of the people. Using video and audio recordings of live performances of music, dance and elocution from across the years, this paper highlights how Kenya Music Festival contributes to national unity, integration and social cohesion (NUSC). Besides the data obtained from recorded excerpts, the discussions shall be enriched by information gathered over the years through the author's engagement with the festival as Executive Secretary. Specifically, the paper shall seek to address the following objectives: Describe the organizational structure of the festival. Discuss the various categories of performances featured in the festival, Demonstrate ways in which the festival has fostered Integration, social cohesion and national unity and Offer suggestions/guidelines on how to organize a meaningful and impactful festival. It is hoped that the discussions of this study will enlighten the conference participants on the festival's contribution as a strategic partner in the realization of NUSC. In addition, it is hoped that the study will spur more enthusiasm in the conference delegates to consider featuring in the festival not just as performing artists but as agents of NUSC.

**Keywords:**

Cohesion, Cultural diversity, Edutainment, Empowerment, Integration, Patriotism



## **Making sense of data using ATLAS.ti, a qualitative data analysis software**

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**Abstract:** This paper is an advocacy for the inclusion of digital methodologies in qualitative data analysis in the Arts, humanities and social sciences. Specifically, it is an appraisal of ATLAS.ti, a Computer- Aided Qualitative Data Analysis Software(CAQDAS),and its inclusion in postgraduate research and curricular. The paper seeks, as its main objectives: to unveil information on what ATLAS.ti is, to explicate the software's efficacy in the qualitative data analysis process, and to use a reflexive approach that draws from my research work to describe the software's application and use, specifically in the grounded theory development. Further, the study suggests the possibility of using e-learning and online webinars in teaching and learning of ATLAS.ti. It considers new solutions sought to solve research challenges and the recent and future developments in digital humanities, and argues that if ATLAS.ti as a method of analysing data is made available to postgraduate students and other researchers, it will equip them with the necessary methods and tools for data analysis, thus making the analysis procedures viable.

**Keywords:**

Digital humanities, CAQDAS, ATLAS.ti, grounded theory, e-learning