

**Kabarak University
International Conference on
Refocusing Music and other
Performing Arts for
Sustainable Development 2020**

Thursday 15 October 2020 - Friday 16 October 2020

Book of Abstracts

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1

EFFECT OF MUSIC-BASED INTERVENTION ON TREATMENT MOTIVATION AMONG CLIENTS IN SELECTED SUBSTANCE USE DISORDER TREATMENT CENTERS IN KENYA

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There is evidence to suggest that lack of sufficient treatment motivation (TM) is a challenge among substance use disorder (SUD) clients. It is therefore critical that the issue of treatment motivation is addressed. Studies suggest that music-based intervention (MBI) may be used as a means to enhance motivation of such persons. However, such evidence is scanty and hardly has any research been done on this in Kenya. Guided by the transtheoretical model of change, this study sought to determine the effect of music-based intervention on treatment motivation among clients in selected substance use disorder treatment centers in Kenya. The target population was clients with substance use disorders in treatment centers in Kenya aged 18 and above. The study used quasi-experimental design, specifically, nonequivalent groups pre-test and post-test design where both the experimental and the control groups had 20 participants each. Multi-stage sampling approach was used to select 40 participants from one purposively selected substance use disorder inpatient treatment centers in Kenya. One of the branches was assigned to be the treatment group and the other control group using simple random sampling. The treatment group received the music-based intervention while the control group only received the standard of care offered in the facility. Using the Texas Christian University treatment motivation scale, their TM was measured before and after four weeks of treatment. Using Analysis of variance and paired t-test, the data was analyzed. The study established that the treatment group had significantly higher levels of treatment motivation between and within groups, after the intervention compared to the control group. These findings provide evidence on the effectiveness of music-based intervention that may become a useful experiential tool for use by service providers such as music therapists, counselors, psychologists, and psychiatrists that can enhance the likelihood of successful treatment for persons with SUDs.

2

The Hustler Narrative: Protest and Identity in Contemporary Kenyan Youth Music

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Abstract

The concept of hustler has become a main point of talk in Kenyan political space. The youth have styled themselves as hustlers and have appropriated this term to create a counter narrative which contests their position as a marginalized group. In effect, they have used the concept as a rallying point against the marginalization, by the political class from the economic and political feast table. This paper attempts to interrogate and explain how the youth use music to craft an identity distinct from the one assigned to them by the dominant political and social class. It explains how the youth through the structuring of the music and the use of language protest and dismantle the identity assigned to them. Consequently, music is shown to be a means through which the youth create and perform a unique identity which cuts across ethnic, political and economic divides. This is achieved by using their musical compositions as a means of highlighting the challenges they face every day which include unemployment, perceived police brutality aimed at them and their misuse by the political class. The songs are relatively revolutionary especially those from the disadvantaged

neighbourhoods which betrays their desire to partake of the political and economic largesse which they lack access to. By styling themselves as hustlers, the youth present a critical awareness of the unfair state of affairs in the country where certain groups find themselves alienated. The paper concludes that by seeming to glorify alcoholism, promiscuity and primitive desire for material acquisition, the youth are in effect pointing to a society that is drunk, promiscuous and morally and politically rotten.

3

INTERPRETATION OF MEANINGS EMBEDDED IN THE NON DISCURSIVE SYMBOLIC COMMUNICATION OF KAMABEKA INDIGENOUS DANCE OF THE BUKUSU COMMUNITY OF BUNGOMA COUNTY, KENYA

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ABSTRACT

Discourses relating to functions of indigenous dances in their respective cultural contexts is an ever on going subject whose end cannot be contemplated even by the communities that practice dance. This paper focusses on dance as a mode of communication. The paper explores the potency of dance to communicate through non-verbal aspects such as body movements, facial expression, gestures, patterns/formations, costumes and décor, accoutrements, musical instruments and other visual devices. This paper discusses this aspect within a conceptual framework of semiotics as propounded by Umberto Eco (1976). With a focus on indigenous Kamabeka dance, of the Bukusu community of Bungoma County, the main objective of the paper is to interpret the meanings embedded in the nonverbal elements involved in the overall rendition of Kamabeka dance which in this paper constitute non-discursive symbolism. The essence of the paper is to disseminate the meanings and general communication behind Kamabeka dance to the public and the academia who may have otherwise reduced and limited dance to the entertainment.

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A PROPOSAL FOR DEVELOPMENT OF A STANDARD CURRICULUM FOR THE STUDY OF INDIGENOUS KENYAN MUSIC PERFORMANCE

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Through the course of my undergraduate studies at Kabarak University School of Music and Performing Arts (SMPA), I observed a standardised curriculum for the study and examination of Western music Performance, through established systems and exam boards such as Associated Board of Royal Schools of Music (ABRSM). This was absent in the study of Kenyan indigenous music performance. Standards and expectations of growth and learning for Kenyan instruments were put out vaguely with no standardised definitions. This disparity between the two disciplines was also seen in practice requirements; where for Western music performance, the curriculum demanded a ten hour practice with a submitted log each week, it demanded no definitive practice routine or time requirement for Indigenous Kenyan instrumental performance. In the case of SMPA, this disparity becomes a problem, seeing as the two performance areas were equally scored and averaged to award an overall grade in the Performance Unit each semester.

The primary objective of the proposed study is to establish a standardised curriculum for the study and examination of indigenous Kenyan music performance; subsequently aiming to improve the quality of performance in the stated field. This is set to be achieved through the following definite objectives: to find out whether the disparity between study of Western performance and Kenyan

indigenous music performance exists across other music institutions of higher learning in Kenya? To determine what standards are currently in place for the study and examination of Kenyan indigenous music performance? To establish a general guideline by which a curriculum can be set up that accounts for the different cultures and ethnicities represented in Kenyan indigenous music. These objectives are set to be attained by the use of investigative research of Kenyan indigenous music performance curriculum, and historical and anthropological research of Kenyan indigenous music performance.

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The Role and Impact of Electronic musical instruments in the performance practice of music in Kenya.

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Electronic musical instruments have been a part of the performance practice of Kenyan music for approximately eight decades. Electronic musical instruments in this study will refer to any musical instruments that produce or alter the sound produced by an electronic means. This study seeks to investigate the role and impact of these instruments in the performance practice of Kenyan music. The study seeks to explore the common genres and the specific instruments used in their practice. The study seeks to find out how the study of these instruments have been incorporated into the various music education systems of the selected countries as well as establish the impact they have had on the same. The study seeks to answer the following questions: What roles and impacts have these musical instruments played and had in the performance practice of Kenyan music? How can the study of these musical instruments be incorporated into the Kenyan music education? During the time of this study, there has been scarce information regarding this topic. Given the historical and musical information that will come from this study, researchers will acquire a deeper understanding of the performance practice of Kenyan music. This study is going to help bridge the widening gap between performance practice and music education as it is going to address a key factor that has been scarcely addressed in music education but yet had so much impact on the development of music performance practice of Kenya. The information for this study is going to be collected from an analysis of the selected music performed on various media platforms in Kenya, interviews with professional performing musicians in Kenya, studies done on the performance practice of music in Kenya and studies done on the incorporation of these instruments in the music education systems of selected countries.

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Incorporating Popular Nigerian Music into the school Curriculum: A Potential for National Development

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The significance of education to the growth and development of man is imperative. The Nigerian education philosophy and national objectives is geared towards self-realization, social, cultural, and economic just to mention a few. The acquisition of skills and abilities, both mental and physical for individual to live and contribute to the development of society should be of major importance to a functional education curriculum. This study specifically set out to examine the momentous

potentials of popular music as a veritable tool to be properly incorporated into the curriculum of music education in Nigeria. This will equip the learners to be self reliant and contribute to the nation economy. Interviews with exponents of Nigerian popular music and the stake holders in the music industry, as well as audio-visual materials were employed to elicit information. Findings reveal that there are lots of potentials and dexterities in popular music that can enable Nigerian music graduates to contribute their own quota to the national development of the nation, as well as being useful to themselves. If the Nigerian society is not to be plagued by a breed of unemployable youths who could not raise the economic productivity of the country, it is deemed pertinent that the music curriculum as one of the vocational education needs to be reviewed to incorporate popular music, as well as to reflect more of the Nigerian cultural heritage..

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RELEVANCE OF UNIVERSITY MUSIC CURRICULA TO THE REQUIREMENTS OF MUSIC ENSEMBLE PERFORMANCE JOB MARKET IN KENYA

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Abstract

The issue of university curricula relevance to the job market continues to cause a ripple effect in the academic discourse globally. Currently, Kenya is embarking on a piecemeal overhaul of the education system and school curricula to embrace the Competency Based Curriculum because of the pressure to produce graduates who can interact with the demand of the job market that is ever changing. As universities in Kenya, contemplate on adjustment to this new reality, it is not clear whether music ensemble performers are being exposed to the relevant skills as required in the music job market. Due to changes dictated by the technological advancement and diverse consumers' needs, this article purposes to analyze the relevance of university music curricula content to the requirements of music ensemble performance job market in Kenya. This study is informed by Elliot's Praxial Theory that perceives music as a performing art. The kind of performances are born out of human practices and the products of music making, for example recorded or live music, benefit the very society that informs its creation. Therefore, the university music ensemble curricula should be seen to reflect the context of the job market's requirements. One of the objectives in Kenya is to prepare graduates who are able to add value to the socio-economic development of the nation. It is hoped that this article will provide an insight into the knowledge and skills, attitudes and values that will enrich the formulation of bachelor of music curricula at the university in Kenya.

KEY WORDS: University Music Curricula, Music Education, Music Ensemble Performance Job Market, Kenya, Praxial Theory.

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Cultural meanings conveyed through song text: Ikerigbele songs of the Abraka people.

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African communities culturally craft songs text to serve cultural and religious purposes. This paper intends to explore the ways in which this is embodied through Ikerigbele songs which is indigenous and performed among the Abraka-Urhobo people of Nigeria. The songs are performed during the annual Ovwuvwe festival. The songs present a body of text that contains a great deal of information about the festival. They express the festival themes and references that need little clarification to understand. This paper aims to discuss the cultural meanings conveyed through the song text. The people's knowledge regarding the songs is vested in the extensive knowledge and experience of the elders in the community since the younger generations have been avoiding traditional practices due to modernization. Hence, this study utilized various data collection methods which included participant observation and interviews. The Ikerigbele songs are the most widespread and frequently performed songs during the festival. These songs have no specific associated dance steps to accompany their performance, but findings revealed that most of the themes of the festival are exhibited through songs and dance which signify the vital role the festival plays within the Abraka community. In recent years, active participation in indigenous African musical arts is diminishing, therefore a concerted effort is needed to ensure that indigenous songs like Ikerigbele are sustained and documented for future generations.

Keywords: Song text; indigenous song; African music; Ikerigbele song; Abraka-Urhobo

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THE NEED FOR MUSIC THERAPY TO BE INTEGRATED INTO THE HEALTH CARE SYSTEM IN KENYA

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ABSTRACT

THE NEED FOR MUSIC THERAPY TO BE INTEGRATED INTO THE HEALTH CARE SYSTEM IN KENYA

Introduction

According to Kathleen (2017), Music Therapy is the use of music to accomplish non-musical goals for example song writing can be used to overcome anxiety and traumatic experiences. Music Therapy is a practice that is gaining popularity in the world. It is mostly practiced in the United States of America. In Kenya, it is being practiced by very few institutions such as Magoso School in Kibera, Matter Hospital and Kenya Community Center for learning. It is proving to be an effective form of treatment however it is not being practiced extensively in Kenya because it has not been integrated in the Health system. The authors of this paper argue that integrating Music Therapy into the Health care System in Kenya will be of great use to Kenyans because Music Therapy can be used in the treatment of a variety of illnesses such as Autism, Schizophrenia, Post traumatic stress disorder (PTSD) and Insomnia. The data for the study leading to this paper was collected from Research reports, Research abstract and audio-visual documentation available on credible web sources. Using descriptive research design, data was qualitatively analysed along the main themes imaging from the research objectives. The objectives of this study are: to find out how the integration of Music Therapy into the Health System in Kenya can benefit patients, to explore how Music Therapy can be an effective and affordable form of treatment for patients and to identify a model to be used in integrating Music Therapy in the Kenyan health system.

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Analytical Procedures in the Usage of Syncopation, Hemiola and the Simple Hocket Rhythmic Techniques in Dundun Drumming Performance in Yoruba Land

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Abstract:

Analysis is a structural explanation of a piece of music in terms of its tonality, metric divisions, form, texture, rhythmic importance, melodic significance and harmonic processes among others. The techniques adopted in the piece are also very important. The study focuses on the rhythmic techniques adopted in dundún drumming performance in Yoruba land. These techniques are basically syncopation, hemiola and hocket. Authors of different ages and time have written comprehensively on the dundún ensemble but the structural analysis in terms of its rhythmic dichotomy, showing specifically the variation process in the usage of the techniques. The method of data collection is ethnographic in nature using interview and non participatory observation as tools. The objective of the study is to reveal the extent of the presence of these three rhythmic techniques in dundún performance and the variation of their usages in the contemporary dundún performance in Yoruba society, South West, Nigeria. The study concludes that syncopation, hemiola and hocket are fundamental in the construction of drum rhythmic patterns and are basically the essential movement in relation to the identified techniques of the layers of the transcribed music and the constituent element of the rhythm. Attempt is made to give a vivid description of the rhythmic organisation of the transcribed music by revealing the different elements of the notation and the demonstrable skills of the drummers in the variation of the dundún rhythmic patterns at performance.

Key words: syncopation, hemiola, hocket, dundún, techniques, rhythmic- structure

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The Music of Marriage Ceremonies in Zambia: An examination of subtleties for women empowerment or dis-empowerment

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When the low levels of female participation in decision making is considered, there is reason to believe that among other factors, the socialisation and enculturation of women through marriage ceremonies in Zambia has a deep impact on how women perceive their roles beyond the household. This study examined the subtleties for women empowerment or disempowerment in the music of women's marriage ceremonies when measured against policy and legal frameworks for gender equality in Zambia by interlinking gender and music hence situating the study in the feminist symbolic interactionism theory and hermeneutics for interpretation of music texts. Participants included six women, who prepare women for marriage from the Bemba and Chewa tribes in Zambia. Data was collected through observations, interviews and focus group discussions and analysed using content analysis and themes. Preliminary findings indicate that music of marriage ceremonies has undertones of female subservience both through texts of song, dance and gestural actions. The study concludes that music of marriage ceremonies potentially influences how women perceive themselves and ultimately impact on what they become and chose to participate in or not when examined against policy and legal frameworks for gender equality in Zambia.

Key words: Gender, Marriage Ceremonies, Music, Zambia

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Study on factors that hinder the use of music therapy in management of in-patient cancer patients at Kenyatta National Hospital.

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Introduction: Cancer is a burden not only in Kenya, but also globally as it contributes to the highest mortality rate among the patients. Although great advancements have been made through the conventional cancer management strategies, limited focus has been put on music therapy as a complimentary management strategy at Kenyatta National Hospital. Music therapy is a non-pharmacological intervention that uses active music and passive listening techniques. Cancer may cause extensive emotional, physical and social suffering among patients. Study findings show that use of music therapy in the integrative treatment of cancer patients is a therapeutic option since it helps to improve symptoms and treatment side effects and may improve positive outcomes among patients.

Objectives: To establish factors that hinder integration of music therapy as part of management of cancer patients at Kenyatta National Hospital, Nairobi, The study will aim to establish the socio-demographic characteristics of patients in the oncology unit, to establish their perception of music therapy and to establish the reasons and factors that may contribute to integration of music therapy in management of cancer patients at the hospital.

Methodology: Data collection will be done through Face-to-face and online interviews using structured questionnaires to determine the use of music therapy as complementary care in management of patients being managed at cancer treatment units. All consenting cancer patients who satisfy the inclusion criteria will be interviewed as they continue with care in the oncology unit.

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Sustainability of Musical Arts through Community Music and Arts Education

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Community music-making brings people together via performance and participation. The convergence of Ethnomusicology and Music Education provides a symbiotic exchange of knowledge acquired via transmissions processes and transferred to learning/pedagogical frameworks in both non-formal and formal education settings. This intersection of Applied Ethnomusicology and Music Education experience presents us with a dynamic engagement that ensures the sustainability of musical arts, particularly in contemporary contexts.

In Ethnomusicology, transmission processes are typical via oral tradition, with the community musicians playing an active role. The participatory nature of this engagement is marked by collaborative relationships, with these community artists/specialists demonstrating the vital role that music plays in community engagement and development.

Daniel Sheehy, in his article *Music, the Public Interest and Public Ethnomusicology* (1991) outlining four strategic aims of Applied Ethnomusicology, mentions that the public sector ethnomusicologist's work is as a musical activist, which provides a model for music-making in the community to happen by and for the people.

Patricia Shehan Campbell and Lee Higgins two recognized authorities on community music-making, in their 2015 joint publication *Intersections between Ethnomusicology, Music Education and Community Music* point out that often tertiary educators invite local musicians and culture-bearers into

the classroom, as a way to diversity program content delivery by encouraging learning from collaborative teams of ethnomusicologists and educators. Similarly, Susan Herrick in *Strategies and Opportunities in the Education Sector for Applied Ethnomusicology* (2015) points out the benefits when formal education partners with community organisations and professional musicians, using resources to supplement and enrich the diversity of pedagogical methods and interchange of knowledge. This presentation marries perspectives drawn from Applied Ethnomusicology and Music Education, providing a framework towards the sustainability of musical arts in Africa.

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PEDAGOGICAL STRATEGIES FOR DEVELOPING STYLE (S) AND CONCEPTUAL KNOWLEDGE OF CONTEMPORARY AFRICAN CHORAL MUSIC

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The purpose of this multiple case study was to identify and codify pedagogical strategies used by expert African choral educators to develop students' understanding of stylistic characteristics of folk song-based and pop song-based African choral music including the ability to accurately perform those styles. We identified how expert African choral educators approached vocal, dance, and instrumental instruction for these contemporary African choral genres. Three choral educators, three percussionists and seven choreographers from Kenya participated in this study. The data types included interview transcripts, field notes, videos, and music scores. The results showed that expert teachers had varied methods of developing conceptual knowledge and performance skills but employed similar conceptual framework. They researched on musical cultures and exposed their students to sound structures before teaching the choral arrangements. Further, the educators combined classical singing techniques with cultural performance nuances to develop the styles. Common themes in this study included culturally responsive teaching, performance in relocated contexts, and change of philosophy in African music performance practices due to the changed contexts and western music education models. Change of context led to focus on audio and visual aesthetic qualities or structural qualities of the music instead of how these structural qualities facilitated the social events. Instrumental and dance instruction is based on adoption and modification of cultural music concepts to fit new music contexts. This study illuminates on meaningful music making, student centered teaching, mentoring, and responsive teaching, and competencies that choral pedagogues require to effectively teach African choral genres. This study showed that to develop sustainable and meaningful music education, there is need to redesign African educational models to corresponds with African educational and art production philosophies.

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MA GBAGBE ILE: A MUSICAL HERITAGE IN PATRIOTISM AND DIGNITY OF LABOUR

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Traditional Yoruba music is firmly rooted in Yoruba philosophy which manifests in the Yoruba value system, religious, political, economic and social life. Music among the Yoruba serves beyond the purpose of entertainment. It communicates, educates, worship and express personal opinions. Like other African cultures, the Yoruba are musical beings in that music permeates their lives from cradle to grave. Yoruba folksongs constitute an important medium through which knowledge is passed

on to the younger generation. The advent of Christianity which signaled the establishment of mission schools marked the beginning of formal education among the Yoruba. Songs introduced to school children by early colonial teachers and school administrators lacked significant relevance. P O. Ogunbowale, Rev. A. T. Ola Olude and Dayo Dedeke were among the foremost Yoruba composers of music for schools whose efforts were geared towards providing viable alternative songs for Yoruba school children through publication of song books which were meant for use in schools. This paper investigates patriotism and dignity of labour, as represented in Ma gbagbe ile a Yoruba song book by Godwin Adedayo Dedeke which was published in 1963. It examines the propagation of Yoruba heritage in the secular section of the song book. Content analysis was utilized in examining Yoruba value system as exemplified in the selected song book.

The paper claims that the songs contained in the secular section of Ma gbagbe ile promotes patriotism and dignity of labour which are important elements of Yoruba value system.

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THE NEW PERFORMANCE STATUS OF SOLO SAXOPHONISTS IN IBADAN, NIGERIA.

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The earliest manifestation of the saxophone in the Nigerian popular music scene dates back to the 1950s. It came with the introduction of highlife music to the Nigerian entertainment arena by musicians from Ghana. It thereafter became more popular through the Afro beat of Fela Anikulapo Kuti, in which it was used for solo rendition in almost speech-song style. The saxophone has then continued to find its way into virtually every Nigerian music genres, serving as solo instrument and member of several ensembles. The entertainment scene in Ibadan and parts of Southern Nigeria has continued to witness innovations, especially in the area of musical performances. One of these innovations is the rise of instrumentalists who employ the use of their instrument for solo performances, as leader of such bands. Most common among such bands are those that are led by saxophonists.

This paper therefore examines the activities and new status of three popular saxophonists in the entertainment scene of Ibadan metropolis. It examines the profile, as well as performance practice of the saxophonists as band leader, performing artiste, and celebrity. It also investigates the business model of the saxophonists as music entrepreneurs. The saxophonists were selected through random sampling, while oral interview was employed in collection of primary data.

The paper affirms that the saxophonist has extended from the status of an ordinary band member to becoming forefront performing artistes in Ibadan metropolis.

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COMPOSITION OF ANTHEMS: LESSONS FROM KABARAK UNIVERSITY ANTHEM CREATION AND EXPERIENCE

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Anthems play a major role in upholding the motto, mission and vision of institutions. Organizations, countries all over the world pride in their national anthems because of the national identity, history, ideologies, philosophy, patriotism, and ideals that they espouse on behalf of the country, institution or organization that begets them. Anthems have over the years therefore become not just national emblems but rather very special patriotic music compositions that have demanded deep thought processes, reflection and careful consideration of specific procedures and techniques in the methods of

composing them. It is in the light of the foregoing discussions that this study sets out to: illuminate historical contexts, philosophies and ideologies that informed creation of Kabarak University (abbreviated herein as KABU) anthem; examine the role played by key stakeholders and players; articulate institutional and academic dynamics, shared experiences, team spirit, negotiations and consensus that dictated and guided the creative process of KABU-anthem project. In addition, the authors analyze compositional techniques and textual organization to establish various musical intersections that were crucial in shaping the nature, form, style and textual themes of KABU-anthem. It is the authors' hope that this paper will not only add an extra voice to already existing literature on anthems, but it will be an invaluable resource for a wide range of music composers and arrangers in Kenya, Africa and beyond. In addition, it is hoped that the discussions will provoke further discourse and interest in the music composition and song writing creative processes.

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Raymo lion: a musicological identity discourse of the Kenyan popular music scene

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By Aggrey Nganyi Wetaba

A number of Kenyan youth artistes in the music industry are identified with and by certain music genres. They also seem to stand for socio-philosophical and ethical ethos. This is not just revealed in the music they churn out but also in their private individual explanation of who they are. However, research findings show that quite a bunch of some other promising artistes fall off the way long before scratching much of the ground in the industry. With special reference to a young Kenyan artist in the name of RAYMO LION, this paper presents an engaging discussion of happenings and progressions in the music industry in Kenya with regard to music identity. The paper argues that there are solid identities and there are also fluid ones. Indeed some other Kenyan artists seek not to foster any identity. And so, what is the value of identity for music artistes in Kenya? In discussing this issue, this paper draws strength from empirical data which is discussed alongside that from secondary sources.

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You Become Hostile we Become Louder and Creative: Developments of New Identities in Emerging Protest music in the urban Kenya

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Protest and identity are salient terms that encapsulate a product and the individual. While the protest in whichever form defines the message, how it shapes the identity of the messenger is critical. In this paper I (1) demonstrate the changing configurations of inter-subcultural protest music in the contemporary urban spaces shunning the usual political rhetoric (2) the deconstruction of traditional forms of "coated" protests to more robust defiance that establishes an "empire" and (3) a persistent

pattern that inspires new counter-identities among the youth. Is it a sustainable protest movement or an ephemeral musical excitement? Interviews with performing artists in the protest genres, watching relevant music videos and listening to relevant protest music in Kenya will inform primary and secondary data respectively. Gregg's theory of Protest Rhetoric will guide the discussion.

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MUSIC AND FORCED DISPLACEMENT: PERFORMING REFUGEE EXPERIENCES; NEGOTIATING TRAUMA AND POLICY BY SOUTH SUDANESE IN UGANDA

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This study will explore how music functions in the context of forced migration as a result of ethno-political violence among the South Sudanese refugees, and how refugee management policies in Uganda promote, restrict and transform such expressive cultures. Four main questions will guide the study: 1) how do the South Sudanese refugees use song and dance to embody, reflect, and express their experiences of violence, displacement and encampment? 2) What ideologies and policies inform music practice within protracted encampment in the context of forced migration as a result of ethno-political violence? 3) What impact do the policies have on the music and dance practices? 4) How have the refugees negotiated the policies? The study will be guided by a triangulation of theoretical contexts from ethnomusicology, peace studies, political science and music therapy. The ethnomusicological theories including: 1) the concept of music, dance and movement preceding verbal language to retrieve one's personal past narrative (Dundon, 2016), and 2) music communications theory, especially Steven Feld's (1994) view of social construction and interpretation of musical meaning; and 3) John Boyce Tillman's notion of music as a "manipulative Art" (1996, p.223) are important for discussing how music and dance help refugees to express their feelings of war and displacement, negotiate trauma as a result of the displacement and ethnic tensions in the settlement camps. The political science theory, especially James Scott's (1990) concept of 'hidden and public transcript' gives ground to discuss how the refugees negotiate policy through the songs and dances. The research will adopt an ethnographic approach. The study hopes to provoke academic discourses in the area of music and migration studies, placing refugees as victims of ideologies and policies that could negatively impact on their expressive cultures. This is imperative for policy recommendations for improving cultural lives of refugees.

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African Music and Intercultural Education: Lessons from Tunaweza Kimuziki Projects In Bloomington Indiana

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Using the methods of phenomenology and analysis, this study seeks to demonstrate ways in which African music and dance were employed to foster intercultural education through Tunaweza kimuziki programmes in Bloomington Indiana. Through performances of, learning and workshops on Kenya music and dance, students from selected schools and adult members from selected community

organizations in Bloomington, participants gained general knowledge about Kenya, critical awareness of Kenyan culture, skills on how to interpret and perform selected African songs and dances from Kenya and lastly improved their intercultural competence and attitudes. Drawing on scholars' firsthand experiences that were buttressed by review of related literature, this study posits that the power of African music to develop cultural competencies and project African music cultures on the global arena is underestimated and underutilized.

Key Words: African music, Intercultural education, Phenomenology, Kenyan music, Intercultural competencies, Intercultural attitude, Tunaweza kimuziki

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CHORAL COMPOSITION AND GENDERED POLITICS IN KENYA

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Abstract:

Kenya is a highly patriarchal society (Simiyu: 2020). Composed of slightly more than forty-two tribes, the fabric of cultural values that indirectly accentuate 'maleship' dominance continue to permeate its social-cultural structure creating boundaries that espouse a cultural binary division in the gender domain. In a study by Taoulost (2011) the gendered politics in Kenya is experienced in all spheres of life when women face obstacles that are social constructs impeding them from active participation socially, economically, and politically having being relegated to second-class citizens. This is also prevalent in the music making too and is not new as Koskoff (2014.31) affirms that "...nowhere did men and women have equal access to all musical experiences and opportunities within a given society". This interplay continues to affect women's involved in choral composition in Kenya. Choral music in every phase, be it in school and college music festivals, church services, or national platforms continue to be dominated by music compositions that are male dominated. This research is a survey of how gendered politics in Kenya have affected the participation of women by politicizing male ascendancy in choral composition in Kenya in an endeavor to speak for the subaltern. It is based on the feminist theory and employs a mixed method approach in collection of data.

Key Words: Politics, Subaltern, Feminism

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The Effects of COVID-19 on Digital Music Streaming Service in Kenya

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The music industry, like any other sector has been hit hard by the Covid-19 pandemic, more so the live performance that has always given popular musicians better returns. With the strict health measures that are meant to contain the spread of the virus, the music industry has suffered heavily. The limitation of live events, lockdowns, quarantines, tour cancellations and delayed release of new songs means that the music industry is being pushed to the wall. The music industry however is fighting back for the sake of its survival by coming up with new ways of generating revenue that is so needed to sustain the industry. The digital music streaming service seems to be the only option

left to musicians to interact with their fans. Whether the musicians are gaining from this new way of consuming music remains a subject of scrutiny. To be able to untangle this puzzle, this study will be undertaken with the intention of exploring the fate of the musicians in the digital music streaming service. The study will employ phenomenological research design as a way of exploring the experiences of musicians with the digital music streaming service and whether this platform is helping them generate revenue that is much needed. This research intends to answer two questions; how has musicians embraced the digital music streaming service? Is the digital music streaming service able to grow the musicians' revenues? Participants will be drawn from the musicians in Nairobi County. Purposive sampling will be used in order to determine the participants. The data collection will be done through in-depth interviews and focus group discussions.

Key words: COVID-19, music streaming, revenue streams

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Determinants of marginalisation in the Kenyan music education space

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Women music educators in Kenya have for a long time experienced inequalities while navigating the music education space. As pointed out by various feminist scholars in the west and Africa, the oppression of women is multiply experienced on the basis of patriarchy, race, class and sexuality. Thus, this paper explores the determinants of marginalisation of women music educators in the Kenyan music education space. It focuses on the experiences of women music educators to bring forth discourses of gender, class, race and sexuality within the music education field. The paper perpetuates two assertions. One, that women music educators are marginalised within the music education field and two, that these inequalities are differently experienced amongst them. Through the Foucauldian concept of power, the paper demonstrates how a dominant identity produces discourses that define women music educators as subordinates.

Key words: Gender inequalities, musicians, music education space, power

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Normative practices that regulate the experiences of women music educators in music education spaces

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Identities of women and men music educators are largely a product of regulatory norms in the Kenyan music education space. These norms have dictated how the music educators experience the music education space in various ways. Basing on Butler's theory of gender performance, this paper explores the multiple regulatory practices, focusing on how they affect the women music educators. The analysis of these ideas is founded on three main concepts. First, that gender is socially constructed. Secondly, that gender identity is yielded through ritualized actions. Thirdly, that performativity is normalized through discourses that regulate how gender is performed. This paper provides an analysis of responses from seven secondary school women music educators that were purposefully

sampled from Bungoma County, Kenya. Discourses on gender performance in the music education space are brought forth to illuminate the disempowering nature of gender norms on women music educators.

Key words: gender norms, regulatory practices, performativity

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GENGETONE; A MUSIC OF LANGUAGE, THEMES AND IDENTITY

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The 2000's were the golden years of Kenyan music. In the early 2000's, Kenya enjoyed a heavy dose of Genge music. It was a breath of fresh air in a country that had been under the heavy influence of foreign music such as Bongo, Kwaito, Lingala and Rhumba.

18 years later, amidst a very familiar outcry from Kenyan audiences on the lack of a Kenyan sound and the saturation of the Kenyan airwaves with foreign music, Ethic gang stirred the airwaves with their new sing along tune, Lamba Lolo.

That marked the initiation of gengetone genre into the Kenyan music scene.

Gengetone is a 'music of identity, language and themes.' To the ears of many Kenyans, who 'accidentally' perceive it, it is the 'music of the devil'. It speaks much of a 'poor upbringing' of its creators, the incivility and lack of culture of its listeners. It is a music of rebellion. A dare towards the taboo of the society.

Gengetone has a bad reputation. For a genre that is now identified as the 'Kenyan sound' it has attracted more backlash than support. Yet, the number of views it amasses is surprising.

This paper seeks to analyze 'Gengetone' and the identity it portrays, the role of language and the themes that are highlighted by this music.

It seeks to ask the following questions:

1. Who are the artistes in gengetone?
2. What are the themes mostly portrayed in this music?
4. What is the culture associated with Gengetone?
5. What is the future of gengetone and how can it be improved to ensure sustainability whilst elevating the quality of the music now commonly referred to as the 'Kenyan sound'?

The findings of this study will be important in the discussion of Kenyan music and offer suggestions to improve it.

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THE PERFORMATIVE TOWER OF BABEL: THE SINEWS OF INDIGENOUS LANGUAGE THEATRE IN KENYA

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ABSTRACT

Through the annals of history of theatrical performance in Kenya and the globe at large, one thing that has stood out is the specificity of each undertaking. Stemming from the idea of theatrical performance as process and product of ritualistic performance in the African context, the outlook of the national and community theatres has, in spite of the "standardized performance lingo" continually edified various "accents", characterized by the variations in disparate elements of theatre including,

storytelling and characterization, stage business, stage design and branding the troupes. Additionally, and very importantly, the linguistic choices of theatre have provided another strong pillar in accentuating theatre lingua franca. In Kenya particularly, contemporary theatre which has largely reverberated British theatrical accents from its colonial heritage, plays in local languages including Kiswahili, Kenya's national language are regarded as the exception in the face of an English language plays norm. Notably, even in these Anglicized proscenium pedestals, and buoyed by an audience that has developed its taste from indigenous language radio and television, indigenous language theatre has found, crafted and furnished its space within the mainstream theatre and attracted a host of thespians, producers, directors and poignantly, a consistent audience in urban and rural Kenyan theatre spaces. As such, this paper seeks to establish the accent pillars of language, style and narrative in indigenous language theatre in Kenya. The study arguments will be anchored on theories of performance and the post-Afrocentric discourses to delineate performance aspects and to contextualize the "accent" in theatrical style and form. Primary data will be sourced from interviews and close reading of scripts and watching recorded performances and will be intercrossed with secondary data derived from books, journals, newspaper reviews and posters, online and archival material. The data will be analysed thematically and discussed in line with the study objectives.

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Application and the relevance of the use of kodaly pedagogical approach on teacher trainees' music performance in primary teacher education in Nandi county, Kenya

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Music teachers should apply appropriate pedagogical approaches that best suit specific level outcomes. Over the years, practitioners and educationists have noted a decline in teacher trainees' performance in music at primary teacher education level. There is little indication on whether the use of locally pedagogical approach is relevant and effective. The current study is prompted by the need for relevant and effective pedagogical approaches that would help in raising efficiency in teaching music. The purpose of this study therefore is to establish the effective and relevance of the use of Kodaly pedagogical approach on the teacher trainees' instructional processes in music. The study adopted quasi experimental research design and was conducted in Nandi county, Kenya. Selected experimental group was exposed to the Kodaly pedagogical approach while control group continued with the other approaches used by tutors. Purposive and census sampling was used to draw participating tutors teaching music and teacher trainees learning music in year two. A sample of 3 tutors teaching music and 167 teacher trainees studying music in year two participated in the study. Data was collected and generated through questionnaires, interviews, and pretest and post test. This served as an opportunity to check and triangulate the observation data. Findings indicated that the use of Kodaly approach relates to the teacher trainees performance in music examination and has beneficial effects on teacher trainees learning outcomes which include cognitive and non cognitive skills. Improvements on melodic and rhythmic elements were apparent. The study also found out that Kodaly approach tested in this study is an effective tool to aid in the teacher trainees' music performance. The findings will sensitise the policy makers and education planners to plan for relevant, efficient and effective music pedagogical approaches. The findings will also help music teachers adopt music pedagogical approaches that will help towards equipping teacher trainees with musicianship skills.

Key words: kodaly approach, music education, music pedagogy