

## **CHORAL COMPOSITION AND GENDERED POLITICS IN KENYA**

**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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