

Finding Peace and Resilience in the Middle of a Debilitating Global Pandemic: The Stabilising and Restorative Propensity of the *Zilizopendwa* Genre of Music

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Abstract

This paper examines how a few selected *zilizopendwa* artists use their lyrics as a tool to address broader cultural and social issues in a bid to promote social change and stability. It traces the historical and re-contextualisation of *zilizopendwa* music into the literary scene in contemporary society. *Zilizopendwa*, in this case, is taken literally by Kenyans to mean "that which was loved". In the process of its enquiry, the study applies postcolonial theory, and by analysing a few selected song texts, the paper aims to portray the importance of this popular and timeless genre to the immediate society. The study then takes a qualitative approach in which the collection of data is done by transcription and translation of lyrics from radio, DVDs and television. It then undertakes a descriptive and analytical approach with the purpose of exploring the historical background of this musical phenomenon and its current contextualisation in the literary field. The study concludes that *Zilizopendwa*, acts as a therapy in stabilising the mind due to stress caused by covid-19 in Kenya. This was witnessed when the countries were imposing lockdowns and curfews as mitigation measures. *Zilizopendwa* portrayed the values that society places on the social role of music in purifying the mood when such calamity occurs. The study, therefore, recommends that more studies be done on the role of other genres of music, such as hip-hop, in mitigating COVID-19.

Key terms: Historic, re-contextualisation, transcription, translation, *zilizopendwa*.

1.0 INTRODUCTION

This paper examines how a few selected *zilizopendwa* artists use their lyrics as a tool to address broader cultural and social issues with a bid to promote social change and stability. It traces the historic and current re-contextualisation and re-appropriation of *zilizopendwa* music into literary scene.

Zilizopendwa, in this study, is defined as timeless music which was predominantly performed by various bands, mostly in Swahili and Lingala, in East and Central African urban centres in the 1950s, 60s and 70s. *Zilizopendwa* is largely an urban musical expression which feeds on traditional music for its content and form but also relies heavily on foreign musical instruments as a medium of interpretation (Okumu, 1998). This study classifies *zilizopendwa* into three: Benga, (Swahili) Rhumba and Twist. The present study focuses on (Swahili) Rhumba because of its widespread articulacy in the East and part of Central Africa.

According to Otoyoy (2011) the year 1945 marked the beginning of the development of popular music in East Africa. This, in his view, was fueled by urbanisation, the availability of Western instruments and the growth of a pan-ethnic social identity, which contributed to the rise of a new hybrid Music coupled with a relative economic boom following the Second World War (1939 – 1945). 1945 – 1975 was a period of transition for Kenyan popular music when distinctive regional styles emerged, informed both by local traditions and idiosyncratic synthesis of outside influences (Otoyoy, 2011). Some of these reflect the retention of traditional lyre music, such as Nyatiti for the Luo and *Litungu* for the Luhya. It may then be observed that one of the reasons *zilizopendwa* struck a chord with the masses could probably be its affinity with the oral tradition aesthetic, epitomised in the desire to teach and entertain at the same time.

It is from this lineage of blended styles—alongside Benga, Omutibo, Bango, Rhumba and Kenyan Twist—that a collective genre, widely referred to as '*Zilizopendwa*' emerged (Otoyoy, 2011). Otoyoy further assesses *Zilizopendwa* as exhibiting strong qualities similar to traditional idioms, including "clarity of melodies and style, the educational value of the text that mainly addresses deep social concerns and the familiar features such as the use of poetry and a call and response structure." So popular and resilient has the *zilizopendwa* genre of music become that it has continuously enlisted new followers and even taken new forms, such as its emergence as one of the special creative and competitive classes being featured in the annual Kenya Music Festivals (KMF) where schools vie to outshine each other with appealing (re)arrangements of the yesteryear hits (Otoyoy, 2011).

The present study seeks to attribute the resilience of *zilizopendwa* not only to its unpretentious folk countenance, manifest in a sprawling range of commonplace topics the genre espouses. With this in mind, the question then that the present study seeks to answer is: How do the unique artistic resources and philosophic depth present in *zilizopendwa* resonate with and help occasion a cathartic experience on the listener/performer in a period of such prolonged turbulence as this? This then leads us to look at how COVID-19 came to Kenya and how this genre of music would be used to drift our emotions from the hard-faced reality of its ravages.

At the beginning of the year 2020 most Kenyans were not aware that a calamity would befall them. Although there was some news that the COVID-19 virus was wreaking havoc across China and other Asian countries, this did not seem to bother anyone because the experience was far removed from the African experience. As days progressed, the realities of the pandemic began hitting. It became clearer that the

cases of the virus reaching East African countries were not a matter of if but a matter of when. The reality of the pandemic reaching Kenya was confirmed in March of 2020 when all East African countries, according to Mutahi Kagwe, who was the then cabinet secretary for health, began registering their first cases of COVID-19. Kenya led the pack, registering her first case on 12 March, followed by Tanzania on 16 March, and lastly, Uganda on the 21st of the same month. This led to the destabilisation of both social and mental health.

Social and mental turmoil are no incentive to real and sustainable prosperity yet this is the stark reality of the Covid-19 aftermath. The pandemic had fomented an existential crisis already set in motion by punctured national economies, widespread social inequalities and, especially, pressures emanating from the harmful influences of the global popular culture. Even as it spread its tentacles of influence across the world.

The present study further seeks insights on how to counter a pandemic that calls for inescapable behavioural changes encompassing accepting to live without things we hitherto took for granted. At the onset of covid-19 pandemic, people began to panic, for there was uncertainty about when the pandemic would come to an end. A genre known as *zilizopendwa* would then be useful in giving hope when such calamity comes knocking at our doorstep. Re-contextualisation and re-appropriation of *zilizopendwa* to existing conditions can indeed be a tool for addressing broader social issues and promoting social change and stability. The article undertakes a descriptive and analytical approach to the song texts with the purpose of exploring the historical background of the ever-popular musical phenomenon and its present efficacy in mitigating the ravages of COVID-19. With humanist and postcolonial theories through which *zilizopendwa* is seen as a site of memory, and explores the uses to which music puts the past in a present that is under construction and is continually negotiated. We, therefore, look at the literature review before embarking on the actual analysis of the song texts.

2.0 LITERATURE REVIEW

The historical transformation of *zilizopendwa* has been documented in a variety of studies (Ewens, 1991; Graebner, 1987; Kubik, 1981; Low, 1982; Manuel, 1988; Martin, 1991; Okumu, 1998; Otoyoy, 2011; Paterson, 1987; Roberts, 1968; Stapleton & May, 1989). Many of these studies have outlined its developments from the entry of modern instruments such as the acoustic guitar and the accordion. They have also discussed the growth of expertise with these instruments through contact with Christian music and military brass bands, as well as the effects of cross-cultural contact of the musician-war-veterans and the musicians from the Congo, Malawi, Zambia, Tanzania and South Africa, among others.

Caleb Chrispo Okumu's dissertation on 'The Development of Kenyan Popular Guitar Music: A Study of Kiswahili Songs in Nairobi' (1998) looks at the evolution of specific musical trends in Nairobi, ultimately setting on 12 songs that are at the heart of what has locally come to be known as *Zilizopendwa* (golden oldies). Okumu's major interest is in guitar trends, structure and composition, though he briefly touches on the contextual aspects of the selected texts.

This study moves a notch higher by looking at the rhetorical relationship between fiction in music and the real social life situation and in the process examine the entertaining and the therapeutic value attached to these songs.

Stapleton and May (1989), in their study of *Benga* music, which is a form of *zilizopendwa*, write that the Shirati jazz band line-up led by D.O. Misiani hung halfway between modern and folk. Their secret lay in the way they played the guitar, especially the young Charles Juma, whose single innovative style of plucking the guitar rather than strumming it revolutionised the benga. Benga had a great impact on the lives of the youth because it embraced technology. In performance, they used the guitar and *tumbas*, and again, the record players were made available, hence making this music reach many homesteads and spread to other communities. Stapleton and May's study is based towards the popularity of Benga music, while the study at hand is based on the social function that this popular music plays during a calamity.

According to Otoyoye et al. (2014), the majority of *zilizopendwa* pieces were recorded between the 1950s and the late 1970s. Though some of the veteran artists are still alive today and have been performing this music in club settings, there have emerged new bands that do cover versions of the genre. *Zilizopendwa* cover versions have been the mainstay of many resident club bands in Kenya. In the late 1980s, there emerged a group, then known as Them Mushrooms, that popularised the genre by recording remixes of selected repertoire. In 1991, the Mushrooms recorded their first album, entitled *Zilizopendwa*. It became so successful that the following year, they reworked more *zilizopendwa* songs in their second album. The two collections were ultimately made available in 2001 as *Zilizopendwa—Wazee wa Kazi* (the veterans). While the trio's study is based on the development and adaptation of *zilizopendwa* from 1950 to 1970, the current studies attempt to explain the importance of this genre of music in healing the "stressed souls" and creating mental peace when calamity strikes.

The study also takes a literature review on what other scholars have said about the functions of music in relation to the perception of their audience. For instance, Dylan (1965) says, "Great paintings should be where people hang out...The only thing where it's happening is on the radio and records, that's where people hang out...Music is the one thing that's in tune with what's happening...All this art they've been talking about is non-existent. It just remains on the shelf." Dylan's words clearly capture the 'availability' and the undeniable influence of popular music on all kinds of listeners. In addition, Dylan, whose music has been described as "connected to the old and folksy through both musical forms and subject matter and lyrical modes which are increasingly in tune with the concerns of fairly educated modern persons" (Scot, 2017) also comments on his choice of genre and the power of popular music to heal and restore. He further states, "I knew that when I got into folk music, it was more of a serious type of thing. The songs are filled with more despair, more sadness, more triumph, more faith in the supernatural, much deeper feelings". Here, once again, the link between *zilizopendwa* music and the humdrum of ordinary living a traditional aesthetics is established.

Further, Kuiper (2012) describes the functional approach as one where the work of art meets real human concerns, fears and state of wellbeing. The functional approach, therefore, is an acknowledgement and a desire to reaffirm the benefits that accrue to the human soul and psychic faculties from a likeable (popular) song. Interestingly, the said benefits are not exclusively available to humans but to animals too. Lemcke et al. (2021) observe thus: "Practical experience suggests that music can have a positive effect on the welfare of dairy cows, which for some other animal species has been shown in earlier studies. Music could, furthermore, be a useful tool to support, for example, daily milking routines." They add:

Dairy farmers' experiences presented in specialist press or public media, e.g., videos on youtube.com, suggest that cows are attracted by music and perceive listening to music as pleasant. There are numerous human research studies on the physiological, neurological, and psychological effects of music, some of which are also being investigated in individual animal species... In rodents, for example, it has been shown that music can reduce the immunosuppressive effect of stress. Depending on the type of music, there were also indications of a stress-reducing effect, for example, lower systolic blood pressure and higher dopamine levels in spontaneously hypertensive rats, lower adrenocorticotrophic hormone and noradrenaline levels in mice, or a lower heterophile: lymphocyte ratio in layer hen chicks.

Clearly then, music not only has special effect but one that is to be considered universal and all-encompassing as well. Away from faunae, there exist many studies that confirm similar beneficial perception of music by humans and the therapeutic effects thereof.

Yuliana et al. (2018) have examined the effect of music therapy on decreased anxiety levels and changes in vital signs in patients with mechanical ventilation. The trio capture the devastating effects of anxiety. They argue that if anxiety is not managed properly, it can disrupt the patient in the recovery process and prevent breathing exercises from mechanical ventilation. Failure in mechanical ventilation weaning experiments can cause fear in patients to affect the patient's psychological state (anxiety) and the patient's physiological (vital signs) function... Anxiety can also trigger sympathetic nerve activation, which can lead to tachycardia, increased respiratory rate, increased blood pressure, and airway narrowing, and leads to fatigue.

The three researchers then reached a conclusion that music interventions can reduce stress response, reduce the anxiety of patients with mechanical ventilation, and encourage overall relaxation responses by reducing stress-inducing stimuli, synchronising body rhythms such as breathing and heart rate, and positively influencing emotional feelings from listening to music. This relaxation response can lower the heart's workload and oxygen consumption, which increases ventilation more effectively and accelerates ventilator weaning. The musical effects given to the patient have benefited from the action of suppression on the sympathetic nervous system, resulting in decreased adrenergic activity. Potentially, music may also trigger the limbic system in the brain to release endorphins, neurotransmitters that play an important role in enhancing safety.

Still, on the tranquilising effect of music, Verweijen (2016) explores how Congolese Rhumba music not only helps soldiers on the frontlines to retain sanity and a sense of normalcy "amidst the dehumanising conditions of Congolese army life but also provides a stock of tropes to think about notions of good and bad, success and failure, in a morally convoluted universe." She quips, "God has predestined him to be a soldier, like his father. But he misses his family, a sense of home, a sense of "normality." The researcher also vividly captures the deplorable conditions that the soldiers have to endure. For instance, the armed forces of the Democratic Republic of the Congo, or the *Forces Armées de la République Démocratique du Congo* (FARDC), never tire of pointing out their miserable living conditions and the hardships to which they are exposed. There's always hunger. If you're lucky, you get food twice a day but never meat. Meat is too expensive. So there is rice and beans, or *ugali*, the doughy stuff made from cassava or maize flour that is a

staple food in large parts of the eastern Congo. It's never enough. So you buy extra food, and if you lack the money, you smoke. *Bangi. Ganja*. Stuff, you know. It makes the hunger disappear.

Desperation and hopelessness are ostensible in the words of a Congolese soldier that Verweijen interviewed: "Here in the east, there is always war, craziness, one attack after another." Rhumba then becomes the only escape for the miserable soldiers.

Every morning at 4.00, lieutenant Kalupala wakes up to the tones of one of his favourite songs by Koffi Olomide, an old one, before going for Morning Prayer. It reminds him of his wife in distant Mbandaka. They used to listen to this song together. It reminds him of his children, whom he rarely sees but talks to over the phone. Especially his youngest son, he misses a father... And this longing, this loss, is captured by Koffi Olomide's words. Koffi sings *absence ya moto olinga, ekomisaka lokola mwana ya etike*, the absence of the person that one loves, transforms those who loves into an orphan. And we are like orphans in the military, Kalupala says, we are abandoned by our superiors, by civilians, by our family. There is absence.

The researcher also comments on the general impact of Rhumba on the masses thus noting that, it is one of the Congo's foremost artistic expressions. Rhumba provides essential ways of making sense of, coping with, and commenting on the stunningly adverse conditions the country has faced over the last decades. The *paroles* of the rumba and the *cris* of the *batalaku* 3 reflect and are incorporated in common parlance, becoming and drawing upon popular expressions, containing wisdoms, guidelines, reflections, social categorisations, aspirations and desires. While generally not explicitly political, the lyrics and dances reflect important developments in society, whether related to political changes, economic decline, or the outbreak of wars. Crucially, the rumba is one of the primary means of softening the harsh realities of everyday life by commenting on them with subtle irony or by normalising them as a shared fate.

Away from the cradle of Rhumba and *Zilizopendwa* (Congo), popular music has attracted quite some scholarly appraisal, some focused purely on its aesthetics, by scholars of good standing from both Kenya and elsewhere in the region. Wanjala and Kebaya (2018), though focusing on the role of music in shaping worldviews among Kenyan youth, present popular music as "as a medium in which identities are constructed, performed, and contested." Such propositions as this are important as they show the significance of music as an acculturating agent.

On her part, Nyairo (2005) has studied ways in which a Kenyan popular music group (Kayamba Africa) has tried to configure the present through a reconfiguration of the past through memory and remembrance. While motivated by Jan Vansina's seminal concept of the centrality of oral sources in the study of social and historical phenomena, Nyairo underscores the perpetual connectedness of *Zilizopendwa* and the collective concerns that tend to define succeeding generations of communities. She avers:

I argue that popular music is itself a site of memory. It achieves this in part because of its very content and also because, through its referents, it can encapsulate an era, harnessing the retinue of imaginaries and emotions evoked in the past into a single textualised form in the present.

Nyairo's views are congruent with the driving philosophy of the present study, which holds that *Zilizopendwa* is a timeless genre of music not just because of its close affinity with the oral traditions but

more because the issues the music speaks to ring true today as did then. Indeed, as Nyairo puts it, oftentimes, *Zilizopendwa* is just but a memory of the things that kept a people together and guaranteed their collective survival.

In yet another study that talks about the relevance of *Zilizopendwa* to contemporary contexts, Otoyoy, D, Otieno, S and Akuno, E. (2014) train their attention on what they refer to as "the historic and current re-contextualisation, appropriation and adaptation of *zilizopendwa*." In their assessment of the popularity of the genre, the trio observe how the genre has acquired almost a whole new life and relevance, especially in the manner it is performed at the Kenya Music and drama festivals:

This music continues to play in clubs and is performed at most social functions, including weddings, music festivals and national celebrations. The music continues to attract cover versions, remixes, and sampling and has transformed into a choral genre with arrangements from almost every choral composer and arranger in Kenya. These choral arrangements have developed to become the most favoured music performed by classes at various music festivals. Through various transformations, the music continues to find new (younger generation) and renewed (older generation) love for it in the hearts of many Kenyans.

Much as the above study does not venture into disclosing those elements that give *zilizopendwa* such a devoted following and longevity in favour of an exploration of its revitalisation and reinvention, it indeed does lay a befitting basis to seek to make known those elements. It is indeed probable that there exist fundamental features that turn *zilizopendwa* into a gift to manner of circumstances including, for the purpose of the present study, traumatic ones.

Be that as it may, not all studies seem to uphold the positive appraisal of *Zilizopendwa*. Eagleson (2014) terms popular music as a "controversial" culture that is more or less on the "decline." Even though the author mostly decries the declining standards and the absence of popular Kenyan musicians of the '60s among the regional Kingpins such as Mbaraka Mwishehe, we take note that Eagleson, at least, devotes significant space to addressing the literary qualities of *Zilizopendwa* music of the '60s in Kenya. He says;

While the rise and subsequent decline of independence-era popular music can be understood in the context of these broader forces, there are specific circumstances and professional/artistic choices made by the musicians, listeners, producers, and promoters of this era that deserve further scrutiny.

It is the said professional/artistic choices that the present study scrutinise with a view to establish the extent to which they may be said to draw from certain humanist philosophies and how they may be in tune with traumatising times such as covid-19 pandemic.

Theoretical Framework

As already mentioned above, the present study relies on two main theoretical contracts: Humanism and postcolonial discourses. Humanism as a theory focuses on human survival, which encompasses both individual and collective wellbeing. In defining and distinguishing between Western and African humanism, Edeh (2015) states:

As an ethical stance, it lays an emphasis on human dignity, concerns and capabilities with particular regards to human rationality. Humanism is a word with many meanings, but its philosophical meaning can be seen when contrasted to the supernatural or appealing to higher authority. African humanism is that ethical understanding which is enjoyed by the Africans in their way of life...

In this sense, then, humanism translates to doing whatever it takes to support life, especially by supporting such life-giving philosophies as Ubuntu, among others. The present study examines the extent to which *Zilizopendwa* may be said to draw its resources from and/or support certain basic age-old truths.

Rukundwa and Aarde (2007) define postcolonial theory as "a means of defiance by which any exploitative and discriminative practices, regardless of time and space, can be challenged." By examining how artistic forms with roots in traditional oral traditions and systems have resisted total erosion by Western popular forms, which have dominated most sectors of modern societies, the present study inevitably takes a postcolonial perspective. Equally, all the songs that form the basis of analysis in the present study may be said to be the harmful influences of Western traditions after colonialism. Even more, by choosing to make the subject of study forms that are not considered mainstream and deserving of serious scholarly inquiry, the present study is effectively mainstreaming rich art forms that have fallen into disregard due to the postcolonial condition. That indeed awakens a sense of social cohesion and belonging. The study, therefore, leads us to look at the methodology of the study.

3.0 METHODOLOGY

Since this study targeted musical compositions within the *Zilizopendwa* genre, all the three representative items we subject to analysis are purposively sampled: "*Tamaa Mbaya*" by Professor Omari; "*Ni Lipi la Ajabu*" by John Ngereza and Les Wanyika; and "*Matatizo*" by Super Wanyika. All three songs selected for the study meet the following preconditions: Reference to calamity/hardship, whether overtly or indirectly; composed before the year 1980, convey nuggets of wisdom and are widely popular with young and older generations alike.

All the selected items are then transcribed and translated before being subjected to close reading and analysis. The analysis proceeds within their broad "performativity discourse", in line with both humanist and postcolonial theories and with close consideration of the context and setting, in relevance/re-contextualisation and in artistic value (Wasamba, 2015).

4.0 RESULTS AND DISCUSSION

Under this section, we turn our attention to the specific ways in which *Zilizopendwa* provides psychological relief mainly through its content and form. We start our analysis with "*Matatizo*" by Super Wanyika.

Matatizo, by Super Wanyika	Problems/suffering (Translation)
Aye aye aye	Ah eh ah eh ah eh
Ndugu yangu we	You my brother
Usiwe na shaka	Don't you worry
Mimi niko oo	I'm okay ooh
Kitakacho tokea nitakusaidia	Whatever happens, I'll help you
Matatizo oo-o	Problems oo-o
Ni ya kila mtu	Are for everyone
Hayakuarifu yanapokujia	They won't warn you before they come
Yanapotokea nitakusaidia	When they come I'll help you
Yaliponipata wengi walicheka sana	When they happened to me, many people laughed
Kwangu mimi naona ni kawaida	It's normal to me
Ndugu yangu mimi matatizo nimeyazoea	My brother I've become used to problems
Kwangu mimi naona ni kawaida	It's just normal to me

"Matatizo" composed and performed by four Swahili Rhumba maestros who formed Super Wanyika, Issa Juma, Omar Shabani, Tom Malanga and John Ngereza, in 1980, is not only built on an age-old fireside value but also vividly captures the reality of deteriorated values in postcolonial societies. When tragedies strike, people are expected to stand together, and the soloist promises exactly that if anything bad were to happen to his "brother". With such assurances, the "brother" not only now knows that he has people to fall back on in case of anything but also what is expected of him if the same were to happen to his loved ones.

The soloist also advises that, although he has suffered a similar fate before, it is an abomination to laugh at others' misfortune: *"When they happened to me, people laughed"*. Even more important, the soloist preaches the need to be ready for any eventualities since good and bad things happen to good and bad people alike. By encouraging healing, the song aims to help listeners who inevitably suffer losses to rise from their setbacks sooner and avoid falling into destituteness. Indeed, accepting loss is always the first step on the road to recovery. So relevant and popular is the song to realities of modern/postcolonial Africa that its modern rendition and video (on antiwarsongs.org) "are inspired by those who perished or survived the Nyayo House torture and detention chambers that were in use during Daniel Arap Moi's period as president. The song's applicability to times such as this may, therefore, not be overemphasised.

The next song, *"Ni Lipi la Ajabu"* composed by John Ngereza and Les-Wanyika in 1988, is neither far removed from the foregoing nor from the realities of the moment.

Ni Lipi la Ajabu John Ngereza and Les-Wanyika.

Swahili version	Translation
Nawaulizeni ndugu zangu uu Ni kitu gani chawashangaza sana aa Maisha yangu yanawakera nini ee Niacheni mie mwana Les-Wanyika-e Tabu na raha kwa mwanadamu-uu Ni kawaida za kwetu vijana-aa Lakini mbona yanapofika kwangu-uu Amuishi kunisema, ajabu gani hii Nipate raha mie maneno-oo Nikiteseka pia amuishi kunisema Hamuoni aibu niende wapi jamani Dunia ni hii moja Ni lipi la ajabu Si wezangu wapata wengine ila mimi Ni lipi la ajabu nikipata raha kijana Ni lipi la ajabu nikipata taabu, uu Shida, taabu, raha sio mimi wa kwanza kuzipata	I ask you, brethren uu what surprises you so much aa why does my life irritate you ee leave me alone, child of Les-Wanyika-ee problems and happiness are for human beings-uu It's normal for us young people But why when it's my turn you can't stop talking about me, is it not strange? when I am happy you still talk oo and also when I am suffering you still talk about it are you not ashamed, where should I go? there is world is just one what is so strange don't others have their own problems besides me what's so strange when I find happiness people? what's so strange when I experience problems? problems, misery, happiness I'm not the first one to experience them what's so strange to you my brethren? we're all creations of this one world. Inconveniences are part of this world and slipping isn't falling where have I wronged you? you've forgotten my brothers that life is like a road it neither misses mountains nor corners God created the world there are many things that give you happiness and problems so there's nothing to shock you when I'm in trouble, Les-wanyika there's also nothing strange when I'm happy friends
Ni lipi la ajabu kwenu ndugu zangu uu Zote tu viumbe wa dunia moja Matatizo ndio ya dunia na kuteleza sio kuanguka Nimewakosea nini Ndugu zangu mmeshasahau Kwamba maisha sawa Barabara Haikosi kona wala mlima Mungu kaumba dunia Kuna mengi ya raha na tabu Hivyo sioni la kuwashangaza Nikipata tabu les-wanyika Ni lipi la ajabu nikipata raha kijana	

In the song, Ngereza loudly wonders why people have so much to say about him behind his back: "Problems and happiness are for human beings-uu/ It's normal for us young people/ But why when it's my turn/ you can't stop talking, is it not strange?" The repetition in the song has the effect of surprise because clearly, the speaker wonders why he cannot see what everyone else is: too much ado about nothing. Just as in Issa Juma and Super Wanyika's "Matatizo", Ngereza seems to be advocating for patience and empathy. True, tribulations are part of life, but they can be made lighter if people are to talk much less about them and offer more support instead. The opposite is also true: Small problems can become mountains if people only stand on the sides and cheer. But even better, Ngereza seems to be reminding

his audience that human beings will always know whether one is doing well or badly. Instead of worrying about what people are saying, one should focus his/her energies on how to overcome challenges and carry on with life.

Tamaa Mbaya Prof. Omari	Translation into English
Ushauri wangu kwa vijana Msifanye mambo kwa pupa Mjiejushe na tamaa za dunia hiyo Fanyeni mambo kwa mipango sio mbio-hiyo Uwezo wako ni mdogo watamani mambo makubwa Maovu mengi ufanyika juu ya tamaa sizizo na mipango Ulichonacho ndio chako ujivunie na uridhike nacho Wacha ee wacha tamaa kijana Tamaa ee mbaya ee ndio chanzo cha maovu Watu wamepotelea gereza juu ya tamaa Wengine upata vivo, yote hayo juu ya tamaa Uwezo wako kimaisha hauruhusu uwe na gari Vipi leo watamani uwe na ndege kijana Uwezo wako ulionao uwe na mke mmoja Vipi leo watamani wake saba kwa pamoja Wacha ee wacha tamaa kijana Tamaa ee mbaya ee ndio chanzo cha maovu Tamaa ya maisha ndio chanzo cha maovu kote duniani Tamaa ikizidi mwisho wake usahau hata ndugu zako Sababu ya tamaa ujali hata wazazi wako	My advice to the youth don't be reckless with your affairs avoid the desires of this world be organised and don't hurry you're limited in ability yet you desire big things many evils happen due to unplanned desires be proud and contented with what you own stop ee stop being greedy young man greed ee bad ee is the source of evil people are in prison because of greed others have died, all in the name of greed at your level of life you can't afford a car how come then today you desire a plane your ability allows you to live with one wife how come today you desire seven women at ago <i>stop ee stop being greedy young man</i> greed ee bad ee is the source of evil greed life is the source of evil around the world Greed will cause you to forget even your brothers because of greed you don't care about your parents
Mkeo na watoto umewaacha na marafiki Sababu ya tamaa usahau amri za mungu Kwamba usiue wala usiibe Usitamani vya watu Eshimu baba na mama yako Tamaa mwisho ni majuto eee Wacha tamaa	you have abandoned your wife, children and even friends because of greed you have forgotten God's instructions that must neither kill nor steal you should not covet what belongs to others respect your mother and father greed leads to regrets eee stop being greedy

The third and last song we talk about is Prof. Omari's "Tamaa". In the song, greed is roundly condemned as the source of all evil. The song is a reminder that life would be much simpler if people learnt to live within their means. According to the speaker, it doesn't matter whether one has enough or not; they are likely to

be blinded by untamed desire for more. All the images in the songs are locally sourced and they communicate powerfully to the audience who can only relate with them too well.

5.0 CONCLUSION AND RECOMMENDATIONS

Conclusion: It may have become clear from the foregoing discussion that song can play an important role in restoring calm and hope in individuals who are on the brink of a precipice. Psychological relief is most attainable when one participates in activities that are better positioned to better realise it, such as participant observation or even better—and in relation—singing along. Indeed, as Dylan (1965) puts it, through song, the resources of the fine arts for self-examination, expression, and inspiration have been brought more into the reach of the ordinary person. It is also clear that within the continuum that is popular music, there exist songs that reverberate with what Kinyanjui (2019) refers to as fireside knowledge (values) that include but are not limited to, truthfulness, honesty, self-reliance, productiveness, selflessness, solidarity, justice, compassion and consideration for others, etcetera.

The society that we live in right now has changed drastically, and during covid-19 pandemic, people became more conscious of their health. Even the simplest cough would make one question if he or she was really okay. The fear of acquiring COVID-19 was high. This situation made people realise that having good health only was not enough but creating inner peace was very important. The study, therefore, suggests that listening to music such as the ones analysed above during lockdown would therapeutically create psychological balance, that is, positivity and good mood regulation. Our study, therefore, portrays the positive attributes of music during the COVID-19 pandemic during lockdown. In addition, it also shows the value that the society places on the social role of music and musicians in purifying the mood of the society when such calamity occur.

Recommendation: This study encourages the community to listen to *zilizopendwa* music for therapeutic reasons. This is because as discussed above, *zilizopendwa* may function as mechanism to provide in - the-moment, interactive opportunities to the management and regulation of "stress" thereby creating emotional balance.

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