Music's Role in Blending the Abagusii Culture Across Prehistoric and Modern Periods

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ABSTRACT :

This study examined the role of music in blending the Abagusii culture across prehistoric and modern periods. The study was grounded in sociocultural theory by Lev Vygotsky, which posits that an individual's intellectual growth cannot be detached from the cultural and societal environments, in appreciating the distinct cultures that model diverse intellectual abilities and learning episodes. This ethnographic study utilised a multi-method research approach and employed a multi-method approach and comparative analysis. A sequential design in participatory research was used to assemble data through coding of interviews and observations. Thematic data analysis of the digital ethnography interviews and observations was applied to the extensive comparative ethnographic data and that from the wider spectrum of persons and groups predisposed to the Abagusii ethnic group. The study upheld moral and ethical principles in ethnographic data gathering and ensured that its data retained its original theme and context. The study's conclusions indicate that the Abagusii use music in the prehistoric and modern periods as a potent medium to articulate, exhibit and communicate culture at the same time, vocalising cultural preservation for posterity.

Keywords: Abagusii culture, modern music, prehistoric music

1.0 Introduction

Liu et al. (2023) divulge that music emerges as a spirited and adaptable reflection, mirroring the immense richness and diversity of human culture worldwide. It surpasses entertainment, providing intense comprehension of the well-defined traditions, norms, and ethnic values of the diverse ethnic communities. Music has an enormous power that unites, promotes cohesion, and strengthens the bonds that unite people. It commemorates shared experiences and emotions, promoting links that surpass language and physical boundaries. Music serves as a reliable champion of cultural identity, diligently conserving the traditional stories and descriptions of several ethnic tribes through its rhythmic patterns. It acts as a living catalogue, extending the heritage of generations and making sure that the value of cultural diversity is promoted and is not forgotten. Music influences change, and it has the power to kindle sociopolitical advocacy, fair play, equity, and transformation. Music rises above barriers, both physical and non-physical, enhancing human encounters with unlimited creativity and articulation abilities. By way of music, compounded human feelings and social dynamics can be negotiated, its crucial role in modelling cultural identities can be comprehended, and it can promote unity and guide the process of change (Liu et al., 2023).

Savage et al. (2020) note that the transformation of musicality relates to cultural evolution, along which the background music melodies that originally emerged and expanded as cultural innovations had a feedback influence on natural evolution due to their effect on social connection. The scholars draw attention to the universal links connecting production, discernment, projection, and positive social feedback emanating from repetition, congruency, and harmonization of tempos, and summarize factual evidence for these connections at the levels of sensorimotor system, functional mechanisms, and conduct across cultures and classes (Savage et al., 2020).

Izu (2024) suggests that oral tradition plays a vital role in conserving Indigenous musical traditions among African people in the modern and contemporary era, despite the complex and evolving nature of these traditions. Emerging technology and the fusion of traditions may help to conquer these obstacles and guarantee the preservation and progression of Indigenous music for posterity. In a study that explored how folklore has helped generate, document, and remodel African Indigenous musical traditions, Izu observes the significance of musical traditions in maneuvering as channels advancing from one generation to the other that empower survival that is in tune with conserving diverse ethnic musical traditions from external influences and contemporary issues (Izu, 2024).

Fajnimi et al. (2022) presume the African continent has extremely abundant and captivating traditional and cultural customs such as hereditary worship, cleansing traditions, religious traditions, intervillage traditions and events, and crowning ceremonies like the enthronement of kings, royal marriages, and the mollification of gods. The ceremonies are many times accompanied by chants and songs, as conventional musical instruments, such as noises made by gourds or guitars, within which gourds are used as soundboxes, are played. Bottle gourd is an essential primary commodity in the collection of the varied Southern and Eastern African conventional musical instruments and is hugely revered in the cultural ceremonies and religious practices of diverse tribes and circles in all parts of these regions (Fajnimi et al., 2022).

Mpinami & Sipayiye (2025) emphasise that musicians can come to terms with and contend with matters of identity by way of music. Musicians serve as educators and cultural counsellors in society. They counsel the renewal and reinvigoration of the African culture. Colonisation had a detrimental effect on the convictions of the previously colonised, especially the marginalised ethnic communities. Music is an influential means used in surmounting and contending with identities (Mpinami & Sipayiye, 2025).

Abdi & Osanjo (2022) cite the significance of traditions over time but point out that in a progressively globalising world, the perception and attitude as regards traditions are more essential than before in setting up the perception of the settings. The scholars posit that the utilisation of novel technology has enormously increased in the past years, penetrating the whole part of life, particularly in a culturally diverse country with 44 tribes. Preservation of traditions involves both physical and non-physical artefacts that can be documented using digital technologies, allowing them to be easily accessed on an online platform by many people and thereby preserved over time. Kenya has taken definite measures to digitise traditions, but there is still more to accomplish. The government of Kenya has collaborated with technology giants like Google in its efforts to document diverse Kenyan traditions. (Abdi & Osanjo, 2022).

In studies that formulated the premise of this study, Wang (2024) states that conventional Chinese music is significant in modeling education values and ethical growth. Through its distinctive musical language, traditional music can constructively express ethical principles. In precis, conventional Chinese music plays a priceless role in societal education and morality. Wang recommends further research on the consolidated cultural merit of music with the modern world's moral development and ethicality in achieving the natural blending of conventional culture and the contemporary world (Wang, 2024). Ismail & Loo (2023) note that there is a manifestation of artistic merit in Malaysian pop and traditional music. Transposition of musical style, even if the music is pop or traditional, might alter the artistic significance, which advances the ability to remould individually through own complicity and inclination in the music. A distinct field of interest of the artistic merit is musical traditions and the articulation of songs in an exceptional way. Musical components, traditions and cultural components could contribute to mediating the interrelation connecting music and artistic merit. The scholar proposes that future investigations ought to be conducted on the interconnection and blending between music and culture (Ismail & Loo, 2023). Additionally, Nyamwange et al. (2024) state that Christopher Monyoncho's folk poetry establishes the prehistoric identity as the predominant ethnic identity among the Gusii community. The study observes that music is an important fabric that blends a social identity and a medium for the conservation of enhanced taste of prehistory, simultaneously mirroring modernism. Further, Nyamwange et al. recommend that future investigations be done on the identity connecting prehistoric, colonisation, blending, and contemporary influence on social conduct (Nyamwange et al., 2024).

This study drew its inspiration from the findings and recommendations based on studies by: Wang (2024), Ismail & Loo (2023), and Nyamwange et al. (2024) and intends to examine music's role in blending the Abagusii culture across prehistoric and modern periods. Grounded on the three studies, and as per key findings of the reviewed studies, the following are revealed, music compositions are interlinked to social and demographic histories, explicit musical styles are predisposed to peculiar cultures, music is used in assorted African ceremonies (whether social or religious), music articulate innate cultural changes and diversities, music articulations help in cultural identity of ethnic tribes, musical transformations have aided cultural evolution, music is employed to articulate morality, music has embraced innovations by way of adopting modern technology, music is used in collaboration other components to preserve culture, and, music is a means for progression of traditional and emerging modern cultural heritages.

1.1 Objective of the study

This study's objective was to examine music's role in blending the Abagusii culture across the prehistoric and modern periods. The investigation delved into three key variables: the interrelation of music and culture of the Abagusii ethnic group, music's role in blending the Abagusii culture in the prehistoric period, and music's role in blending the Abagusii culture in the modern period.

Specific Objectives
   1.   Examination of the interrelation of music and culture in the Abagusii ethnic group

2.   The objective scrutinised the interrelation between music and the culture of the Abagusii culture.
3.   Investigation of the music's role in blending the Abagusii culture during the prehistoric period
4.   This objective aimed to look into music's role in blending the Abagusii culture in the prehistoric period.
5.   Analysis of the music's role in blending the Abagusii culture during the modern period
6.   This objective sought to find out the music's role in blending the Abagusii culture in the modern period.

Study Questions

i)   How do music and culture interrelate in the Abagusii's ethnic group?

ii)   What is the role of music in blending the Abagusii ethnic group culture in the prehistoric period?

iii)   In which ways does music blend the Abagusii ethnic group's culture in the modern period?

2.0 Literature Review

2.1 Theoretical Literature Review

2.1.1 Sociocultural Theory

The sociocultural theory was developed by Lev Vygotsky, a Russian psychologist. This theory postulates that intellectual growth cannot be detached from the cultural and societal environments in which children are raised, appreciating the distinct cultures that model diverse intellectual abilities and learning episodes. Lev Vygotsky's endeavours have impacted modern educational practices by developing various methods to assess intellectual capacity that surpass traditional, standardised testing. Generally, the theory highlights the importance of cultural artefacts, language, and socialisation in modelling comprehension and enhancing an individual's intellectual growth. According to Lev Vygotsky (2021), learning is a societal process that is massively shaped by relations among peers, tutors, and the extensive cultural setting, making it an integral outlook in the study of child growth and development education (Mercadal, 2021).

Bulle (2023) divulges that Vygotsky's theory can be multiplied; the surfacing segment of the chunk of knowledge is composed of research in keeping abreast with the times. Sticking to the predominant dispositions of cognitive knowledge and beliefs. By way of such perspectives that the essence of Vygotsky's theory falls into place for the broad academic community. This is not the original essence of the theory, but one that is acquired from its mirroring within conventional conceptual frameworks, feasibly incompatible with it. Accordingly, Vygotsky's pre-emptive has not been utilised as yet. His theory has been procrastinated and, in some way, cynical, constrained to established protocols of teachings in line with primaeval times. The contradiction of the circumstances is that it depicts the indecisiveness of the contingency of psychology as explained by Vygotsky, or, somewhat, his success, of the factual, scientific, and barely realistic psychologist above the individualistic one with no control. Therefore, Vygotsky's endeavour to set up an innovative conceptual framework, grounded on deliberate activity of the mind, reacting to a systematic approach to psychological processes without philosophical difference with other ordinary experiences, was led astray forthwith (Bulle, 2023).

This study was anchored on Vygotsky's sociocultural theory, which was originally modelled on children in developing intellectual growth attached to cultural settings in discerning and appreciating distinct cultures through diverse intellectual capabilities and learning episodes. In augmenting the theory, Bulle (2023) argues that Vygotsky's theory can be remodelled and replicated across diverse fields of research. Bulle states that it is important to stick to the theme of cognitive comprehension and beliefs. He further adds that Vygotsky's endeavour is grounded on deliberate activity of the mind, reacting to a systematic approach to psychological processes. Thus, this study aimed to examine music role in blending the Abagusii culture through its distinct language articulation, socialisation, intellectual discerning and comprehension of musical cultural themes and delving into the replicability and remodelling of the theory as proposed by Bulle (2023) in the settings of the Abagusii ethnic group.

2.2 Empirical Literature Review

2.2.1 Abagusii Culture and Music

David (2023) asserts that possession, mandate, and metamorphosis are three conceptions that have achieved prominence in the discussions of societal music. Possession is attached to the notion of sound and control, and the faith that for a particular societal individual or group to perceive possessiveness, they ought to be the ones who are its primary decision makers. Mandate is generally founded on goal setting and free will, and the notion that backing societal individuals to be in a state of free will to set goals and the undertakings to attain them will ease a feeling of control and power. Metamorphosis is linked to the intent of change, generally some kind of unique change in an individual's discernment of their selves and what it signifies to be musical

or in other spheres, such as composure and confidence. Comprehending the link between societal music and cultural policy can play a critical role in helping societal musicians to appreciate how policy formulation affects language and tradition, and hence help in steering across the spheres (David, 2023).

Yang (2024) submits that present-day efforts in conservation and conveyance, especially through educational programs, play a crucial role in guaranteeing the progression of Mongolian folk music. Centres of learning, either within the internal or external of Mongolia, accord to the transmission of this cultural artefact to the future generation. Prospects on the cultural legacy of Mongolian folk music demand continued attention on conservation and conveyance. Endeavours ought to be heightened to record and protect the varied components of this musical legacy. Joint efforts between centres of learning, cultural institutions, and ethnic groups can additionally nourish the foundation of succeeding generations. Besides, the cultivation of multi-cultural communication and global cooperation will accord an extensive comprehension of Mongolian ethnic music in the global spotlight (Yang, 2024).

Gao & Damdindorj (2024) observe that in the information age, folk music is characterised by unusual moments and confrontations. By way of transformation and blending, folk music can not only preserve its distinctive cultural appeal but also replenish its exuberance in new spheres. Information technology brings a new platform and medium for the formation, spreading, and pedagogy of folk music, empowering it to cut across the restrictions of the space-time continuum and reach a broader audience. There is a need to encourage the development of folk music, at the same time focusing on safeguarding the legacy of its cultural aura to guarantee that the distinctiveness and heterogeneity of folk music can be carried on. To attain this objective, the government, the music production industry and all stakeholders should collaborate. The government can come form with appropriate policies to champion digital security and the circulation of folk music; the music production industry should tirelessly explore the blending of folk music and information technology and generate more musical works with time perception and national values; and all society quarters should increase their consciousness of the worth of folk music and purposefully engage in the preservation and endowment of folk music (Gao & Damdindorj, 2024).

Guo (2024) asserts the fact that African music is diverse, and each ethnic community has distinctive music traditions. This music, on numerous occasions, served communal and religious purposes, being not only an artistic articulation but also a constitutive element of societal life. Ethnic music is an essential element of cultural heritage, as denoted by its distinctive sounds, tempos, and cultural significance. Ethnic music, besides presenting historical accounts, cultivates cultural identity and progression. It plays a crucial role in cultural rites, celebrations, and the preservation of ethnic identity. Thus, it is necessary to conserve ethnic music to sustain cultural diversity and enhance the modern music scene (Guo, 2024).

Rehfeldt et al. (2021) reveal that music is designed to be a compounded emblematic inheritance network or a state-of-the-art structure that is complementary and necessary in collaboration to grow and further ease integration and affinity among ethnic groups. The composite result of this collaboration is then designated and adopted by the occurrences of a specific ethnic community. Music may hence give rise to similar moral standards in harmony with the ethnic group's culture (Rehfeldt et al., 2021). Yende (2024) supposes Khoisan native music to be an illustration of a native cultural articulation that ought to be conserved and nurtured since it assists in modelling a vibrant society that is diverse and that is conscious of varied cultures. Resuscitating Khoisan native music carries colossal cultural, societal and historical significance. It provides a critical link to the heritage of the Khoisan ethnic group, conserving their distinct traditions and applications. Additionally, Khoisan native music contributes to South Africa's ethnic diversity, appreciating the affluent heritage of the Khoisan and fostering inclusion. Resuscitation also contributes to reconciliation endeavours, building solidarity and discernment among diverse ethnic groups, especially taking into consideration historical oppressions. It strengthens the ethnic identity and dignity of the Khoisan ethnic group (Yende, 2024).

Owen (2020) remarks that the Lamu society used concerts of Taarab, a music style that is famous in East Africa, to confine encounters of societal, economic and cultural transformation. Actors and spectators considered their type of Taarab as distinct from anywhere on the coast, grounding such an assertion on a narration of leisure-form concerts and societal leisure, which they differentiated from the presumed popularity and earnings of metropolitan musicians' lyrics conceptually grounded spectators' encounters of living in a potent and externally linked society into ethical debates and society affinity. Lamu Taarab has evolved in the modern day, mirroring the repositioning of the economic fabric, audience tastes, and designs of work and recreation. This study highlights the geographical, cultural and global activities that framed community identity and universalism (Owen, 2020).

Osubo & Kebaya (2023) profess that music is considered a formidable channel that, to some extent, in some ethnic communities, has witnessed efforts to manage its use. Music is influential at the ethnic group level because it eases articulation that transcends words, allowing meanings to be shared, and encourages the growth and preservation of a discrete ethnic culture and the wider country's identity. At the ethnic level, it is influential in inspiring innumerable responses: physical, action, dispositional, psychological, and behavioural. The potential in music lies in the language employed by the musician to communicate the planned message. Atuti (2023) avers that popular songs serve as an expression that seeks to convey several issues that affect

the Abagusii community, like unsuccessful love lives, breakdown in community cohesion, and several sociocultural challenges. Therefore, it is an expression of necessity that merits its place in the Abagusii community (Atuti, 2023).

Summarily, these studies generate various key indicators of interrelation of music and Abagusii culture, to include, music articulating possession, mandate and metamorphosis and transformation of culture, music use in the preservation of cultural heritage, utilization of music in performing diverse cultural ceremonies, music blends cultural identity, music articulations embodies cultural heritage and the significant role of music in dispensing artistic articulations, solving societal issues and offering a potent language identity.

2.2.2 Music in the prehistoric period and Abagusii culture

Tang & Sornyai (2023) affirm that Baima Tibetan traditional songs and musical traditions dispense valuable insights deep into the authentic cultural and artistic depth of this distinguishable musical tradition. To guarantee the continued conservation and cherishing of Baima Tibetan musical traditions, it is necessary to acknowledge and address the problems confronted by the Baima Tibetan ethnic group. This can be attained through the execution of several plans of action, including changes in policy to safeguard the intangible cultural traditions, the development of educational learning schemes that embody Baima traditional songs, validation and record-keeping endeavours, public participation through musical fetes and concerts and galas, and cultivation of teamwork and interactions among key players. By adopting these strategies and cultivating ultra-modern solutions, a secure heritage can be obtained of the Baima Tibetan musical traditions and commemoration of its opulent traditions for posterity (Tang & Sornyai, 2023).

Isaac et al. (2025) contend that the general utilisation of traditional music in the entertainment industry is essential to set up a legal framework for folklore as well as traditional music, so that any indigenous transformation that utilises traditional music has to meet certain necessary qualities and conditions. The lack of a legal shield for traditional music and folklore ushers in the production of these projects being freely available and unrestricted. The privileges of the ethnic group that developed the traditional music are infringed upon in these instances. Traditional folklore music contains all the attributes of traditional awareness, articulation, conveyance through peer groups, and sharing activities between sections of the ethnic group. Unique legislation for safeguarding traditional music can be a practical option to guarantee that folklore is not closed to the public with arrangements for sharing the exploits with the ethnic group, as is happening for traditional knowledge (Isaac et al., 2025).

Ning & Maneewattana (2024) describe Zheng traditional music as the gem in the traditional heritage of the Chinese nation, and its legacy and growth are not only linked to the future and fate of music but also linked to the convictions in culture and the consciousness of national identity. By way of steady transformation and interchange, there are grounds to be convinced that the tradition of Zheng music will shine a brighter light in the setting of the new age and make a distinctive contribution to the diverse music around the globe. Notwithstanding the challenges faced in the contemporary world, various fans and professional musicians of Zheng music are nurturing this traditional music. By regularly innovating teaching methods and blending contemporary constituents into Zheng music's shows, there is the possibility to better attract the youth's appeal in learning Zheng traditions and enhance the continued growth and conservation of its expertise (Ning & Maneewattana, 2024).

Kimani (2022) affirms that folk dance is a powerful, dynamic, and rational way of communicating and thoroughly examining the affairs at the centre of communities and the nation at large. The dance is an invigoration of meditating on what the community is struggling with and an entertaining way of establishing solutions to the community's most fascinating topics, well-veiled and invented themes in the tales narrated by way of the dances (Kimani, 2022). Jing & Sensai (2024) explain, Weifang traditional songs present a disposition of genres and artistic themes that mirror the country's cultural assortments and historical inheritances. These songs play a crucial part in conserving traditional cultural heritage, cultivating societal cohesiveness, and conveying cultural awareness over generations. These songs dispense a profound comprehension of Weifang traditional songs' musical complexities and cultural significance. The Weifang traditional songs are flexible while developing and resonating with modern social settings as they exhibit their historical roots (Jing & Sensai, 2024).

Tairjanovna (2025) discloses that, in essence, advanced technologies and online spaces enhance the globalisation of music and, in turn, step up matters of conserving traditional heritage and ethnic affiliations. Musical blending creates novel dispositions through global tendencies, changes, and artistic solutions. Simultaneously, there is a fear of global integration that can lead to the loss of indigenous heritage and ethnic traditions. Hence, it is essential to develop appropriate strategies and to be watchful over them and to foster cultural diversity. Consequently, for the growth of musical culture in the time to come, it is imperative not only to constructively utilise novel technologies but also to conserve indigenous traditions and blend them with novel global tendencies (Tairjanovna, 2025).

Danqi et al. (2025) indicate the necessity of innovativeness to make culture compatible. The scholar, however, denotes that it ought to be done beyond modelling culture as an artefact. A study that investigated how cultural heritage, artwork, and traditional and modern issues have supported the conservation and growth of conventional Northeast folklore music. There is a need to find an equilibrium between the traditional and the modern, besides comprehending cultural identity. There is a need for a concerted collaboration and effort for musical practitioners and policy developers to guarantee continued and wholesome conservation of traditional music, notwithstanding globalisation (Danqi et al., 2025).

Mboya (2021) postulates that colonial Kenya was a synchronisation of conditions and relationships that facilitated the construction of a new ethnic cultural identity by the colonised Luo, and the Benga was constructed as a constituent of the dawning cultural affiliation. Similar to the post-imperial identity that it was a constituent of, Benga surfaced when already surviving traditions interrelated with the traditions of other folks, emerging technologies, and concepts in a particular historical setting, under the surroundings of colonialism (Mboya, 2021).

The above studies were modelled around the objective of the role of music in the prehistoric period in blending the Abagusii culture, and made the following observations: traditional music is inherently related to traditional musical instruments, traditional music dispenses valuable cultural traditions, there is need for a legal framework to preserve traditional music which contain cultural artefact, traditional music displays and communicates traditional beliefs, traditional music plays a critical role in conservation of culture, traditional music cultivates social cohesiveness, traditional music conveys culture for posterity, and that the integration and blending of traditional music across cultures through technology can promote cultural diversity globally.

2.2.3 Music in the modern period and Abagusii culture

Wabende & Were (2021) denote the relocation from traditional to modern dispositions, coupled with the dualism blend of the traditional and urban dispositions, to be key in the establishment of urban youth distinction. This heterogeneity of urban youth distinction is additionally aggravated by the murkiness of the urban places, whose universalism has led to the blending of persons from diverse ethnic backgrounds. The assortment of languages that encompass the urban populations, combined with the variety of trends from folk literature that the urban inhabitants present to the metropolis, creates a novel popular urban style of music that blends the past and present-day artistic influences. It is the universal reasoning at the back of this music, which stretches past ethnic and national confines among hip-hop musicians, that underscores the youth's activities in their recent additions (Wabende & Were, 2021).

Vereshchahina-Biliavska et al. (2021) suggest the need for comprehension of the core principles of musical sociology in the model of the psychological world of people and music tradition, as it appears critical and requisite for absolute transformation in the contemporary globalised soundscape. The understanding of the processes of music's influence on humankind has a beneficial impact on the necessities, tastes, and requirements of the succeeding generations, fixated on the accurate and inaccurate moral standards of music tradition, being cognizant of the therapeutic impact of music on the psychological condition. Understanding the common laws of the growth of a human and humankind in all its diversity and music as the nominally absolute and precise consideration of its existence ought to become one of the cardinal concerns for contemporary humankind (Vereshchahina-Biliavska et al., 2021).

Perdana (2024) specifies the decisive role that the spiritual music in Pekalongan has in preserving tradition, transforming to the digital age, and reinforcing modern da' da'wah. This tradition not only constitutes a cultural legacy full of Islamic moral standards but also accords a potent platform in responding to the drawbacks of modernisation. The digital age has remarkably influenced the progression and propagation of spiritual music tradition in Pekalongan. Media like YouTube, Instagram, and TikTok have turned out to be critical tools for artists to reach a large audience. Information technology also sanctions the presentation of superior quality works and intercultural cooperation. Notwithstanding, challenges like restricted access to technology and fears of traditional monetisation remain pertinent. Religious music tradition in Pekalongan has become a constructive means of articulating da' da'wah, especially to the youth. Preservation of tradition and adjusting to the digital age are the unique identifiers to sustaining the organic spiritual traditions as a cultural and spiritual homogeneity of the Pekalongan society (Perdana, 2024).

Wanjohi (2021) demonstrates the extent to which modern popular Gikuyu non-religious musicians reclaim the language used in Gikuyu traditions to create their ideas on matters that affect women and men in the community. Creative works, as articulated by the song words, are a means for preservation and communication of culture as perceived in several genres and subgenres of folk literature. Creative works inform people of the social, virtuous, and political issues of modern times, which may be written or verbal forms that clarify ethics and wickedness (Wanjohi, 2021).

Rita & Osakpamwan (2025) vocalise on the emergence of present-day music that has waded Nigerian society with mixed fortunes. This implies that

although present-day music has allowed youths to progress their careers as musicians, it has additionally been influential in eroding traditional music from people's recollections. In the Nigerian set-up, apart from Afrobeat music, traditional music hasn't obtained a great deal of influence in the contemporary Nigerian populace. The authors further highlight that traditional music ought to find a way of blending traditional music in contemporary Nigerian music to preserve its values (Rita & Osakpamwan, 2025).

Marchenko et al. (2021) register the significant influence on the growth of modern classical music made by songwriters in the age of modernity. Modern classical orchestras employ multiple style attributes. In the encounter of information in the setting of the themes of a modern classical orchestra, it can be assumed that in the time to come, this genre will advance along a similar path that was harmonised in the past century. Presently, songwriters blend several music styles in their works. These particular techniques of songwriters can furnish modern classical music with a novel sound and acclaim (Marchenko et al., 2021).

The review of literature in the field on music in the modern period and the Abagusii culture found some key metrics that include: music in modern day embraces aspects of cultural diversity, dynamism and sentimentality, blending modern and traditional music is important in appreciating cultural metamorphosis, modern music has role in preservation of cultural heritage, there is need for embrace of technology in conveyance of music, music has a role in reclaiming ethnic language, modern dispositions contributes to erosion of traditional music and culture, modern music is attributed to a variety of themes that blend the modern and traditional music and culture.

3.0 Research Methodology

3.1 Research design

Vivek & Nathagopan (2021) divulge that the integration of qualitative and quantitative techniques can considerably enhance the findings and conclusions of any investigation. Analysts may empower extensive, more consequential learning regarding the implementation and accomplishment by cautiously choosing a mixed or multi-method that is best suited for the analysis objectives and satisfies its resource constraints. The mixed research approach and multi-method approach are prone to being laborious and costly. The two approaches ensure the soundness and accuracy of findings. Qualitative and quantitative approaches are encompassed in a mixed-methods research design as a single study of multidisciplinary studies. The main motivation for multi-method research is that researchers have encountered flaws in past studies that forced them to seek other favourable methods in similar studies, thus, mixed-method research tends to increase the research's precision by employing diverse methods widely (Vivek & Nathagopan, 2021).

Htun & Jensenius (2021) explain that it is crucial to map out research that is intended for hypothesis testing meticulously to steer clear of prejudice. Nevertheless, a majority of empirical research on the rigorous comparison of a couple of research situations is geared toward hypothesis formulation instead of hypothesis testing. Hypothesis formulation comprises many diverse phases and bits, besides developing an instinct and tacit knowledge, conceiving and implementing essential variables, examining informal mechanisms, extent of the state affairs of dissensions, developing an understanding from nonconformist cases and the like. Comparison gives rise to substantial points of view for everyone for every one of these phases and bits, thus there is a need to rigorously reflect on the research strategy for multiple features of the research. There is no standard explanation but comparative pointers; positioning a research strategy with research objectives, being definite with alternatives available and pursuing to apprehend some captivating variation in whatever is to be discerned. Coherence and clarity on these conceptual processes will assist the rest to recognise the origin of one's intuition, scores of which will possibly come from orderly research rather than from insights. Comparison is beneficial in practically all the sections of a research as it broadens one's perspective and its intuitions help to nurture hypotheses (Htun & Jensenius, 2021).

Fansury & Rampeng (2023) stipulate that ethnography is a kind of qualitative research that assembles interviews, observations, and documentary statistics to produce elaborate and extensive descriptions of diverse social occurrences. Ethnographic research assists in advancing the conceptual foundation of problems in the academia of a specific group. Ethnographic research doesn't normally commence with a robust conceptual foundation, nor is it much bothered with exploring concepts. There may be conceptualisation, but formal concepts come in research after their applicability has been entrenched. In ethnographic research, conceptualisation transpires from the statistics as an engaged concept, not as an assumed concept. Ethnographic research assists in the evolution of a concept as it doesn't state that a particular behaviour has transpired, but it tries to comprehend what the behaviour signifies for the person under investigation (Fansury & Rampeng, 2023).

This study utilised a multi-method research approach for an ethnographic study. The study relied on comparative analysis based on similar cultural ethnographic studies, aimed at developing assumptions on how music can be employed to blend the Abagusii culture. This study was geared at explaining the interlink of prehistoric music, modern music and culture in line with the study's anchor theory and research objectives.

3.2 Sampling design

Taherdoost (2022) explains that the sequential explanatory sampling design can be applied to both quantitative and qualitative data sets. Initially, quantitative data are assembled and examined; subsequently, the same procedure is carried out on the qualitative data. The measurement of the quantitative data is more, and the blending process is rooted in the interlink of the two, but in distinct structures. It happens that the outcomes of quantitative data at the original type characterise the data assemblage in the subsequent type, which is qualitative. This method is utilised when it is focused on engaging qualitative data under the initial quantitative outcomes (Taherdoost, 2022). Toyon (2021) expound that the explanatory sequential design of the multi-method approach encompasses both the qualitative and quantitative conventional approaches. While both utilise diverse techniques for data assemblage, involving interviews, observations, in-depth interviews, surveys, and focus group involvement, their systematic structure is distinct. The difference between qualitative and quantitative methods area not involved with statistical analysis and computations, but with the understanding and explanation of observational facts. They are frequently distinguished by a focus on generalizability, postulation, hypothesis formulation, and the blending of social constructivism, and they respond to the 'how' and 'why' queries. However, the quantitative method involves the approaches of assembling and examining qualitative data. It is beneficial in identifying cause and effect relationships, which frequently come up with a response to the 'what' investigation (Toyon, 2021).

Hensler et al. (2023) disclose that participatory action research comprises three constructs referring to the unmediated and engaged dialogue (participation) needed for knowledge development (research) and general traditions (action). Participatory action research is regular, recurring, multidisciplinary, and evolutionary. It presumes introspection and conversation in implementation as the foundation for research and action. This hints that people are not regarded as objects of investigation but as subjects, actors, and collaborators of knowledge and action from different viewpoints. This also collaborates with the diverse components of the undertakings that unlock spaces for group analysis and explanation as the research evolves. Participatory action research presents effective techniques for multidisciplinary research with a focus on influence and transforming biased and unviable happenings (Hensler et al., 2023). Brown (2022) infers that participatory research brings considerably more to a research investigation than the present comprehension of community-centred participatory action research may advocate. By purposively employing participatory action research, one can develop comprehensive insider information and intuition from personal experience throughout the phases of an investigation. Certainly, the aesthetic of participatory research is its potentiality in generating settings in which research participants can take part in and champion for occasions that are significant to the aforementioned through means that are appropriate for a particular strategy. Consequently, participatory research ought to be viewed as a versatile and adaptable approach to suit distinct research intents (Brown, 2022).

This study used the sequential design in participatory research and will use interviews and observations to explain and comprehend observational facts of the study in distinct phases of the qualitative and quantitative methods, in line with the study's objectives.

3.3 Data collection techniques

Taherdoost (2022) avers that interviews are one of the most effective techniques for gathering qualitative data in a research investigation. Researchers ought to be cognizant of the significance of selecting participants and the role interviews play in the assessment session. In addition, interview discussions ought to be administered and managed most effectively by an earlier setup, and ethical considerations ought to be observed (Taherdoost, 2022). Ballena (2021) argues that the standards of qualitative research interviewing are enabled by the topology of queries queried on the framework of the questions. Commonly, the open-ended kind is the more suitable one in qualitative research interviews, as it brings forth more information from the interviewees (Ballena, 2021).

Barrios et al. (2022) assert that observation turns out as a multifaceted explanatory research tool that gives opportunities to examine and comprehension of a research problem from a first-hand and contextual view, which nourishes the credibility and depth of the conclusions. Given its capability to apprehend the intricacy of human conduct, observation turns out as an essential tool for researchers from diverse areas. Beyond comprehending observation with its countless strategies, priceless information can be gained that enhances the comprehension of social interplays bordering the phenomena (Barrios et al., 2022).

This study assembled data through the coding of the interviews and observations and conducted an analytical scrutiny of the data collected on the premise of the objectives of this study, based on the role of music in blending the Abagusii culture in the prehistoric and modern periods.

3.4 Data analysis techniques

Naeem et al. (2023) assert that in administering thematic analysis, six phases can be used to surpass uniquely emergent analysis of data by incorporating inferential characteristics. This structure generates coherence in qualitative research and conveys general concerns such as reliability, consistency in the thematic analysis operations. It directs the researcher in moving from primary data to a fully fledged theoretical model. The six phases include: recording and adaptation to the data; choosing of operational words; encoding data; generation of themes; conception and translation of operational words; and building a theoretical model. The conceptions of operational words, codes and themes are instigated at different phases for the choosing of citations, operational words, codes and themes and create precision and affinity to the operation. The analytical thematic analysis operation framework also involves an extraordinary phase of conception by way of explanation. It inspires researchers to dig deeper into their data and comprehend fundamental themes and shapes, therefore surpassing the traditional observational approach (Naeem et al., 2023).

FitzGerald & Mills (2022) argue that though empirical data contributes to qualitative surveys since the method's inauguration, it is qualitative data that is frequently analysed. By intellectually observing the diverse social undertakings encountered by participants, data obtained in the cultural observations, interactions and practices present a distinct data history to increase one's intellectual insight. Extra benefits may be associated with sampling an enlistment, development of interview schedules, programming and data analysis. Consequently, conducting participant observations reinforces the qualitative surveys and can increase the standards of the final approach. The linking of participants' data with the conventional qualitative survey write-ups intensifies the methodological benefits to the researcher while furnishing an audit trail of the research procedure and reinforcing the instinctive application (FitzGerald & Mills, 2022).

Paoli & D'Auria (2021) define digital ethnography as a modern disposition of descriptive anthropology which examines virtual spaces of conversations owing to the progression in data dissemination technology. The digital revolution has provided spaces that have enabled data to be assembled accumulatively and rapidly. Digitisation provides novel cultural platforms where human conduct is moulded and results in convergence connecting virtual ethnography and complex data. Consequently, the strategy incorporates an extensive range of techniques motivated by the foundational principle that strategies ought to coexist with their subject of investigation and continually adjust their spheres. Present-day uses of virtual ethnography cover diverse techniques, gadgets, structures and data sheets, distorting the borderlines connecting quantitative and qualitative techniques, facts and accounts, and investigation and analysis. Participant observation is every aspect of the life of an ethnic group, which constitutes the key technique of the elementary virtual ethnography, appearing to reshape by taking part in virtual cultural settings acquired from multichannel and multi-field observations. The challenges appear to enhance the extent of data while increasing their profundity, enduring the predisposition to lessen tradition and humanity to detached quantities (Paoli & D'Auria, 2021).

This study relied on thematic data analysis of the digital ethnography interviews and observations. The researcher put in place a comprehensive analytical review of the respondents' data and drew assumptions about the interlink of music and culture in the Abagusii ethnic group settings through the data that was obtained from the interviews and observations.

3.5 Research population

Willie (2023) states that generally, population refers to the whole collection of individuals or components that share a familiar, distinctive trait or quality. It constitutes the substantial, exhaustive collection that is the focus of the research or analysis. In research, the population is the entire collection from which a sample is derived to make deductions or generalisations. Whereas, the target population refers to a distinct portion or part of the larger population that is the key focus of research. It constitutes a small collection of individuals who possess particular attributes or specific standards (Willie, 2023). Hossan et al. (2023) explain that the population and sample interpretations, along with constituents such as the unit investigated and observed, are key for designing research. An exhaustive portrayal and elucidation of each component allows researchers to exhibit their competence in comprehending the link connecting research strategy, population and samples (Hossan et al., 2023).

Watts et al. (2021) note that the initial step of the data generation undertaking is concerned with deciding the essential number of people for distinct cultural groups. People inhabit societies that metamorphose in compositions and attributes over a while, hold internal contrasts, and have blurry and multifaceted boundaries. Ethnographers usually recount essential groups within a wider culture. It is challenging to coalesce a multi-cultural repository from ethnographies and make sure the entities of analysis are materially comparable (Watts et al., 2021). Haines et al. (2021) say that to evaluate the application of contextual use, researchers require detailed designs that apprehend contextual elements across diverse demographic groups and various extents of influence. Ethnography can comply with innumerable accounts of context. Nonetheless, to enhance the application, the evaluation of context ought to be matched with vigorous approaches to utilise contextual data with regards to ease the application. Immersing in ethnographic methods inside

a customer-focused approach can assist in customize interventions and application plans to their contexts of utilisation to foster application (Haines et al., 2021).

This study's data was collected from a wide spectrum of persons and groups predisposed to the Abagusii ethnic group, who included community cultural elders, ethnomusicology scholars, musicians, journalists, cultural musical producers and community opinion leaders.

3.6 Ethical considerations

Wang & Liu (2021) explain that researching social platforms is an intricate experiential art. For qualitative investigators, the advent of digital ethnography has not transformed traditional techniques. The foundations of conducting ethnography, including the significance of engagement and introspection, to a great extent, remain the same. However, digital ethnography does bring forth novel challenges and opportunities concerning accessing locations, examining ethnographic data and research integrity. The prompt access to a greater number of probable informants and the intensely interactive complexity of online social networks results in obscuring of the delimitations, the intricacy of ethnographic engagement and the stronger affiliation for the research to confidentiality of research participants (Wang & Liu, 2021).

Thompson et al. (2020) claim that traversing digital spaces and coming up with conclusions on their risks and distress is intricate, contextual and dynamic. Online social networks have become an important means that can be used to connect vulnerable online users to the wider society and enable them to have a say. Concurrently, as virtual ethnographers mine data from the online social networks, they may be unaware of the potential risks of online interactions that pose that may demean and even cause sanctions. Although online social networks provide digital empowerment for susceptible users and virtual ethnographers, the danger of spying and related risks present distinct challenges. It is therefore important to evaluate moral issues in virtual research, specifically in ethnography, to have a well-informed decision about the contrasting yet ultimately inseparable matters that are concerned with susceptibility, empowerment and spying (Thompson et al., 2020).

This study maintained the confidentiality of respondents and safeguarded their identities in the process of data collection. At the onset, participants in the research were informed of the intent of the study, and a clause of a voluntary and anonymous approach was communicated to respondents. The study also upheld moral and ethical principles like integrity, honesty and trustworthiness in the analysis and interpretation of the ethnographic data for the research.

4.0 Research summary, conclusions, limitations, and recommendations

4.1 Summary

4.1.1 Interrelation of music and culture in the Abagusii ethnic group

The first objective of the study was to scrutinise the link between music and Abagusii culture, A mixed-methods questionnaire was set, capturing questions derived from key indicators in reviewed studies. The quantitative part responses are as follows: a larger percentage of respondents agreed that music is used by the Abagusii to articulate cultural values, a higher proportion of respondents believe the Abagusii, by way of music, articulates the preservation of culture, a significant number of respondents acknowledge that music is employed in celebrating diverse cultural forms, a proportionate percentage agree that the Abagusii conveys culture through music, a large percentage admitted that the Abagusii music uses figurative cultural messages, a sizeable number of interviewees concur that the Abagusii communicates morality by way of music and, significant number of those interviewed consent that the Abagusii uses its musical language to display its distinctiveness and as a way of self-identification.

The qualitative part sought to understand the reflection of respondents on the link between music and the Abagusii culture. The responses can be summarised as follows: the Abagusii songs are distinct and communicate a specific message, the Abagusii music are distinct for each cultural celebration or event, music has been used to transfer cultural traditions over generations, the embrace of western culture impacted on the Abagusii culture as it is not taught and practiced especially at intermediary levels to the young ones and youth, need to translate the cultural music for comprehension, music expresses beliefs, values and facts, music was used in foretelling, waning and societal moulding, the Abagusii's musical tradition has been assimilated to other cultures, and music and culture are intertwined.

4.1.2 Music's role in blending the Abagusii culture during the prehistoric period

The second objective was aimed at analysing music's role in blending the Abagusii culture in the prehistoric period. The study collected data using structured and unstructured questionnaires. The quantitative aspect observed the following: a significant number of interviewees agree that traditional music is used by the Abagusii as a medium for communicating traditions; a sizeable number see the need to establish a cultural conservation legal framework; an immense number of respondents note that the Abagusii use music to display and convey traditions; a huge number voiced the need to document Abagusii culture for posterity; a considerable number of interviewees acknowledge that the Abagusii used traditional music to articulate social cohesiveness; a vast number convey that there is a need to leverage modern technology to blend Abagusii culture; and a massive number also agree on the necessity to integrate and blend Abagusii culture with other diverse cultures nationally and globally for posterity.

The unstructured questionnaires, which looked for respondents' comments on the music's role in blending the Abagusii culture in the prehistoric period, attracted the following comments: traditional values have been passed through musical articulations, traditional music is a link to the culture of the Abagusii community, traditional music was used in performance and practice of cultural events like birth, circumcision, wedding, death, harvest and had corresponding songs for such events, traditional music articulations led to social cohesiveness, the traditional music by Abagusii were distinct and was a self identity among other ethnicities, some ethnic communities derived some of their cultural practices from the Abagusii, traditional music passes cultural information from one generation to another, and with modernisation, the Abagusii needs to evolve to integrate and fit well in modern diverse space.

4.1.3 Music's role in blending the Abagusii culture during the modern period

The study's third objective sought to investigate music's role in blending the Abagusii culture in the modern period through a mixed approach questionnaire. The structured interview revealed the following: a proportionate number noted that music in the current day settings is not that robust, and diverse, a medium number of respondents noted that the Abagusii music in contemporary times is fused with both traditional and modern elements, an average number of interviewees concur that the present day Abagusii music plays a vital role in communicating culture, a larger proportion of those interviewed agree that modern technology is an important medium in preservation of musical cultural heritage, a significant number of respondents acknowledge that music has a significant part to play in reclaiming Abagusii language identity, equally a high percentage indicate that modern musical inclinations can lead to the erosion of the Abagusii culture, and a slight majority of respondents allude that modern music incorporates diverse themes by embodying modern and traditional cultural elements.

The unstructured interviewees emerged with the following suppositions: modern music does not entirely embrace deep cultural values, modern music has lost cultural values, there is a need for modern music to infuse prehistoric themes to make it more valuable, modern music need to be researched so as it be equipped with cultural values for posterity, modern Abagusii music doesn't carry along cultural values, modern music has lost sense in educating societal morals and, modern day musicians need to benchmark from old day musicians to enhance their compositions and compact it with cultural content and values.

4.2 Conclusions

4.2.1 Interrelation of music and Abagusii culture

Music is used by the Abagusii to articulate its cultural values and calls for its preservation; it is also employed by the Abagusii in showcasing and during the performance and presentation of diverse cultural ceremonies like birth, death, harvest, wedding, initiation and others. By way of music, the Abagusii community conveys figurative cultural communication, music is used to communicate morality in the Abagusii community, and by way of music, the Abagusii exhibit and communicate their distinctive language that is a key element of their culture.

These findings marry with; Gao & Damdindorj (2024) who observes that there is a need to encourage the development of folk music, at the same time focusing on safeguarding the legacy of its cultural aura to guarantee that the distinctiveness and heterogeneity of folk music can be carried on (Gao & Damdindorj, 2024), similarly, Yende (2024) supposes Khoisan native music to be an illustration of a native cultural articulation that ought to be conserved and nurtured since it assists in modelling a vibrant society that is diverse and that is conscious of varied cultures (Yende, 2024), as Osubo & Kebaya (2023) too professes that music is influential at the ethnic group level because it eases articulation that transcends words, allowing meanings to be shared, and encourages the growth and preservation of a discrete ethnic culture and the wider country's identity. At the ethnic level, it is influential in inspiring innumerable responses: physical, action, dispositional, psychological, and behavioural. The potential in music lies in the language employed by the musician to communicate the planned message (Osubo & Kebaya, 2023) and, as per, David (2023), who asserts that comprehending the link between

societal music and cultural policy can play a critical role in helping societal musicians to appreciate how policy formulation affects language and tradition, and hence help in steering across the spheres (David, 2023).

4.2.2 Music's role in blending the Abagusii culture during the prehistoric period

Prehistoric traditional music is used by the Abagusii as a medium for communicating, displaying and conveying their culture, it is a means of articulating social cohesiveness, traditional music is a link to the culture of the Abagusii community, music in the prehistoric period was is a critical element that is used to celebrate cultural ceremonies, prehistoric traditional music by Abagusii were distinct and was a self identity for the community.

These findings are in line with the findings of Liu et al. (2023), who, in part, note that music emerges as a spirited and adaptable reflection, mirroring the immense richness and diversity of human culture worldwide. Music has an enormous power that unites, promotes cohesion, and strengthens the bonds that unite people. Music serves as a reliable champion of cultural identity, diligently conserving the traditional stories and descriptions of several ethnic tribes through its rhythmic patterns. (Liu et al., 2023), Guo (2024) adds that ethnic music, besides presenting historical accounts, cultivates cultural identity and progression. It plays a crucial role in cultural rites, celebrations, and the preservation of ethnic identity. Thus, it is necessary to conserve ethnic music to sustain cultural diversity and enhance the modern music scene (Guo, 2024), again, Kimani (2022) affirms that folk dance is a powerful, dynamic, and rational way of communicating and thoroughly examining the affairs at the centre of communities and the nation at large. The dance is an invigoration of meditating on what the community is struggling with and an entertaining way of establishing solutions to the community's most fascinating topics, well-veiled and invented themes in the tales narrated by way of the dances (Kimani, 2022), and also Jing & Sensai (2024) explain, that traditional songs present a disposition of genres and artistic themes that mirror the country's cultural assortments and historical inheritances. These songs play a crucial part in conserving traditional cultural heritage, cultivating societal cohesiveness, and conveying cultural awareness over generations (Jing & Sensai, 2024).

4.2.3 Music's role in blending the Abagusii culture during the modern period

Modern period Abagusii music has adopted modern technology in its formation and conveyance, which has helped in the preservation of Abagusii musical cultural heritage. Modern-day music can be used as a medium to reclaim the Abagusii distinct language identity. It is vital to blend the modern-day and traditional musical dispositions to come up with a mixed potent blend of the Abagusii culture, but ironically, modern musical inclinations can lead to the erosion of the Abagusii culture.

These findings are in line with the conclusions made by Abdi & Osanjo (2022), who, in their observation, acknowledge that utilisation of novel technology helps in the preservation of traditions, which involves both physical and non-physical artefacts that can be documented using digital technologies (Abdi & Osanjo, 2022), futher by Wabende & Were (2021) who relates that blending old and new music especially in urban areas, creates a novel popular urban style of music that blends the past and present-day artistic influences (Wabende & Were, 2021), additionally Wanjohi (2021) states that creative works, as articulated by the song words, are a means for preservation and communication of culture as perceived in several genres and subgenres of folk literature. Creative works inform people of the social, virtuous, and political issues of modern times, which may be written or verbal forms that clarify ethics and wickedness (Wanjohi, 2021) and, Ita & Osakpamwan (2025) who divulge that although present-day music has allowed youths to progress their careers as musicians, it has additionally been influential in eroding traditional music from people's recollections (Rita & Osakpamwan, 2025).

4.3 Limitations

This study, to some extent, brought a challenge in was challenging in determining the criteria of respondents based on ethnic identity with members who emerge from a crossbreed generation, given that the study was domiciled in the Abagusii ethnic settings. The study also failed to trace the existence of any cultural frameworks in the Abagusii community from relevant governmental and non-governmental organisations. Further tracing similar research of research objectives in the context of the Abagusii community proved futile, hence reliance on comparative studies from other cultural settings other than the Abagusii.

4.4 Recommendations

The study's conclusions indicate that the Abagusii use music in the prehistoric and modern periods as a potent medium to articulate, exhibit and communicate culture at the same time, vocalising cultural preservation for posterity. There is a need therefore, to establish and adopt cultural conservation legal framework for the Abagusii culture and music for posterity that will go handy with other relevant measures in place to conserve cultural artefacts

of the community, there is need for earnest adoption of modern technology in showcasing and preserving cultural elements like music and its language, it is critical to integrate and blend Abagusii culture and its element like music along other cultures nationally and globally, and additionally, it will be beneficial to the community to consider fusing modern and prehistoric cultural music themes to enhance its value for posterity.

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