



## **Exploration of Attributes of Pan-Africanism in Congolese Music**

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### **ABSTRACT**

This research explored three attributes of Pan-Africanism in Congolese music: Pan-African composition, supranational, and transethnic attributes. This research was anchored in the comprehensive musicianship framework, music and globalisation theory, and artificial intelligence in music theory. This exploration used qualitative narrative analysis on secondary data and discourse analyses of 3 Congolese Pan-Africanist songs sampled from the YouTube music platform using computer-aided translation. The study findings indicate that Congolese music was used as a means and medium of Pan-Africanist articulation and confrontation across Africa. Congolese music displays both lasting and supranational facets of existence; this music is characterised by a blended culturalism derived from assorted fusions of ethnicities and cultures. This exploration advances the premise that Congolese music and Pan-Africanism are inherently interconnected.

*Keywords: Pan-African Compositions, Supranational, Transethnic*

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### **1.0 Introduction**

Haruna (2024) posits that music, like art and literature, is robust. It can be transformed into any disposition per societal needs. Music composed by Africans in Africa and her diaspora has embraced the ideals of the early campaigners of Pan-Africanism and by and by fused a propagation of Pan-Africanism. African music of this dispensation is multi-layered in its usefulness and recognised with cultural substance to create universal African connectedness. Haruna further discloses that African music effectively cultivates unity among Africans to express the Pan-African dream, express African cultural tradition and create a conducive environment for Africans to communicate. These can be attested to by the flourishing classes of Pan-African music and art (Haruna, 2024).

Inyang (2023) submits that the entertainment industry can become more functional in intensifying the general impression and comprehension of Pan-Africanism and additionally modelling a modern African identity. The comprehension and implementation of entertainment industries should transcend Western ideologies and adopt the African continental approach that accepts domestic dynamics. Inyang reveals that Africa's growth ambition is to considerably resolve issues of starvation, hunger, disputes, diseases, armed conflicts, and leadership shortcomings at the same time, the upbringing of youth that are cognizant of the African continent's history can be associated with the culture also finding the significance and conscientiousness in accepting other Africans. The entertainment industry should be used adequately to grow and advance a thriving economy for the benefit of succeeding generations (Inyang, 2023).

Castillo (2022) states that Pan-Africanism has gone through significant changes and has begun to value cultural responsiveness and the divergent cultural inputs of members of the African diaspora. Castillo's study on an-Africanist music of black women's liberation music and Pan-Africanist music compositions based on black people highlight that with the modernisation and internationalisation of black music heritages, considerable global awareness has been realised within the African diaspora. Cultural dissemination, especially through folklore, is multifaceted. The scholar notes that African-based music is going through immense changes in articulations, concepts and influences across the African diaspora. The numerous ethnicities and their cultural heritages in the diaspora offer a wealthy collection of the African identity that is not rigidly described by exclusion nor by the view of their African identity (Castillo, 2022).

In research to develop the hypothesis on Congolese music and Pan-Africanism, Salter (2011) argues that Congolese music's urban and traditional nature and makeup are incompatible. Salter infers that the interlink of urban and traditional music has led to the creation of Congolese music that has aided in reconciling the inherited colonial mindset within which African traditional ideologies look inferior to Western modernism. Salter's study based on music from the Congo for the period between 1945 and 2000, explored the descriptions of the captivating nature of Congolese music in Africa, he alludes that Congolese musicians have had colossal accomplishments and enthusiasts over the last half-century in creating a popular African trend which can vanish easily in the wake of modernism due to the harrowing historical ordeals of enslavement, colonialism and neo-colonialism in Africa. The author synthesises that Congolese music took a Pan-African identity coupled with the monumental Congolese musicians' compositions together with the trans-ethnic and supranational musical fans that were their enthusiasts (Salter, 2011).

Salter's (2021) findings and recommendations are the foundations of this research, which will go a long way in furthering the Jewsiewicki & Pye (2020) study, which postulates that the contemporary lifestyle witnessed in native languages and indigenous music gradually transformed political liberation. Jewsiewicki & Pye emphasize that in French-speaking countries in Africa, contemporary lifestyles nurtured anti-colonial belief and expression while most of the Neo-colonial leaders funded music and electronic media for purposes of their glorification, patriotism and national unity. Meanwhile, in the mid-nineties, media was liberalized, and a new way of information sharing emerged, offering alternate channels for communication and moderating nationalism and kinship (Jewsiewicki & Pye, 2020).

The studies show that Congolese music is a useful medium to disseminate Pan-Africanism ideals. Congolese music compositions comprehensively articulate extensive universal, multicultural and multiethnic themes on the social, political and economic fronts. This study has expounded how Congolese music was used as a benchmark across African countries as an articulation for political liberation, to propel the African cultural identity, to address and resolve political disputes, to settle armed conflicts, hunger, and pandemics and significantly propagate solidarity and economic empowerment and independence among African countries.

### ***1.1 Objectives of the research***

This exploration was aimed at giving an account of the Pan-Africanism attributes in Congolese music.

#### ***1.1.1 Research specific objectives***

- i) Exploration of Pan-Africanism Compositions attributes in Congolese music

This objective was aimed at explaining the extent to which Congolese music compositions are embedded and entrenched in Pan-Africanism.

- ii) Exploration of Pan-Africanism Supranational attribute in Congolese music

The intention here was to expound the universalism of Congolese music across Africa and its importance and interconnectedness to Pan-Africanism

- iii) Exploration of Pan-Africanism Transethnic attributes in Congolese music

The purpose of this objective was to describe how the multicultural fusion aspects of Congolese music are linked to Pan-Africanism,

#### ***1.1.2 Research questions***

- i) Which Pan-Africanism Compositions attributes in Rumba music shape Pan-Africanism?
- ii) How do Pan-Africanism Supranational attributes in Congolese music affect Pan-Africanism?
- iii) To what extent do Pan-Africanism Transethnic attributes in Congolese music influence Pan-Africanism?

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## **2.0 Literature Review**

### ***2.1 Theoretical Literature Review***

#### ***2.1.1 Comprehensive Musicianship (CM) Framework***

This study was anchored on the Comprehensive Musicianship (CM) framework by Willoughby (2021), adapted and revised from the Composers-in-Public-Schools (CMP) model and attitude approach. Willoughby's framework theorises the application of several ideas on music at all education levels, including the development of proficiencies in producing music, conducting music, and analytical listening to music; experiencing the inclusiveness of musical genres, especially those in the twentieth century, the wide and diverse variety of non-westernized genres conducted in a common setting of reference by the common components viewpoint to terms and essentials based in all music; and the fusion of the musical subject matter and experiences, and; the learners' active participation in the implementation of ideas that emphasise on music composition and production, in place of routine recollection and a passive learning ecosystem (Willoughby, 2021). The study was grounded on the Comprehensive Musicianship Framework, which alludes to the importance of the inclusiveness of musical genres, the production and performance of music, and analytical analyses of music. These components of the Comprehensive Musicianship Framework are expounded by the three variables under study: Congolese music's Pan-Africanist compositions attributes, Congolese music's Supranational attributes and Congolese music's Transethnic attributes

#### ***2.1.2 Music and Globalization***

White (2012), a world-famous anthropologist, in his scholarly article on music and internationalisation, an analysis of the social distinctiveness of global music alludes to the need to conduct a thorough analysis of music as a cultural intervention in an international setting to address diverse listeners in higher learning at a time that is manifested by intense uncertainties on the function of technology and theory in education and research. White's theory gives a practical inclination to the historical nature of music, its styles, and its connectedness to culturalism and misuse (White, 2012). This exploration was

interlinked with the Music and Globalization theory, which highlights the importance of music analysis as a cultural intervention in the global scene and is linked to Congolese music's Supernation attributes and Congolese music. Multicultural and transethnic elements are critical components in Congolese music and important ingredients of Pan-Africanism.

### **2.1.3 Artificial Intelligence in Music**

Miranda (2021) discusses the importance of the application of artificial intelligence in the area of computer music by and large in the book that delves into machine learning and music. The author alludes that machine learning in music has blossomed and grown in computer data processors and computer applications, and the use of robotics for music composition, instructions, recording and music dissemination has been exceptional. Miranda provides exemplary surveys on the latest happenings and postulates future developments on the creativity of incorporating robotics in music (Miranda, 2021). This research relied on the theory of artificial intelligence in music as a guiding concept for translating select Pan-Africanist-themed Congolese songs through digital means.

## **2.2 Empirical Literature Review**

### **2.2.1 Pan-African Compositions in Congolese Music and Pan-Africanism**

Ndiaye (2020) states that the Y en Marre group utilised innovative ways like music, creative arts, and street demonstrations to acclaim popular endorsement that weakened government reluctance and helped protect primary democratic ideals for impartial and transparent elections. In a thesis that sought to investigate how modern social groups in the French-speaking countries that lie south of the Sahara are adapting to Pan-Africanism ideals in fighting for democracy, good governance, and rein on foreign interference in African issues, based on the Y en a Marre Social groups in Senegal, Ndiaye alludes that the actions of Y en a Marre group have assisted in promoting new trends in Pan-Africanism, which is referred to as neo-Pan-Africanism that is becoming an important Pan-Africanism philosophy and evolution across Africa. The author also highlights that the group is advancing a global collaboration and advocacy for social groups to be at the forefront of citizenry socioeconomic empowerment and articulate good governance for sustainability (Ndiaye, 2020). Ndiaye's study alludes to the fact that the Y en a Marre group incorporates varied innovative ways in their Pan-Africanism activism and in deriving new trends referred to as neo-Pan-Africanism. It also provides an insight into how creativity in music can be used to articulate Pan-Africanism, which concurs with the study's assumption that there are attributes of Pan-Africanist compositions in Congolese music.

Adzei (2020) observes that the preservation of traditional music collections and other religious observances is primarily attributed to the unwillingness of the people to be involved in practices that will lead to the extinction of traditional religious practices in the ethnic group. Based on the research on creative activities and the musical compositions of the Awudome ethnic group in Ghana, Adzei emphasises that the Awudome ethnic group has preserved its traditional artistic creations and musical compositions in the shrine throughout the years. The author also infers that, despite the infiltration of Western denominations into the community, the people have weathered, adopting novel designs of social associations and new lifestyles that surface to replace traditions or harmonise with them. The people have not adapted to any disposition of socialisation that alters the social, spiritual and musical structure at the shrine (Adzei, 2020). Adzei's study cites the importance of preserving traditional heritages in safeguarding a community culture and is connected to this study in the extent of its noteworthiness in how Congolese music articulates shared identity and unity in Pan-Africanism contestations.

Hwang et al. (2020) note that social conditions in general and cultural means are specifically key in influencing the structure of musical preferences. In research that analysed the applicability of style-based examination, which is frequently used in the intellectual examination of musical preferences, Hwang et al. highlight that it is likely not appropriate to classify music styles in terms of their intrinsic qualities. The authors allude that social conditions and cultural aspects are important and should not be ignored when analysing any study on musical preferences (Hwang et al., 2020). Hwang et al. 's research infer that sociocultural conditions or elements are a major component in music composition and affect their structures. This is in line with the parameter under study, which attested that Pan-Africanist musical compositions are a valuable component of Pan-Africanism and may take up multicultural and transethnic elements.

Woody (2020) states that for innate attributes, some of the key elements include pleasure, social ties, expression, self-determination, creativity, testing and identity, while extraneous attributes elements were to a greater extent merely or individually underpinned and stressed ethical ness and attainment. The research analysed attributes of musical feelings that accord youthful musicians' inspiration for musical engagement based on innate and extraneous attributes (Woody, 2020). Woody's research affirms that music offers both intrinsic and extrinsic attributes that are important in expression, creativity and shared identity, which is in line with the first objective of this exploration that stressed the value of Pan-Africanist creative musical composition as an attribute of Pan-Africanism.

Coffie (2024) states that Highlife's aesthetic trends are dwindling, depriving Highlife fans of freedom of choice. In research that tried to explain the countless outlooks on Highlife music as a cultural convention or practice, Coffie notes that Ghana's Highlife music seems at a critical juncture; there is a dilemma in the various Highlife repertoire's aesthetic trends to the present-day composers. Arising from this, inventiveness is typically left to be controlled by studio programmers who reproduce identical compositions for different musicians, as a result, making present-day Highlife music sound recognisable and in some instances, identical. The author asserts the need for music composition scholars to embrace an analytical framework as a strategy to commence curricula on Highlife music composition in institutions (Coffie, 2024). Coffie's article notes the dwindling aesthetic value of Ghana's Highlife music, which contrasts with this exploration highlights the creativity of music in Pan-Africanism. Nonetheless, the author notes the need for an analytical framework to help in the innovative composition of music to enhance this type of music.

### 2.2.2 *Supranational Attributes in Congolese Music and Pan-Africanism*

Raussert (2023) observes that dub music performances are pivotal as international and transgenerational records as well as a poetical form of expression for achievement, therefore connecting new descriptions to the larger conversation of Afrocentrism that is in no way bounded or certainly related to Pan-Africanism or other forms of Afrocentrism. Raussert's article investigation of dub music performance was based on the setting of transmitted musical melodies between the West Indies, Canada and Great Britain, further highlights that additionally, dub music performance is a reaction to many forms of global movements for example anti-colonialism, liberalism and women's rights to build international imaginaries and writings of histories of diasporic black heritage (Raussert, 2023). Raussert's research alludes to the value of music as a universal global articulation which connects in the conversation of Afrocentrism, tying up with the assumption of this study that Congolese music has attributes of supranationalism or universalism.

Yang (2021) proposes that early musical performances of the Shanghai Municipal Orchestra were a contention of colonialist supremacy in a pact like the one for Shanghai. The author states that Chinese musicians executing Western music passed on the idea of the inception of the National Conservatoire of Music by the Chinese upper class in Shanghai's French colony in 1927 was a manifestation of three contrasting ideals: colonialism, nationalism, and cosmopolitanism. Yang contends that the Shanghai musical performances were scenes of identity and power discussion, a venue for the articulation of diverse musical discourses that endeared the establishment of a global outlook the town council tried to project to enhance Shanghai's revenues from the musical performances by enticing more attendances. This musical performance also boosted the national prestige of Shanghai's inhabitants and put Chinese musicians in a global musical arena. Yang's study highlights the assorted landscapes of Western music in the 1900s and its simultaneous growth and spread past the West, attesting to the need for the internalisation of music history in which the playing of Western music in various Asian towns should be entwined into a chronicle (Yang, 2021). Yang notes that musical concerts can be used to articulate universalism to reach local and global audiences. This is in harmony with the exploration's proposition that there are supranational or universal attributes in Congolese music in the expression and communication of Pan-Africanism.

Kotin (2020) states that music and musical concerts created arenas of analytical dialoguing and confronting European colonialism. In the research that revolved around two popular music categories, Trinidad Calypso and Ghanaian Highlife, explored the influence of communal and exclusive cultural beliefs on social memory and the lineage of Black supremacy over the Atlantic world between the First World War and the 1960s, Kotin alludes that Trinidad Calypso and Ghanaian Highlife music were entirely linked in the international musical environment as musicians congregated in London to exchange musical genres from the African diaspora. The author additionally observes that the wider international musical environment of the African diaspora reveals that leisurely activities were key in the conveyance of ideas and encounters under colonialism and can assist historians in developing more acquaintance of the role of artistic production and communal memory about West Africa and Caribbean movements for independence (Kotin, 2020). Kotin's study accounts that music provided an opportunity for analytical dialoguing and was used to confront colonialism which is in line with the study assertion that Congolese music has supranational attributes for example confronting common causes like opposing colonialism and social issues that are replica across Africa.

Olivier (2022) states that music performers can assemble a sound that takes root in a local market or even a vaster range. Certainly, it is by way of the dispositioning and adaptation of the orchestration whose artistic variances pop up in the modern age and such positioning in an international market is agreed on. The research that examined the career trajectory and complex relationships representations of three orchestrators and sound designers in Abidjan, Ivory Coast, Olivier asserts that the majority of music assembled in Abidjan will finally reach out to the local and territorial arena, even though the desire of the music performers to assemble exportable music that ordinarily attains global standards. Olivier observes that musical performance dispositions can assemble both local and universal ranges and themes. This observation conforms with the assertion in this exploration that Congolese music has supranational concepts that address universalism.

Suriano (2020) states that a lasting and transitional intimate association, affective networks, and day-to-day dispositions of affability emerged between South Africans and Tanzanians in Dar es Salaam's music arena, especially during the Tanzanian Ujamaa.<sup>1</sup> Era. Suriano divulges the innovative brilliance of Patrick Balisidya.<sup>2</sup> From 1970 to 1977, Afro-70 worked jointly with three South African musicians, recorded two South African songs and markedly assisted the ANC.<sup>3</sup> and FRELIMO<sup>4</sup>. The songs' compositions are recognised with profound affection by Tanzanian musicians and music lovers and testify that they bring out the feeling of friendliness between the two countries. Individual experiences and daily perseverance of the host-exile relationship in the modern music scene can thus contribute to upsetting famed tales and underlining the strained relationship of modelling sovereign identities being confronted and strengthened and international relations not limited to hierarchical and condescending attitudes (Suriano, 2020). Suriano's study divulges that music cooperations provide intimate and affective networks in the day-to-day lives of people across countries, which agrees with this exploration's hypothetical opinion that Congolese music has supranational attributes.

### 2.2.3 *Transethnic Congolese Music Attributes and Pan-Africanism*

Hamzah & Johan (2020) state that music in the design of the national anthem and patriotic hymns was and persists as critical elements and symbols deployed by countries to cultivate and nurture unity and shared identity. The study examined whether chosen eminent patriotic songs in Malaysia, produced and authored between the 1960s and 2000, can foster and enhance a shared identity and association among Malaysians, and the authors' findings

<sup>1</sup> A Tanzanian independence socialist ideology for socioeconomic development

<sup>2</sup> Eminent Tanzanian musicians who founded the Tanzanian popular Afro-70 band

<sup>3</sup> African National Congress

<sup>4</sup> Mozambique Liberation Front

indicate that patriotic songs are trendier, reach a wider spectrum, and are more desirable across distinct careers, ethnicities, religious groups and locations in Malaysia. Further, Hamzah & Johan note that patriotic songs are avenues of articulating unity, not through the dissemination of authoritative patriotic content but by way of individual, cherished and affective relationships that such songs seek from individual citizens (Hamzah & Johan, 2020). Hamzah & Johan's conclusions about patriotic songs being trendier and more desirable across distinct ethnicities and groups coincide with this exploration's opinion that Congolese music has multiethnic attributes embedded from the multicultural nature which the music is derived from.

Crooke et al. (2024) postulate a novel framework to appreciate music, which the scholars based on multicultural aspects that provide an interdisciplinary setting for comprehending the engagement with multiple cultures via music. In research that conversed on multicultural engagement, exploring how enhanced empathy, sympathy, and comprehension connecting cultures can transpire through music, in an always-changing world, the scholars declare that comprehending all-inclusiveness of music can be investigated through its proposed framework which highlights a model of music trajectory by conditions of engagement, likely risks and likely benefits (Crooke et al., 2024). Crooke et al study postulates a model that analyses music based on multicultural aspects which ideally adheres to the submission in this exploration that Congolese music is compounded by multiethnic features given the fusion of cultures, incorporation and blending of other languages in Congolese songs for instance, French and Kiswahili, gives them the multiethnic and multicultural component that an influence Pan-Africanism.

Barradas & Sakka (2022) indicate that songs' origins (cultural accordance and cultural divergent/non-native) may perhaps not be an essential element in the influence of lyrics on feelings and processes. Experimental research on multicultural aspects aimed at analysing the influence of lyrics on excitement and emotional processes with music and to investigate if they vary multiculturally based on six music triggers of two songs drawn from Portugal and Sweden where each song representing each culture, Barradas & Sakka found that the influence of lyrics was perceivable for the similar set of emotions and processes notwithstanding of origin of accordance, demonstrating that the influences were not caused by familiarity (Barradas & Sakka, 2022). Barradas & Sakka's research asserts that the songs' origins based on cultural accordance or divergence may not be an essential basis to influence their permeability, which is in incongruity with the theorization of this study to the extent that Congolese music is attributable to multiethnicity and a constituent of Pan-Africanism. Barradas & Sakka's study context looked at Western-based music from Portugal and Sweden.

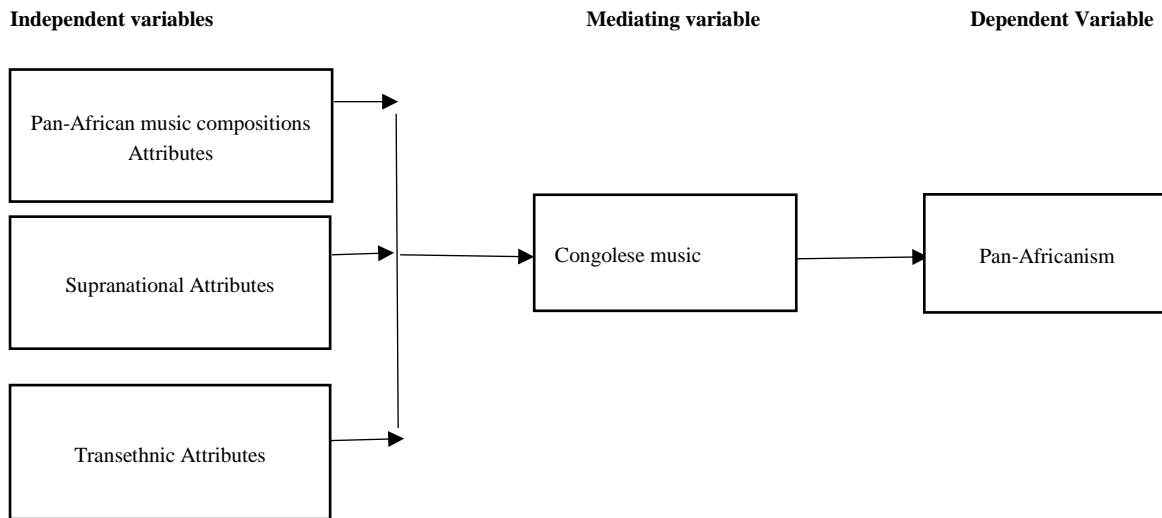
Johan (2020) contends that popular music in Malaysia is a multicultural articulation that mutually connects the underrepresented and the bulk of the cross-cultural groups of a country. The author nonetheless states that there is a need for additional clarification of multiculturalism in Malaysia, on to what extent the sentimentality of popular music ought to be appreciated as a key mover of solidarity and not only being embraced by the minority on political dimensions or being conformed by the majority who represent the core of the country's culture. Johan further notes that the innovative transformation of worldwide, regional, and local music genres, collusion among several ethnic groups of musicians, songwriters, composers, music producers, and especially, songs that influence emotions ought all to be scanned through musical performances that need facilitates a day-to-day articulation of multicultural attachment in Malaysia (Johan, 2020). Johan posits that popular music is a multicultural articulation that connects larger and smaller ethnicities and is sublimely in line with this exploration's presumption that Congolese music is characterized by multiethnic elements key in Pan-Africanism.

Wood & Homolja (2021) observe that traditional cultural heritages and identities generated new perspectives, alternative outlooks and sometimes different identities. In a study that sought to understand how planned ethnic, transethnic and academic-centred unanimities cultivated purposive descriptions (or alternative descriptions) within a folk-art exhibition proclamation, Wood and Homolja's study revealed that cultural folk-art exhibitions have led to a transitional space. The study further underscores how cultural folk-art exhibitions can empower dispositions of unity and camaraderie that can be employed to integrate past identities and reconsider and thoughtfully pursue current identities (Wood & Homolja, 2021). Wood & Homolja submit that traditional music exhibitions can empower dispositions of unity and camaraderie and be used as a reference point in present times and the future, which is amiable with this exploration's viewpoint that Congolese music's multiethnic and multicultural aspects have buoyed Pan-Africanism across Africa.

Aleksandra (2023) discloses that music is used by non-Western emigrants to convey matters to do with belonging and welfare. In research that analysed the position of music in conveying matters of territorial emigrant youth and endeavours in balancing cultural inconsistencies of belonging, Aleksandra noted that in the intercession of cultural identities, music is a means or cultural authority that can be interchanged for bonds of trust and collaboration in territorial settings. Hence, music becomes a medium of social integration by which emigrant musicians rebuild regional and cross-border tribal identities and take part in broad regional and cross-border networks (Aleksandra, 2023). Aleksandra's research highlights that music conveys belonging and welfare and further that music provides a medium of social integration which bonds with this exploration's assumption that Congolese music's multiethnic attributes are pivotal in Pan-Africanism.

Tajuddin (2021) states that the Malaysian Gaduh movie is considered a constructive platform for first-hand learning, comprehension of the affairs of the multiethnic representation and symbolization and as an exploratory in dispute and resolution proposals provided by the movie makers besides contributions arising from bureaucratic administrators. In an that analysed the use of the unconventional Malaysian Gaduh movie of 2009 as an educational teaching to further multiethnic comprehension in assessing the operations of the dispersion, condensation or dissolution of multiethnic borders among university students, Tajuddin study participants were able to adequately weaken and diffuse their ethnic bounds because of being exposed to varied viewpoints going past one ethnic inclination (Tajuddin, 2021). Tajuddin's study explores the significance of using movies to show multiethnic representation and symbolization and concurs with this exploration's argument that there are multiethnic components in Congolese music that reinforce Pan-Africanism all over Africa.

### 2.3 Conceptual Framework



The above illustration is the conceptual model of this exploration that encompasses, three independent variables, one mediating variable and one dependent variable in the topical area of the attributes of Pan-Africanism in Congolese Music. Pan-African music composition attributes; Supranational attributes; and Transethnic attributes are independent variables, Congolese music is the mediating variable and Pan-Africanism is the exploration-dependent variable.

### 2.4 Summary and Research Gaps

| Authors            | Title  | Methodology                            | Findings  | Knowledge gap                                    | Research focus  |
|--------------------|--|--|---|--|---|
| Ndiaye, 2020       | Modern French-speaking West African lobby groups in the advance of Neo-Pan Africanism  | Doctoral dissertation analysis         | Innovative means can be used in empowerment, collaboration and advocacy for the protection of the sociopolitical environment.           | Collaboration<br>Advocacy<br>Empowerment         | Investigation of how modern social groups are adapting to Pan-Africanism ideals in fighting for social justice                              |
| Adzei, 2020        | Innovative undertakings, structures and musical concerts of shrine music of north Ewes | Focus group discussions and interviews | Preservation of traditional music collections and other religious observances is meant to retain conventional traditions and heritages. | Preservation<br>New trends                       | The creative activities and the musical compositions of the Awudome ethnic group in Ghana.  |
| Hwang et al., 2020 | Collaborative music for multisensorial online shopping                                 | Online survey                          | Social conditions in general and cultural means are key in influencing the structure of musical preferences.                            | Musical preferences<br>Socio-cultural conditions | Applicability of style-based examination, frequently used in the intellectual examination of musical preferences.                           |
| Woody, 2020        | Internal and external motivation for students in music education                       | Secondary data review                  | Innate and extraneous attributes in music are important in the expression, creativity and shared identity of Pan-Africanism.            | Innate and extraneous attributes                 | Attributes of musical feelings that accord youthful musicians' inspiration for musical engagement based on innate and extraneous attributes |

|                      |   |   |  |  |  |
|----------------------|---|---|--|--|--|
| Coffie, 2024         | A conceptual overview concerning the theoretical framework for the creation of excellence of large band highlife music in Ghana | Conceptual analysis                         | Highlife's aesthetic trends are dwindling, thus losing their identity  | Recognizability  | Explanation of the countless outlooks on Highlife music as a cultural convention or practice   |
| <b>Authors</b>       | <b>Title</b>  | <b>Methodology</b>                          | <b>Findings</b>  | <b>Knowledge gap</b>                                       | <b>Research focus</b>  |
| Raussert, 2023       | Canadian and Jamaican Lyrical Interrelationship   | Comparative music analysis                  | Dub music performances are pivotal as international and transgenerational records as well as a poetical form of expression.              | Descriptions   | Study based on the setting of transmitted musical melodies between the West Indies, Canada and Great Britain   |
| Yang, 2021           | Colonialism, universalism and nationalism   | Conceptual framework of theatrical displays | Musical performances of the Shanghai Municipal Orchestra were a contention of colonialist supremacy in a pact like the one for Shanghai. | Supremacy<br>Nationalism<br>Colonialism<br>Cosmopolitanism | The music performance was based on the manifestation of three contrasting ideals: colonialism, nationalism, and cosmopolitanism.                                     |
| Kotin, 2020          | The Acoustic landscape of the African diaspora  | Comparative music exploration               | Music and musical concerts created arenas of analytical dialoguing and confronting European colonialism.                                 | Acquaintance   | Exploration of Trinidad Calypso and Ghanaian Highlife, the influence of cultural beliefs on social memory and Afrocentrism between the First World War and the 1960s |
| Olivier, 2022        | Independent career avenues and countless interrelatedness   | Analytical music review                     | Music performers can assemble a varied sound that takes root in many dispositions within the local market or global area.                | Variances<br>Dispositions                                  | An examination of the career trajectory and complex relationship representations of three orchestrators and sound designers in Abidjan, Ivory Coast                  |
| Suriano, 2020        | Multinational musical concerts, effective arrangement and say to-day operations of friendly harmonies in Ujamaa Dar es Salaam   | Comparative music analysis                  | There is an intimate transitional and innovative musical relationship between South Africans and Tanzanians during the Ujamaa era.       | Innovativeness   | Examination of dispositions that emerged between South Africans and Tanzanians in Dar es Salaam's music arena, especially during the Tanzanian Ujamaa                |
| <b>Authors</b>       | <b>Title</b>  | <b>Methodology</b>                          | <b>Findings</b>  | <b>Knowledge gap</b>                                       | <b>Research focus</b>  |
| Hamzah & Johan, 2020 | Malaysian music and solidarity featuring songs in   | Focus group discussions                     | Music is a critical element and symbol deployed by countries   | Shared identity<br>Distinctiveness                         | An examination of patriotic songs in Malaysia produced   |

|                        |  |                            |   |                           |   |
|------------------------|--|----------------------------|---|---------------------------|---|
|                        | Malaysia, produced and authored between the 1960s and 2000   |                            | to cultivate and nurture unity and shared identity.   | Dissemination             | between the 1960s and 2000,   |
| Crooke et al., 2024    | Theorization of a novel framework to appreciate music based on multicultural aspects that provide an interdisciplinary setting for comprehending the engagement with multiple cultures via music | Exploration research       | Music can be appreciated based on multicultural aspects and via an interdisciplinary setting for engagement with multiple cultures.                                     | Comprehension             | Exploration of the multicultural engagement, how enhanced empathy, sympathy, and comprehension connecting cultures can transpire through music, in an always changing world.              |
| Barradas & Sakka, 2022 | When expressions are important: A multiculturalism overview on lyrics and their relations to musical units   | Comparative music analyses | Songs' origins (cultural accordance and cultural divergent/non-native) may not be an essential element in the influence of lyrics on feelings and processes.            | Influence<br>Permeability | Experimental research on multicultural aspects aimed at analysing the influence of lyrics on excitement and emotional processes   |
| Johan, 2020            | The multicultural affinity of Malaysian music as an articulation of social bond  | Theoretical framework      | Popular music in Malaysia is an innovative multicultural articulation that mutually connects underrepresented and the bulk of the cross-cultural groups of the country. | Solidarity<br>Innovation  | How Malaysia's multicultural articulation connects the underrepresented and the bulk of the cross-cultural groups   |
| <b>Authors</b>         | <b>Title</b>   | <b>Methodology</b>         | <b>Findings</b>   | <b>Knowledge gap</b>      | <b>Research focus</b>   |
| Wood & Homolja, 2021   | Tactical concords: cultural concerts, affiliate meets and diasporic youth identification   | Conceptual analyses        | Traditional cultural heritages and identities generated new perspectives, alternative outlooks and sometimes different identities.                                      | Perspectives              | To comprehend how planned ethnic, transethnic and academic-centred unanimities cultivated purposive descriptions (or alternative descriptions) within a folk-art exhibition proclamation, |
| Aleksandra, 2023       | Ballads of migration   | Comparative analyses       | Music is used by non-Western emigrants as a medium to convey matters to do with belonging and welfare.  | Medium<br>Interchange     | Analyses of the position of music in conveying matters of territorial emigrant youth and endeavours in balancing cultural inconsistencies of belonging                                    |



|                |  |                        |  |  |  |
|----------------|--|------------------------|--|--|--|
| Tajuddin, 2021 | Promotion of multiethnic comprehension amongst university students | Focus group discussion | The Malaysian Gadoh movie is a constructive platform for learning, and comprehension of the affairs and diffusion of the multiethnic representation and symbolization. | Platform<br>Symbolization<br>Diffusion | An analysis of the use of the unconventional Malaysian Gadoh movie of 2009 as an educational teaching to further multiethnic comprehension |
|----------------|--|------------------------|--|--|--|

### 2.5 Operationalisation of variables

| Variable                                | Indicators   | Measurement scale                                  | Data collection   | Method of data analysis  |
|---|--|--|---|--|
| Pan-Africanism compositions             | Collaboration<br>Advocacy<br>Empowerment<br>Preservation<br>New trends<br>Musical preferences<br>Socio-cultural factors<br>Innate and extraneous attributes<br>Recognizability | Narrative analysis and Discourse<br>Music analysis | Secondary data, Congolese Pan-African music compositions via YouTube Music platform | Critical literature review, structural and thematic analysis, Language Translation and musical interpretations |
| Variable                                | Indicators   | Measurement scale                                  | Data collection   | Method of data analysis  |
| Pan-Africanism Supranational Attributes | Descriptions<br>Supremacy<br>Cosmopolitanism<br>Colonialism<br>Nationalism<br>Acquaintance<br>Variances<br>Dispositions<br>Innovativeness                                      | Narrative analysis                                 | Secondary data  | Critical literature review and structural and thematic analysis  |
| Pan-Africanism Transethnic Attributes   | Shared identity<br>Distinctiveness<br>Dissemination<br>Comprehension<br>Influence<br>Permeability<br>Solidarity  | Narrative analysis                                 | Secondary data  | Critical literature review and structural and thematic analysis  |

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Innovation  
 Perspective  
 Medium  
 Interchange  
 Platform  
 Symbolization  
 Diffusion

---

### 3.0 Research Strategy and Approach

#### 3.1 Research Strategy

Carter et al. (2021) affirm that fruitful research in the digital social environment requires novel conventions for engagements before data assemblage, consciousness of team members and dynamics, adjusted arbitrated teams and functions, and operational duties for researchers. The growing focus on the digital environments in daily life is directing conventional qualitative research techniques to digital environments and creating novel qualitative techniques that can answer the peculiarities of digital worlds. Carter et al recap that with a robust design basis and regard to ethical, practical and communal challenges, digital techniques can be an important benefaction to qualitative research (Carter et al., 2021).

Taherdoost (2022) notes that narrative analysis in research considers the accounts or tales of individuals concerning themselves or a string of events. The narrative analysis method centres on unearthing the tales sequentially by way of stressing the characters; it merely analyses people's existence based on their tales. Taherdoost highlight that people can survey two common questions regarding themselves: What are their identities? In what way do their lives change in the long run? Hence, life encounters are exploited as data in this kind of exploration (Taherdoost, 2022).

According to Yang & Hu (2022), discourse content can eliminate uncertainties, show instances of anaphora, anticipate emerging content, assist word meaning, and supplement excluded information in discourse surveys. Circumstantial context plays the function of comprehending irrational sentences, supplementing excluded information filling linguistic voidness, and being cognizant of the speech act function and mirroring performative utterances in discourse surveys. Yang & Hu highlight that the cultural setting has the role of expounding cultural nuances, filling the semantic voidness and building uniformity of discourse in discourse surveys. Ultimately, awareness of context in discourse surveys linguistic enlightenment and learning is delivered (Yang & Hu, 2022).

This research analysed secondary data on Pan-Africanism music, employed narrative analysis on the variable under exploration, and utilised discourse music analysis of select Congolese music sung in native languages or infused with other foreign languages in the context of Pan-Africanism. According to Nha (2021) states that while qualitative research stresses the essence of uniformity of research results that can be duplicated in other settings, quantitative research centres on the relevance and suitability of the research instrument with the observed object and conformity of the results with real life. Qualitative research embraces a more adaptable approach that includes strategies like for example: data integration, informant feedback, audit trail, respondent validation, contextualisation, and detailed interpretation (Nha, 2021). This study utilised qualitative narrative and discourse analysis on its strength of adaptability and conformity with real-life happenings. This exploration's attributes of Congolese music in Pan-Africanism include: music compositions, supranational and multiethnic are constituents of day-to-day life and will require critical secondary data contextualization, comprehensive interpretation and validation to arrive at dependable research solutions.

#### 3.2 Data Collection Techniques

Pederson et al. (2020) define secondary data as information assembled by a person other than the consumer or information utilised for a supplementary purpose to the primary one. Some of the sources of secondary data include censuses, government data, company documents and data that was initially assembled for other research reasons. The study points out that secondary data can respond to two kinds of queries: descriptive and analytical. Some of the advantages of secondary data include that the data can be used to come up with important findings in knowledge, come up with policy recommendations, and provide implications for subsequent research. However, online research is restricted to those accessible to modern technology; the selected population may not be the population of interest when conducting secondary data evaluation (Pederson et al., 2020).

According to Listiani et al. (2020), YouTube is normally considered a helpful learning resource for youthful learners, and it is characterised by an effective and pragmatic approach to enhancing youthful learners' English skills. However, specialists and scholars are also worried about the frailty and risks that YouTube presents as a learning source for youthful learners. These are unreliable internet connections to access YouTube, irrelevant ads that interrupt YouTube video clips midway, and follow-up video clip proposals that are not relevant to the learning stuff on emphasis. Whereas YouTube can be a convenient source of knowledge, approaches to address its frailty are needed to enhance YouTube as a source of knowledge for youthful learners (Listiani et al., 2020).

This exploration utilised online data on music inclined to contexts of Pan-Africanism and utilised the YouTube music channel to sample select Congolese music with Pan-Africanists' or Pan-Africanism themes.

### 3.3 Data Analysis and Visualisation

Rodrigues-Dorans & Jacobs (2020) postulate narrative portraiture, to which the scholars allude to its significance as an analysis tool for narrative information. Via narrative portraiture, research outcomes can be understood in extensive accounts without losing track of the distinctive individual conditions of the research experience. The scholar notes that it is paramount in bringing the players and their daily life encounters into play, underlining that representation of a sole tale may be not only a means to acknowledge a research fact but also an important research outcome of its own volition (Rodrigues-Dorans & Jacobs, 2020).

Sen (2021) notes that music styles can be used as mediums that can be used effectively for making music compositions and harmonies consequential and for examining and lyrical interpretation. Sen's study examined the objectives, approaches and usage areas in music styles in the interpretation of musical videos analysed under structural and musical topical areas of music (Sen, 2021). Battogtokh & Baynjargal (2024) state that music interpretation is the comprehension of the meaning of a song and processing via musical articulation techniques. Soul, conviction, emotion, sensation, expertise, exposure and innovation are all that is needed from the musician when editing the composition by way of musical articulation delivery to the listener for interpretation. The interpretation of music mirrors not only the meaning and narration of the music but also the convictions, desires, and notions of both the songwriter and the musician (Battogtokh & Baynjargal, 2024).

Mohamed et al. (2024) posit the importance of intensifying the fusion of computer-aided translation effectiveness through the collaborative incorporation of human knowledge. Envisioning and hopeful of good times ahead, multichannel translation, embodying image and voice recognition, provides possibilities for more comprehensive information. The authors note that there is increased recognition of the importance of addressing multilingualism through adaptive translation processes responsive to contextual implications. Artificial intelligence precision presents endless domains of communication prospects, contributing to the growth of an international community that can conquer linguistic hurdles (Mohamed et al., 2024).

This exploration did conduct an in-depth analysis of the portrayal of the variables under study to understand how the various human experiences through music are relatable to Pan-Africanism. The study also employed computer-aided translation to translate and analyse musical lyrics of the six select Congolese music with Pan-Africanism themes.

### 3.4 Ethical Factors

Thompson et al. (2020) evaluated ethical factors in online research, particularly case studies, to form a clear look at contrasting and complex issues regarding sensitivity, consensual and scrutinization. The study proposes the necessity for ethical considerations, given already in-place measures and particular purview on respondents' susceptibility and the upholding of precautions that are to be in place (Thompson et al., 2020). Kangas et al. (2020) state that researchers put application content analysis of qualitative research to research synthesis, to sum up, present findings, come up with new knowledge based on the combination of various earlier research and explain how the current comprehension of the researched case ought to guide the research. Hence, if some processes of the research synthesis are compromised, the analysis of the content of the selected research is likely to result in some prejudices in its findings. The scholars declare that the major constraint of using content analysis as data integration is that the researcher will have to decipher how information assembled through divergent procedures correlates with a particular research question. Analysis of content in a research synthesis finding helps identify gaps in knowledge and procedure, prevent further unnecessary research and is essential in coming up with a new theory (Kyangas et al., 2020).

This exploration established ethical foundations for scanning appropriate secondary data and music regarding data collection and analysis from Pan-Africanism literature and music. The also ensured appropriate music translations in proper contexts and avoided misrepresentation and distortion.

## 4.0 Data interpretation, conclusions, limitations and recommendations

### 4.1 Data interpretation

#### 4.1.1 Pan-African Compositions in Congolese Music and Pan-Africanism

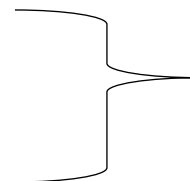
##### 4.1.1.1 Independence Cha Cha – Joseph Kabasele Tshamala<sup>5</sup> & African Jazz<sup>6</sup>

#### The song's lyrics and translations

Indépendance cha-cha, to zui eh (Independence cha-cha, we follow, eh?)

Oh, Kimpwanza cha-cha, tubakidi (Oh, I'm sorry, we're sorry.)

x2



<sup>5</sup> Also known as Grand Kalle was a Congolese singer and band leader of African Jazz

<sup>6</sup> Popular and influential Congolese band led by Joseph Kabasele Tshamala

Oh, table ronde cha-cha, ba gagné, oh (Oh, round table cha-cha, they won, oh)

Oh, lipanda cha-cha, tozuwi eh (Oh, freedom, cha-cha, let's get eh)

ASORECO na ABAKO bayokani moto moko (ASORECO and ABAKO have agreed on one person), Na CONAKAT na Cartel balingani na front commun (And CONAKAT and Cartel are allies on a common front), Bolikango, Kasavubu mpe Lumumba na Kalondji (Bolikango, Kasavubu and Lumumba with Kalondji), Bolya, Tshombe, Kamitatu, oh Essandja, Mbuta Kanza (Eat, Tshombe, Three, oh Essandja, Elder Kanza)

Indépendance cha-cha, to zui eh (Independence cha-cha, we follow, eh?)

Oh, Kimpwanza cha-cha, tubakidi (Oh, I'm sorry, we're sorry.)

Oh, table ronde cha-cha, ba gagné, oh (Oh, round table cha-cha, they won, oh)

Oh, lipanda cha-cha, tozuwi eh (Oh, freedom, cha-cha, let's get eh)

Na MNC, na UGECO (In MNC, in UGECO), ABAZI na PDC (ABAZI and PDC), Na PSA, African Jazz (It's a PSA, African Jazz), Na Table Ronde mpe ba gagnés (At the Round Table and earned)

Indépendance cha-cha, to zui eh (Independence cha-cha, we follow, eh?)

Oh, Kimpwanza cha-cha, tubakidi (Oh, I'm sorry, we're sorry.)

x2

Oh, table ronde cha-cha, ba gagné, oh (Oh, round table cha-cha, they won, oh)

Oh, lipanda cha-cha, tozuwi eh (Oh, freedom, cha-cha, let's get eh)

According to Thomas (2022), the song 'Independence Cha Cha' was written by Joseph Kabasele Tshamala, also known as Grand Kalle, with the African Jazz band during the Round Table Talks in Brussels, Belgium, in 1960. The song was written and recorded to commemorate the historic event of independence discussions of the Democratic Republic of Congo from the Belgian dominion for three-quarters of a century. Thomas states that Joseph Kabasele Tshamala and the African Jazz were invited by Thomas Kanza, who by then was working with the European Economic Community in Brussels, Belgium. Kanza was among the Congolese delegates at the round table talks, and this invitation was in recognition of the conventional role of praise music and its value in the social fabric of the Congolese culture. Joseph Kabasele Tshamala and the African Jazz entertained both Congolese delegates and Belgian officials on successive nights during the table round talks (Thomas, 2022).

Thomas (2022) narrates that 'Independence Cha Cha' verses give chronicles of the several institutions and persons who participated as representatives of the Democratic Republic of Congo in the roundtable talks. It narrates a tale of how Congolese musicians pursued a musical language that was both universal and contemporary and further kept away from surrendering power to the normalised Western colonial tropes of universalism and contemporaries. The Song Independence Cha Cha manifests that in the early 1960s, many African countries were attaining independence from European dominion, and the Independence Cha Cha song became a pan-African song and enhanced Joseph Kabasele Tshamala's reputation from a Congolese celebrity to a global superstar (Thomas, 2022).

#### 4.1.1.2 *Le Bucheron – Franklin Boukaka*<sup>7</sup>

Ayé Africa eh (Oh, Africa, eh)

Eh Africa, oh dipanda (Oh Africa, oh where is your freedom)

Ayé Africa eh (Oh, Africa, eh)

Eh, Africa oh liberté (Eh, Africa, oh freedom)

Ko kata koni pasi (It's hard for labour)

Soki na kati, ko teka pasi (To cut off the wood fire)

Na pasi oyo ya boye (With such suffering with our kids)

Ngaï na bana mawa na koka te (I don't know how to fix that)

Basusu oyo na ponaka (I kept my hope)

Bawela bonkonzi mpe na ba voitures (To people who focus on opulence and cars)

Ba voti tango e komaka (But when the elections are near)

Ngaï na komi moto mpo na bango (They remind me of my significance)

<sup>7</sup> Pioneer Congolese baritone vocalist, guitarist and songwriter

Na ko mituna mondele a kende (The white man left already but)

Lipanda to zuaka, oh ya nani eh? (What do we do with this Freedom?)

Africa eh (Africa eh)

Ayé Africa eh (Oh, Africa, eh)

Eh Africa, oh dipanda (Oh Africa, oh where is your freedom)

Ayé Africa eh (Oh, Africa, eh)

Eh, Africa oh liberté (Eh, Africa, oh freedom)

Griffiths (2021) states that in the time a song is quoted, though briefly, full-length scopes of meanings that the narrative explores all over and which are familiar to freedom in all parts of Africa are invoked as the lyrics of the song are remembered by the reader. Griffiths further notes that such popular songs of protest and yearning, such as the conventional water songs, decline to be held inside the restricted and divisive notions of the independent state advanced by the ruling class. The author observes that when the song *Le Bucheron* by Franklin Boukaka is sung, regardless of temporarily, an entire spectrum of interpretations that the narrative takes a look at throughout and which are customary to social justice encounters across Africa are solicited as the lyrics of the songs are recollected by the listener (Griffiths, 2021).

#### **4.1.1.3 *Nakeyi Nairobi – Mbilia Bel<sup>8</sup> & Afrisa International<sup>9</sup>***

Na yoki Nzambe motindo ya mpasi, ba (I heard that you've been treated badly)

nyokoli yo Yaka pembeni nazali se wayo (Come closer; in my heart, I'm still yours)

Ya, motema. To vandi bo mwana, to meseni nga nayo (We grew up together, we are used to each other) Dunia. To bandi bo mwana, ki moninga na miso ya mama (Dunia, we started our friendship in childhood under the eyes of a mother)

Ezali mabe nayoka okomi na pasi naza te. Na koya na kenya na ya ko zwa yo tozonga. Na Kinshasa (It is inappropriate to hear that you are suffering in my absence. I will come to Kenya to get you and bring you back to Kinshasa)

Ya Elodie, mapasa. Lokumu ya famille o ti wapi? Ya Elodie, mapasa. Lokumu ya famille o ti wapi? (Big sister Elodie, tween sister, why have you lowered your standards? Big sister Elodie, tween sister, why have you lowered your standards?)

Ki kamarade ya bo mwana. Tango mosusu elekaka bondeko. To yebani bo mwana. To tamboli Kenya mobimba ngai na yo (Friendship bonds from infancy are sometimes stronger than bonds between relatives. We've known each other since infancy. We've been all over Kenya together.)

Nairobi, Mombasa ah, Nakuru, Kisumu toyebani. Harambee eh, Harambee eh, Harambee eh. Harambee, Nyayo (We are known in Nairobi, Mombasa ah, Nakuru, Kisumu. Harambee eh, Harambee eh, Harambee eh. Harambee, Nyayo)

Nakei Nairobi, po na salisa Duni. Nakei Nairobi. Na ko zonga na Duni. X 15 (I am on my way to Nairobi to help Duni. I am on my way to Nairobi. I will bring Duni back X 15)

Kim (2024) postulates that the spirit of Harambee is the cornerstone of self-reliance and unity among people. The foundation of socially impactful associations involves several players who work together in communities to accomplish socially meaningful initiatives, commentators on organisational policy legitimacies, and target benefactors. Kim further highlights that this is essential, considering the composite interrelation of historical and modern associations that are customary in many organisations. Thus, it is essential to bear in mind that socially impactful interrelations transpire through different performers in composite and frequent ways, but it still requires them to team up (Kim, 2024). Additionally, Irabor et al. (2021) point out that Nyayoism principles are a reminder of transformational thinking that advocates for communal effectiveness of confidence, honesty, sincerity, tenacity, transparency, fearlessness, solidarity and undivided attention (Irabor et al., 2021).

The song *Nakeyi Nairobi* by Mbilia Bel and Afrisa International narrates an affective relationship from the infancy of two close friends turned family. Mbilia claims that their attachment and bond are still strong despite both being far apart (Mbilia is in the Democratic Republic of Congo while Elodie is in Nairobi). The song also talks about Harambee and Nyayo, both of which are Kenyan national philosophies and cultures that were professed by the Kenyan political class in the early and mid-1980s. It was a clarion call for unity in community self-help activities. Thus, the song professes a unity of purpose by integrating socially impactful philosophies, a Kenyan identity in the Pan-Africanism sphere.

#### **4.1.2 *Supranational Attributes in Congolese Music and Pan-Africanism***

Studies conducted under this variable found the following supranational attributes in Congolese music concerning Pan-Africanism; Raussert (2023) notes that dub music performances are important as global cross-generational narratives and a poetical form of expression that connects ideals of Pan-Africanism and Afrocentrism. Yang (2021) states that early musical performances of the Shanghai Municipal ensembles were submissions of colonialism dominion.

<sup>8</sup> A Congolese female singer and composer and an influential Congolese Rumba musician

<sup>9</sup> A Congolese band owned by Tabu Ley Rouchereau that backed singer Mbilia Bel during her early music career

Kotin (2020) declare that music and musical concerts created a forum for the analytical dialoguing and confronting of European colonialism. Olivier (2022) discloses that music can traverse both the local and global market and Suriano (2020) affirms the lasting and transitional intimate relationship, affective networks and day-to-day disposition of music that united the South Africans and Tanzanians during the Ujamaa era. Ballantine (2020) notes that Music alone is not going to transform the world. Nevertheless, continuous music endeavours ought to proceed with an attempt for an all-inclusive, universal social standing that will be available for everyone. It is important to articulate music styles that are combative and open and challenge the norms so that they are included in the fight against brutalities and atrocities against humanity. Ballantine anticipates triumph in the fight against autocratic societal norms through musical articulation (Ballantine, 2020).

#### **4.1.3 Transethnic Congolese Music Attributes and Pan-Africanism**

A review of Literature based on the Transethnic Attributes of Congolese music concerning Pan-Africanism found the following: Hamzah & Johan (2020) divulge that music in the manifestation of national anthems and patriotic songs are critical components and symbols that nurture countries' unity and shared identity. Crooke et al. (2024) theorize that multicultural features help in the interdisciplinary context of engaging music from multiple cultures. Barradas & Sakka (2022) posit that songs' origins based on their cultural conformity and non-conformity may not be important in influencing their permeability. Johan (2020) observes that popular music in Malaysia is a multicultural articulation that connects big and small cultural heritages. Wood & Homolja (2022) state that conventional cultural heritages and identities generated new perspectives and outlooks and different identities. Aleksandra (2023) notes that music is used by emigrants to convey belonging and welfare, and Tajuddin (2021) avers that the Malaysian Gadoh film is a useful way of learning and understanding the multiethnic representation and symbolization of culture.

Given the nature of multicultural heritages and their influence on music, Yudha (2023) infers that societal changes are compounded by several interrelated and synchronised factors. Each social order in society has its purpose and justification. A society with the evolution of the means of communication and transmission mechanisms makes it simple for subcultures to surface in the social milieu. One of the social determinants of public scrutiny is the originality and distinctiveness of a subculture. New customs or the presence of subcultures will endure as long as they progress harmoniously with the sociocultural standards that are in place in the habitat. Yudha, however, notes that new customs and subcultures can unsettle roles, purposes or societal order and will be a genesis of problems, disagreements and resistance (Yudha, 2023).

## **4.2 Findings**

### **4.2.1 Congolese Music Compositions' Connectedness to Pan-Africanism**

Generally, the Independence Cha Cha song became a pan-African song and enhanced Joseph Kabasele Tshamala's reputation from a Congolese celebrity to a global superstar. The findings are valuable and mirror findings by the following authors in the study as per the variable, Hamzah & Johan's (2020), findings indicate that patriotic songs are critical elements that are used by countries to foster and nurture unity and shared identity, this can be corroborated by Thomas findings that Congolese musicians pursued a musical language that was both universal and contemporary. Along the same line, Adzei (2020) notes that the preservation of traditional music collections, in particular, is attributed to the hesitation of people to adopt practices that will lead to the extinction of their cultures. This can be verified by Thomas's discovery that Congolese musicians used a musical language that kept away from surrendering power to the normalised Western colonial tropes of universalism and contemporaries.

Hwang et al. (2020) state that social means and cultural conditions are key influencers of musical preferences, and this can be attested to the Song Independence Cha Cha which was both used as entertainment and momentous for the independence discussions as Thomas finds that; the song's verses give chronicles of the several institutions and persons who participated as representatives of the Democratic Republic of Congo in the round table talks and the recognition of the conventional role of praise music and its value in the social fabric of the Congolese cultures. Woody (2020) states that music is attributed to innate and extraneous attributes of identity and can be related to Thomas's finding that the song gives chronicles of the several institutions and persons who participated as representatives of the Democratic Republic of Congo in the roundtable talks which give the impetus of those involved in the independence deliberations.

The song Le Bucheron by Franklin Boukaka relates that despite Africa attaining independence from the colonialists, the freedom was just a mockery to the people of Africa as post-independence leaders never sought to fix the socioeconomic issues that were befalling the populace. Boukaka notes that most went on for the enrichment of themselves and lived lives of opulence in disregard of aspirations of independence. The song's accounts are in line with Griffith's (2021) findings that highlight lyrics of conventional songs were at times protests and narrated the discordant notions after the independence of many African countries that were being advanced by the then post-independence political leaders. Griffiths states that the song when played and listened to, even though briefly, brings a universal pan-African feeling of the social injustice during and after colonialism across Africa.

The ballads of Nakeyi Nairobi by Mbilia Bel and Afrisa International is a creative composition that fuses camaraderie, relationship and patriotism in imagery-filled sentiments. The song alludes to the essence of effective friendship bonds despite Geographical locations and attests to the Harambee spirit and the voyage across major Kenyan urban towns. The song lyrics are in line with Kim's (2024) conclusions that acknowledge that the foundations of socially impactful associations involve various groups and entities working together cordially to accomplish socially worthwhile initiatives. This can be related to the affective relationship that Mbilia Bel accounts for and the Harambee motto that she articulates.

Precisely, Pan-Africanism Compositions' attributes in Congolese music are a valuable component of Pan-Africanism as espoused in this exploration. The studies that have been reviewed under this parameter, and the music analysed, match with Wech et al.'s (2020) findings, which in part state that musical undertakings either focused on listening, being innovative or entertaining, individual or mutual, are inspired by the prospect to be restorative, generative, enriching, and teaching with the condition that suchlike musical experiences are deemed to be appealing, relevant and flourishing by those engaged in them. These findings coincide with the objective of this exploration aimed to expound the extent to which Congolese music compositions were embedded and entrenched in Pan-Africanism. Generally, this exploration has found that Congolese music compositions embraced elements of Pan-Africanism. This was through articulations in the musical compositions on varied socioeconomic subjects and such creative musical compositions resonated, embraced and clarified the call for the unification and preservation of African culture. The innovative Congolese musical compositions offered intrinsic and extrinsic features that promoted Pan-Africanism throughout the African continent.

#### **4.2.2 Supranational Attributes Connectedness to Congolese Music**

Supranational or cosmopolitan attributes can be attested in Congolese Music to the extent of their resourcefulness in Pan-Africanism. This is concurred by Protska et al.'s (2024) discovery that attests that music art is appropriate for displaying both lasting and supranational facets of existence. Protska et al. elucidate that it is essential to model and encourage cultural diversities using entrenched conventional images and complete the reflection and description of the composer's intent concerning the individual background and historical and cultural environment (Protska et al., 2024). Congolese Rumba<sup>10</sup> In the year 2021, was acknowledged as an intangible cultural heritage by the United Nations body, UNESCO.<sup>11</sup> According to UNESCO (2021), contemporary Congolese Rumba incorporates the artistry, essence, ideologies and culture of the Congolese. Summarily, Congolese music can be attributed to qualities of supranational or universal nature as inferred by the studies' findings. This exploration has highlighted the interconnectedness of Congolese to Pan-Africanism to the extent of music promoting Afrocentrism, communicating Pan-Africanism as a shared identity across Africa, confronting colonialism and ne-colonialism and musical cooperations and collaborations within and between musicians and across the borders and even outside Africa and the diaspora.

#### **4.2.3 Transethnic Attributes Connectedness to Congolese Music**

Transethnic Attributes in Congolese Music Influence Pan-Africanism as shown by this exploration. Precisely, in the settings of multiculturalism fusion in music between diverse ethnicities and cultures, as confirmed by Protsaka et al. (2024) conclusions that posit in part, that in consideration of the importance of music as part of the cultural asset, it is imperative to take into account music potentiality to influence not only the composition and growth of ethnic identity but also its contribution to the nourishment of a nation's economic power. The scholars further point out that in numerous cultures, music has become of cardinal value for both ethnic identity and customary practice (Protsaka et al., 2024). This discovery is in accord with this exploration findings that observe that Congolese music is attributed to: multicultural features given its fusion with different cultures, the use and incorporation of different languages in Congolese music for instance Kiswahili and French, the blending of different ethnicities or multiethnic integration in production and performance of Congolese music. These features are critical Pan-Africanism components which elucidate the need for cooperation, collaboration, solidarity and unity across Africa.

#### **4.2.4 Pan-Africanism and Congolese Music**

Ultimately, this exploration has given grounds under which Pan-Africanism and Congolese Music are interconnected. This finding is bolstered by Haruna (2024), who notes that music, similarly to art and literature, is potent. It can be transformed into any arrangement based on the necessities of the community. Haruna stresses that music composed by Africans in Africa, along with its diaspora, has embraced the ideals of the early advocates of Pan-Africanism and, by and by, integrated to champion Pan-Africanism. The scholar hastens to expound that African music is efficacious in cultivating concord among Africans to demonstrate Pan-Africanism imagination, manifest African culture, and create a haven for Africans' revelation. Haruna asserts that this can be proven and corroborated by the success in the flourishing categories of Pan-African music and flair (Haruna, 2024). It is further supported by Abrahamsen (2020), who notes that comparatively back in the day, modern-day Pan-Africanism is an international disposition, interacting and countering controlling constraints, ideas and global occurrences. Pan-Africanism carries the treasures and bureaucratic safeguarded resources, rekindling and creating an equitable, complex, and multifaceted universal order (Abrahamsen, 2020). Thus, this exploration advances the premise that Congolese music and Pan-Africanism are inherently interconnected

### **4.3 Study Limitations**

This exploration based on narrative and discourse music analysis was meant to investigate Congolese music's composition attributes, Congolese music's supranational attributes, and Congolese music's transethnic attributes and how they influence Pan-Africanism. The study relied on qualitative narrative and discourse music analysis and the study encountered the following limitations: the interpretation of data was based on the available secondary data and hence lacked primary data to countercheck consonance, some of the Congolese music compositions' used, utilised a multi-language approach that required keen scrutiny and translation mechanisms, some of the songs' interpretations may not reveal the singer's motivation or articulation given that

<sup>10</sup> Musical style and dance in the Democratic Republic of Congo

<sup>11</sup> United Nations Educational, Scientific and Cultural Organization

most Congolese music during the colonial and neo-colonial early days incorporated figurative language and connotations that may not validly be expounded.

#### 4.4 Recommendations

It is recommended for future research on other attributes of Congolese music that may influence Pan-Africanism, for example, religious and political attributes to understand their contributions to Pan-Africanism. This research employed the narrative and discourse analysis research methodologies, it is proposed that future studies on a similar front should embrace mixed approaches where both primary and secondary data may be used to arrive at research conclusions. Further, it is proposed that subsequent research on music in the context of Pan-Africanism should include other genres of music across African countries and the diaspora and embody empirical research, mixed approach design, and participatory action research among others.

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