

CREATIVE PROCESSES IN THE FORMATION OF AKAMBA FARM WORK SONGS IN KENYA

^{*1}Musau N. Dominic, ²Dr. Mukasa Situma Wafula & ³Dr. James Mutuku

¹Department of Creative Arts and Media, The Technical University of Kenya

^{*}Corresponding Author Email: dmusau2000@yahoo.co.uk

Publication Date: October 2026

ABSTRACT

Purpose of the Study: This article explored the creative processes that relate to the formation of Akamba farm work songs. It was extracted exclusively from the third specific objective of the parent study on the recontextualization of Akamba farm work songs.

Statement of Problem Statement: The decline of communal farming and the reduced performance of farm work songs threaten not only the repertoire but also the compositional skills, approaches and strategies through which the songs were created and sustained. The parent study therefore documented and analyzed the creative processes embedded in the songs.

Methodology: A qualitative design using ethnographic techniques was employed in Machakos Sub County. Data were gathered through interviews, five focused group discussions, observation of 12 mock farm work performances and collection of farm work songs. Fifty nine interviewees were reached through purposive and snowball sampling. Twenty songs were collected and thirteen were selected for analysis. Content analysis, narrative analysis and a music analysis schedule were used to identify compositional and performance processes.

Results of the Study: The findings showed that the creative process was continuous and performance based. Text was manipulated through tonal inflection, extra words, clan and personal names, vocables and spontaneous spoken interjections. Melodic construction relied on call and response, conjunct motion, moderate leaps, imitation, repetition, phrase length variation, recomposition and ornamentation such as *kyong'e*. Rhythm functioned through recurring motifs, ostinato, tempo control and polyrhythmic interaction between voices and instruments. The lead singer, Ngũi, acted as composer, pitcher, cue giver, singer, instrumentalist and movement leader. Drums, shakers, whistles, the human mouth and farm implements contributed instrumental effects. Layered voices, overlaps, vocal interjections, ululations and instruments created texture and harmonic effects.

Conclusion and Policy Recommendation: The study concluded that Akamba farm work songs were formed through an integrated creative process in which text, melody, rhythm, leadership, instrumentation, movement, texture and harmony were continuously shaped during performance. The study supports documentation of these compositional techniques in written and digital forms so that the repertoire and the creative knowledge behind it remain available to researchers, composers and arrangers.

Keywords: *Akamba farm work songs, creative process, improvisation, call and response, rhythm, composition*

INTRODUCTION

Akamba farm work songs are songs associated with communal agricultural activities and were traditionally performed within an oral and participatory musical environment. The parent study treated these songs as cultural resources whose musical structures and performance practices could be documented and analyzed. Within that broader study, the third objective isolated the processes through which the songs were formed, extended and reshaped during performance. This article therefore focuses only on the creative processes of the Akamba farm work songs and does not address the other objectives of the parent study. The study was informed by the understanding that African music composition may continue during performance rather than ending before performance begins. Nzewi (1991) described African musical creativity as an improvisational process that can remain active during performance, while Akuno (2000) noted that ululations, shouts, choral responses, dance and other participatory acts may restructure music through variation, improvisation and extemporisation. These observations were directly relevant to the Akamba farm work songs, where the field evidence showed that lead singers and responding groups altered text, rhythm, intensity and other musical features as the songs unfolded (Nzewi, 1991; Akuno, 2000).

The parent study also recognized that language is central to the formation of African vocal music. The relationship between speech and melodic direction was treated as important because Kamba is tonal and because the songs depend on precise verbal communication. Mukuna (1997) similarly observed that linguistic association can influence interval direction in African melodic lines. The objective examined here therefore considered textual organization, melodic development, rhythm, leadership, instruments, ensemble behavior, texture and harmony as interconnected creative resources rather than isolated musical parameters (Mukuna, 1997).

STATEMENT OF THE PROBLEM

The parent study observed that the original communal contexts of Kamba farm work songs had weakened as land ownership, agricultural practice and community life changed. When songs are no longer regularly performed, the danger extends beyond loss of individual melodies. The skills and concepts surrounding compositional techniques, approaches and strategies may also disappear because much of the knowledge was transmitted orally and enacted in performance. The study therefore considered it necessary to document the processes through which the songs were formed and developed.

Earlier work on Akamba music had addressed genres, language, performance, culture and the use of traditional musical material in other settings, but the parent study identified limited attention to the creative processes of Akamba farm work songs as a distinct body of music. The problem addressed by this article was therefore the insufficiently documented knowledge of how Akamba farm work songs were creatively generated through text, melody, rhythm, improvisation, leadership, instrumentation and ensemble participation. This gap was important because the creative process itself formed part of the musical heritage that could be lost together with declining performance practice.

RESEARCH OBJECTIVES

The objective of the article was to explore the creative processes that relate to the formation of the Akamba farm work songs.

THEORITICAL REVIEW/ FRAMEWORK

The parent study employed Lewin's Unfreeze, Change and Refreeze theoretical model. Lewin (1958) explained change in terms of forces that maintain an existing condition and forces that move individuals or groups toward a new condition. The source study used the model to frame existing Kamba indigenous musical elements as the starting material from which transformation can be understood. In the present article, which is restricted to the third objective, emphasis is placed on identifying and explaining those existing indigenous creative processes before any later adaptation into another setting is considered (Lewin, 1958).

The relevance of the framework to the present objective lies in the need to establish what constitutes the creative substance of the songs. The parent study described performance styles and creative processes as interacting with Akamba farm work songs and contributing to their aesthetics and meaning. For objective three, the analytical focus therefore rests on the processes internal to performance: textual manipulation, melodic construction, rhythm, the role of the lead singer, instrumentation, ensemble organization, movement, texture and harmony.

EMPIRICAL REVIEW

Nzewi (1991) argued that African music composition involves an improvisational creative process that continues into performance. In this view, musical creation is not limited to a fixed precomposed score because performers may add ululations and other vocal or instrumental ornaments while the music is being performed. Akuno (2000) similarly maintained that music in traditional communities can remain a continuous process during performance, with

specialized musicians leading while other participants contribute ululations, shouts, choral responses and dance. These contributions may restructure musical form and produce continuous variation, improvisation and extemporisation (Nzewi, 1991; Akuno, 2000).

The source literature also emphasized the relationship between language and musical construction. Mukuna (1997) observed that linguistic associations can influence the direction of intervals in African vocal music and may also shape relationships among vocal lines. This was relevant to the Akamba material because the Kamba language is tonal and the field findings demonstrated that altered pitch or vowel quality could alter word meaning. The empirical question was therefore not only how melodies were formed, but how verbal meaning was preserved while melody, repetition, ornamentation and spontaneous recomposition occurred (Mukuna, 1997).

Within the literature on Akamba music reviewed by the parent study, Mwikali (1990) described the place and functionality of different Akamba musical genres, while later work examined themes such as performance, linguistic devices, gender and the incorporation of Akamba musical elements in other contexts. The parent study nevertheless identified a gap in detailed examination of the creative processes of farm work songs. Objective three addressed this gap by analyzing the songs themselves together with the accounts and performances of knowledgeable participants (Mwikali, 1990).

CONCEPTUAL FRAMEWORK

For objective three, the study's broader conceptual model was narrowed to the creative-process component. The source study identified the following compositional tools as central to the formation and performance of the songs: texts, melody, rhythm, lead singers, instrumentation, ensemble organization, texture and harmony. These processes act within the performance of Akamba farm work songs and contribute to their musical aesthetics and meaning.

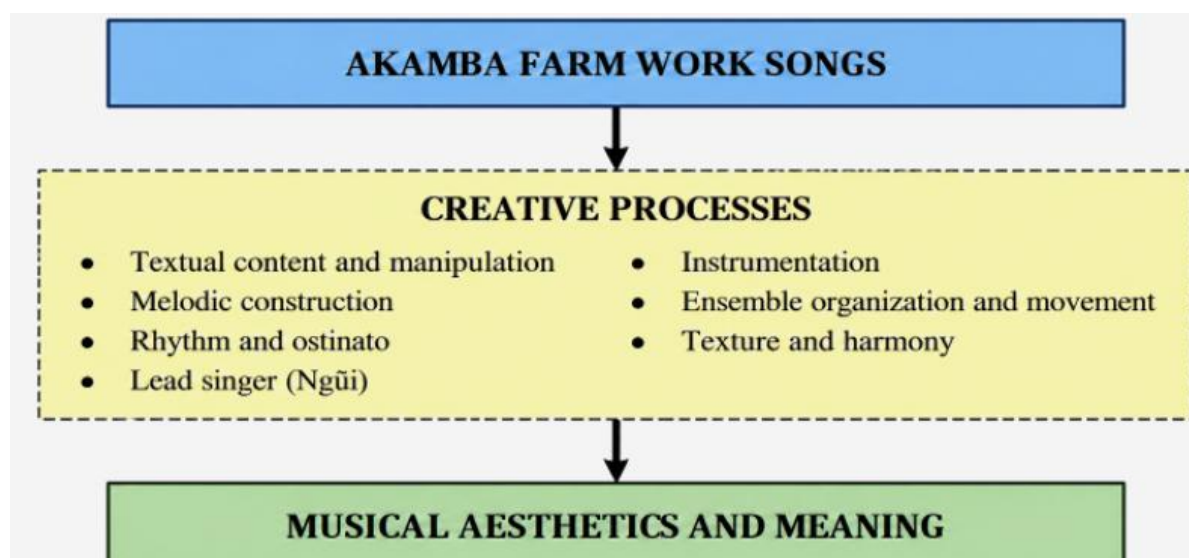


Figure 1: Analytical Focus Derived from the Study's Conceptual Model

RESEARCH METHODOLOGY

The parent study used a qualitative research approach, especially ethnographic techniques of data gathering, processing and presentation. Ethnography was considered suitable because the study required observation, interviews and documentary or musical data from participants who had knowledge of Kamba farm work songs. The researcher engaged elderly participants, traditional Kamba musicians, persons inclined toward music performance, resource persons and existing farmers within Machakos Sub County. Participants also performed remembered farm work songs so that singing styles, movements, expressions and other musical elements could be observed.

Machakos Sub County was selected as the study location. The study used purposive and snowball sampling. Initial participants were purposively identified because of their knowledge and experience, and subsequent participants were reached through referrals. Five interviewees were initially purposively sampled and the snowball process led to 54 additional participants, producing 59 interviewees. Five focused group discussions were also conducted, and the researcher attended 12 mock farm work performance sessions. These sessions took place in farms, homesteads and a church setting.

Primary data were generated through interviews, focused group discussions, observation and collection of folk songs. Interview schedules, focused group schedules, an observation schedule and a music analysis schedule guided the inquiry. Audio recorders, photo and video cameras were used to preserve performances for transcription and analysis. Twenty farm work

songs were collected and thirteen were selected for detailed analysis because their complementary themes formed a continuous story line in the parent study.

Content analysis and narrative analysis were used for primary data. The collected songs were examined in relation to the research objectives, while participants' responses were compared to identify recurring musical and cultural features. A music analysis schedule was used to record compositional events in the songs, with particular attention to the techniques relevant to objective three. The study also obtained institutional permission and a national research permit, assured participants of confidentiality, and sought permission before recording performances (Kisilu & Tromp, 2018).

RESULTS AND DISCUSSIONS

The findings showed that the formation of Akamba farm work songs was not a single act of composition completed before performance. Instead, creative activity continued through the interaction of the lead singer, responding group, texts, melodic patterns, rhythm, instruments, bodily movement and spontaneous contributions. The results are organized below according to the compositional tools identified in the source study.

Textual Content and Text Manipulation

Text was a primary compositional resource because Kamba farm work songs communicated instructions, social commentary, religious ideas, humor and other meanings. The study established that the Kamba alphabet has seven vowels, namely a, e, ĩ, i, o, ũ and u, and performers distinguished these vowels carefully because substitution could change meaning. The tonal character of Kamba language also required close attention to pitch. The source study demonstrated that incorrect tonal inflection could transform the intended meaning of a word, showing that melodic formation and verbal communication were inseparable in the creative process.

The performers also used extra words described as *mautĩĩo*. These words did not necessarily carry a specific lexical meaning in the immediate context but added musical flavor, especially at points of repose where no principal text was being sung. The lead singers further inserted new texts while retaining the sonic material of a song. In Akĩtondo, for example, the lead singer replaced the word Akĩtondo with names of other Kamba clans to lengthen and develop the performance. The same process could involve personal names, allowing the leader to create fun and alert participants who appeared less active.

Vocables and spoken words formed another layer of textual creativity. In Kavũli Vũla, the lead singer could replace the existing text with vocables and later return to the original words. The study also recorded spontaneous spoken interjections such as *ĩweee*, which had no definite pitch and could change according to context. These practices demonstrated that recomposition occurred during performance. The result supports the broader African creative-process literature in which performers continue to shape the musical work through improvisation and extemporisation (Nzewi, 1991; Akuno, 2000).

Figure 2: Demonstration of the Spontaneous Spoken Word *Ĩweee* in Performance
Melodic Construction

Analysis of the selected songs showed that melodic construction was generally based on conjunct motion and moderate leaps. Most leaps fell between thirds and sixths, while the songs remained within approximately one octave. Call and response appeared throughout the performances: the lead singer, Ngũi, initiated material and the group responded. This recurring organization produced a strong binary tendency and provided a flexible framework within which text and melody could be extended.

Imitation and repetition were prominent melodic techniques. In imitation, the response replicated material introduced by the leader. Repetition could involve a complete section performed again with variation in intensity. Phrase lengths were not fixed. Mbaa Nthita demonstrated an asymmetrical relationship in which the leader occupied one and a half bars while the response occupied half a bar. By contrast, Ũla ũkũthaũka na Ngai demonstrated phrases of equal duration between leader and response. The creative process therefore allowed both symmetrical and asymmetrical phrase structures.

The study further found that new textual material could be fitted to existing sonic material. A melodic idea could therefore be retained while the text changed, producing recomposition without abandoning the recognizable song. Ornamentation also developed the melodic line. The pitch bend known as *kyong'e* functioned as a vocal ornament and created variation when a text or melodic idea was repeated. These findings reinforce the view that African musical composition can remain fluid during performance rather than being completely fixed beforehand (Nzewi, 1991).

Mbaa nthita

The musical score for 'Mbaa nthita' is presented in three staves. The top staff is the 'Leader' part, written in 8/8 time with a tempo of 86. It features a melodic line with lyrics: 'Mbaa Nthi-ta ni-me - ku - thi - a' and 'Mbaa Nthi-ta ni-me - ku - thi - a'. The middle staff is the 'Response' part, also in 8/8 time, with lyrics: 'me - thi - a ma-ko - mba mu-tu' and 'me - thi - a ma-ko - mba mu-tu'. The bottom staff is the 'Drum' part, written in 8/8 time, showing a rhythmic pattern with 'x' marks for notes and 'ii' for rests. The drum part is marked with 'ii' at the end of the first and second measures.

Figure 3: Mbaa Nthita Demonstrating an Asymmetrical Leader and Response Phrase Relationship

Ula Ukuthauka na Ngai

The musical score for 'Ula Ukuthauka na Ngai' is presented in three staves. The top staff is the 'Leader' part, written in 8/8 time with a tempo of 80 and dynamics 'mf, mp on repeat'. It features a melodic line with lyrics: 'U - la u - ku - tha - u - ka na Nga - i' and 'u - la u - ku - tha - u - ka na Mu - lu - ngu'. The middle staff is the 'Response' part, also in 8/8 time, with lyrics: 'twi - mu - thi - ngi - thya e - ti - ke ma - vu - ti'. The bottom staff is the 'Drum' part, written in 8/8 time, showing a rhythmic pattern with 'x' marks for notes and 'ii' for rests. The drum part is marked with 'ii' at the end of the first and second measures.

Figure 4: Ūla Ūkūthaũka na Ngai Demonstrating Symmetrical Leader and Response Phrases

Importance of Rhythm in the Creative Process

Rhythm was identified as one of the central elements in the formation of the farm work songs. The rhythms of different songs were linked to bodily and work movements, but the objective-

three finding concerned the compositional means by which these rhythmic patterns were organized. Consistent rhythms and tempo helped sustain the song and provided a stable basis over which textual and melodic changes could occur. Focused group participants emphasized the importance of rhythmic character in the identity of the farm work songs.

Polyrhythm emerged through simultaneous but different rhythmic activity in vocal and instrumental parts. In the analyzed excerpt of Kavũli Vũla, the vocal lines used quavers and crotchets while the drum part contained an interplay of quavers and semiquavers. When these layers occurred together, the result was a polyrhythmic texture. The finding shows that rhythmic creativity did not depend only on the vocal melody but also on interaction among performance layers.

Ostinato was another recurring rhythmic technique, but it appeared in different forms. In Mbaa Nthita the response retained a short repeated pattern while the leader changed text. In Akĩtondo, a rhythmic motif could remain on the same pitch while names of different clans replaced the text. In Nĩthia Kakautwa, the same rhythmic motif supported different texts at different pitch levels. The study therefore concluded that ostinato was a flexible compositional technique rather than a single fixed device.

The musical score for 'Kavũli Vũla' is presented in three staves. The top staff, labeled 'Leader', is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a tempo marking of ♩ = 84. The melody consists of quavers and crotchets. The lyrics 'Ka - vu - li vu - la' are written below the first two measures, and 'Ka - vu - li vu - la nga-' below the next two. The middle staff, labeled 'Response', is also in treble clef with the same key signature and time signature. It features a repeating rhythmic motif of a quarter note followed by an eighth note, with the lyrics 'Mwe-e wi-tu' written below. The bottom staff, labeled 'Drum', is in bass clef with the same key signature and time signature. It contains a complex polyrhythmic pattern using 'x' marks to represent drum hits, with the lyrics 'Mwe-e wi-tu' written below. The drum part shows a consistent rhythmic structure across the measures.

Figure 5: Polyrhythmic Interaction between Vocal and Drum Parts in Kavũli Vũla

The Role of the Lead Singer in the Creative Process

The study identified naturally talented lead musicians known as Ngũi. These musicians composed spontaneously to suit changing situations and manipulated both texts and tunes. Every analyzed song contained a lead section, confirming the centrality of the Ngũi in the creative organization of the performance. The lead singer performed multiple roles that included pitching the song, singing the lead line, cueing the responding group, playing instruments such as the whistle and directing dance or movement.

Most importantly, the lead singer functioned as a composer during performance. The Ngũi could add new text, non-lexical material and spoken words while retaining the identity of the song. The leader also selected material appropriate to the situation and maintained suitable rhythmic and tempo conditions so that the responding group could remain coordinated. This finding closely reflects Akuno's (2000) description of traditional African music as a process in which specialized musicians lead performances while other participants contribute responses and other expressive material.

The field evidence also indicated that the leader could use humor, names and changing references to sustain attention. This capacity meant that the song did not have to remain identical from one repetition to another. The stable elements of call and response, rhythmic framework and recurring motifs provided continuity, while the Ngũi created variation according to the circumstances of performance.

The Role of Instruments in Akamba Farm Work Songs

Instrumentation formed part of the creative process because instrumental sound could introduce, support, punctuate and vary the vocal performance. The instruments reported in the study included drums such as Kĩthembe, Mbalya and Mũkanda, shakers such as Kĩamba and nzingili, and the whistle known as vilingi. In some performances a drum prelude preceded the singing, and the accompaniment itself used ostinato and variation.

The study also found that the human mouth could function instrumentally through whistling when a physical whistle was unavailable. Whistling could signal the beginning of music, a melodic transition, preparation for a climax or the end of a performance. Farm implements also produced musically useful sound. Hoes, shovels, threshing sticks and grinding stones created rhythmic and instrumental effects that became part of the sonic organization of the songs.

The source performance of Mweene Mwethya demonstrates the interaction of lead voice, response and drum, with whistling indicated as an expressive event in the score. This interaction illustrates how the creative process extended beyond melody into the arrangement of timbral and rhythmic layers.

Mweene Mwethya

The musical score for 'Mweene Mwethya' is presented in three systems. The first system includes a 'Leader' part with a whistle and lyrics 'Mwee - ne mwe-thya Mwee - ne mwe-thya au - i - te ki?', a 'Response' part with lyrics 'au - i - te mbo - ka', and a 'Drum' part. The second system continues the melody with lyrics 'a - la me ngaa - ti a - la me uu Mwee - ne mwe-thya' and 'ya ma - nyaa-nya e - li na ndi - me-ti - ki - la na ndi - me-ti - ki - la'. The third system shows the continuation of the drum accompaniment. The tempo is marked as 80 and the dynamics as *f*.

Figure 6: Mweene Mwethya Showing Lead Voice, Response, Drum Accompaniment and Whistling

Embedded Performance, Ensemble Organization and Movement

The creative process was embedded in collective performance. The study described distinct roles for lead singers, instrumentalists and the responding singing group, while community members could also join through dance and repeated responses. This organization meant that the song was formed through coordinated participation rather than through a single voice acting alone. The ensemble could add clapping, tapped rhythms, ululations, spoken words and movement while the song continued. Body movement, gesture and dramatic action were integrated with the music. Performers moved shoulders, hands, legs and waistlines, and mock work movements were enacted while singing. The study observed performers taking postures associated with digging and grinding, as well as other gestures linked to the performance. These physical actions were not treated as separate from the musical event because they interacted with tempo, rhythm, dynamics and the expressive character of the song.

The songs also displayed different moods through combinations of soft and loud singing and slower or faster tempi. The integration of music, gesture, dance and dramatic action therefore contributed to the embedded nature of the creative process. This finding is consistent with Akuno's (2000) description of performance participation as capable of restructuring the musical event through choral response, dance and spontaneous contribution.

Texture and Harmonies

The transcribed songs displayed layering of voices, vocal ornamentation, application of similar tunes to varied texts, spontaneous composition, dance and instrumental participation. During interviews the response was performed by men and women, commonly an octave apart. Because the songs were predominantly in leader-response style, much of the vocal organization consisted of alternating layers, but there were points where the leader and response overlapped. These overlaps produced contrapuntal and harmonic effects. In Kaveti Kaanu, for example, the lead and chorus could sound simultaneously and create a third. Other analyzed examples produced fourths and fifths. The overlaps also created moments of polyphony. Texture became still richer when instruments, vocal interjections, ululations, whistles and spoken words were added to the vocal layers.

The findings therefore showed that harmony in these songs was not necessarily planned as an independent chordal system. Harmonic effects emerged from the interaction of melodic lines, overlapping response patterns and instrumental layers. This interpretation is compatible with Mukuna's (1997) emphasis on the close relationship between linguistic and melodic organization in African vocal practice.

The figure displays two systems of musical notation for the song 'Kaveti Kaanu'. Each system consists of three staves: a vocal line, a vocal line with lyrics, and an instrumental line. The first system starts at measure 7 and the second at measure 9. The vocal lines are in G major (one sharp). The instrumental lines feature a rhythmic pattern of eighth and sixteenth notes, often beamed together. The lyrics are written below the vocal lines, showing overlapping phrases between different vocal parts.

System 1 (Measures 7-8):

- Vocal Line 1: [Musical notation]
- Vocal Line 2: ndu - ki - le no - yo - sa ka - mu - lo tu - ve - lu no - yia - ngi - a muu - nda - ni
- Instrumental Line: [Musical notation]

System 2 (Measures 9-10):

- Vocal Line 1: [Musical notation]
- Vocal Line 2: Ka - ve - ti kaa - nu wa - le - a ku - i - ma
- Instrumental Line: [Musical notation]

Figure 7: Vocal Overlap and Instrumental Layering Producing Texture and Harmonic Effect

Table 2: Creative Processes Identified in the Akamba Farm Work Songs

Creative Process	Key Finding	Illustrative Evidence from the Source Study
Textual content and manipulation	Meaning was shaped through tonal inflection, vowel distinction, mautĩĩo, clan names, personal names, vocables and spontaneous speech.	Akĩtondo text substitutions; spoken ĩweee; vocables in Kavũli Vũla.
Melodic construction	Call and response, conjunct motion, moderate leaps, imitation, repetition, phrase-length variation and ornamentation structured melodies.	Mbaa Nthita asymmetrical phrases; Ũla ũkũthaũka na Ngai symmetrical phrases; kyong'e.
Rhythm	Rhythmic motifs, tempo, ostinato and polyrhythm supported repetition and variation.	Kavũli Vũla voice-drum polyrhythm; ostinato in Mbaa Nthita, Akĩtondo and Nĩthia Kakautwa.
Lead singer (Ngũi)	The lead singer composed spontaneously, pitched, cued, manipulated text and tune, played instruments and directed movement.	Addition of names, non-lexical material and spoken text during performance.
Instrumentation	Drums, shakers, whistles, mouth whistling and farm implements supplied rhythmic and timbral material.	Kĩthembe, Mbalya, Mũkanda, Kĩamba, nzingili and vilingi; sounds of hoes and grinding stones.
Ensemble and movement	Creative organization involved response groups, instrumentalists, bodily movement, dance, gestures and interjections.	Call-response participation, clapping, ululation and mock work movements.
Texture and harmony	Overlapping voices and instrumental layers created polyphony, richer texture and harmonic intervals.	Leader-response overlaps producing thirds, fourths and fifths; additional texture from instruments and interjections.

CONCLUSIONS

The article concludes that the creative formation of Akamba farm work songs was a continuous, participatory and performance-based process. The songs were not sustained only by fixed melody and text. Their formation depended on the interaction of language, melody, rhythm, repetition, improvisation, leadership, instrumentation, movement, texture and harmony. Stable frameworks such as call and response and recurring rhythmic motifs provided continuity, while spontaneous text, vocables, spoken words, changes in intensity, ornamentation and instrumental interaction provided variation. The lead singer, Ngũi, occupied a central creative position because the leader could initiate, modify and extend the song while coordinating the responding group. At the same time, creativity was distributed across the ensemble through responses, ululations, interjections, dance, instrumental playing and bodily action. The findings therefore present Akamba farm work song composition as a collective musical process in which creation and performance were closely intertwined.

The musical evidence further demonstrates that verbal meaning and musical form were inseparable. Tonal inflection and vowel distinctions affected the interpretation of words, while melodic and rhythmic devices enabled texts to be repeated, varied and recomposed. The

creative process was therefore both musical and linguistic, and its documentation is essential to understanding the structure and aesthetics of the Akamba farm work-song tradition.

RECOMMENDATIONS

The compositional techniques identified in the study should be documented together with the songs themselves. Written notation, audio and video records should preserve not only melodies and texts but also the performance processes through which text manipulation, improvisation, ornamentation, rhythm, instrumentation, gesture and ensemble interaction occur.

The documented creative processes should remain accessible to current and future composers, arrangers, ethnomusicologists and researchers as points of reference for understanding Kamba musical creativity. This follows the parent study's emphasis on preserving the repertoire in written and digital forms and on revealing compositional techniques grounded in Akamba musical traditions.

Further scholarly work on Kamba music should continue to examine indigenous creative practice at the level of process as well as product. Such work can deepen understanding of how oral composition, performance leadership, linguistic structure, rhythmic organization and collective participation operate within the tradition.

REFERENCES

- Akuno, E. A. (2000). A conceptual framework for research in music and music education within a cultural context. In International Society for Music Education: The 18th International Seminar of the Research Commission. University of Utah.
- Kisilu, D., & Tromp, L. A. (2018). Proposal and thesis writing. Paulines Publications Africa.
- Lewin, K. (1958). Group decision and social change. In E. E. Maccoby, T. M. Newcomb, & E. L. Hartley (Eds.), *Readings in social psychology*. Holt, Rinehart and Winston.
- Mukuna, K. W. (1997). Creative practice in African music: New perspectives in the scrutiny of Africanisms in diaspora. *Black Music Research Journal*, 17(2), 239. <https://doi.org/10.2307/779370>
- Musungu, G. J. (2010). Elements of cross-cultural music composition: The creation of Esidialo, a Samia marriage suite [Unpublished doctoral thesis]. University of South Africa.
- Mwikali, K. (1990). *Barking you'll be eaten: The wisdom of Kamba literature*. Nairobi.
- Nketia, J. H. (1964). Traditional and contemporary idioms of African music. *Journal of the International Folk Music Council*, 16, 34–37. <https://doi.org/10.2307/835067>
- Nzewi, M. (1991). *Musical practice and creativity: An African traditional perspective*. Iwalewa-Haus, University of Bayreuth.
- Simon, A. (1986). Musical traditions, Islam and culture identity in the Sudan. In *Perspectives on African music*. Bayreuth University.