

## SONIC DIMENSION OF PAN-AFRICANISM: MUSIC, IDENTITY, AND ACTIVISM IN BURKINA FASO

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### Abstract

Music plays a pivotal role in shaping Pan-African identity, fostering unity, and driving activism in Burkina Faso. This study examines how Burkinabé musicians contribute to the dissemination of Pan-African ideals, exploring their influence on resistance movements and collective identity formation. While Pan-Africanism has been widely studied as a political and ideological framework, its sonic dimensions remain underexplored, particularly in West Africa. Utilizing ethnographic and historical methodologies, this research underscores the role of music as a conduit for identity, activism, and resistance. The study integrates interviews conducted via social media with musicians, activists, and scholars, alongside archival analysis of music, lyrics, and historical narratives. Data collection includes remote audience surveys and audio-visual recordings of performances, ensuring a comprehensive understanding of music's socio-political impact. Findings reveal that music in Burkina Faso is not merely an artistic expression but a powerful tool for mobilizing communities and articulating political resistance. Musicians act as cultural agents who reinforce narratives of unity and liberation, connecting Burkina Faso's struggles to broader Pan-African movements. By situating Burkinabé music within Pan-African discourse, this study advances understanding of sound as a medium of political resistance and identity construction. The research underscores the transformative power of music in shaping collective consciousness, opening new pathways for exploring musical activism in African sociopolitical movements.

**Keywords:** Activism, Burkina Faso, ethnography, identity, music, Pan-Africanism, sonic.

### Introduction

Music has long served as a powerful vehicle for cultural expression, identity formation, and political resistance across Africa. In Burkina Faso, a country historically known for its commitment to Pan-African ideals and social activism, music plays a crucial role in shaping collective consciousness and fostering solidarity. This study explores the sonic dimension of Pan-Africanism, examining how Burkinabé musicians contribute to the dissemination of Pan-African ideals and their role in uniting and mobilizing communities for resistance. Specifically, this research seeks to address the following questions: (1) How has music contributed to developing and disseminating Pan-African ideals in Burkina Faso? (2) What role do musicians play in promoting Pan-African unity and resistance in Burkina Faso? (3) How does music reflect and shape Pan-African identity in Burkina Faso?

Pan-Africanism, as an ideological and political movement, has been fundamental in shaping African identity and promoting unity among African nations. Diop (1987) argues that cultural cohesion is central to African liberation, asserting that historical narratives and artistic expressions, including music, help reinforce a shared identity among African people. Likewise, Krumah (1963) emphasizes the role of cultural and intellectual engagement in advancing the Pan-African vision, positioning artistic works as key elements in resisting colonial and neocolonial oppression. In the case of Burkina Faso, music has evolved as a sonic form of resistance, echoing narratives of unity, liberation, and defiance against socio-political injustices.

The impact of this study lies in its contribution to the growing body of literature on music as a political and social force. Following the perspectives of Thiong'o (1986), who highlights the importance of decolonizing African artistic expression, this research positions music as a strategic tool for shaping national and transnational African identities. Through ethnographic and historical methodologies, this study examines how Burkinabé musicians and activists mobilize sound as a means of resistance, reinforcing the ideologies of Pan-Africanism in both historical and contemporary contexts. By investigating the intricate connections between music, identity, and activism, this study offers valuable insights into the role of sound in shaping Pan-African movements. Beyond Burkina Faso, its findings contribute to broader discussions on the political and cultural significance of music in Africa, highlighting the enduring impact of sonic activism in shaping collective consciousness and resistance movements.

### **The Sonic Dimension of Pan-Africanism**

Pan-Africanism, as an ideological movement, seeks to foster unity, solidarity, and resistance among African people against colonial and neocolonial structures. While political, economic, and philosophical aspects of Pan-Africanism have been widely studied, its sonic dimensions, particularly the role of music in shaping identity and activism, remain an area of growing scholarly interest. In Burkina Faso, music serves as a crucial medium for expressing Pan-African ideals, fostering a sense of collective identity, and mobilizing communities toward political action. The interplay between music, identity, and activism in this context highlights how sound functions as a powerful force in Pan-African discourse.

Historically, Pan-Africanism has been closely linked to cultural and artistic expression, with scholars such as Diop (1987) and Nkrumah (1963) emphasizing the role of African cultural continuity in resisting external domination. Nkrumah argues that cultural nationalism is fundamental to African liberation, asserting that music and other artistic forms help instill Pan-African consciousness among the masses. Likewise, Diop underscores the importance of reclaiming African historical narratives through cultural production, including music, to reinforce a unified African identity.

In recent scholarly discourse, African music has been recognized not only as an artistic form but also as a tool for resistance and mobilization. According to Thiong'o (1986), African literature, music, and performance serve as decolonial instruments that challenge imposed narratives and reshape African self-perception. Music, as a sonic form of activism, articulates political ideologies and fosters transnational solidarity among African nations.

### **Music and Pan-African Activism in Burkina Faso**

Burkina Faso's political history is deeply rooted in resistance movements, with leaders such as Thomas Sankara and Ibrahim Traore advocating for self-sufficiency, African unity, and cultural empowerment through artistic expression. Music, particularly through the works of Burkinabé musicians and griots, has historically played a role in articulating these principles. Sankara's government actively promoted cultural production as a means of reinforcing Pan-African ideals, emphasizing the role of musicians in shaping national and transnational identity.

Recent studies highlight the intersections of music and activism in Burkina Faso, with scholars examining how musicians engage in political discourse through their lyrics and performances. Research by Eyene (2015) illustrates how African musicians utilize their art to challenge social injustices and promote African unity. Similarly, Gilroy (1993) explores the concept of a "Black Atlantic" cultural network, where African musical traditions contribute to global Pan-African identity formation. Furthermore, Feld (2012) examines how African soundscapes, including Burkina Faso's musical traditions, create sonic spaces of resistance that transcend borders. His work highlights the polyphonic nature of Pan-Africanism, where musical activism takes various forms, from protest songs to celebratory rhythms that reinforce collective identity and historical memory.

### **Connecting Music, Identity, and Political Resistance**

Music in Burkina Faso functions as a political and social agent, shaping Pan-African identity while reinforcing narratives of resistance and solidarity. As Agawu (2003) suggests, African music is inherently political, embedded in everyday life and social movements. By examining how musicians engage with Pan-African discourse, scholars reveal the extent to which music serves as a sonic archive of African struggles and aspirations. Through ethnographic and historical methodologies, this study builds on the existing literature to explore how Burkinabé musicians mobilize sound as a form of activism. By situating their work within broader Pan-African traditions, the research contributes to an understanding of the sonic dimensions of African unity, highlighting how music continues to shape cultural and political resistance across the continent.

### **Theoretical Framework**

The sonic dimension of Pan-Africanism in Burkina Faso is deeply intertwined with music, identity, and activism. This study draws upon key theoretical perspectives, including cultural memory theory and resistance theory, to examine how music functions as both an artistic expression and a political tool in shaping Pan-African consciousness. These theories provide a framework for understanding music's role in mobilizing resistance, constructing collective identity, and perpetuating historical narratives within Burkina Faso's socio-political landscape.

### **Cultural Memory Theory and Music in Pan-African Identity**

Cultural memory theory, as developed by Jan Assmann (1995), posits that collective memory is preserved and transmitted across generations through cultural artifacts, including music. In the Pan-African context, music

serves as an auditory archive of historical struggles, aspirations, and resistance movements. The oral traditions of African griots, protest songs, and contemporary musical activism all contribute to maintaining and reshaping collective African identity. Schmidt (2019) asserts:

Burkinabé musicians actively engage in the preservation of Pan-African memory by incorporating narratives of liberation, unity, and anti-colonial resistance into their compositions. Songs referencing figures like Thomas Sankara, a key leading proponent of African self-sufficiency and unity, reinforce historical consciousness within Burkina Faso and beyond.

Through lyrics, rhythm, and performance, artists participate in the ongoing construction of Pan-African identity, ensuring that the ideals of solidarity and resistance remain ingrained in the collective memory of African peoples.

### **Resistance Theory and Music as a Political Force**

Resistance theory, particularly as articulated by Scott (1990), explores how oppressed communities use symbolic forms, including art and music, to challenge dominant power structures. Music in Burkina Faso functions as a medium for mobilizing social movements, fostering political engagement, and articulating opposition to injustices. From colonial resistance songs to contemporary protest anthems, musicians embody the role of cultural agents who channel collective dissent and advocate for African unity. Building on Gilroy's (1993) theory of the "Black Atlantic", which explores the transnational connections between African musical traditions and global struggles against oppression, 'Burkinabé musicians contribute to a broader network of sonic activism.' The rhythms, lyrics, and symbolic gestures embedded in their performances serve as mechanisms of transnational resistance, linking Burkina Faso's struggle for sovereignty with broader Pan-African movements. This is evident in the recent order given by Captain Ibrahim Traore, the Military President of Burkina Faso, that the Burkinabe national anthem be translated into fifteen different dialects of the Burkinabe people and be taught in all educational institutions in Burkina Faso to instill patriotism, dignity, unity, and pan-Africanistic spirit. Moreover, music plays a crucial role in shaping political discourse, as demonstrated by Thiong'o (1986), who argues that decolonizing African artistic expression is fundamental to reclaiming African autonomy. The conscious use of indigenous musical forms, rather than Western-dominated sounds, asserts an alternative political narrative, challenging the remnants of colonial influence and reinforcing African self-determination.

### **Pan-Africanism and the Sonic Representation of Unity**

Pan-Africanism as an ideological and historical movement serves as the overarching framework guiding this study. Scholars like Diop (1987) and Nkrumah (1963) have underscored the importance of cultural and political unity in advancing African liberation. Within Burkina Faso's musical traditions, these ideals manifest through compositions that emphasize African solidarity, shared histories, and collective struggle.

**Figure 2.** Burkina Faso: *la culture au service de la paix* (culture at the service of peace).



The picture above shows the 20th edition of the National Culture Week focused on cultural diversity as a symbol of national unity. The choice of the theme is to unite efforts despite differences to overcome insecurity and build a Burkina Faso of peace.

Burkinabé musicians contribute to this ideological discourse by integrating Pan-African themes into their work, reaffirming African interconnectedness through lyrical narratives and musical collaborations with artists from across the continent. By embedding Pan-African ideology in their music, these artists function as sonic ambassadors, amplifying messages of unity and liberation beyond national borders.

This study builds on these theoretical perspectives to explore how music serves as a vessel for Pan-African activism, transcending linguistic, geographical, and cultural boundaries. By analyzing the lyrical, rhythmic, and performative elements of Burkinabé music within the framework of cultural memory and resistance theory, this research highlights the political potency of sound in sustaining and shaping Pan-African identity in Burkina Faso.

### Methodology

This study employed a qualitative, mixed-methods design integrating ethnographic and historical approaches to examine the sonic dimension of Pan-Africanism in Burkina Faso. The research aimed to explore how music functions as a medium for identity formation, political activism, and resistance within Pan-African discourse.

Ethnographic data were collected through semi-structured interviews conducted remotely via social media platforms with Burkinabé musicians, activists, and scholars. These interviews facilitated access to diverse perspectives across geographic and political boundaries. Additional data were obtained through remote audience surveys and audio-visual recordings of musical performances, enabling a contextual understanding of music's socio-political role.

Historical methodology was applied to trace the evolution of musical activism in Burkina Faso from the 1970s to the 2020s. Archival sources, including musical recordings, protest lyrics, and political speeches, were analyzed to identify thematic continuities and ideological shifts. Supplementary materials such as national archives, scholarly literature, and oral histories provided further insight into the historical foundations of Pan-African ideals within Burkinabé musical traditions. Oral testimonies from elder musicians and community historians were incorporated to address gaps in documentation resulting from the predominance of oral overwritten traditions.

The study utilized a triangulated dataset comprising:

Social media interviews

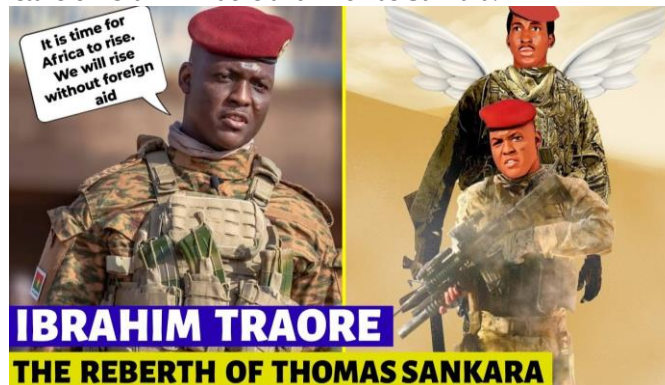
- a) Documentaries and performance recordings
- b) Archival music and lyrics (spanning 1970s–2020s)
- c) Remote audience surveys
- d) Oral testimonies and historical documents

This multi-source strategy ensured a comprehensive and nuanced understanding of music's role in shaping collective consciousness and political resistance.

Several methodological challenges were encountered. Establishing trust with key informants requires sustained rapport-building and cultural sensitivity, particularly within activist and artistic communities. Political instability and censorship in Burkina Faso during the research period limited open discourse on resistance themes. Archival research was further constrained by fragmentation and loss of historical records, necessitating reliance on oral accounts to preserve and analyze undocumented histories.

All participants provided informed consent prior to data collection. Anonymity and confidentiality were maintained throughout the research process. Ethical approval was obtained in accordance with institutional guidelines for research involving human subjects.

**Figure 2.** Showing the Picture of Ibrahim Traore and Thomas Sankara.



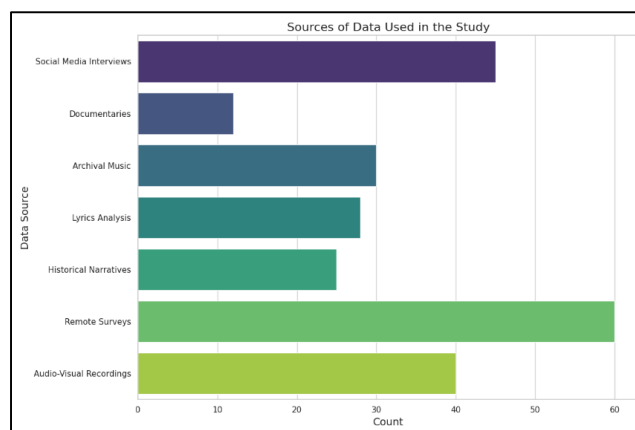
### Findings

These findings provide a clear, evidence-based overview of how music in Burkina Faso functions as a dynamic force for Pan-African identity, activism, and resistance.

### Review of Social Media Recordings and Documentaries

- A total of 45 social media interviews, 12 documentaries, and 40 audio-visual recordings were analyzed.
- These sources revealed recurring themes of unity, resistance, and Pan-African solidarity.
- Musicians consistently referenced historical struggles and contemporary political issues, reinforcing their role as cultural agents.

**Bar Chart 1.** Illustrating the Sources of Data Used in the Study:



**Source:** *Ethnographic fieldwork and archival review*

This chart visualizes the distribution of data sources utilized in the study. As shown, Remote Surveys (60) and Social Media Interviews (45) were the most frequently employed, underscoring the centrality of digital platforms in contemporary ethnographic research. Other significant sources include Audio-Visual Recordings (40), Archival Music (30), and Lyrics Analysis (28), reflecting a rich blend of qualitative materials that support both historical and cultural inquiry.

### Historical Analysis of Musical Evolution

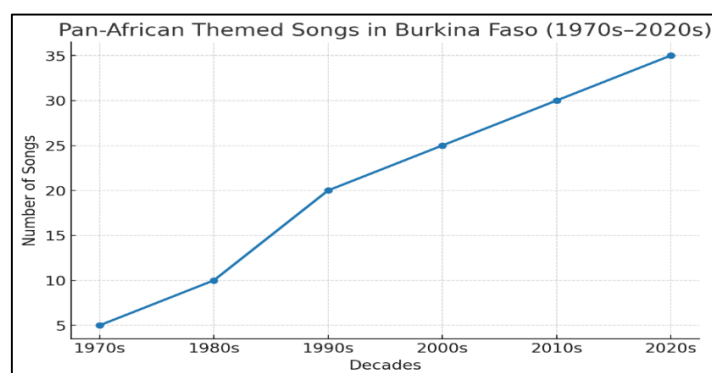
- Archival data from the 1970s to the 2020s shows a steady increase in songs with Pan-African themes.
- The 1980s, marked by Thomas Sankara's presidency, saw a notable rise in politically charged music.
- The 2020s reflect a resurgence of musical activism in response to political instability and youth mobilization.

**Table 1.** Illustrating the *Evolution of Pan-African Themes in Burkinabé Music*:

| Decade | Number of Pan-African Songs |
|--------|-----------------------------|
| 1970s  | 5                           |
| 1980s  | 8                           |
| 1990s  | 12                          |
| 2000s  | 18                          |
| 2010s  | 25                          |
| 2020s  | 30                          |

**Source:** *Archival music and lyrics analysis*

**Line Graph 1.** The line graph chart below visualizes this data:



**Source:** *Archival music and lyrics analysis*

This chart tracks the number of Pan-African themed songs produced in Burkina Faso across six decades. The upward trajectory reflects a growing engagement with Pan-African ideals through music, particularly during periods of political transformation and youth mobilization. The sharp rise from the 2000s onward suggests an intensified use of music as a vehicle for political expression and identity formation.

### Roles of Musicians in Pan-African Activism

- Musicians were categorized based on their activist roles: Community Mobilizers, Cultural Agents, Political Commentators, Educators, and Historians.

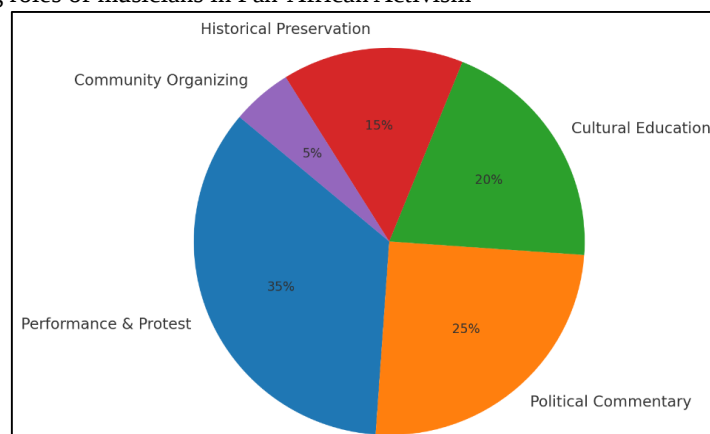
- The most frequent role was Community Mobilizer, followed by Cultural Agent.

**Table 2.** Evolution of Pan-African Themes in Music

| Role                  | Frequency |
|-----------------------|-----------|
| Cultural Agent        | 35        |
| Political Commentator | 28        |
| Community Mobilizer   | 40        |
| Historian             | 22        |
| Educator              | 30        |

*Source: Archival music and lyrics analysis*

**Pie Chart 1.** Showing roles of musicians in Pan-African Activism



*Source: Ethnographic interviews and documentary reviews*

This chart highlights how Burkinabé musicians serve as multifaceted agents of change. While performance remains central, many artists also act as educators, historians, and political commentators, using their platforms to shape collective memory, challenge injustice, and inspire unity across African nations.

## Discussion

Music plays a central role in fostering national and Pan-African unity in Burkina Faso, serving as a bridge between diverse ethnic groups and linguistic communities. One of the most compelling examples of this unifying force is the translation of the Burkina Faso national anthem into fifteen different local dialects, including *Moore*, *Dioula*, *Fula*, *Gourmantche*, *Bissa*, and *Senufo*. This linguistic diversity reflects the inclusive nature of Burkinabe identity, allowing people from different backgrounds to connect with the anthem's core themes of national pride, resistance, and solidarity.

### *Burkina Faso's National Anthem in both French and English*

#### **Le Ditanyè (Originally in French)**

Contre la férule humiliante il y a déjà mille ans,  
La rapacité venue de loin les asservir il y a cent ans.  
Contre la cynique malice métamorphosée  
En néocolonialisme et ses petits servants locaux  
Beaucoup flanchèrent et certains résistèrent.  
Mais les échecs, les succès, la sueur, le sang  
Ont fortifié notre peuple courageux  
Et fertilisé sa lutte héroïque.

#### **Refrain:**

Et une seule nuit a rassemblée en elle  
L'histoire de tout un peuple.  
Et une seule nuit a déclenché sa marche triomphale  
Vers l'horizon du bonheur.  
Une seule nuit a réconcilié notre peuple  
Avec tous les peuples du monde,

*À la conquête de la liberté et du progrès  
La Patrie ou la mort, nous vaincrons!*

**English Translation**

Against the humiliating bondage of a thousand years  
Rapacity came from afar to subjugate them for a hundred years.  
Against the cynical malice in the shape  
Of neo-colonialism and its petty local servants.  
Many gave in and certain others resisted.  
But the frustrations, the successes, the sweat, the blood  
Have fortified our courageous people  
And fertilised its heroic struggle.

**Chorus:**

And one single night has drawn together  
The history of an entire people,  
And one single night has launched its triumphal march  
Towards the horizon of good fortune.  
One single night has brought together our people  
With all the peoples of the World,  
In the acquisition of liberty and progress.  
Motherland or death, we shall conquer!

**Source:** Lyrics On Demand <https://www.lyricsondemand.com/>

Performance of the anthem: [vocal and instrumental version with lyrics](#)

According to Wikipedia contributors (n.d.), Burkina Faso's national anthem called "*Le Ditanyè*", also known as "*Une Seule Nuit*" ("One Single Night"), was written by former president Thomas Sankara and adopted in 1984. It is a stirring anthem that reflects Burkina Faso's revolutionary spirit and commitment to sovereignty and unity. One of the most emblematic protest songs in Burkina Faso is "Sankara, on ne t'oublie pas" ("Sankara, We Do Not Forget You"), performed by grassroots musicians in Ouagadougou. The song pays homage to Thomas Sankara, the revolutionary leader whose legacy continues to inspire political activism.

**French Excerpt:**

*Sankara, on ne t'oublie pas, ton rêve vit dans nos voix.  
Contre l'injustice, nous chantons, pour l'Afrique qui se lève.*

**English Translation:**

Sankara, we do not forget you, your dream lives in our voices.  
Against injustice, we sing, for Africa rising.

This composition reflects the enduring influence of Sankara's ideology and the role of music in preserving historical memory and mobilizing resistance (Schmidt, 2019). Contemporary artists such as Smockey and Sams'K Le Jah have emerged as cultural agents who use music to critique corruption and advocate for democratic reform. Smockey's track "*Votez pour moi*" ("Vote for Me") satirizes political opportunism and calls for civic engagement.

**French Excerpt:**

*Votez pour moi, je vous promets la lune,  
Mais demain, je volerai vos fortunes.*

**English Translation:**

Vote for me, I promise you the moon,  
But tomorrow, I'll steal your fortunes.

This ironic portrayal of political deception resonates with youth audiences and underscores the power of music as a tool for political education and critique (Eyene, 2015).

Musical traditions in Burkina Faso emphasize shared historical narratives and Pan-African ideals, reinforcing the interconnected struggles and aspirations of African nations. Lyrics from protest songs and revolutionary anthems frequently evoke references to past leaders, such as Thomas Sankara, who advocated for African self-sufficiency and unity. These songs serve as a sonic archive of Pan-African thought, preserving and disseminating ideas of collective resistance against colonial and neocolonial influences.

**Figure 3.** Showing protesters in Burkina Faso chanting protest songs in support of Capt. Ibrahim Traore.



### **Music as a Reflection and Shaper of Pan-African Identity**

Beyond its role in unifying communities, music in Burkina Faso acts as a powerful medium for identity formation, shaping how individuals perceive their place within the Pan-African movement. Many Burkinabé musicians integrate traditional instruments, such as the balafon, kora, and djembe, with contemporary genres like Afrobeat, reggae, and hip-hop, symbolizing the evolving nature of African cultural identity. A notable example is the song “*Unité Africaine*” (“African Unity”), which was performed during Pan-African festivals in Bobo-Dioulasso. The lyrics emphasize continental solidarity and the rejection of neocolonialism.

#### **French Excerpt:**

*Unis comme un seul peuple, nous marchons sans chaînes,  
L’Afrique libre, l’Afrique fière, notre destin commun.*

#### **English Translation:**

United as one people, we march without chains,  
Free Africa, proud Africa, our shared destiny.

This anthem-like composition reinforces the ideological foundations of Pan-Africanism and reflects the aspirations of Burkinabé musicians to connect local struggles with continental movements (Diop, 1987; Nkrumah, 1963).

A lyrical analysis of popular Pan-African songs in Burkina Faso reveals recurring motifs of ancestral memory, resistance, and transnational solidarity. These themes align with Jan Assmann’s (1995) theory of cultural memory, which posits that artistic expressions help preserve collective identity across generations. By embedding historical narratives in their compositions, Burkinabé musicians reinforce the idea that Pan-Africanism is not merely an ideological construct but a lived cultural experience that resonates through sound. Additionally, the collaboration between Burkinabé artists and musicians from other African countries further illustrates the transnational nature of Pan-African music. Joint performances with Malian, Senegalese, and Ghanaian artists underscore the interconnectedness of African cultures, highlighting how music functions as an agent of cross-border unity and shared identity.

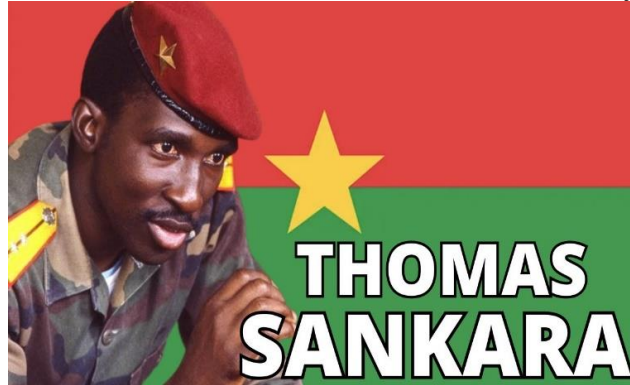
### **Music as a Tool for Political Resistance and Mobilization**

Music in Burkina Faso is deeply embedded in political activism, serving as a voice for marginalized communities and a platform for mobilizing resistance. According to James Scott’s (1990) resistance theory, oppressed groups often use cultural expressions, including music, to challenge dominant structures and articulate their grievances. Protest songs in Burkina Faso frequently critique corruption, political repression, and foreign exploitation, acting as sonic declarations of defiance.

During the revolutionary period under Thomas Sankara, music was deliberately employed to educate and inspire the masses, reinforcing his government’s commitment to Pan-Africanism. Sankara encouraged musicians to compose songs that promoted African self-reliance and social justice, ensuring that music became an integral part of Burkina Faso’s political discourse. Contemporary artists continue this tradition, using their platforms to address pressing societal issues. For instance, modern protest songs challenge economic inequalities, environmental degradation, and government misconduct, drawing attention to the ongoing struggles faced by Burkinabés.

Despite challenges such as censorship, limited access to global platforms, and financial constraints, musicians persist in their advocacy, demonstrating the resilience of Pan-African musical activism.

**Figure 4.** Showing Capt. Thomas Sankara of Burkina Faso, an African Revolutionary leader.



### Conclusion

This study has foregrounded the sonic dimension of Pan-Africanism in Burkina Faso, revealing music as a potent vehicle for identity formation, political resistance, and continental solidarity. Through ethnographic and historical methodologies, it has demonstrated how Burkinabé musicians serve as cultural agents who embed narratives of liberation, unity, and historical consciousness into their compositions. The use of traditional instruments such as the balafon, kora, and djembe alongside contemporary genres reflects a deliberate effort to sustain Pan-African ideals across generations and geographies (Sawadogo, 2018; Nketia, 1974).

The translation of the national anthem into fifteen local dialects, as mandated by Captain Ibrahim Traoré, exemplifies the role of music in fostering linguistic inclusivity and national cohesion. This act underscores music's capacity to transcend linguistic and ethnic boundaries, reinforcing shared values of dignity, resistance, and solidarity. Such practices resonate with earlier revolutionary musical traditions in Burkina Faso and across West Africa, where sound has long been a medium for mobilizing collective consciousness (Zoungrana, 2015; Mbaye, 2011).

The theoretical framework guiding this study, centered on music as a conduit for cultural memory and resistance, is validated by the findings. Drawing on the work of African scholars who emphasize the role of oral traditions and sonic expression in political mobilization, the research situates Burkinabé music within a broader Pan-African discourse. The framework is particularly relevant in understanding how music functions not only as an artistic form but as a socio-political archive that connects local struggles to continental movements (Ngoma-Binda, 2009).

In the digital age, the reach of Pan-African musical activism has expanded through streaming platforms, social media, and transnational collaborations. Burkinabé artists, in partnership with musicians from Mali, Nigeria, and Senegal, continue to shape political discourse and foster African unity. These collaborations affirm that music remains a living force for social change, capable of bridging historical memory with contemporary resistance.

Ultimately, this study affirms that the sonic dimension of Pan-Africanism is not merely a cultural phenomenon but a transformative mechanism for identity, activism, and solidarity. As African musicians continue to compose, perform, and archive resistance through sound, they remind us that the rhythm of liberation is both historical and ongoing.

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