

The Mutual Influence of Culture and Music: A Study of Mijikenda Kaya Songs and Society in Kenya

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Abstract: *This paper explores how culture is interrelated to music using the Mijikenda kaya songs in Kenya case. The spiritual beliefs, moral values, and social organization of the Mijikenda are represented by the Kaya songs used in the religious ceremonies conducted in the sacred forests and when they hold communal meetings. This paper is an examination of the preservation of cultural identity by the songs, the transfer of indigenous knowledge and social solidarity, and the impact of cultural transformation of urbanization, modernization and globalization on the performative and interpretative aspects of the songs. Based on ethnomusicological and sociocultural approaches and using oral histories, descriptions of ritual practices and contemporary reinterpretations, the paper shows how the kaya songs influence and are influenced by the Mijikenda culture. The findings emphasize the value of preserving indigenous musical tradition as an identity and continuity factor as well as a source of social peace in modern Kenyan society.*

Key-words: *Mijikenda, kaya songs, culture, ethnomusicology, intangible heritage, Kenya*

1. Introduction

Music and culture are mutually constituted in both senses that it proves, as well as creates social meanings, identities, and practices (Merriam 1964; Turino 2008). It has long been shown in ethnomusicology that song practices can encode worldviews, send knowledge and strengthen social structures (Nettl 2005; Rice 2014). The Mijikenda of Kenya, a confederacy of nine cognate Bantu speaking communities along the coastline keep an abounding part of ritual music relating to the tradition of the kaya (sacred forest). These kaya songs are significant in the life of rituals, historical memory, and reproduction of Mijikenda culture. The kaya forests themselves are accepted as cultural landscapes of extraordinary universal value (UNESCO 2008) in connection with dual ecological and cultural values.

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This paper discusses kaya songs as a mirror and as an instrument of Mijikenda culture and life. It follows the ways in which kaya song forms and functions contribute to identity maintenance, passing of indigenous knowledge orally, as well as social cohesion. It further examines the changes in performance contexts and meaning making due to urbanization, Christianization, schooling, and mass media. Lastly, the paper explains what it implies to heritage policy, community empowerment and modern cultural practice.

2. Theoretical framework and literature review

Ethnomusicological theory examines music as social action: music practices generate and recreate social relations, moral orders and identities (Merriam, 1964; Turino, 2008). Stokes (Stokes, 1994) highlights the use of music to create a sense of place and community while Hobsbawm and Ranger (Hobsbawm and Ranger, 1983) show that traditions are usually created as a reaction to social change. The modern heritage study has warned that heritage cannot be gained but it must be maintained, and this explains why the kaya songs are mobilized by the Mijikenda people both in ceremonial and non-ceremonial contexts (Smith 2006).

Cultural heritage bodies have recorded the kaya forests as a center of ritual practices and storehouse of the intangible cultural knowledge (UNESCO 2008; National Museums of Kenya 2009). Most of the literature available on Mijikenda is concentrated on the ecological and archaeological sides of the forests, but there is less literature that pays long term attention to music. In this paper, a general ethnomusicological framework is therefore integrated with heritage studies to contextualize kaya songs as active practices that have the adaptive potential in the presence of social changes (Nettl 2005; Rice 2014).

3. Methods

This study is based on a mixed qualitative approach as is typical in ethnomusicology and cultural anthropology. Sources used include: first, secondary literature and heritage documents for placing the kaya tradition in a national and global heritage context (UNESCO, National Museums of Kenya). Secondly, oral histories and ethnographic descriptions summaries of oral narratives and ritual descriptions taken from field reports and community archives (as is common practice in ethnographic syntheses). Lastly, analytical synthesis applying ethnomusicological concepts (form-function analysis, context of performance, modes of transmission)

to interpret the expression of cultural content in melody, text, performance roles and ritual contexts.

Given the nature of the conference, this paper takes the form of synthesizing available ethnographic descriptions and theoretical literature to make an integrated argument regarding mutual influence, rather than reporting new field data.

4. Results and Discussions

4.1. Kaya songs: forms, contexts, and meanings

Kaya songs are principally performed within the sacred forest spaces (*kaya*) during ceremonies that mark calendrical rites, divination, communal assembly, rites of passage, and funerary observances. Musically, *kaya* songs range from call-and-response choral textures to solo invocations; instrumentation is often minimal or absent, emphasizing vocal timbre, rhythmic speech, and percussive accompaniment made with hands or simple idiophones. The texts are typically in local Mijikenda dialects and encode genealogies, origin narratives, moral injunctions, and cosmologies.

Performance roles are specialized: elders and ritual specialists (often age-graded leaders) hold authority over sacred repertoire, performing songs that legitimize communal decisions and mediate relations between living and ancestral realms. In these contexts, singing is not merely aesthetic but performative speech that summons ancestors, affirms oaths, and enacts community norms. Such functional readings of ritual songs align with classic ethnomusicological insights that music is a medium of social action and meaning-making (Merriam 1964; Nettl 2005).

4.2. Transmission, memory, and social cohesion

Kaya songs are passed on mainly through apprenticeship and communal involvement. Young people learn through attending ceremonies, watching the elders, and working in communal labour and ritual preparation. This form of transmission has embedded indigenous ecological knowledge (e.g., planting cycles, medicinal lore) and social norms (e.g., age-set responsibilities, conflict resolution practices) within musical text and practice.

The songs also serve as mnemonic devices: narrative refrains codify genealogies and rights to land, allowing communities to keep collective memory alive from one generation to the next in a historically literate context that had no writing tradition. Stokes (1994) has argued that musical performance is often a way

of constructing “history-in-sound” and the kaya songs function in a similar way, they are audible archives of identity, rights and place.

In addition, the participatory nature of kaya performance helps to coalesce social cohesion. By bringing people together into a shared sonic space and recalling shared pasts, songs reinforce solidarity, help regulate behavior and offer forums for communal deliberation. This integrative role is especially pertinent in multi-lineage environments such as the Mijikenda, where ritual music plays a role in managing inter-lineage relations and collective resource management.

4.3. Cultural change: urbanization, religion, and globalization

Despite their centrality, kaya songs are subject to significant pressures from social change. Urban migration and schooling remove many young people from ritual contexts, disrupting apprenticeship chains. Christianization and changing religious sensibilities have at times supplanted or reinterpreted traditional ritual content, producing hybrid forms or leading to selective abandonment of certain repertoires. Media and recorded music introduce new stylistic elements and alternative venues – concerts, cultural festivals, and recordings that transform the performative frame and audience expectations.

The results of these processes are several things:

- 1. Hybridization and reinterpretation:** Some kaya songs are adapted for staged performances, sometimes accompanied by modern instruments or arranged for tourist audiences. While such reinterpretation can increase visibility and economic opportunity, it can also decontextualize songs and shift emphasis from ritual efficacy to entertainment value.
- 2. Selective transmission:** Communities may prioritize certain songs for public performance while keeping other segments restricted to sacred contexts, producing layered access regimes that negotiate continuity and innovation (Smith, 2006).
- 3. Cultural revalorization:** International recognition (e.g., through the inscription of the kaya forests by the United Nations Educational, Scientific, and Cultural Organization) and national heritage programs could result in local pride and new initiatives around teaching the younger generation about kaya traditions, although cultural revalorization could result in the cultural instrumentalization for tourism or political objectives.

These dynamics reflect the “invention and reinvention” of tradition discussed by Hobsbawm and Ranger (1983) and align with broader ethnomusicological observations that musical traditions are dynamically negotiated under modern pressures (Turino 2008; Rice 2014).

4.4. Kaya songs as agents of cultural resilience

While evidence of change may be seen, kaya songs still perform an active role in cultural resilience. Where communities mobilise heritage frameworks in order to support inter-generational teaching, local leaders have the opportunity to use musical practice to transmit values to negotiate modernity. In some settings, recorded kaya repertoires have been utilized at schools and community workshops as a means of exposing urban youth to ancestral languages and ritual forms to bridge the rural-urban divide.

Moreover, the spiritual and moral idioms incorporated in kaya songs continue to have authority in conflict resolution and communal decision-making. Even when performance contexts change, however, the normative content of many songs (respect for elders, stewardship of land, collective responsibility) is still relevant for addressing current social challenges such as conflict over resources and social fragmentation.

4.5. Implications for policy and practice

The reciprocal influence between culture and music in the case of the Mijikenda has several practical implications:

1. **Community led documentation and pedagogy:** Support for community driven archiving (audio and video, annotated transcriptions) paired with locally controlled teaching programs can ensure transmission, rather than commodifying sacred content.
2. **Context-sensitive heritage strategies-heritage interventions** (e.g. festivals, museum displays) should honour difference between sacred and public repertoire and consult with community elders about what forms of staging and recording are permissible
3. **Integration into education:** The integration of indigenous music and oral histories into formal and informal education can help urbanized youth stay connected to linguistic and cultural roots, but curriculums should be developed in concert with community stakeholders.
4. **Sustainable tourism models:** Where tourism is pursued, benefit sharing and meaningful community control is critical to prevent extractive tourism practices that undermine the ritual integrity.

These recommendations are consistent with calls within heritage studies to bring agency and ethical engagement to the fore of cultural preservation (Smith, 2006).

5. Conclusion

Kaya songs are a very vivid example of the reciprocal relationship between music and culture. As audible repositories of memory, ethical norms and social organisation, they keep Mijikenda identity and social cohesion intact. Simultaneously, processes of modernization, urbanization, religious change, and globalization actively influence the way those songs are performed, transmitted and understood. The challenge for academics, policy-makers and communities is to support adaptive strategies that allow ritual integrity and community control to be maintained and enable living traditions to respond creatively to contemporary contexts. Ethnomusicological approaches coupled with community-centred heritage practice provide routes to the sustainment of kaya songs as both cultural memory and future living practice.

6. References

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