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FRANCO LUAMBO'S MUSICAL LEADERSHIP AND BAND STEWARDSHIP, AND MUSIC'S IMPACT ON MUSICALITY

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ABSTRACT

This research explored Franco Luambo's musical leadership and band stewardship and music's impact on musicality through the lens of Walzer's Creative Industry Leadership theory. Utilizing an inductive mixed-methods approach, the study collected data from 22 respondents via WhatsApp and Facebook groups named Rhumba Bakulutu. Data collection used Google Docs surveys and interviews, while ensuring participant anonymity and data encryption. The analysis integrated qualitative thematic findings with quantitative descriptive statistics processed through SPSS 27, culminating in a joint display of results. Summarily, the exploration highlights how Franco Luambo's legacy was a masterclass in integrated excellence. By blending charismatic leadership, disciplined stewardship, and transformative musicality, he evolved the Odemba style from a local expression into a global orchestral force. Meanwhile, his vast repertoire and visionary authority set an enduring benchmark for musicality, remaining a powerful model of artistic and social resonance.

Keywords: Franco Luambo; impact of music on musicality; musical band stewardship characteristics; musical leadership attributes; TPOK Jazz

1. Introduction

According to Watten (2009), Franco Luambo is a cultural icon whose prominence was comparable to that of the key figures in post-colonial Zaire, now the Democratic Republic of Congo. Watten notes that Franco Luambo accomplished this not through mobilising people but through his popular music articulations. His music fused indigenous heritages and idiomatic expressions, redefined musical genres and styles at a time when the country was seeking independence. Watten observes that Franco may seem to have modelled prominently on the characteristics of the then Zaire President Mobutu Sese Seko and submits that the prominence of Franco Luambo ought to be evaluated based on his big musical band, where Franco often interchanged lead vocalists' roles with those of other vocalists and guitarists (Watten, 2009).

Social music, according to Hill (2020), has given rise to innumerable social transformations related to housing disparities, racial discrimination, refugee relocations, economic issues within societies, youth mentorship, the appropriation of resources for the poor and pedagogy for the public at large. Hill's study, which explored social music in the context of individual musicians' leadership approaches and the techniques they use to disseminate knowledge and encourage societal transformation, found that the flourishing of musical leadership and musical making depends on effective interaction, interpersonal relations, and their roles in fostering collectivism. Individual musicians devote more attention to their roles within collectivism and conduct reviews when their endeavours fail. Equally, they understand that the knowledge dissemination process entails efficient interaction, building trust, and conducting individual reviews. These competencies have intrinsically characterised social musicians through their creative compositions, which are attributable to their musical work. This fundamentally endears them as leaders of social transformations within the social fabric (Hill, 2020).

According to Liu (2024), flexibility, emotional empathy, and cultural awareness play a vital role in shaping musical band leadership. In a study examining the complex interplay among leadership approaches, artistic settings, and musical band performance, it was found that musicians who blend diverse leadership approaches tailored to individual and exclusive needs tend to cultivate a more united and receptive musical band. The study emphasises the influence of a musician's abilities to blend their cultural heritages into their leadership style, augmenting the band's potency and accomplishments. Constructive musical leadership is not only anchored in musical performance; it influences the cultural vibrancy and posterity of the musical band. Leaders who skilfully incorporate a deep understanding of musical and rational articulation contribute significantly to the creative sector, enriching listeners' experiences and expanding the musical landscape. Given the global interconnectedness, the extent to which musicians can traverse diverse cultural settings and foster an inclusive environment is crucial in shaping orchestral music. Liu recommends further research on the evolution of leaders who exploit music's potency to unite and inspire across cultural heritages (Liu, 2024).

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Popular musicians, as observed by Karmazinuk (2025), act not only as entertainers but also as strategic leaders and effective band administrators. Karmazinuk's research, which examined the predominantly unrecognised similarities between the structured composition of popular music and the administration of band administration strategies, from the chronologies of musicians like Beyonce, BTS and Taylor Swift, established that the composition of popular music and its publicity requires careful planning, stewardship, stakeholder collaboration and proactive leadership (Karmazinuk, 2025).

Overall, this research explored Franco Luambo's musical leadership and band stewardship and the impact of his music on musicality. Motivated by Watten's (2009) observation that Franco Luambo, a prominent post-colonial musician in the Democratic Republic of Congo, was renowned and accomplished through his popular music articulations and whose prominence ought to be evaluated based on his big musical band and musical activities. The research's first specific objective explored the musical leadership attributes of Franco Luambo. The objective was modelled on Karmazinuk's (2025) study findings and recommendations. Karmazinuk observes that musicians are attributed with profound leadership capabilities as they balance their musical activities alongside other aspects in their undertakings. Karmazinuk recommends further investigation into the relationship between business and leadership, especially in the domain of musical leadership. The second objective analysed the characteristics of Franco's musical band stewardship, motivated by Liu's (2024) observation that efficient musical leadership affects the viability of musical bands and recommendation by Hill (2020) for further investigation on how a musician's individual leadership skills are being used to attain collectivism in the transformation of society. The third objective assessed the impact of Franco Luambo's music on musicality, inspired by Liu's (2024) recommendation for further analysis on how musical leaders can use music to unify and inspire across cultures.

The overall objective of this study was to explore Franco Luambo's musical leadership and band stewardship, as well as the impact of music on musicality. This objective incorporated the exploration of Franco Luambo's musical leadership

attributes, the analysis of Franco Luambo's band stewardship characteristics and the impact of Franco Luambo's music on musicality.

The first objective of this exploration was to explore Franco Luambo's musical leadership attributes. This objective is shaped by Gahlot & Bathla's (2021) proposition, which suggests that artistic performances seek to regain and reclaim the ideal components of leadership. Moreover, Babu et al. (2022) observe that a leader's leadership traits are fundamental to managing oneself and others; besides, musicians adopt positive tenets that encompass values to help them individually and foster collaboration.

The second objective of this exploration was to analyse how Franco steered his musical band. The objective is modelled by assertions of Jansson et al. (2021), that appropriate leadership proficiencies may generate an abundance of instances of sensualisation and inspiration for followers with optimism and envisaged followers' prosperity. Again, Isaqov (2025) articulates that the cohesiveness of a musical band is an incredible human attainment founded on an intricate web of interplays, and Johnston (2025) affirms that band leaders may need to be intuitive in their understanding and inspiration of their followers to foster collaboration and teamwork.

The third objective of this exploration aimed to assess the impact of Franco Luambo's music on musicality. The third objective is inspired by Nussbaum & Schweinberger's (2021) submission that musicality is ideally perceived well by an audience when it is well articulated, and the reasonable interpretation of vocal emotions is a critical component in daily social connections. Moreover, Kim (2023) observes that musical performances are regarded as beneficial when they have interactive involvement and all-inclusive recreation. Furthermore, Krishna (2023) observes that music is universally recognised for its emotiveness and ability to influence behaviours.

2. Literature Review

2.1. Creative Industry Leadership Theory

This exploration was anchored in Walzer's Theory of Creative Industry Leadership. Walzer observes that the leadership model within the creative economy

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is based on a collective framework. Additionally, people motivate one another when their mutual interests and desires align, and communities foster innovation and posterity when their participants feel valued and supported. Walzer, however, notes that as the creative economy faces significant challenges, the pathways to future success remain unclear; therefore, creative economy leadership ought to emphasise the need to envision the future as a necessity for consensus-building among participants. Notably, those working in the creative economy need supportive mentorship and guidance, as leadership is a skill that can be developed. Walzer observes that gaining knowledge and applying leadership principles is a collaborative process coupled with continual propagation of persistence, empathy, and clear goal-setting, which leads to sustainable development (Walzer, 2020).

The first objective's findings on Franco Luambo's musical leadership attributes uncovered that Franco Luambo's leadership was a blend of consistent physical charisma and an adaptive, inclusive connection to the musical community he represented. In accordance with Walzer, people motivate one another when their mutual interests and desires align, and communities foster innovation and posterity when their participants feel valued and supported. These findings are rooted in Walzer's postulation of the essence of inspiration, collaboration, teamwork, empathy and support in workgroups. The second objective analysed the musical band stewardship characteristics of Franco Luambo, and findings reveal that Franco Luambo's stewardship was an authentic blend of decisive authority and empowering mentorship, resulting in a band that was both remarkably unified and consistently innovative. These findings resonate with the postulation by Walzer that the leadership within the creative economy is a collective framework. The third objective sought to assess the impact of Franco Luambo's music on musicality, uncovering that through a blend of innovative styles and inclusive mentorship, Franco Luambo's music evolved from a local 'colloquial' expression into a diverse and orchestral force that continues to reinvigorate modern musicality. These findings align with Walzer's conjecture to the extent that people inspire one another when their mutual interests and desires align, and collaborations foster innovation and posterity when their participants feel valued and supported.

2.2. Musical Leadership Attributes of Franco Luambo

In modern times, the emerging cognition of artistic leadership owes its origin to the embedded histories of human evolution. According to Gahlot & Bathla (2021), artistic performances seek to regain and reclaim the ideal components of leadership. Artistic leadership highlights an exceptional type of leadership in humankind, espoused through artistic involvement and builds an experience. Further, Babu et al. (2022) propose a management approach grounded in compassion music, mainly rooted in deep engrossment and self-discipline that encompasses mindful practices, leadership traits, inspiration, tenets and individual characterisations. Babu et al., in part, highlight that the leadership traits of a leader are fundamental in managing oneself and others in a natural setting and during precarious times and for a musician, leadership choices often require leadership traits in an intervention to address the situation.

Effective leadership, as articulated by Lanaro et al (2024), refers to a collection of interactive, imparting, and emotional competencies blended with higher levels of mastery, which can enable the leader not only to attain exceptional results but also to create a beneficial and collaborative working setting and inspiration for musical production. According to Lanaro et al, there are strong inferences between effective leadership and band performance, and five leadership frameworks emerge around leadership and band performance, including: appeal, stage appearance, nonverbal disclosure, relations with musicians, and leadership approaches. However, emotional temperaments can significantly impact a musical band's performance and success, and thus, a combination of knowledge, skills, and communication skills should be fostered in a musical band (Lanaro et al., 2024).

Tucker & Vincent (2025) observe that through music, musical artists Beyoncé and Taylor Swift depict multifaceted identities beyond the musical realm. Importantly, their identity as musicians and cultural representations buttresses their leadership capabilities. In research seeking to identify the interlink between music and leadership among contemporary musicians, Beyoncé and Taylor Swift have demonstrated that they are role models for incorporating diverse leadership approaches and styles into leadership development discourses. Beyoncé can be modelled around the relational leadership model due to her deliberate and

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collaborative nature. At the same time, Taylor Swift may exemplify the leadership development model, given her high public profile and engagement with fans, as well as the evolution of her musical career (Tucker & Vincent, 2025).

In the account of Cimardi (2023), Susan Ndagire's music cannot be distinctively situated in a particular genre because it encompasses conventional music, re-articulations, new productions in traditional styles, global music, and some pop lyrics. Owing to this heterogeneity in her music, she derives fans from Uganda and overseas, as her music can be characterised by internationalism and multiculturalism. Ndagire's inclination to music collaborations and listenership represents a form of universality, consolidating her influence and demonstrating herself as a musical champion in Uganda and on the global scene. This internationalism approach, combined with her flexibility and dynamism in handling her musical attributes and endowments, coupled with gender issues, is a critical component in delineating her leadership.

Music and leadership are human activities aimed at bettering livelihoods, according to Ojukwu & Abiakwu (2020). A study on the role of music in leadership in Imo State, Nigeria, established that historical and modern occurrences depict an endless synergy between music and leadership. Music is often a rallying mechanism for people in every society and also a means for multicultural integration. The authors observe that governments can collaborate with conventional and contemporary musicians to schedule music events that will ensure potent forums for socialisation and entertainment for citizens. These collaborations may help bridge gaps created by political differences and foster homogenisation and the honour of social unions aimed at creating a society where every individual is inspired through collaboration and relationships with others (Ojukwu & Abiakwu, 2020).

Summarily, Lanaro et al. (2024) argue that, to achieve effective leadership and band management, a leadership framework that encompasses teamwork and collaboration, coupled with expertise, needs to be modelled. Moreover, Tucker & Vincent (2025) also highlight the importance of relational leadership and leadership developmental models blending to achieve collaborations in musical leadership. Cimardi (2023) highlights the essence of heterogeneity in music in achieving

universalism and multiculturalism; furthermore, Ojukwu & Abiakwu (2020) illustrate the significance and blending of leadership and music in cross-cultural articulations and collaborations. The reviewed literature on this objective highlights the following gaps that can be modelled on Franco Luambo's musical leadership attributes: appeal, stage appearance, nonverbal disclosure, relations with musicians, leadership approaches, relational leadership model, leadership development model, heterogeneous music, universal music, synergies and multicultural integration.

2.3. Musical Band Stewardship Characteristics of Franco Luambo

The unravelling of the ensemble leader operations is inculcated with sensualisation. In line with Jansson et al. (2021), the influences of sensualisation transpire as leaders evaluate their individual proficiencies, as well as when they decide on their career options. An essence of the derivation of the flexibility within which capabilities are progressed and relegated through the leader's actions and infused, and how the leaders perceive them. The valuable approaches of appropriate leadership proficiencies dispense an abundance of sensualisation possibilities, bringing up instances of adaptability with an individual's capability in the demanding modern setting (Jansson et al., 2021)

According to Isaqov (2025), the cohesiveness of a musical band is an incredible human attainment founded on exquisite and continual nonverbal communication. It is an arrangement that works on diverse levels, from the underlying indicators of the baton to the clear direction of the left hand, from the instructional gesture of the conductor to the silent indications reciprocated by the main players. This arrangement is carefully ingrained in rehearsal, where a common physical understanding is established and builds up to a collective musical performance and flow. To apprehend a musical band is to visualise beyond the music and explore the complex web of nonverbal communication that culminates in music production. It is in these domains of nonverbal and common understanding that the artistry of musical bands' performances inhabits, revealing that the potent musical performances of music bands are more often made by nonverbal communication (Isaqov, 2025)

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According to Johnston (2025), musical band leaders' expertise motivates their followers' involvement by encouraging them with interventions that encompass teamwork. Research that sought to delineate the "it factors" that aid music band leaders to enlist and retain recruits in their bands established that musical band leaders' devotion and resilience are the main manifestations in their undertakings. These leaders inspire followers to a constructive and optimistic future that the followers may envisage for themselves as they express themselves boldly, devoted to their music and future, and resilient in attaining their objectives. These competencies help to articulate an inspirational vision and the conviction that they will attain their goals (Johnston, 2025).

The Ikon musical band, according to Oladimeji et al. (2025), manifests moral values of partnerships, hierarchy and collectivism that are integral in the Akwa Ibom cultural setting. A study that examined the manifestations of the traditional Akwa Ibom (Xylophone) musical band by Oladimeji et al. (2025) relates that the interactions of musical instruments portray a musical mirroring of societal dialogues, where leadership and support exist together interactively. The documentation of these key functions helps in the conservation of intangible cultural practices and builds a foundation for comprehending African musicality in the overall musicology. Modelled on Whalley (2019), stewardship denotes a societal and ethical commitment or responsibility. Moreover, musical compositions evolve through innovation, adaptation, and adoption, helping to balance the ever-changing needs of a musical band. The benefits of compositional ownership of a music or a production are dependent on the musical recording issue. Stewardship may be utilised in leveraging the context of societal music and enhancing its linkage to society (Whalley, 2019)

According to Palazzolo (2024), musical performance involves individuals integrated in unions that manifest inclusivity and mutuality towards the music they create and the partners involved in the musical process. This heritage links the past, present, and future, building a continual causal relationship that is musically impactful to the artistic nature of music both as a mechanism and as an ever-changing undertaking. In line with Sainbunni et al (2021), participation in musical bands helps students to effectively advance their social and cognitive learning

competencies. Sainbunni et al. observe that students as members of such bands acquire self-awareness by appraising their individual merits and demerits, helping them to improve themselves and align their capabilities to handle their personal emotions. The students also gain self-autonomy that helps them to manage their daily schedules, manage their feelings and manage matters of the band and its members. Consequently, the performance with diverse members helps them to gain social consciousness, enabling them to sympathise and appreciate other views, while appreciating the essence of diversity. Membership in a musical band helps to build potent relations, communication, negotiations and problem-solving. Additionally, the student acquires accountable decision-making competencies that are all-around beneficial in the band, in academia and throughout their lives (Sainbunni et al, 2021)

Sutherland & Cartwright (2022) explain that leadership approaches influence teamwork and collective identity. Leadership entails the creation of an environment where people enjoy individual liberties to articulate their views and are inspired to think innovatively. Moreover, chances for individuals to participate in the musical band's trajectory can enhance a potent collectivism and members ought to be urged to exceed their potential toward the collective creative operations. Reinforcement of a musical band's collectivism helps musicians to have a greater inclination for long-term involvement with the band. This creates a vital contemplation for musical band leaders who regard unilateral dominance of musical standards as more cardinal than long-term attainments of their members (Sutherland & Cartwright, 2022).

Based on McAdams et al (2022), the concept of systematic grouping in the arrangement and harmonisation in relation to a musical band's activities turns out very significant, i.e., blending of instrumentations can create a play structure that is at the commencement of orchestration and which may be positioned in the broader part defined by a cadence. Intrinsically, McAdams notes that the grouping is arranged from the shortest compositions, i.e., creation from the intuitive blending or fusion, through the interlink of artistic creations into compositions, sounds, and orchestration and eventually to melodic segmentation via contrasts. Similarly, Barreti & Van der Merwe (2023) observe a predisposition to transformative

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leadership behaviours exhibited by band leaders on account of their positive influence as articulated by professional musicians within the South African setting, and the transformative leadership encompass idealised influence traits and inspirational motivation. Awareness of the inclinations of musicians may be impactful in their endeavours in traversing diverse environments and continual adaptation (Barreti & Van der Merwe, 2023).

According to Kusienya et al (2021), popular music ensembles may also provide a setting for structured learning and instruction. In an exploration to identify other roles of musical ensembles apart from entertainment discovered that musical ensembles are a front for the preparation of learners for other paradigms like leadership. Through the ensemble, leadership competencies and discipline are implanted in individuals, making them accountable, for instance, when musicians are given the responsibility of taking care of musical instruments as well as the management of shows and the general management of the ensemble (Kusienya et al, 2021).

Concisely, Oladimeji et al. (2025) remark that partnerships, hierarchy, collectivism and interactivity are important elements in musical band stewardship. Palazzolo (2024) explains that music is an integrative undertaking involved in inclusivity. Sainbunni et al (2021) observe the need for social competencies integrated in teamwork in musical bands. Sutherland & Cartwright (2022) submit the need for teamwork, innovations and collectivism in the posterity of musical bands. McAdams et al (2022) noted the importance of blending artistic elements and collectivism in a musical band. Kusienya et al (2021) highlight the need for leadership in bands, and this is augmented by Barreti & Van der Merwe (2023), who note the importance of transformational leadership in musical band leadership. The systematic literature on this objective depicts the following knowledge gaps, which can be based on in analysing the musical band stewardship of characteristics of Franco Luambo: Posterity, societal linkage, compositional ownership, entrepreneurial potential, decision making, musical band dynamics, social and cognitive competencies, collaborations, teamwork, musical blending, transformative leadership, structured learning, and discipline.

2.4. Impact of Franco Luambo's Music on Musicality

Musicality is, in reality, linked to how its articulation is perceived by the audience, according to Nussbaum & Schweinberger (2021). The essence of a reasonable interpretation of vocal emotions is an important necessity in daily social connections. These combined reflections may generate beneficial data in queries on how diverse biological and environmental factors influence the competencies of perceptions of vocal music articulation. Meanwhile, Kim (2023) notes that the world that music pertains to is mutually shaped while recreating the interrelation of abstract forms of buoyancy rather than being represented in materiality. Synchronised forms of abstractions of buoyancy are interrelated during performances of associated interplays. They are regarded as beneficial in comprehending occurrence in respect of interactive involvement and all-inclusive recreation, even though they do not support cognitive structures. Apparently, Krishna (2023) remarks that the more the aspects of sensuality are portrayed in music, the more people will not only associate with the music but also be touched by it. Music is universally recognised for its affective lability and its capacity to influence behaviours and trigger human sensuality, significantly affecting humankind's senses.

As per Brew (2023), the potential of any music is dependent on the availability of musicians. Sustainable musical professions are interconnected with the requisite viability in music and musical heritages. In an exploration of the approaches put in place by Okyeame Kwame, one of the founders of hiplife music and sustenance of his musical profession in the Ghanaian music industry, it was found that Okyeame Kwame's persistency, diversity, renewal and articulation against socioeconomic issues in the Ghanaian music industry is not only consonance with music and viability assumptions but also his capabilities to persist with musical composition is interconnected with the viability of hiplife (Brew, 2023).

Social cohesion, according to Savage et al. (2021), has long been acknowledged as a vital role of modern music; however, its influence on the advancement of music has frequently been dismissed as a simplistic utilisation of individual choice criteria. Music may not be a 'universal articulation', but music's

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universality in coalescing people together across linguistic barriers, sex, age, and heritages depicts its legitimate and cultural originations and advancements to humankind, coupled with mechanisms to build a harmonious future appropriately. Additionally, Nummenmaa et al (2021) observe an interlink of music, individual coexistence, and connection as a key element that makes music enriching. Musical recollections and social and sentimental lyrics in music additionally advance mediums of cataloguing and retaining diverse social lyrics. Further, in the course of this sequence, music-elicited recollections are mostly filled with emotions of reminiscence. Before these thoughts are automatically initialised during low reclamation times, and as a vital function of emotional reminiscence is preventing despondency, likely, music can even act as an artificial accompaniment during times of social seclusion and grief.

According to Majidovich (2021), in the creation of artistic inclinations, in some instances, the courses followed in the musical methodology may be an interference. In accord with Majidovich, inherently in examining the technologically laborious aspects of a compositional undertaking, it is very perilous to go over it repeatedly to attain consonance but not hear complaints and whines over it, to change creativity and sensitivity to another level, and to disregard the creative style in performance. Majidovich lists three components of musical elements, namely the capacity to listen to music, musical inclination, and musical sensitivity, which overall determine the diversity of the general musical inclination of a music listener or musician (Majidovich, 2021).

According to Ilesanmi (2021), the modern setting of African music remarkably underlies diverse cultural interactions that Africans experienced internally within the African continent and externally with other continents. It shouldn’t be forgotten that intra-cultural and extra-cultural interactions and discourses among the African people. However, every form of African music is distinct in and of itself, deriving both conventional and ‘modern’ tastes. Similarly, Onnebune (2023) observes that African indigenous music, which was mostly common before the colonial period, through enslavement until colonisation, got disoriented from its distinctness due to the atrocities in which Africa was plunged and drifted from its discourse and is believed to have embraced hybridity.

Notwithstanding, African music in its totality remains valuable within any distinct African community and similarly endeavours to convey the actual life in Africa in the context of bringing tranquillity, stability in individuals' lives and purposeful living.

Succinctly, Brew (2023) notes an interlink with heritages in its posterity. Savage et al. assert that music, as a universal mechanism, coalesces people from diverse backgrounds together. Nummenmaa et al (2021) highlight that music and humankind are intertwined in social interactivity. While Majidovich lists three components of musical elements, capacity to listen to music, musical inclination, and musical sensitivity, Ilesanmi (2021) notes that African music has witnessed intra and extra interactions, and Onnebune (2023) submits that despite its distinct nature, African music embraced hybridity. The evidence synthesis stresses some key knowledge gaps, which may be hinged on in the assessment of the impact of Franco Luambo's music on musicality that include: persistence, diversity, renewal and articulation, music universality, harmonics, musical connectivity, listenership, musical sensitivity, multiculturalism, atrocities, fusion, dispositions, and media network.

3. Method

This exploration used the inductive, pragmatic, mixed-methods research approach. In line with Dube et al. (2024), pragmatism is a research philosophy that arises from the realisation that a social phenomenon may necessitate a structured resolution through clearly stated and comprehensible undertakings that are observed in communal life. According to Dube et al., pragmatism ought to always be prioritised upon the research questions, drawn from the social phenomenon, and the role they undertake in deriving the research designs, methods and research ultimate outcomes. Turner & Astin (2021) observe that grounded theory as an approach and technique can be used to explain spheres characterised with scanty information through the utilisation of data to formulate conjecture.

This exploration's population consisted of 22 online respondents drawn from distinct Facebook and WhatsApp groups and forums, known as Rhumba Bakulutu. The researcher sent the data collection instrument, which was a Google Docs link

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embedded with the online questionnaire and survey, to the Facebook group and WhatsApp forum, seeking participation in the data collection for research based on key metrics of the three variables under study. According to Hilton (2024), the study of music in its cultural settings ought to assemble larger and more diverse data to factually generate its findings more solidly and analytically. The utilisation of online mechanisms and technologies in this domain is characterised by vast capabilities but inevitably with its pitfalls and dilemmas, like any other approach. However, online mechanisms and technologies are an embodiment of convenience sampling. In order to make ethnomusicology research rigorous, centred on data-grounded research questions, it should assemble more extensive data that ideally represent the distinctiveness of musicality and the exploits of people globally.

Convenience sampling was used to derive samples from two distinct online platforms entrenched in WhatsApp and Facebook. Although with a similar name, Rhumba Bakulutu, they incorporate a distinct global membership of Congolese Rumba fans, often involved in Congolese music discourses. Conversely, convenience sampling, according to Golzar et al. (2022), is a non-random sampling method that is widely used in both qualitative and quantitative research, which is preferred by researchers because it is time-saving, cost-effective and requires simple operations. However, its limitations include that it is prone to selection biases and measurement biases, its inability to appropriately predict the probability value, its inadequacy to be representative of the entire population, its inability to control variability, and cannot conclusively generalise outcomes past the sample. Convenience sampling can be enhanced through the evaluation and management of the sample's representativeness, diversity and incorporating other data. Researchers need to minimise biases during the selection of research participants so as to improve the value of research by evaluating and managing data representativeness. Moreover, diversity through rebuilding and varying of convenience samples by distribution of questionnaires at diverse periods and sites to attain a relevant cross-section of the population of interest. Additionally, the usage of extensive data helps to control bias and uncertainty.

Data gathering was done through online-based interviews and surveys in the form of integrated open-ended and closed questionnaires embedded in Google

Docs. This is in congruence with Debnath (2025), who states that the progression of internet-based survey and interview techniques has, to a greater extent, changed data gathering in the digital age. Internet-based surveys modelled through short message services, electronic mail, search engines, and online social media platforms present diverse reach, cost-effectiveness, and convenience, making them appropriate for both quantitative and qualitative research. Moreover, Ananda et al. (2024) observe that a hybrid quantitative questionnaire together with open-ended questions in research not only increases the wealth of comprehension but also intensifies the comprehensive research schedule, thus leading to the generation of more impactful courses for understanding issues in a society, uncovering issues, prompt analysis, and prompt research discovery and unveiling. Building on Opara et al (2023), Google Docs are handy when faced with barriers of finances, time and location when conducting research and are more handy than various internet-based technologies as they are ideal for generating insight into the thoughtful process of participant interviews and are highly adaptable when used sequentially and non-sequentially. Google Docs can be remodelled for groups and individuals, and it functions over distances as well as face-to-face.

The Cronbach's alpha score was used to test the reliability and validity of the research findings. This was geared to test and retest the findings against the computation of the rank correlation coefficient for corroboration and scholarly rigour. This conforms with Izah et al. (2024), who assert that Cronbach's Alpha play a critical role in guaranteeing the validity of computational tools, especially in compatibility with quantifying purposeful constructs across different settings, particularly in the evaluation of estimation indicators and the robustness of Cronbach's Alpha rests in its potent internal reliability, which considerably reinforces the computational accuracy of measurement tools. Moreover, Karnia (2024) explains that demonstrating reliability in research helps to ensure uniformity, replication and dependability of a research approach and builds confidence in the computational instruments through scores and the distinctness of the coefficients.

The qualitative data were analysed through thematic analysis, and the quantitative data were analysed through descriptive statistics by the Statistical

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Package for the Social Sciences version 27, while two sets of data were integrated and unveiled in a joint display. According to Gevisa & Kurniati (2024), descriptive statistics involve recounting, gathering and presenting data through diagrams and tables. In descriptive statistics, measures of data alignment, data storage and data scatter provide insight into the processing, arrangement and deviation in data. In unison, according to Naeem et al. (2023), a flexible structure of thematic analysis in qualitative research involves six stages. Involving recording and acquainting oneself with the data, and developing key citations; appropriation of keywords; data coding; generation of themes; visualisation of the data by way of analysing the keywords, codes and themes, and getting immersed in building a theoretical model. Rahman & Muktadir (2021) observe that the Statistical Package for Social Sciences has the capacity to conduct a deep analysis of data, and handles tasks such as data transformation and statistical methods swiftly in comparison to other non-statistical applications. Moreover, it has the capacity to store data, enabling researchers to conduct any complex functions and can compute diverse diagrammatic representations. Fetters & Tajima (2022) attest that joint displays may be used in mixed-methods research to link qualitative and quantitative data collection questions, ratings, or subjects by comparing the qualitative and quantitative data and are beneficial to draw blended mixed methods conclusions and communication.

This exploration sought voluntary anonymous participation from convenient online respondents whose data were secured in an encrypted online repository. Drawing on Burnard & Mackinlay (2025), ethnomusicology is characterised by profound links to ethics, logic and scientific knowledge comprehension that every interaction and decision conveys deep moral implications and drawing inspiration from the Baradian ethical ideals, it is imperative to promote fair play, inclusiveness, and receptiveness in research undertakings and contemplate on measures, expressions and documentations and to be heedful and thoughtful in ethnomusicology. Additionally, Hair et al. (2023), posits that through the provision of procedural steps for the conduction of ethical online research (i.e., steering clear of a researcher's personal bias, presumptions, and prejudice, the way a researcher approaches a research, communication with research participants, handing of

sampling issues, safety of data, research completion strategies and the communication of research findings), it helps in the grounding and appropriation of an ethical research process in a rational and justifiable online research. Furthermore, the adoption of moral relativism with ethical, philosophical rationality and being clear about the alternatives taken will augment evidence-based morality in this field of burgeoning research.

4. Discussion

4.1. Musical Leadership Attributes of Franco Luambo

The descriptive statistics analysis on the musical leadership attributes of Franco Luambo was based on 12 variables and 22 respondents. Key leadership attributes like ‘personal bonds’, ‘music as a representation of people’ and ‘transcending boundaries' all share high means ranging from 4.41 to 4.45 and medians of 5.0. This suggests that Franco Luambo’s leadership was deeply connected to his audience and social identity. Notwithstanding, the data show that among the 12 variables, the strongest areas of consensus are ‘stage appearance’ and ‘leadership appeal’, with a mean of 4.86 and ‘body language’ with a mean of 4.73. These three variables have the lowest standard deviations, further revealing that almost all respondents agree that Franco’s physical presence was central in his leadership.

Table 1. Descriptive statistics suzmmary of musical leadership attributes of Franco Luambo

		Franco Luambos' stage appearance influenced leadership appeal	Franco Luambo's language guided musical performances	body his	Franco Luambo collaborated across music	Franco Luambo used some leadership styles in his musicality	Franco Luambo's music was an expression of self-awareness	Franco Luambo's music was representation of the people	Franco Luambo created strong personal bonds through musicality	Franco Luambo used mentorship across musicality	Franco Luambo had diverse musicality	Franco Luambo's music transcended boundaries	Franco Luambo incorporated teamwork	Franco Luambo's music integrated multiculturali sm
N	Valid	22	22	22	22	22	22	22	22	22	22	22	22	22
	Missing	0	0	0	0	0	0	0	0	0	0	0	0	0
Mean		4.86	4.73	3.95	4.50	4.41	4.41	4.55	4.14	3.77	4.55	4.23	4.27	
Median		5.00	5.00	4.00	5.00	5.00	5.00	5.00	5.00	4.00	5.00	5.00	5.00	
Std. Deviation		.351	.550	1.046	.859	.854	1.008	.800	1.207	1.152	.858	1.152	1.032	
Range		1	2	4	3	3	3	3	4	4	3	4	4	
Percentiles	25	5.00	4.75	3.75	4.00	4.00	4.00	4.00	3.75	3.00	4.00	4.00	4.00	
	50	5.00	5.00	4.00	5.00	5.00	5.00	5.00	5.00	4.00	5.00	5.00	5.00	
	75	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	

(Source: IBM SPSS Statistics 27 Descriptive Statistics summary of the musical leadership attributes of Franco Luambo)

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Derived from the computed Cronbach Alpha (α), a reliability coefficient of 0.915 attained indicates that there is a very strong internal consistency among the 12 items that were used to measure Franco Luambo's musical leadership attributes.

Table 2. Cronbach Alpha (α) summary of the musical leadership attributes of Franco Luambo

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
.915	.907	12

(Source: IBM SPSS Statistics 27 reliability analysis of Cronbach's Alpha (α) on the musical leadership attributes of Franco Luambo)

Thematic analysis was used to ascertain themes from the musical leadership attributes of Franco Luambo. Qualitative data drawn from the study uncovered key leadership attributes of Franco Luambo: adaptability, team player, visionary, mentor, inclusive, collaborator, empathy, cognitive and self-discipline. These leadership attributes embedded in respondents' responses indicate that Franco in TPOK Jazz was a guitarist, songwriter, and bandleader, and was loosely known as the *'sorcerer of the guitar'*. His extensive musical repertoire was a social commentary on love, interpersonal relationships, marriage, decorum, politics, rivalries, mysticism, and commercialism. As a leader of TPOK Jazz, he set clear artistic direction, maintained high performance standards, and nurtured many musicians who later became stars. Franco held together all the vast members of his band for a long time and applied different leadership styles in different situations. Franco is said to have integrated various African and Caribbean musical styles in creating his own genre. It was observed that Franco Luambo was a talented leader who brought together musicians with diverse talents, for instance, Mpudi Decca, who is said to be an accomplished bass guitarist, and Lutumba Simaro Masiya, noted as a legendary musical composer and guitarist. It is noted that Franco was flexible in his TPOK Jazz band by allowing its members to compose and record songs; moreover, he allowed some of his own compositions and those of other band members to be sung by others within the band. Additionally, respondents indicated that, despite Franco Luambo's collaborations outside his band, he actively participated in musical compositions and performances.

4.2. Musical Band Stewardship Characteristics of Franco Luambo

The descriptive statistics of the musical band stewardship characteristics of Franco Luambo were based on 13 variables and 22 respondents. The highest variable, 'stewardship influenced his musical style', with a mean of 4.82 and the lowest standard deviation of 0.395 with a range of 1, illustrates a consensus that a majority of respondents that Franco's band leadership directly shaped its music. 'Teamwork' and 'music distinctness', with a mean of 4.73, coupled with the low variance on 'teamwork', suggest that the band was perceived as highly disciplined and united. The band's stewardship was viewed as 'visionary' at a mean of 4.59 and 'innovative' with a mean of 4.55, both with a median of 5.0, suggesting a strong perception that the band's stewardship was ahead of its time.

Table 3. Descriptive statistics summary of musical band stewardship characteristics of Franco Luambo

		The stewardship of Franco Luambo's band was futuristic	The management of Franco Luambo's band was societally interconnected	Franco Lambo's band music has the copyrights	The administration of Franco Luambo's band was innovative	Decision-making in Franco Luambo's band was structural	The stewardship of Franco Luambo's band influenced its musical style	Members' skills influenced the stewardship of Franco Luambo's band	Franco Luambo's band was involved in musical collaborations	Franco Luambo's band members worked as a team	Franco Luambo's band was involved in diverse musical blending	The stewardship of Franco Luambo's band was visionary	The stewardship of Franco Luambo's band modelled on the mentorship of its members	Franco Luambo's band music was distinct
N	Valid	22	22	22	22	22	22	22	22	22	22	22	22	22
	Missing	0	0	0	0	0	0	0	0	0	0	0	0	0
Mean		4.32	4.23	3.91	4.55	4.41	4.82	4.41	4.00	4.73	4.05	4.59	4.45	4.73
Median		5.00	4.50	4.00	5.00	5.00	5.00	5.00	4.00	5.00	4.00	5.00	5.00	5.00
Std. Deviation		1.323	.973	1.151	.800	1.182	.395	.959	1.195	.456	1.174	.796	1.184	.703
Range		4	3	4	3	4	1	4	4	1	4	3	4	3
Percentiles	25	4.00	4.00	3.00	4.00	4.00	5.00	4.00	4.00	4.00	4.00	4.00	4.00	5.00
	50	5.00	4.50	4.00	5.00	5.00	5.00	5.00	4.00	5.00	4.00	5.00	5.00	5.00
	75	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00

(Source: IBM SPSS Statistics 27 Descriptive Statistics summary of the musical band stewardship characteristics of Franco Luambo)

Based on the Cronbach Alpha (α), a coefficient of 0.933 shows that there exists a very high internal consistency of the 13 categorisations that were used to compute the musical band stewardship characteristic of Franco Luambo.

Table 4. Cronbach Alpha (α) summary of the musical band stewardship characteristics of Franco Luambo

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
.933	.925	13

(Source: IBM SPSS Statistics 27 reliability analysis of the musical band stewardship characteristics of Franco Luambo)

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The key thematic characteristics of musical band stewardship by Franco Luambo established from the qualitative data include: inclusive, value, authentic, decisive, transformative, self-disciplined, creative, mentor, collaborator, diverse, loyal and delegator. These key characteristics are embodied in respondents' data that recount how Franco led with an emphasis on inclusivity and mutual respect; while he retained final authority, he sought to ensure that all members felt respected and involved, he nurtured young talents through TPOK Jazz, and encouraged innovation while preserving Congolese musical identity. Franco was able to blend different music styles in his band and incorporated even other nationalities. He encouraged musicians to be creative in their song creation, and most of his band members thrived even after Franco died in 1989. An interesting episode is reported that around 1967, a Franco band member was accused of handling a stolen amplifier. The equipment was at the airport in Kinshasa, and although Franco was not implicated, he, in solidarity, accompanied his arrested band member to the police station. Franco had an open-door policy at the band, allowing band members certain freedoms, while some band members would voluntarily leave the band looking for greener pastures; others are reported to have rejoined Franco's band at diverse times. Franco trained musicians like Simaro to be his deputy leader and allowed him to manage the band whenever he was away, and brought to the band high-profile vocalists for instance, such as Malage de Lugendo, into the band. Ultimately, TPOK Jazz was like Franco's business, almost a family business, as influence in the band at times depended on loyalty and family relationships.

4.3. Impact of Franco Luambo's Music On Musicality

The findings from the descriptive statistics analysis of the impact of Franco Luambo's music on musicality based on 14 variables and from 22 respondents, indicate that among all the 14 variables, standards of Franco Luambo's music transforming musicality with a mean of 4.91, a standard deviation of 0.294 and a range of 1, has a concurrence by at least all respondent hence looking like a benchmark Franco Luambo used for his musical excellence. While variables like 'consistency' with a mean of 4.86, 'innovation' with a mean of 4.64 and 'social

media reinvigoration' with a mean of 4.73 suggest that Franco Luambo's band music is seen as both enduring and relevant in the digital age. Moreover, attributes like 'themes', whose mean is 4.68, and 'innovations' and 'societal issues', whose mean is 4.64, may suggest that Franco Luambo's band music is rooted in the substance and structure rather than just in entertaining.

Table 5. Descriptive statistics summary of the impact of Franco Luambo's music on musicality

		Franco Luambo's consistent music impacted musicality	Franco Luambo's diverse music influences musicality	Franco Luambo's music innovations affect musicality	The themes in Franco Luambo's music shape musicality	Franco Luambo's music's emotive connection has repercussions in musicality	Franco Luambo's musical style impacts musicality	Franco Luambo's music interlinked musicality	The audience of Franco Luambo's music is influential in musicality	Franco Luambo's musical metaphors are consequential to musicality	Franco Luambo's music articulates multiculturalism in musicality	Franco Luambo's music on societal issues has significance for musicality	The integration of varied techniques in Franco Luambo's music inspired musicality	The standards of Franco Luambo's music have transformed musicality	Online social media has reinvigorated musicality
N	Valid	22	22	22	22	22	22	22	22	22	22	22	22	22	22
	Missing	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Mean		4.86	4.50	4.64	4.68	4.36	4.73	4.50	4.59	4.55	4.50	4.64	4.50	4.91	4.73
Median		5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00
Std. Deviation		.351	.598	.581	.477	.790	.550	.673	.908	.671	.913	.902	.964	.294	.550
Range		1	2	2	1	2	2	2	4	2	4	4	4	1	2
Percentiles	25	5.00	4.00	4.00	4.00	4.00	4.75	4.00	4.00	4.00	4.00	4.75	4.00	5.00	4.75
	50	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00
	75	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00	5.00

(Source: IBM SPSS Statistics 27 Descriptive Statistics summary of the impact of Franco Luambo's music on musicality)

Grounded on the measured Cronbach Alpha (α) reliability coefficient of **0.921,** this is an indication that the 14 indicators that measure the impact of Franco Luambo's music on musicality demonstrate exceptional strong internal consistency, suggesting that the indicators are closely interconnected and measure a cohesive underlying impact of Franco Luambo's music on musicality.

Table 6. Cronbach Alpha (α) summary of the impact of Franco Luambo's music on musicality

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
.921	.915	14

(Source: IBM SPSS Statistics 27 reliability analysis of the impact of Franco Luambo's music on musicality)

The thematic analysis of the qualitative data on the impact of Franco Luambo's music on musicality reveals key influences of Franco music on musicality, including repertoire, inspiration, stylistic, mentorship, profundity, diversity, inclusivity, enduring, shape, colloquial, symphony, blend, musical

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cultural ambassador and modelling. These key characteristics are detailed in the respondents' data that outline the following: Franco mentored many musicians and he is thought with his TP OK Jazz band to have released roughly 150 albums and three thousand songs, he inspired many bands across black Africa when he developed the unique musical style, Rumba Odemba characterized by polyrhythmic sophistication and intricate multi-string plucking, of solo guitar, an accompaniment of a second solo guitar, rhythm guitar and the bass guitar. It is held that Franco's music had a significant impact on diverse regions globally and was a dominant figure, especially in East Africa. Franco's use of metaphoric musical language to address specific people and aspects of society encouraged other bands like Tabu Ley to adopt it too. The incorporation of many vocalists in the bridge and chorus to create a symphony and complex instrumentation, mimicked by other Congolese Rhumba artists/bands. In earlier periods, Franco was known to have incorporated elements of Cuban marimba, jazz and soul to his rhumba delivered in Congolese, Lingala and his native language. Franco effectively managed a full orchestra of more than 40 musicians that survived for many years. ultimately, Franco and TPOK Jazz mimicked Tabu Ley, for example, to include women vocalist in the band. Keeping the band together for long helped keep consistency and influence of style with frequent joint practices and performances.

5. Conclusion

The first objective's integrated findings on Franco Luambo's musical leadership attributes indicate that the leadership of Franco was defined by a powerful synergy between physical presence and social resonance. Quantitatively, his potent leadership attribute was his 'stage appearance' and 'leadership appeal' with the highest consensus among respondents, a mean of 4.86 and the lowest standard deviation. This aligns with the thematic identification of Franco Luambo as a visionary and cognitive leader, suggesting that his musical performance was not merely entertainment, but a disciplined, calculated way of advancing authority and direction. Additionally, his leadership was deeply ingrained in empathy and inclusivity. While qualitative data depict him as a mentor and team player, the descriptive statistics confirmed that these were not abstract attributes; they

translated into tangible ‘personal bonds’ and a ‘representation of the people’ (means of 4.45). This suggests that his ‘collaborative’ nature and ‘self-discipline’ allowed him to ‘transcend boundaries’ effectively bridging the gap between a high-profile musical icon and the everyday social identity. Succinctly, Franco Luambo’s leadership was a blend of consistent physical charisma and an adaptive, inclusive connection to the musical community he represented.

These findings and conclusions of the musical leadership attributes of Franco Luambo’s music are in concurrence with Lanaro et al (2024), who note that effective leadership refers to a collection of interactive, imparting, and emotional competencies blended with higher levels of mastery, which can enable the leader not only to attain exceptional results but also to create a beneficial and collaborative working setting and inspiration for musical production. Secondly, they rhyme with Tucker & Vincent's (2025) observations on musical artists Beyoncé and Taylor Swift, who have presented their fans with ideals that extend beyond the musical realm, manifesting musical cultural representations that project their leadership capabilities. Thirdly, they align with Cimardi's (2023) accounts of how Susan Ndagire's music is characterised by internationalism and multiculturalism, with an inclination to music collaborations and listenership universally and, fourthly, in line with Ojukwu & Abiakwu (2020), assertions that there is an endless synergy between music and leadership, besides, music is often a rallying mechanism for people in every society and also a means for multicultural integration.

The second objective analysed the musical band stewardship characteristics of Franco Luambo. The findings reveal that the stewardship of Franco Luambo’s band was characterised by a highly disciplined and visionary approach that inherently dictated the group’s musical identity. Quantitatively, a widespread agreement among respondents was that Franco’s stewardship ‘directly influenced the musical style’ with a mean of 4.82 and a standard deviation of 0.395. This aligns with the thematic identification of Franco as a transformative and creative leader, implying his ‘vision’ was not merely a construct but a pragmatic force that shaped the band’s distinct sound. Moreover, the band was perceived as a cohesive and loyal unit. The high mean of ‘teamwork’ at 4.73 and its low variance support

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the qualitative themes of Franco as a ‘collaborator’, ‘mentor’ and ‘self-disciplined’ steward. By acting as a delegator who valued diversity and inclusivity, he fostered a ‘music distinctness’ with a mean of 4.73 that was perceived as being ‘ahead of its time’ (innovative, mean 4.55). Ultimately, Franco Luambo’s stewardship was an authentic blend of decisive authority and empowering mentorship, resulting in a band that was both remarkably unified and consistently innovative.

The findings and conclusions of the musical band stewardship characteristics of Franco Luambo align with Whalley's (2029) view that stewardship denotes a societal and ethical commitment or responsibility. Moreover, musical compositions evolve through innovation, adaptation, and adoption, helping to balance the ever-changing needs of a musical band. Additionally, the findings are oriented to Palazzolo (2024), surmise that musical performance involves individuals integrated in unions that manifest inclusivity and mutuality towards the music they create and the partners involved in the musical process. In conformity with Payne's (2020) affirmation that musical projects, such as creating a prototype music album, may depict the entrepreneurial potential of a musician while simultaneously generating additional opportunities to analyse leadership, musical techniques, decision-making, and musical band dynamics. In addition, it aligns with Sutherland & Cartwright's (2022) conjecture that leadership approaches influence teamwork and collective identity, as leadership entails nurturing an environment where people are at liberty to articulate their views and are inspired to think innovatively. Adding on that, chances for individuals to participate in the musical band’s trajectory can enhance a potent collectivism; moreover, Kusienya et al (2021) remark that popular music ensembles may also provide a setting for structured learning and instruction and that through the ensemble, leadership competencies and discipline are implanted in individuals, making them accountable.

The third specific objective sought to assess the impact of Franco Luambo’s music on musicality. The impact of Franco Luambo’s music is characterised by its transformative power and enduring structural depth. Quantitatively, the most significant finding is that nearly all respondents agree that his music served as a ‘benchmark for transforming musicality’ with a mean of 4.91 and a standard deviation of 0.294. This statistical peak aligns with the thematic identification of

Franco Luambo as a cultural ambassador and model, suggesting that his work provided a foundational ‘shape’ and ‘repertoire’ that defined musical standards for generations. Moreover, the data suggests that his music remains highly relevant in the digital age. With a high means for ‘consistency’, 4.86 and ‘social media reinvigoration ', 4-73, the findings support the qualitative themes of his music being enduring and an ‘orchestration’ that transcends time. This longevity is attributed to the ‘profundity of his work; respondents prioritised ‘themes’ with a mean of 4.68 and ‘societal issues’ with a mean of 4.64 over fleeting entertainment value. Basically, through a blend of innovative styles and inclusive mentorship, Franco Luambo’s music evolved from a local ‘colloquial’ expression into a diverse and orchestral force that continues to reinvigorate modern musicality.

These explorations’ discoveries resonate with Brew (2023), articulating that the potential of any music is dependent on the availability of musicians, and sustainable musical professions are interconnected with the requisite viability in music and musical heritages. Furthermore, they agree with Savage et al (2021)'s postulation that music’s universality in coalescing people together across linguistic barriers, sex, age, and heritages depicts its legitimate and cultural originations and advancements to humankind, coupled with mechanisms to build a harmonious future appropriately. Equally, Ilesanmi (2021) submits that the modern setting of African music remarkably underlies diverse cultural interactions that Africans experienced internally within the African continent and externally with other continents. In the same vein, the conclusions concur with Onnebune's (2023) observation that periods around and after independence across African countries emerged as an opportune time for fusion and integration, particularly in the realm of musical styles, genres, instrumentation, and new diversities, including indigenous languages.

The findings of this exploration centrally situate Franco Luambo as the instrumental creator of the Congolese Rumba style, *Odemba,* coupled with vast repertoires. Reportedly. Rumba Odemba is characterised by polyrhythmic sophistication and intricate multi-string plucking on solo guitar, accompanied by a second solo guitar, rhythm guitar, and bass guitar. These assertions are in part corroborated by Mbembe (2005), an ethnomusicologist who observes that towards

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the mid-20th century, Caribbean and Latin American Rumba richly influenced Congolese Rumba music and inspired innovation of genres like Rumba-Boucher, Rumba-Odemba, Rumba-Sukuma and further during the period of World War 2, Rumba-Kirikiri and Rumba-Sukusu of the 1980s. According to Mbembe, the eminent inaugural bands were the African Jazz by Joseph Kabasele, and OK Jazz, which was later headed by Luambo Makiadi, also known as Franco. While Kabasele's African Jazz restructured the singing styles, integrating electric and wind instruments, classifying discographies and enhancing the identity of musicians, Franco hugely used indigenous rhythms and folklore styles and introduced long instrumental music. Moreover, he innovated guitar playing by adopting a combative approach.

The findings of this exploration reveal that Franco Luambo's legacy was a masterclass in integrated excellence. By blending charismatic leadership, disciplined stewardship, and transformative musicality, he evolved the Odemba style from a local expression into a global orchestral force. His vast repertoire and visionary authority created an enduring benchmark for musicality that remains a profound model of artistic and social resonance. These findings provide the comprehension of the interplay between music and leadership, especially in music performances. Being a seminal exploration, it provides a benchmark in the area of ethnomusicology, to musicians and musical fans in general, as it highlights the importance and interconnectedness of leadership with music performance and musicality for posterity. Equally, the findings and conclusions offer additional knowledge in this domain, showing the importance of integrating key leadership attributes in musical performance and execution for a prosperous and posterity in musicality.

Based on the findings, Franco Luambo's blended charismatic leadership, disciplined stewardship, and transformative musicality, coupled with his visionary authority, created an enduring benchmark for musicality that remains a profound model of artistic and social resonance. These findings are in accordance with the anchor theory of exploration by Daniel Walzer's Theory on Creative Industry Leadership. Comparatively, Walzer avers that the leadership model within the creative economy is based on a collective framework and observes that those

working in the creative economy need supportive mentorship and guidance. Additionally, Walzer acknowledges the need to gain knowledge and apply leadership principles collaboratively, coupled with continual propagation of persistence, empathy, and clear goal-setting, which leads to sustainable development. These findings situate leadership as a key essence in musical performance and execution for posterity

This study was exploratory in nature about Franco Luambo's musical leadership and band stewardship, coupled with its impact on musicality. Being seminal research, it may serve as a foundation for a future, extensive and conclusive investigation in this domain. This study's research data were gathered from a convenient online population of 22 participants derived from online forums. The exploration was grounded in Franco Luambo's attributes and characteristics of musical leadership and band stewardship, respectively and their impact on musicality.

The findings of this exploration may be considered seminal and a culmination as a justification to use a case study approach to explore music and leadership, for instance, Franco Luambo and other musical artists across the globe. Further research may incorporate a wider mixed blend of virtual and physical research populations to represent a broader geography, and sampling techniques like stratified or cluster sampling may be considered in such an investigation. Equally, and in line with the findings of this study, further exploring the influence of TPOK Jazz as a powerful, huge and potent musical band across Africa in churning out high-calibre music and musical talent. Inherently, with technological shifts, it will be interesting for research to highlight how the incorporation of artificial intelligence in musicality, for instance, has impacted conventional musical leadership.

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