

This book offers a formal perspective on the subject of African musicology. The aim is to examine regional musicological issues and trends to establish a continental view of this field. Our initial focus is on Zimbabwe, a representative of southern Africa, through a collection of articles. We plan to expand our examination to include other regions and eventually compile all the puzzle pieces. This particular edition delves into several key areas, such as music technology, cultural mainstreaming and preservation, and curriculum challenges. The transition to digital technology in music technology has significantly transformed the music industry in Zimbabwe. Although large, costly infrastructures such as music recording studios remain prevalent, the emergence of bedroom studios has led to a democratisation of music production. Digital workstations have rendered unnecessary the need for expensive and highly customised analogue equipment. However, this shift has come at a cost, as the over-reliance on technology has resulted in a loss of warmth and character in music. Consequently, ongoing debates have arisen regarding the merits of mastering Cubase 5 versus Wavelab 6. Furthermore, advances in modern music instrument technology have presented challenges in the production of marimbas and mbiras.

The education system's shortcoming in teaching arts in schools necessitates immediate attention. To address this issue, it is recommended that teachers collaborate with local artists to develop a comprehensive and engaging arts curriculum. Additionally, contemporary artists must engage in meaningful conversations with indigenous artists to foster cultural exchange, mutual understanding, and artistic growth within the community. Festivals are commonly perceived as stages for presenting performances. However, followers of the mbira dzabadzimu custom contend that altering the instrument can impair the preservation of Shona cultural legacy. They are averse to performing the mbira at improper venues and making adjustments to the instrument, as they place great significance on safeguarding its originality and reverence. Moreover, the Roman Catholic Church in Zimbabwe's Chishawasha is confronted with the risk of losing its songs due to inadequate documentation, waning interest among the young generation, and the scarcity of musical notation.

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AFRICAN MUSICOLOGY

ZIMBABWEAN PAST, PRESENT AND FUTURE



2024

Editors

Mellitus Nyongesa Wanyama
Madimabe Geoff Mapaya



AFRICAN MUSICOLOGY

ZIMBABWEAN PAST, PRESENT AND FUTURE PERSPECTIVES

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PREFACE

African musicology is concerned with the musical customs and philosophies of sub-Saharan Africa. While some people reject the idea of uniformity in African music due to the region's diversity, there is enough common ground to support the concept. Focusing on the unique characteristics of different regions only enhances the richness and variety of African musical nuance, not that these cannot be seen collectively as African music. In scoping this assignment, we also chose not to specify the period, avoiding extending this introduction too much.

In the quest to put words into action, the Utafiti Foundation began a book series project to uncover the musicological intricacies of African regions and countries, starting with Zimbabwe, a beautiful country in Southern Africa. Enthusiastic Zimbabwean musicologists made this choice obvious. Due to logistical constraints, we were only able to publish 14 out of the numerous submissions we received from our colleagues. This selection of articles offers a glimpse into the current ideas of African musicologists in Zimbabwe.

Abigail Baureni and Richard Muranda investigate the consequences of digital MIDI technology on Zimbabwe's music industry, focusing on its technological implications. The widespread use of digital technology in music production, marketing, distribution, and consumption is generally viewed as favourable. Digital technologies provide a cost-effective, accessible solution for music recording, often resulting in improved efficiency and reduced equipment requirements. This leads to increased accessibility to music production resources. Creating high-quality audio recordings in the past required expensive analogue studios and experienced engineers. However, with the right knowledge and expertise, similar results can now be achieved in smaller, more affordable bedroom studios.

The industry's business side is increasingly controlled by bold individual music practitioners, resulting in a surge of easily accessible music production. However, this has also led to a surplus of subpar music productions, putting the professional careers of skilled musicians at risk. Maranda Richard supports this viewpoint, arguing that digital technology has detracted from the advantages of analogue systems. On a positive note, there is a growing movement to revive the analogue sound, with high-end plugin developers like Waves taking the lead. It may be prudent for legislation to be put in place to safeguard the integrity of the music industry.

Let's take a closer look at the technical side of audio mastering. Khulekani Face Moyo and Richard Muranda explore the techniques employed in Cubase 5 and Wavelab 6, focusing on stereo widening, balance, global audio boosting, spectrum analysis, and compression. Although there has been progress in Cubase 13 and WaveLab 13, it is important to explain this to small home recording studio owners who produce their music. Using stock or third-party plugins in either platform adds complexity to the discussion of usability and efficiency. This study area is vast and should be included in all music production programmes.

The development of technology for manufacturing African musical instruments, such as the marimba and mbira, is a subject of interest for scholars like *Almon Moyo* and *Richard Muranda*. Investing in new

technologies and overcoming challenges such as a lack of funding, resistance to change, and technophobia is necessary to advance this field. It is crucial to provide education and training to instrument makers and acquire the necessary machinery for production. The current educational curriculum 5.0 presents an opportunity to incorporate the production of these instruments.

Several researchers have emphasised the importance of incorporating indigenous art practices into education in Zimbabwe. There is a call to revise the curriculum to better reflect these practices. This is a concern for all levels of education and various art disciplines. For example, Wonder Maguraushe argues that traditional methods of teaching music and dance in tertiary institutions need to be updated to align with indigenous African music practices. The author suggests that incorporating these methods would require the active participation of practitioners and proposes several suggestions for integrating culture bearers into the teaching process.

Kapfumvuti Omarger highlights the need for enhanced percussion band instruction in primary schools. Instructors face difficulty selecting participants, teaching fundamental note values, and synchronising rhythms. Adhering to tempo markings and fostering effective communication during conduction are also crucial. Preparing for competitive events also involves addressing recurring absenteeism and obtaining necessary indemnity documents. A pedagogical approach that progresses from basic to advanced is recommended to promote skill development organically. Instructors should master intricate rhythms and emphasise the roles of rhythm, pitch, and metre in interpreting percussion scores. Conduction is crucial for conveying musical subtleties, and instructors must encourage traits such as optimism, dedication, and appreciation while cultivating a solid musical foundation for improved performance in percussion band arrangements.

Visual and Performing Arts (VPA) education in Zimbabwe is taught in rural and urban areas. Teachers in the Shamva District reported issues with large class sizes, inadequate resources, and an unfavorable student-teacher ratio. Songo Locardia's study suggested several interventions to improve the quality of education, including evaluating the teaching and learning processes. The Ministry of Primary and Secondary Education (MoPSE) must provide schools with the necessary resources and hire additional early childhood development teachers. Hiring specialists in VPA and developing the curriculum to meet individual and societal demands is also essential. To achieve this, teachers require training on using new curriculum materials, and additional resources are necessary to address the current situation.

African musicology cannot succeed without prioritising indigenous knowledge. Magadalene Fungai Zivengwa was interested in the role of the Intwasa Arts Festival in Bulawayo, Zimbabwe, in preserving cultural heritage. The festival is a forum for traditional artistic expressions and performances featuring local and international talents. Each edition emphasises unique themes and promotes artistic innovation and cultural narratives through performances and book launches.

The festival's significance is emphasised by historians Martison Nhamo, Jairos Gonye, Madimabe Geoff Mapaya, and Owen Seda, who shed light on the importance of liberating Africa from colonialism. Before colonialism,

indigenous African musicians held esteemed positions in society, but during this time, they were denied their status and labelled as "rombe" or vagabonds. This negative perception hindered the growth of African music and culture. The Entertainments Control and Censorship Act of 1967 criminalised African music, but musicians like Oliver Mtukudzi worked to revive African music and restore its former status. To preserve and restore African music, researchers suggest promoting and developing traditional African music in accordance with African values.

Claudio Chipendo and Tafadzwa Chipendo have differing views on the effects of globalisation on mbira dzavadzimu music and performance practices. Traditionalists aim to preserve the instrument in its original form, believing that modifications distort Shona cultural heritage, and are against performing mbira at inappropriate venues and changing the instrument. They prioritise authenticity and sacredness in preservation. In contrast, postmodernists argue for adapting to contemporary demands, focusing on preserving heritage while adjusting to change and addressing concerns about commodification. They advocate for a balanced approach, upholding freedom of worship and performance, and view transformations as inevitable and irreversible. A compromise approach that balances preservation with adapting to a changing world may be necessary to preserve mbira for future generations while upholding cultural heritage.

The indisputable extent and depth of African musicology is genuine. Tafadzwa Chipendo and Vimbai Chamisa argue that the Roman Catholic Church in Zimbabwe's Chishawasha songs are at risk of vanishing due to a lack of documentation and youth disinterest. The authors propose introducing workshops to engage with notated music and encourage music notation within the church. It is crucial for the church to prioritise collecting, transcribing, and preserving the Chishawasha songs sung during Mass in Zimbabwe, as they enhance worship and are a vital part of the Mass structure in Zimbabwe.

The decline in younger generations' interest in the Roman Catholic Church in Zimbabwe is not unique. In his writing about the Mukwerera rain petitioning ceremony among the Karanga people in Gutu District, Givewell Munyaradzi emphasises the importance of music and dance in this traditional ritual, which is experiencing a decline due to factors such as Christianity, rural-urban migration, and modern rain-making methods. The incorporation of music and dance is essential in conveying messages to the spiritual realm and awakening the ancestors during traditional ceremonies. Further research is needed on the Mukwerera ritual, which involves using masks and other props, to preserve this cultural practice, which is currently facing extinction.

We are under no illusion that this prelude is comprehensive; the space allowed and the act of mediation by editors means a lot more still lies hidden in the chapters. We invite the readers of African musicology and those interested to discover what keeps musicologists in Zimbabwe awake at night.

We wish you enjoyable reading!

Prof. MG Mapaya
Prof. MN Wanyama

CHAPTER I

A Collection and Transcription of Chishawasha Songs Performed During the Various Sections of the Roman Catholic Church Mass

Tafadzwa Bliss Chipendo & Vimbai Chamisa

Abstract

The objective of this study was to safeguard the Chishawasha hymns of the Catholic Church in Zimbabwe by collecting and transcribing them. This was accomplished using a qualitative case study approach at St Theresa Cathedral in Gweru, including face-to-face interviews and participant observation. The results revealed that Chishawasha hymns are at risk of being lost due to a lack of documentation and preservation through notation. The hymns in the Chishawasha hymn book are written in a poetic form, making them challenging for those without prior knowledge to sing. To address this issue, the study collected and transcribed 17 Chishawasha hymns performed during Mass and distributed Sibelius audio files to young choristers. It is crucial to encourage a culture of notating music in the Catholic Church in Zimbabwe. The Catholic Music Composers Association should organize workshops to assist composers and choristers in reading and writing music, which will help document the music for future generations.

Keywords: Chishawasha songs, Liturgy, Preservation, Roman Catholic Church Mass, Transcription.

Introduction

Chishawasha songs are hymns that enable worshippers to get closer to God, worship wholeheartedly, and express their praise and worship to God in a fulfilling way. These are usually solemn songs that generate an intense atmosphere in the spiritual realm. The research presented here focuses on the Chishawasha songs sung in the Catholic church Mass rite, extracting and unravelling the meaning behind the text, and transcribing of the songs for the benefit of future generations.

Background of the study

The observations made by one of the researchers during the various Roman Catholic Mass celebrations he attended at St Theresa's Cathedral (Gweru city) indicated that Chishawasha songs are hardly sung in the Roman Catholic church in Zimbabwe. Chishawasha songs are Roman Catholic Church songs that were composed at Chishawasha seminary when singing in indigenous languages was first allowed in the 1960s (Machingura, 2014). Chishawasha Seminary is an institution or college in Zimbabwe where Catholic Priests are trained. Chishawasha songs are holy songs which communicate divine truth to one's mind, heart, and soul. The songs are meant to be sung in the Roman Catholic Mass as they display an element of meaning and emotion that plain words cannot. These songs are sung to give praise and worship to God, acknowledging and thanking Him for His marvelous intervention in the world and in people's lives.

Despite the central role played by Chishawasha songs in the Roman Catholic Church Mass in Zimbabwe, very few young Catholic devotees are able to sing them. The majority of the young parishioners are more

interested in singing the modern four-part harmony in the form of Soprano, Alto, Tenor and Bass, as opposed to the call and response Chishawasha songs in the Zimbabwean traditional indigenous form. This is an indication that the songs are getting extinct hence the need to document them for preservation purposes and future reference. As Klapuri (2006) argued, preservation through transcription, for instance, has kept African music alive and developing.

Chishawasha songs played a major role in enhancing the Mass since the 1960s after a Papal Vatican Council known as the Vatican II allowed the Roman Catholic Church all over the world to use indigenous languages, musical instruments and some various aspects of traditional music and culture that were not in conflict with the teachings of the Holy Bible (Schaefer, 2008). The Roman Catholic Church revised its doctrine in the early 1960s (Creary, 1999). It made some liturgical changes that permitted inculturation to be implemented in the church. The major steps taken on inculturation included the phasing out of the use of Latin and English during Mass celebrations and the saying of prayers. A decision was then made to conduct Mass and the prayers in Shona, Ndebele and other minority languages (Machingura, 2014). Composition of church music in the indigenous form and structure included call and response, ululation, polyrhythms among other ornaments (Creary, 2007). This resulted in the composition of Chishawasha songs.

Roman Catholic Church Mass and Liturgical sections

The Roman Catholic Mass is very important in Catholic worship. It is known by various names such as the "Eucharist" the "Lord's Supper", the "Breaking of Bread", the "Eucharistic assembly (synaxis)", the "memorial of the Lord's Passion and Resurrection", the "Holy Sacrifice", the "Holy and Divine Liturgy" and "Holy Communion". The Catholic Church believes that the Mass is the same sacrifice that Jesus Christ offered on the Cross at Calvary. The Mass is derived from the Last Supper where Jesus took bread and wine then gave to His disciples. The bread represents His body and the wine represents His blood. This is shown in Luke 22: 19-24 where it says, Jesus took bread, gave thanks, broke it and said "Take ye and eat, this is my body which shall be delivered for you. Do this in commemoration of me." He also took the chalice and gave to His disciples saying, "Take this chalice, it is the New Testament in my blood. This do ye, as often as you shall drink for the commemoration of me" Jesus further said to His disciples, "Therefore, whosoever shall eat this Bread, or drink the Chalice of the Lord unworthily, shall be guilty of the Body and of the Blood of the Lord." (1 Corinthians 11: 23-27). From that time, Mass has been celebrated every Sunday and even during the week, when necessary, in remembrance of Jesus's command "Do this in memory of me" (C. Chawasarira, personal communication, February, 2018).

Hardon (2008) further states that the term Mass is commonly used in the Catholic Church, Western Rite Orthodox Churches, Anglican, some Lutheran churches and Methodists Churches. Some Protestants employ terms such as Divine Service or service of worship, rather than the word Mass. For the celebration of the Eucharist in Eastern Catholic Churches, including those in full communion with the Holy Spirit, other terms such as

the Divine Liturgy, the Qurbano Qadisho or Holy Qurbana and the Badarak are normally used (Brighenti, 2007).

Hardon (2008) submits that the Mass or Eucharist is the essential act of godly worship in the Catholic Church which defines "the source and summit of the Christian life". In ceremonial contexts, it is sometimes called the Holy Sacrifice of the Mass. The Eucharist is the basis of all the rites celebrated in the Catholic Church. The term "Mass" is generally used only in Latin Church celebrations of the Eucharist. The Eastern Orthodox Church, Oriental Orthodox Church, and the various Eastern Catholic Churches use terms such as "Divine Liturgy", "Holy Qurbana", "Badarak", in Zimbabwe it's called "*Misa*" and this is in accordance with their different traditions. According to Berling (2004), the term "Mass" is derived from the Late Latin word *missa* which means 'dismissal,' a word used in the final procedure of Mass in Latin: "*Ite, missa est*" ("Go; it is the dismissal"). In ancient times, *missa* simply meant "dismissal". However, in the Christian practice, the term gradually earned a deeper meaning. Thus, the word "dismissal" has come to denote a mission. Brighenti (2007) informs that the Roman Catholic Church Mass comprises five main sections each with specific types of songs; Introductory Rite, The Liturgy of the word, Offertory, The liturgy of the Eucharist and the Dismissal. The purpose of this section is to collect, transcribe and document certain Chishawasha songs that are performed in the Roman Catholic Churches in Zimbabwe.

Section 1: Introductory Rite

This section begins with the Introductory Rite songs. In other words, the songs signal the beginning of the Mass. The songs that are sung under this section put the congregants into the mood of the Mass. Such songs include the song *Zuva richibuda* see Figure 1.

The song is about the rising sun (*Zuva richibuda*) which marks the beginning of a new day in the house of the Lord. *Moyo unomuka* literary means that the heart wakes up. The two phrases *Zuva richibuda* and *Moyo unomuka* indicate the start of a new day. It was not only the concept of a new day in our everyday lives which is important, but that people must start the day praising the Lord for allowing them to see the new day and also ask him to protect them throughout the day. It is a song that helps the congregants to see how special God is in their lives. The song encourages people to always go in the house of the Lord to praise Him. This song also has same rhythmic patterns and same notes throughout the song for all verses which makes it easier to grasp and learn.

Zuva richibuda

♩ = 70

SOPRANO

Zu_ va ri chi bu da mo yo u no mu ka, a ku dzwe Ye su

BASS

mo yo u no mu ka, a ku dzwe Ye su

6

Kri_ sto_ a ku dzwe na ri ni, Zu_ va ri chi do ka ndi

Kri_ sto_ a ku dzwe na ri ni, Zu_ va ri chi do ka ndi

11

ri ku na ma ta, a ku dzwe Ye su Kri_ sto_ a ku dzwe na ri ni.

ri ku na ma ta, a ku dzwe Ye su Kri_ sto_ a ku dzwe na ri ni.

Figure1: Zuba ruchabuda

*Mumba maMwari ndirova kuti akudzwe Yesu Kristo
Nokunzvimbo dzose ndinokumbirazve akudzwe Yesu
Kristo akudzwe narini
Zvose ndinovamba nokuita pfungwa akudzwe Yesu Kristo
Basa rakaitwa nomoyo unopedza akudzwe Yesu Kristo
akudzwe narini*

*Mukudya nomukumwa mweya unotenda akudzwe Yesu
Kristo
Mukutamba kwangu ndinofunga zvangu akudzwe Yesu
Kristo akudzwe narini*

Mhoroi Vasande see **Figure 2** is another Chishawasha entrance song that marks the beginning of the Mass. The song talks about greeting the saints in heaven and asking them to intercede for them before the Lord. The song also talks about the saints who used to be troubled by Satan, but they conquered him. And also, that some Christians are being troubled and they need help to conquer Satan so that all can be happy in heaven at the time of their death. This is an indication that once one enters the house of the Lord, all the troubles will be gone for the saints who have departed already will intercede for them before the Lord. This then gives the parishioners the thinking that entering the house of the Lord is entering to seek for salvation. As the song is being sung, the celebrant and other ministers enter in a procession and respect the altar with a bow and kiss because it is the heart of the assembly, hence deserves respect (G. Zvarebga, personal communication, April, 2018).

Another Chishawasha song that marks the beginning of the Mass is *Mwari tumai mweya* (see **Figure 3**). The song narrates the congregants asking God to send the Holy Spirit so that they may celebrate the Mass in the presence of the Holy Spirit. The people implore the Holy Spirit to come and fill their hearts so that they may truly be in the attitude for prayer and confess their sins truthfully before God. *Mwari tumai mweya musande muzadze moyo yedu* means Lord send your holy spirit and fill our hearts. *Tumai mweya navasande navangere* means send your Holy Spirit with the Angels and Saints. *Tumai Mweya naMariya na Yosefa* means that God must send his Holy Spirit with Mary and Joseph. It helps parishioners embrace a feeling that, after singing this song, they will be with the Holy Spirit of God, Maria and Joseph as they begin their Mass celebration. It helps them prepare for the Mass within a prayer attitude.

Mhoroi Vasande

♩ = 100
Doh is G
transcribed by Tafadzwa .B. Chipendo

SOPRANO
1. Mho ro i mi
Ba ba na ye

BASS
Mho ro i va sa nde mu ri i ku de
Ba ba va i mbi rtee na ye Ye so Kri

4
mu ti re ve re re ku na Ye so Kri sto.
no mtee ya mu sa nde vo se pa mtee che te.

CHORUS:
Baba vaimbirwe naye Yeso Kristo
nomweya musande vose pamwechete.

Figure 2:Mhori Vasande

*Kare maigara pano muchitambudzwa nasatani
Asi makamukurira nesimba raMwari*

*Vamwe veshamwari vedu vari vana veKirike
Vanotambura mumoto muwanzwire ngoni*

*Kuti tifare kudenga naMariya naVasande
Isu ngatiwane tsitsi pamusi wokufa.*

Mwari tumai mweya

♩ = 90

SOPRANO
Mwa ri tu ma i mwe ya tu
Tu mai mwe ya mu sa a nde

BASS
Tu mai mwe ya mu sa a nde

4
mai mwe ya na Va sa nde
na Ma ri ya

mu za dze mo yo ye du na
mu za dze mo yo ye du na

7
tu mai mwe ya.
tu mai mwe ya.

Va sa nde na Va nge re mu za dze mo yo ye du.
Ma ri ya na Jo se fe mu za dze mo yo ye du.

Va sa nde na Va nge re mu za dze mo yo ye du.
Ma ri ya na Jo se fe mu za dze mo yo ye du.

Figure 3:Mwari tumai mweya

The Penitential Act follows the greeting and with the help of the songs such as *Kyrie Eleison (Mambo muve netsitsi)*, the faithful confess their sins while placing their trust in God's long-lasting mercy. Chishawasha songs were also composed to fit within this Penitential Act as depicted by the song *Mambo muve netsitsi* see figure 4.

The song *Mambo muve netsitsi* means, Lord have mercy. It goes further to say *Nhai Mambo* meaning Oh Lord, *tinzwireiwo tsitsi* have mercy on us. The song encourages the congregants to seek for forgiveness from God as portrayed by the words *Mambo mutinzwire tsitsi* and *Nhai Mambo mutinzwire tsitsi*. As this song is sung, the parishioners meditate and reflect on how they have sinned against the Lord and ask for forgiveness. The Priest moves around sprinkling water on all the congregants, symbolizing baptism. Recalling baptism as a sign of being born again which means that their sins are forgiven and can then proceed celebrating Mass.

After the Penitential Act, Gloria follows. In the Gloria, the parishioners proclaim peace to God's people on the earth. It announces that God is the

heavenly King, Almighty God and Father. The above evokes the parishioners to appreciate what God does for them in their everyday life. Parishioners thank God for the good things done in their lives, that is, providing them with their daily needs, healing the sick, guiding and protecting them from the various dangers of life. The Introductory Rite concludes with an opening prayer, called the Collect in which the priest invites the parishioners to proclaim the prayer of the day (C. Chawasarira, personal communication, February, 2018).

Mambo muve netsitsi

transcribed by Tafadzwa B Chipendo.

$\text{♩} = 50$

SOPRANO
Ma mbo mu ve ne tsi tsi

BASS
Mu ve ne tsi tsi mu ve ne tsi i tsi mu ve
Mu ve ne tsi tsi mu ve ne tsi i tsi mu ve

4
Ma mbo mu ve ne tsi tsi.
ne tsi tsi. Mu ve ne tsi tsi mu ve ne tsi
ne tsi tsi. Mu ve ne tsi tsi mu ve ne tsi

7
Kri sto mu ve ne tsi tsi.
i tsi mu ve ne tsi tsi. Mu ve ne tsi tsi
i tsi mu ve ne tsi tsi. Mu ve ne tsi tsi

10
Kri sto mu ve ne tsi tsi.
mu ve ne tsi i tsi mu ve ne tsi tsi. Mu ve
mu ve ne tsi i tsi mu ve ne tsi tsi. Mu ve

13
Ma mbo mu ve ne tsi
ne tsi tsi mu ve ne tsi i tsi mu ve ne tsi
ne tsi tsi mu ve ne tsi i tsi mu ve ne tsi

16
tsi Ma mbo
Mu ve ne tsi tsi mu ve ne tsi i tsi mu ve ne tsi tsi.
Mu ve ne tsi tsi mu ve ne tsi i tsi mu ve ne tsi tsi.

19
mu ve ne tsi tsi.
Mu ve ne tsi tsi mu ve ne tsi i tsi mu ve ne tsi tsi.
Mu ve ne tsi tsi mu ve ne tsi i tsi mu ve ne tsi tsi.

Figure 4: Mambo muve netsitsi

Section 2: Liturgy of the word

The second phase of the Mass is the liturgy of the Word which consists of three readings: one from the Old Testament, a second is non-Gospel from the New Testament and the third from the Gospels. Responsorial Psalms are sung after each reading to help people meditate on the Word (Machingura, 2014). The gospel is given special honour and respect as it conveys a message about Jesus and his significance to the audience through preaching and tale telling (J. Dzingai, personal communication, February, 2018).

Songs sung in the Liturgy of the word are composed with text from the Bible. The text usually supports the Bible verses read. They enhance the Bible readings of the day, for example, the song *Kare kwakanga kusina chiedza* see figure 5.

The song *Kare kwakanga kusina chiedza munyika Mwari ndokutaura kuti chiedza chivepo* means that in the beginning there was no light and God ordered light to be there and it came into existence. *Kuzoti nguva yasvika kwakauya Yesu kuchenesa pasi pose chiedza chechokwadi* means that when the time was right, Jesus Christ, the true light came to cleanse the earth. The lyrical content was derived from (Genesis 1: 2-3).

However, not all Chishawasha songs sung in the Liturgy of the word are derived from the Bible. Some songs were composed without the text from the Bible but they enhance the Bible verses read for example *Ngatiende navafudzi* see figure 6.

This song articulates the time when Jesus Christ was born. *Ngatiende navafudzi kundoona Muponesi tindomukwazisa iye wakatizvarirwa* means, let us join the shepherds to go and see the born Christ. *Ngatiende navangere timukudze uyo mwana waputirwa nembereko ndiye Mambo wedu* means let us also go with the angels to honour the born child wrapped in a baby carrier who is our King. The song talks generally of going to praise and worship of the newly born child, Jesus Christ the King and Saviour. The song was usually sung when such verses as Luke (2:8-20), which proclaim the birth of Jesus Christ would have been read.

Kare kwakanga kusina chiedza

transcribed by Tafadzwa .B. Chipendo

♩ = 70

1. Ka re kwa ka nga ku si na chi ye dza mu nyi

ka, Mwa ri ndo ku zo ta ura ku ti mwe nje u ve po.

Figure5: Kare kwakanga kusina chiedza

*Kuzoti nguva yasvika kwakauya Yesu
Kuchenesa pasi pose mwenje wechokwadi*

*Ngatigamuchire mwenje unotitendesa
Wotidzivira rutadzo kurima norufu*

*Ngatigamuchire mwenje uwheneke vamwe
Nyika yedu ichimbidze kutambirwa zuva*

Ngatiende navafudzi

transcribed by Tafadzwa B Chipendo.

♩ = 80

SOPRANO
Nga ti e nde na va fu dzi ku ndo o na Mu po

BASS
ku ndo o na Mu po

5
ne si, ti ndo mu kwa zi sa i ye wa ka ti zva ri rwa.

ne si, ti ndo mu kwa zi sa i ye wa ka ti zva ri rwa.

Figure 6: Ngatiende navafudzi

*Ngatiende naVangere timukudze uyo mwana
Waputirwa nembereko ndiye Mambo*

*Ngatiende navazivi titure pamwe navo
Zviro zvedu tichinazvo kune uyu mwana*

*Ngatiende naMariya tinyarare nokufara
Tiyeye chishamiso chavakada vanhu.*

Section 3: Offertory

The offertory is when congregants bring forward to God their offerings while prayers are recited or uttered. Bread and wine for use in the services are ceremonially placed on the altar. The songs sung in this section are those that usually support the theme of the particular day for example Trinitasi Musande see Figure 7.

This is about the Holy Trinity who is God the Father, the Son and the Holy Spirit. The one God that Catholics believe in is depicted in the words Trinitasi Musande Mwari mumwe chete tinotendera kwazvo (Trinitas the saint, the one God we believe in). The words, Ichi chishamiso (This is a mystery) from the song Trinitasi Musande portray that it is a mystery to have the Holy Trinity, as three in one God. Magariro aMwari munhu haazive, zuva riri kudenga rinotidzidzisa means that a human being cannot explain the mystery of the Holy Trinity and also does not know what the following has in it and people learn each day.

The other Offertory song is Musoro wakatsvuka neropa see Figure 8. This song explains how Jesus suffered on the cross when He died for humanity. Musoro wakatsvuka neropa maronda means that Jesus's head is all bruised and bloody. Musoro wakagadzwa nendaza yeminzwa means that His head was crowned with thorns. Jesus' sacrificial offering of Himself to the world is exemplary to the people's sacrificial offerings for one another as a gesture of love and caring (E. Ribeiro, personal communication, February, 2018).

Doh is G

♩ = 70

SOPRANO
1. Tri ni ta si mu sa nde Mwa ri mu mwe che te ti

BASS
Tri ni ta si mu sa nde Mwa ri mu mwe che te ti

6
I chi chi i i chi chi i

no o te nde ra kwa zvo. Chi sha mi so chi sha mi so

12
i chi chi

chi sha mi so i chi i chi i sha mis so.

chi sha mi so i chi i chi i sha mi so.

Figure 7: Trinitasi Musande

Magariro aMwari munhu haazivi
Zuva riri kudenga rinotidzidzisa

Mwari Baba izuva kuheneka kwaro
NdiMwari mwanakomana Yeso Kristo Mambo

Nokupisa kwezuva kunotipangidza
Mweya musandisi mweya wamaKristo.

Musoro wakatsvuka

transcribed by Tafadzwa .B. Chipendo

♩ = 110

SOPRANO
Mu so ro___ ne ro pa___

BASS
Mu so ro wa ka tsvu ka ne ro pa

8
mu so ro___ ne nda za___

ma ro___ nda mu so ro wa ka ga dzwa ne nda

ma ro___ nda mu so ro wa ka ga dzwa ne nda

15
ne nda za___

___ za ye mi___ nzwa ne nda___ za ye mi___ nzwa.

___ za ye mi nzwa ne nda___ za ye mi nzwa.

Figure 8:Trinitasi Musande

Section 4: Liturgy of the Eucharist

The Liturgy of the Eucharist is when ministers forward the bread and wine for sanctification into the Body and Blood of Christ. The songs sung in this section signify the body and blood of Jesus Christ to connote staying nearer to Him forever in the kingdom of heaven.

Mangwanani namanheru is one of the Liturgy of the Eucharist songs **see figure 9**. This is a song which encourages parishioners to remain in the hands of the Lord every time of their lives, in the mornings, afternoons or evenings. *Mangwanani namanheru* means, mornings and evenings. *Mangwanani namanheru kwaziwai moyo waYesu* literary means that one must always greet the heart of the Lord and tell Him to remember him/her while *pfungwa, mazwi namabasa ndinozvipa kunemi* means that one gives his/her my mind, words and all the works to the Lord. The song urges parishioners to always seek God in whatever they do and, in their failures, (G. Zvarebga, personal communication, April, 2018).

Mariya ndinoda imi zvikuru **see figure 10** is another song sung for this section of the Mass. The song expresses the intent to stay nearer to Mary mother of Jesus as her children in order to receive favours from God as depicted by the song text *Mariya ndinoda imi zvikuru, ndinoda kugara somwana wenyu*. This song also confirms that Mary is a powerful intercessor, the mother of Jesus Christ and hence through her mercy, the Church receives intercession. Through Mother Mary the Queen of Heaven as the intermediary, Catholics believe that all intercessions get accepted by God.

Mangwanani namanheru

♩ = 100

transcribed by Tafadzwa .B. Chipendo

SOPRANO

1. Ma ngwa na ni na ma nhe ru u kwa zi wai mo yo wa
Ndi ye u ke ndi ye u ke e ndi ye u ke Ye e

BASS

Ma ngwa na ni na ma nhe ru kwa zi wai mo yo wa
Ndi ye u ke ndi ye u ke ndi ye u ke Ye e

8

Ye su kwa zi wai mo yo wa Ye e su ndi ye u ke Ye su.
su ndi ye u ke ndi ye u u ke ndi ye u ke Ye su.

Ye su kwa zi wai mo yo wa Ye e su ndi ye u ke Ye su.
su ndi ye u ke ndi ye u u ke ndi ye u ke Ye su.

Figure 9: Mangwanani nmanheru

Chorus

Ndiyeyuke ndiyeyuke ndiyeyuke Yesu
Ndiyeyuke ndiyeyuke ndiyeyuke Yesu

Pfungwa mazwi namabasa ndinozvopa kunemi
Kwaziwai moyo wa Yesu ndiyeyuke Yesu

Ndinotambudzika pasi ndibatsirei negirasiya
Kwaziwai moyo wa Yesu ndiyeyuke Yesu

Muurumbo hwangu hwose ndinofara munemi
Kwaziwai moyo wa Yesu ndiyeyuke Yesu

Mariya ndinoda imi

♩ = 60

SOPRANO

1. Ma ri ya ndi no da i i mi zvi ku ru,
2. Ta mbi rai ku ku dai kwa a ngu Ma ri ya,
3. Mbi ri ya vavi ri go ndi no ku ku u dza,

BASS

Ma ri ya ndi no da i i mi zvi ku ru,

5

ndi no da ku ga ra so o mwa na we nyu. Vi ri go
ha ndi di ku si ya i i mi na ri ni. Mu ri ku
mu ri ku ba tsi ra va a Kri sti a ne. Mu ku ta

ndi no da ku ga ra so o mwa na we nyu. Vi ri go

Figure 10: Mariya ndinoda imi

Figure 11, *Mununuri Yesu mauya nhasi* for the Liturgy of the Eucharist is a song talks about the Saviour Jesus Christ who has come to visit His people. The Catholics believe that Jesus Christ descends during consecration to visit his people. As parishioners receive the body and blood of Jesus through Holy Communion, they accept and take Him home in their lives. But one has to have a clean heart, so the song urges parishioners to cleanse themselves through confessing their sins in preparation for receiving the bread and wine resembling the body and blood of Jesus. *Mununuri Yesu mauya nhasi* means Saviour Jesus you have come today. It goes on to say that *mugere neni zvino ndigere munemi* which means you are now in me and I am now in you Jesus Christ. It goes further to say that *Omwene wedenga pamutadzi ini ndochishamiso kwacho* meaning owner of heaven coming into me a sinner, is a true mystery.

Mwari ngoni norupfave is another song sung during the Liturgy of the Eucharist (see figure 12). This song comes usually after receiving the Holy Communion. The Catholics believe that after receiving the Holy Communion, Jesus Christ enters their hearts. Therefore, through this song, parishioners acknowledge that they are sinners, however, Jesus being merciful, enters their hearts through the Holy Communion. They in turn, go back to him as depicted through the words in the song, *ndadzokera zvekunemi* (I have gone back to you). *Baba ndikudane* (let me call on you Father) and *Baba ndiri mwana wenyu* (Father I am your child). The chorus of the song, *Yesu Mambo ndiregere ndokumbira nesimba ndinorasa mhaka dzangu handichazopamhidza* (Jesus Christ forgive me, I confess all my sins and will not sin again) means there is total repentance from those who will have received the body and blood of Christ. The song is a reminder of what the parishioners believe in and encourages them to try by all means not to sin again (E. Ribeiro, personal communication, February, 2018).

Mununuri Yesu.

♩ = 90
Doh is F
transcribed by: Tafadzwa .B. Chipendo

SOPRANO
1. Mu nu nu ri Ye su ma u ya nha si, Mu ge re ne ni

BASS
Mu nu nu ri Ye su ma u ya nha si, Mu ge re ne ni

zvi no ndi ge re e mu ne mi, mu ge re ne ni zvi no ndi ge re e mu ne mi.

Figure 11: Mununuri Yesu

*O mwene wedenga pamutadzi ini
Ndochishamiso kwacho ndonenjire chido (x2)*

*Ah chingwa chipenyu chokudya changu
Ini murombo ndave mupfumi newezve (x2)*

*Muviri waKristo murwiri wangu
Rugare ndiruwane naMwari nevanhu (x2)*

*Kombama uzvipire iwe moyo wangu
Aripo Mwari wako kumbira unopiwa (x2)*

Mwari ngoni norupfave

Doh is G
♩ = 60

SOPRANO
1. Mwari ngoni i Ba bandi ku u

BASS
Mwari ngoni i no ru pfa ve e nda dzo ke ra ku ne mi, Ba ba

Ye su Ma mbo

ndi ku u da ne Ba ba a ndi ri mwa na we e nyu. Ye su Ma mbo ndi re ge re ndo ku

ndi ku da ne Ba ba a ndi ri mwa na we nyu. Yesu Ma mbo ndi re ge re ndo ku

Figure 12: Mwari ngoni norupfave

Ndichiri kuda Yesu wangu simba nechishongo changu is also sung during this section of the Mass (see figure 13). This song is usually sung after receiving the Holy Communion. As *Mwari ngoni nerupfave* discussed above, parishioners acknowledge that they are sinners before the Lord and through receiving the Holy Communion, they are re-accepted in the house of the Lord. The song is about parishioners' unconditional love for God as portrayed by the words *ndichirikuda Yesu wangu simba nechishongo changu* (I still love you Jesus, my strength and my everything). *Ndatsauka misi mizhinji ndafamba ndiri murima* which means that one has sinned and has walked in the darkness. It refers to Jesus making it possible for a sinner to be His child and that Jesus is also a good shepherd who takes the lost sheep and put it back in the sheepfold for safe keeping. The alluded point is shown in the part which reads *Zvaitwa nemi Yesu wangu, mufudzi wemoyo munyoro wakambononga hwai yake akaiisa mudanga kwamuri kuichengeta* (It has been done by you the good shepherd who once brought back his sheep home). The song is sung to help parishioners to meditate after receiving the Holy Communion.

Section 5: Concluding Rites

The Concluding Rites' section follows shortly after the Liturgy of the Eucharist. The findings of this study confirm that during the Concluding Rites, a prayer is made by the celebrant soon after the Holy Communion (L. Mutukwa, personal communication, April, 2018). This is then followed by announcements, notices and other housekeeping issues. The celebrant then blesses and dismisses the parishioners. Dismissal songs are sung as parishioners leave the church.

Ave Mariya (see figure 14 below) is a song about Mary, the mother of Jesus. Catholics believe that Mary the good mother who took care of Jesus Christ, will also take care of and intercede for the Church before God. *Mariya musande amai vakanaka mutare kuneni mwana murombo* means the parishioners are pleading with the good mother to take care of them as their mother. *Kana munondisiya ndinoendepi imi moga amai mondichengeta* is a question the parishioners ask for direction if Mary deserted them (J. Dzingai, personal communication, February, 2018).

Ave Mariya

transcribed by Tafadzwa B Chipendo.

♩ = 100

SOPRANO
Ma ri ya mu sa nde A mai va ka na ka, mu ta re ku ne ni mwa na mu

BASS
mu sa nde A mai va ka na ka, mu ta re ku ne ni mwa na mu

8
ro mbo, A ve a ve a ve a ve Ma

BASS
ro mbo, a ve a ve a ve Ma

12
ri ya, a ve a ve a ve Ma ri ya.

BASS
ri ya, a ve a ve a ve Ma ri ya.

Figure 14: Ave Maria

Chorus

Ave ave ave ave Mariya

*Kana unondisiya ndinoendepi
Imi moga amai mondichengeta*

*Kwose ndinonyengwa nasatani nevanhu
Kwose kwodnofamba ndinokusuwa*

*Ndino moyo mudiki ndinodedera
Panewe Mariya ndorega kutya.*

Another dismissal song *Tiri venyu Hosi Mai* see figure 15. *Tiri venyu Hosi Mai, Amai Maria* (We are your children queen mother) confirms the Roman Catholics' belief that they are Mary's children. It also says *mureverere vana venyu Amai Maria* (Intercede for your children mother Mary). Participant B explains that the parishioners will be asking for the intercession of Mary who is always merciful, kind, caring and comforting her children in difficult times as shown in the words, *munogara muine ngoni munyaradze mwoyo yose Amai Mariya* (You are always merciful and comforting.) As in other songs discussed above, the parishioners believe that as they go home, they need to call upon Mary the mother of Jesus to intercede for a well-protected life.

Ndichiri kuda Yesu wangu

Doh is D
♩ = 100

transcribed by :Tafadzwa .B. Chipendo

SOPRANO
1.Ndi chi ri ku da Ye su wa ngu si mba ne chi sho ngo cha
2.Nda tsa u ka mi si mi zhi nji nda fa mba ndi ri mu ri
3.Zva i twa ne mi Ye su wa ngu ku ti ndi ri we nyu zvi

BASS
Ndi chi ri ku da Ye su wa ngu si mba ne chi sho ngo cha

7
ngu ndi chi ri ku da i mi Ma mbo, na zvo se zva ngu zvi ri
ma ne zvo mo yo wa ka ta mbu ra, zva nda ka ta dza ka zhi
no Mu fu dzi wo mo yo mu nyo ro, ma ka mbo no nga hwai ye

BASS
ngu ndi chi ri ku da i mi Ma mbo, na zvo se zva ngu zvi ri

Figure 13: Mununuri Yesu

The other song for the dismissal is *Mai vedu Kwaziwai* (see figure 16). This song about Mary the mother of God serves the same purpose as all the others discussed above. The song says that *Mai vedu kwaziwai mutikumbirire, Hosi imi kwaziwai mutikumbirire* means, Hail Mary please intercede for us. It also says that *Ruva risine minzwa* (Mother Mary is a flower without thorns), *tinoteta inzwai mutikumbirire* (We thank you, please intercede for us). The chorus of the song asks Mary to help and intercede for her children when it says *Mariya mutibatsire isu vana venyu* (Mary, help us your children).

Tiri venyu Hosi Mai

transcribed by Tafadzwa B Chipendo.

♩ = 160

SOPRANO

BASS

1. Ti ri ve nyu Ho si Ma i A mai Ma ri

6

ya, Ma ka na ka mu no pfa va A mai Ma ri

12

ya. Chi fa ra i chi fa ra i Se ra fi mu, chi mba i

18

ya. Chi fa ra i Se ra fi mu, chi mba i

Ke ru bi mu, kwazi sai Ma ri i

Ke ru bi mu, kwazi sai Ma ri i

24

ya a ve Ma ri ya.

Figure 15: Mununuri Yesu

Chorus

*Chifarai serafim chimbai kerubim
Kwazisai Mariya ave ave ave Mariya*

*.Munogara mune ngonni Amai Mariya
Munyaradze moyo yose Amai Mariya*

*Murevere vana venyu Amai Mariya
Vagoona Kristo Yesu Amai Mariya*

Mai vedu kwaziwai

transcribed by Tafadzwa B Chipendo.

♩ = 100

SOPRANO

1. Ma i ve du_ kwa zi wa i mu ti ku mbi ri re, —

BASS

18

ri ya mu ti ba tsi re, Ma ri ya mu ti ba tsi re Ma

ri ya mu ti ba tsi re, Ma ri ya mu ti ba tsi re Ma

9

— Ho si i mi_ kwa zi wa i mu ti ku mbi ri re. Ma

— Ho si i mi_ kwa zi wa i mu ti ku mbi ri re. Ma

ri ya mu ti ba tsi — re i su va na ve nyu.

*Ruva risine minzwa mutikumbirire
Tinoteta inzwai mutikumbirire*

*Tsime rokufara mutikumbirire
Tipei runyararo mutikumbirire*

*Hosi yavangere mutikumbirire
Mbiri haipere mutikumbirire*

*Mai vetsitsi huru mutikumbirire
Murevereri wedu mutikumbirire.*

songs that follow the order of the Liturgical Sections of the Catholic Church Mass. Each liturgical section has its own songs which support the underlying themes and readings of the day. Introductory Rites songs signal the beginning of the Mass. Liturgy of the word songs support the Bible readings. Offertory songs enhance the time for giving. The Liturgy of the Eucharist songs serve to reflect on ritual of bread and wine as it relates to the body and blood of Jesus Christ. Lastly, the Concluding Rites songs point to conferment of the final blessing and dismissal of the congregants.

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Conclusion

Chishawasha songs are getting extinct due to various factors which include the influence of western singing styles and that the songs have not been transcribed. This paper has however transcribed and presented some of the

CHAPTER II

Music and Dance-Kingpins in Mukwerera Rain Petitioning Ceremony among the Karanga People of Gutu District in Zimbabwe

Givewell Munyaradzi

Abstract

Music and dance are critical components of the Mukwerera rain petitioning ceremony, playing a significant role in its success. This study investigates the function of these elements in the Karanga culture's Mukwerera ritual in Gutu District. A qualitative approach was employed, with a purposive sample of three traditional chiefs, five village heads, and ten elders who practice the ceremony. The data was collected through interviews, passive observation, and document analysis. The findings revealed that the performance of the Mukwerera ritual is declining in Gutu District due to the influence of Christianity. The study concluded that music is significant because the ritual dance awakens the ancestors, and the practice is essential for the survival of the Karanga people, who are subsistence farmers. It was recommended that further studies on Mukwerera music and dance be carried out, particularly in areas not included in this study. Additionally, traditional organizations such as the National Arts Council of Zimbabwe, ZINATHA, and the Chiefs Council of Zimbabwe were encouraged to safeguard traditional rituals like Mukwerera, Bira, and Kurova guva, which are facing extinction.

Keywords: Karanga culture, Mukwerera, Music and dance, Rain-making, Rain petitioning

Introduction

In Zimbabwe *Mukwerera* is a cultural ritual that brings rains. The main purpose of *Mukwerera* is to enhance survival of people from dangers of drought. The whole phenomenon is based on consultation of elders who happen to be in touch with ancestors. In this process, elders perform rituals to invite the ancestors and ultimately the almighty to come to their rescue in times of challenges like drought. It is during this ritual practice that a spiritual medium referred to as *svikiro* in *Karanga* culture possesses someone and the *Mukwerera* process will come into play. The vibrations of the drums and dances seem to awaken the ancestors so that they can provide the much-needed rainfall. Therefore, *Mukwerera* is a popular ritual practised by the *Karanga* people seasonally especially during the month of October.

Zimbabweans, particularly the *Karanga* people practice rain-petitioning ceremony called *Mukwerera* or *Mutoro*. Gombe (1986, p. 77) states that, "Mukwerera ibira raitwa navakuru vedu zvikuru kana mvura yaramba, kana yanonoka kunaya. Yakanga iri tsika yavo yokuti kana munhurukwa woda kusvika vomboita mutambo uyu" meaning that (a rain-making ceremony performed by our ancestors when drought approaches. Kileff (1985, p.68) echoed the same sentiments when he said that, "Mukwerera is an important ceremony which seldom takes place before summer. It is performed when drought threatens...Svikiro (a spirit medium) is responsible for the rain." This means that the Shona people genuinely believe that there is a controller somewhere, who determines whether they should have rains or not.

Theoretical Framework

This study is largely informed by the Afro-centric theory which was coined by Asante (1980). This theory was also further popularized by prominent

scholars like Mariumba Ani, Magome Ramise, Maulana Karenga, Tshloane Keto, Ali Mazrui, Chinua Achebe, Ngugi waThiongo among others. The theory states that the study of African history and its traditions should be entirely influenced by Africans themselves (Mazuruse, 2010). Hudson (2000) said that the Afro-centric School was founded in the late 20th century accompanied by the launching of the book *Afro centricity* where theory and practice were merged as necessary elements in a rise to consciousness. The main thrust of this theory is on Afro centricism which upholds the relevance of consciousness of the African mind. It concentrates on the understanding of African history, repositioning of Africans and heritage through self-consciousness and the awareness of African issues from an insider's point of view (Asante, 1998). Therefore, the theory befits the study of music and its function in the practice of *Mukwerera* rituals as it encourages studies of African issues.

Nwanko in Furusa (2002, p. 53) highlighted that, "The answers to problems of the Black world are sitting there in the laps of the Black world". This quotation acknowledges the relevance of the theory of Afro centricity and also further upholds the importance of studying the function of music and dance in African rituals from an insider point of view. Furusa also argued that the theories that are relevant to African studies are found in African culture and history. Bitek (1986, p. 37) concurs with the above views, when he stated that, "It is only the insiders of a culture who can evaluate how effective the song is, how the decoration, the architecture and the plan of the village has contributed to the feast of life, and how these have made life more meaningful." This assertion further reveals the applicability and importance of Afro centricity theory to the study. To further strengthen the relevance of this approach, the Shona people of Zimbabwe express the importance of insiders' point of view in their proverb which highlighted that, "Muzivi wenzira yeparuware ndiye mufambi wayo" (The person who can only know the path on the rock surface is the one who walks on it). Therefore, the unique value of the current knowledge accompanied by the fact that the insider already possesses relevant attributes of the culture under study produced a good study and relevant results.

Objectives

- To examine the mukwerera process;
- To assess the role of music and dance during mukwerera ritual ceremonies.

Research questions

- How is mukwerera process viewed by the Karanga people of Masvingo?
- What role does music and dance play during Mukwerera rain petitioning ceremonies?

Mukwerera process

Mukwerera is a ritual performance that is annually practiced mainly by Africans, in Zimbabwe, Masvingo province. The ceremony is performed by the *Karanga* people mainly during the months of August and September (Rutsate, 2007). The process involves quite a number of cultural stages that stretches from beer brewing, consultations with the traditional leadership, a series of meetings with various participants of the ritual. Thram in Avorgberdor (2003, pp. 101-102) revealed that, "... the need to brew beer is another way of saying, they need to call their spirits because an offering of *doro* (the ritual home-brewed beer) is necessary when a ceremony is held for the spirits...". The main aim of all these preparations is to establish communication networks with the spiritual world, hence they use music and dance as a mode of communication. However, as it is highlighted above that the most important concern is respecting *zviga* (ritual rites) of which failure to observe these ritual rites culminates in the flopping of the ceremony. The final stage of the process of *mukwerera* is always marked by the possession of the *homwe* (receiver) who is believed to inform the people on what to do (Palmberg & Kirkegaard, 2002).

Relevance of Mukwerera

It has been noted that the *Karanga* people of Zimbabwe in Masvingo province value *Mukwerera* ritual ceremony to such an extent that the ritual is still practised annually. Kileff and Kileff (1970) asserted that, *Mukwerera* is a relevant ritual that is normally performed before summer and that the ceremony is well respected by the *Karanga* people as failure to observe it may result into untold suffering and famine. E. Makambe (Personal Interview, December 7, 2011) said that, "The whole idea of *Mutoro* (*Mukwerera*-rain petitioning ceremony) is of the Shona society in crisis, facing drought in one way or another. Drought creates a situation such that people try to come to terms with the ancestors in an effort to get the precious liquid". In this respect, the *Karanga* people understand the effectiveness of *Mukwerera* in their society. Furthermore, the relevancy and sacred nature of *Mukwerera* was proved at the places where the ritual was performed. Berliner (1981) averred that, Spirit possession ceremonies were traditionally held in the village on the land previously inhabited by the ancestors. This entails the sacredness of *Mukwerera* as a ritual ceremony because it was normally performed at sacred places and usually accompanied by sacred musical instruments such as *mbira* and drums (*ngoma*).

Significance of music and dance

Music and dance are relevant aspects of the process of *Mukwerera*. The singing and dancing that normally dominate the ritual process plays a pivotal role in triggering the potential person to be possessed. The main dance that characterized the *Karanga* dancing process during *Mukwerera* is *Mhande* dance of Masvingo province (Rutsate, 2007). T. Kuture (Personal Interview, December 13, 2011) stated that, "We genuinely believe that there is a controller somewhere, a belief that rain has an owner. Therefore, we try to establish some form of communication with the ancestors, then that is where music comes in. So, the philosophy is that we have representatives whom we share with before the beginning of the festive season and we set up communication structures and then come the *gokoro* (possession)". This,

therefore, shows that music and dance in general establish communication networks that are relevant to both the spirits and the living in celestial and terrestrial worlds.

The focal point of music and in this context dances, instruments, and songs are that of helping the living intercede with the spiritual world. In this view, the major thrust will be on the way music provides communication networks where people through *vana sekuru* (grand parents) asks for rain for farming and in turn thanking the ancestors for good harvests (Gombe, 1998). Music continues to play a major role in a whirlwind of a series of cultural events as it cannot be separated from these cultural processes of the *Karanga* people, which is generally known as *chivoanhu* or *chikaranga* (Shona traditional structures that defines their personality). Blacking (1973) also averred that, "Music confirms what is already present in society and culture and that it adds nothing new except patterns of sound." This clearly shows that music and dance is a major component of culture and the augment also spills in to the fact that both music and culture complement each other, hence, it is relevant to *Mukwerera* petitioning ceremonies of the *Karanga* people.

Methodology

The data for this chapter was collected through an inductive fieldwork whose purpose was to understand the nuances, as well as the 'connectedness' and underlying relationships between music and dance performances during *mukwerera* festivals. Four Traditional chiefs, five village heads, one pastor and ten elders from selected villages in Gutu district made up the population of the study (Cohen et al., 2007). However, the sample was made up of two traditional chiefs, one pastor, five village heads and five elderly people who were purposively sampled (Robson, 2002) as leading voices in the *mukwerera* rain petition in Gutu.

To strengthen the researcher's understanding of the ceremony, one ritual performance was observed in selected chieftainships. This allowed the researcher to meet the actual participants of the ritual in the selected villages. Document analysis of artefacts, traditional musical instruments and written documents found in the National Archives was also carried out to collect more data on the performance of *mukwerera* ritual in Gutu District.

The impact of Christianity on mukwerera

Despite *mukwerera* having been one of the most important yearly traditional rituals in the lives of most Zimbabwean people, a heritage handed down from one generation to the next (Rutsate, 2007), the study found out that the practice of *mukwerera* was declining. One of the chiefs attributed this to the influence of Christianity in the lives of the people. The chief pointed out how Christianity had eroded most of the Shona beliefs and practices, not just *mukwerera*. He highlighted that the challenge came about with the invasion of Christianity and its association of most Shona traditional beliefs, customs and practices with evil and darkness. These findings affirm the views that Christianity has negatively impacted on the performance of *mukwerera* ritual. From the study, it was apparent that the young generation lacks understanding of the concept of *mukwerera*. Among the elderly, very few elders, particularly those holding traditional leadership positions in the villages, such as village heads, *masvikiro* (spirit mediums), *n'anga* (traditional healers) and others, continue to be the repositories of the knowledge of the ritual.

A look into the mukwerera ritual

Despite the practice of *mukwerera* having been seen to be on the decline, the study however found out that there were pockets of areas where the festival remained rife. The *mukwerera* ritual is therefore enduring but facing some transformation. According to village head E. Rutsvara (Personal Interview, August 8, 2013), a

number of individuals and families are now into Christianity and some are relying more on irrigation systems, hence defeating the whole idea of praying for rain through the *mukwerera* ritual. He went on highlighting that the people from his village still participate as it is almost mandatory since they belonged to his village, but the practice as it is in many villages that surrounds them is no longer intense as it was during the *Pasichigare* era. On the type of instruments and dances involved during the practice Chief Maburutse Mubaiwa D. M., (2013, August 21). Personal Interview revealed that, the dominating instrument in Gutu area is ngoma (drum) and he singled *mhande* dance as the only dance for *mukwerera* performance not only in Gutu but across Zimbabwe.

Discussion

The study revealed that the performance of *Mukwerera* petitioning ceremony was declining in Gutu district. Many villages in the area under study were no longer practising *Mukwerera* due to a number of factors. Some of the factors that negatively influence the performance of the ritual include: Christianity, rural-urban migration, introduction of modern methods of rain-making such as cloud seeding, land reform, continuous droughts and floods that led people to believe that *Mukwerera* ritual is insignificant. Furthermore, the fact that many people are aware of the existence of *Mukwerera*, but do not know how it is performed is a relevant issue that has affected many villages in Gutu District. People are interested in conducting *Mukwerera* ritual, but no longer know how to perform it. They no longer know the songs, dances and instruments relevant to *Mukwerera* performance. In many instances people end up drinking beer during *Mukwerera* functions as noted by Mr Rutsvara (a well known *Mukwerera* performer in Rutsvara village). *Kusangana kwakaita vanhu vemitupo, nenzvimbo dzakasiyana siyana kwaita kuti Mukwerera ushaya chimiro sezvo vanhu vachi pedzisira vongomwa doro.* (Mixture of people of different totems and those from different places caused the performance of *Mukwerera* to lose its significance as people end up drinking beer only (E. Rutsvara, Personal Interview, August 8, 2013).

Christianity has overshadowed the performance of *Mukwerera* in Gutu District. Many churches in Zimbabwe often criticize and condemn traditional practices such as *Mukwerera*. As a result people are discouraged from either attending or performing ritual activities of this nature. Christians dismiss these traditional practices as demonic and insignificant to the Zimbabwean cultural foundation. *Hatirambi kuti dzimbo nezviridzwa neMikwerera kana kuti munhu anotorwa nenjuzi achidzoswa, zviriko uye zvichiri kuwanikwa munzvimbo dzaka siyana siyan asi kuti mweya yesvina uye vanhu vanoita izvozvo vanoda kudzikinurwa.* (We do not dispute that songs, instruments and rainmaking rituals are there, even the fact that a person can be taken by a mermaid and returned, these things are there and in existence in many places, but they are evil spirits and people who practice these rituals need healing/help. (E. Nyika, Personal Interview, September 11, 2014).

Music and dance dominate during the process of *Mukwerera* rain petitioning ritual. It was noted in this study that music and dance often dictate the pace of every aspect of the *Mukwerera* petitioning ritual and that the main instruments of the ritual are *ngoma* (drum) and *hosho* (shakers). The main dance of the *Karanga* people of Gutu district during *Mukwerera* rain petitioning ceremony is *Mhande* (Rutsate, 2007). When asked on what

happened if there was no music during the possession process, Mubaiwa, one of the performers, had this to say: *Pasina kuimba nokudzana hapana chinobuda, mudzimu nemasvikiro anoda dziyo dzedu dzepasichigare uye tinoto taura zvinonyadzisira kutuka mudzimu kuti utipe mvura ndosaka zvichinzi vana vadoko havadikwi kumitambo yakadai.* (Without singing and dancing nothing will materialize, spirit mediums and rain spirits like our traditional music and we talk vulgar language throwing harsh words to the spirit medium and that's why children are not allowed to attend functions of this nature. (M. Murwanda, Personal Interview, August 21, 2013). Personal Interview. This, therefore, confirms Rutsate (2007)'s testimony that children were not allowed to watch *Mukwerera* functions as is reflected in his personal experience, "This experience of being denied the opportunity of observing *Mhande* performance in the *Mutoro* rain ceremony at close range motivated me to want to learn more about *Mutoro*" (Rutsate, 2007).

Conclusion

Mukwerera ritual ceremony is being practiced in a number of villages in Gutu area. However, the ceremony has experienced some changes as it is facing resistance from people who are practising Christianity. Land reform and rural-urban migration displaces people from their original land of birth, hence, negatively impacting the practice of *mukwerera*. It was noted that factors such as deforestation, cloud seeding, irrigation schemes contributed to the decline of the performance of the *mukwerera* ritual as people have many options of receiving rain for their agricultural subsistence farming. On the types of musical instruments dominating the even, it was noted that among the people of Gutu the main *mukwerera* musical instrument is the *ngoma* and *mhande* as the dance was revealed as the only traditional dance involved and not only in Gutu district, but across the country.

Recommendations

- Further studies on *mukwerera*, music and dance need to be carried out especially in areas that were not covered by this study.
- Traditional organizations such as National Arts council of Zimbabwe, Zimbabwe National Traditional Healers Association (ZINATHA) and Chiefs Council of Zimbabwe are encouraged to safeguard traditional rituals such as *mukwerera*, Bira, Kurova guva and many others as they are facing extinction.
- Performance of *mukwerera* petitioning ceremony is a relevant national event that needs to be put on the calendar and the Zimbabwean government is encouraged to select public holidays for this event.
- Agricultural institutions, Meteorological department and organizations such as Environmental Management Authority (EMA) are encouraged to work together with the Chief Council of Zimbabwe in promoting the performance of *mukwerera* rituals as one of the core issues of this ritual is to safeguard the environment as well as educating people on agricultural issues.

- Meteorological department through its weather reports programmes is encouraged to slot a few minutes of Mukwerera issues as this will help to educate people on the significance of the practice.

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APPENDIX

Personal Interviews

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CHAPTER III

Ushering the Performing Arts in the Present and Future: An Analysis of Intwasa Arts Festival koBulawayo

Magdalene Fungai Zivengwa & Wonder Maguraushe

Abstract

The way artists perform on stage has changed in Zimbabwe, which could lead to the loss of indigenous culture. However, the performing arts industry can help preserve and pass down cultural elements from the past to the present and future. This study examines the Intwasa Arts Festival koBulawayo, held annually in Zimbabwe's second largest city, through document analysis, observations, and key informant interviews. The chapter discusses culture loss in indigenous societies and suggests ways to mitigate the trend, defines festivals and examines their state in developed countries and Africa, and provides background on the establishment and objectives of the festival. The authors conclude that Intwasa Arts Festival koBulawayo plays a crucial role in preserving and promoting culture and ensuring the continuity of cultural practices among indigenous people.

Keywords: culture, festival, Intwasa arts festival, culture loss, preservation

Introduction

Zimbabwe is a multi-cultural country with diverse practises by indigenous people. Performing art works in Zimbabwe range from painting, photography, literature, music, and dance to cinema. It is a sector in which people from all walks of life engage. It is a platform that allows artists to express their ideas and imaginations into artistic products consumable by the local people. It also involves indigenous music and dance which are considered as traditional arts in Zimbabwe. Artists exhibit their creativity and social background through performing art works. In another way, indigenous societies are going through a phase of loss or erosion of culture due to factors such as globalisation and immigration. This is an area of concern hence the establishment of institutions that can ensure promotion of cultural practices are upheld as critical. This is important so that cultural heritage is preserved for the purpose of passing it on to present and future generations.

Culture loss in indigenous societies

Culture loss can be viewed as a process whereby old traditional traits are replaced by new traits. This phenomenon results in the old traditional traits becoming less popular resulting in their disappearance. Blomkamp (2012) asserted that the most crucial factor as to why culture and tradition are disappearing is rapid globalisation. Besides globalisation, there are other factors such as immigration and industrialisation resulting in the movement of people from one place to the other. People's cultural values mix with different cultural experiences. The use of emerging technologies also contributes to loss of culture. These factors have impacted on the traditional lives of indigenous people resulting to a significant change in the way they perform traditional activities. In the face of such challenges, indigenous people as custodians of their own culture, have a mandate to make efforts in ensuring that cultural core values do not disappear. There is also need for

indigenous people to come up with sustainable ways of conserving the past into the present for the consumption of culture by future generations. One reason why culture is dying is the lack of efforts towards preserving and retaining it. However, to counter lack of effort, there are structures continuously being put in place to combat culture loss and festivals are one of the ways that people are using to promote, retain and preserve cultural practices.

Reducing culture loss

The reality of people adapting to new ways of living has a contribution on culture loss. Patten (2013) expresses that fear of culture loss is a familiar anxiety expressed around the world. A decline in the practise of traditional cultural activities is an indication of culture loss. Continuous interaction of people from different backgrounds exposes culture to change. Lack of documentation also contributes to the loss of culture. Therefore, it is necessary to put in place cultural preservation mechanisms on the ground so that they offer protection against the erosion and loss of culture. Culture continually ages and undergoes change so it is critical to establish bodies that safeguard culture and make sure that it is not eroded or completely lost.

As the indigenous societies struggle with erosion of culture, there is need to emplace sustainable structures and frameworks for the conservation of indigenous arts as there is notable transformation on indigenous performances. Recording and performance of indigenous activities such as music and dance creates an opportunity for distribution of indigenous products to be globally accessed by people. From these performances people can draw possible solutions to common problems faced in the twenty first century which in this case is culture loss. The use of festivals is one way of mitigating culture loss.

Defining festivals

in most countries, festivals are a common phenomenon in the creative arts industry. According to Cudny (2014, p. 108), "festivals are organised events, representing different emanations of human culture, during which people meet irrespective of their work (except business and sports meetings)". Gibson & Connell (2011) claimed that festivals are enjoyable, special and exceptional, sometimes the only time of celebration intowns. Festivals are full of rituals of entertainment, spectacle and remembrance, bringing people together. Most people participate with a quest for enjoyment and the pleasure of coming together (Gibson & Connell 2011, p. 3). Cuadny,2014; Getz & Page, 2019) s definitions show that festivals are consciously planned with set goals to be achieved. Festivals therefore can be considered planned events that are packed with artistic performances, exhibited to people for entertainment and celebration of different indigenous backgrounds.

Festivals are characterised by themes. (Getz, 2007; Vliet, 2017; Getz et al., 2010) explained that festivals have themes that elaborate something. The authors agreed that festivals are planned events created to achieve specific outcomes, including those related to the economy, culture, society and environment. And also, that a festival is a gathering of a relatively large group of people in a specific public place and during a defined period, where visitors are offered a unique experience that is planned and organised based on a certain goal.

Festivals are practised and celebrated all over the world. Different countries celebrate festivals for different reasons. In the United States of America, for instance, more than ten festivals are celebrated throughout the year. These include festivals like Mardi Gras, Burning Man Festival, the Albuquerque balloon fiesta, Aloha festival, Coachella Valley Music and Arts Festival, among others. Other countries like India celebrate festivals like Holi festival of colours. In Peru one of their celebrated festivals is Inti Rymi, while the Timket Festival is celebrated in Ethiopia. This is an indication that festivals are part and parcel of the creative industry in developed countries. However, festivals are not only celebrated in developed countries but rather in African countries as well.

The African Regional Intellectual Property Organisation (ARIPO) highlights festivals in African countries such as Botswana which holds the Kuru dance festival, which celebrates storytelling, traditional dance and music for three days (The ARIPO Report on Cultural Festivals and events, 2019). Muna festival used to celebrate Botswana's northwest rich tribal culture. Dithubarura cultural festival in Kweneng region is meant to showcase and promote existence of cultural songs and dances. Tjilenje cultural festival in north-east Botswana celebrates traditional activities such as games, music, dance, local food and drink. This shows that festivals in Botswana are celebrated not only in one place but in different regions in the country. Butera (2020) further described festivals in Ghana which celebrates over 20 festivals annually, with examples like Chale Wote Street Art festival. It is a festival that celebrates the arts as a whole. Malawi has monthly festivals celebrated throughout the year. The Ovwuvwe festival is celebrated by Abraka people in Nigeria. Festivals therefore are a phenomenon not strange to the Zimbabwean creative arts industry. This is an indication that festivals are celebrated across Africa to showcase and celebrate African identity.

Festivals in Zimbabwe

As Zimbabwean ethnic groups are diverse and have rich cultural backgrounds, different festivals are held throughout the country in different places to celebrate different elements of culture and to address various aspects of the day-to-day living of indigenous people. In the context of the indigenous Zimbabwean people, festivals in part relate to response from communities seeking to re-assert their identities since they are faced with a feeling of cultural dislocation brought about by rapid structural change, social mobility and globalisation (Fjell, 2007). This means that festivals offer people an opportunity to celebrate their identity through performing cultural or indigenous activities. As continuity of cultural practices is challenged by realities of the current state of people's behaviour, festivals are one way of conserving culture through indigenous activities. Yeoman (2004, p. 10) said, "festivals are culture driven. The publicity that festivals generate feeds into the image and identity of the community and assists with creating an appealing authenticity".

Zimbabweans celebrate festivals like *Shoko* Festival, Bulawayo Music Festival, Zimbabwe International Film Festival, *Chibuku neShamwari* Dance Festival, *Intwasa* Arts Festival koBulawayo, Midlands Arts and Culture Festival, Victoria Falls Carnival, Harare International Festival of Arts, *Tambarimba* Festival, *Buja* Festival, Allied Arts Festival and *Jikinya* Dance

Festival among others. These serve different purposes among indigenous people and the country at large. The Harare International Festival of Arts (HIFA) is a festival whereby music, dance, song, visual arts, crafts and design are used to showcase primer arts and culture performance. Harare International Carnival and Zimbabwe Cultural Week are festivals which celebrates cultural diversity in the country. Another festival is the Zimbabwe International Film Festival is for showcasing documentaries and short films. Chimanimani Arts Festival in eastern Zimbabwe is a commemoration whereby artists showcase visual arts, film, music and poetry. In the Midlands Province, a festival named Midlands Arts and Culture Festival (MACfest) is held annually. Besides the common theatre, music and dance showcased in most festivals. MACfest involves people touring cultural places in the Midlands province for example the Danan'ombe and Naletale Ruins as recognition of places with cultural significance in the province. Festivals are celebrated throughout the country and common to them is the element of promotion of culture through showcasing cultural performances in visual arts, films, music and dance. In the second capital Bulawayo, *Intwasa* Arts Festival is celebrated annually.

Intwasa Arts Festival koBulawayo background

According to the festival manager, *Intwasa* Arts Festival koBulawayo is an annual multi-disciplinary arts festival focusing on music, film, dance, theatre, literary arts, spoken word, fashion, visual arts and crafts. The first edition of *Intwasa* Arts Festival koBulawayo took place in 2005. The festival was born out of the need and desire by the Bulawayo community of artists for a platform to showcase, share and celebrate arts and culture. It was explained by *Intwasa* Arts Festival koBulawayo Manager, Rutendo Mutandi (Personal Communication, April 25, 2023) that discussions on the idea of an all-inclusive arts gathering started from the offices of the local Mayor, the Resident Minister, and the National Arts Council of Zimbabwe. After consultations with local artists, the discussions were concretised, giving birth to *Intwasa* Arts Festival koBulawayo. The manager further explained that *Intwasa* is an isiNdebele word meaning spring. The festival is held in September every year. The month is very significant in that it marks the beginning of spring, a season of rebirth, rejuvenation, renewal, regrowth, and resurrection. Starting as a community initiative, the festival has grown to become one of the premier arts festivals in Zimbabwe.

To date, the festival has hosted regional and international artists from Botswana, USA, Swaziland, South Africa, America, UK, Sierra Leone, Ghana and Zambia to name a few. Rutendo Mutandi (Personal communication, April 4, 2023) added that *Intwasa* Arts Festival is an all-encompassing festival. It is an all-inclusive national cultural space for artists, both upcoming and established, and young people through its schools programme. The festival not only provides a platform for showcasing of their products but also offers capacity building and skills training for the artists. *Intwasa* provides entertainment for the local people, a form of recreation and employment for artists, business for service providers such as hotels, venues, caterers, and sound engineers. The bulk of the festival programming is by local artists. *Intwasa* festival encourages programming of products by artists from minority groups, showcase of products which embrace indigenous culture, in music, dance, visual arts and the use local languages in programmes such as short films and literary

arts. The festival manager further explained that the festival themes are not necessarily about culture *per se*. These are inspired by what is happening around us, that is, how the festival activities can use art to talk about, or bring issues to the spotlight.

Furthermore, there are no limitations to *Intwasa* performance with the exception of censorship of content or some products which may be deemed unsuitable for consumption in public spaces. *Intwasa* participants follow different themes every year. Some of the festival themes in the past include: *Art without boundaries, Blooming, Unifying, Realities and Experiences, Unforgettable, Re-Ignite* and *Celebrating a New Era*. Artists are then encouraged to produce or create works centred around chosen themes for each year. As alluded to by the festival manager, activities that define *Intwasa* include performances, workshops, competitions, exhibitions, discussions, community engagement programs and book launches. The festival provides a platform for free expression for people from all diverse cultures, to showcase their culture, and encourage the preservation of culture across Zimbabwe. Therefore, *Intwasa* can be considered an epicentre or place that houses diverse creative performing practitioners.

Intwasa activities and performances

As discussed above, *Intwasa* celebrates different artistic events that define the festival and these include performances, workshops, competitions, exhibitions, discussions, community engagement programmes and book launches. Through these events, communication and human behaviour can be known by promoting social inclusion (Sava & Badulescu, 2018). Most of the performances during the festival are a representation of indigenous ethnic values. *Intwasa* Arts Festivals does not only benefit financially, but culturally as well as explained by Croitoru et al (2016), that we can see three roles played by festivals namely cultural, economic and social role. *Intwasa* is a platform whereby the public and artists socialise, thereby allowing exchange of ideas.

Discussions during the festival allow artists to exchange ideas on issues to do with themes of the festivals. The themes are mainly centred on the local people and issues that affect their day-to-day living. This is an activity which necessitates expression of ideas by artists to their audience. Participation in discussions enables retention of ideas and information which improves critical thinking towards problem-solving as the current indigenous state requires answers to the case of culture loss.

During *Intwasa* Festival, workshops are carried out and they are focused events which give participants who attend an opportunity to learn new ideas and experiences. This enables artists to create new relationships so as to network and exchange ideas with fellow artists and audiences. During *Intwasa* workshops, artists and the audiences share ideas and this affords an opportunity to promote culture. The festival also uses workshops as a marketing strategy whereby visual arts products can be promoted. Through *Intwasa* workshops, artists get to exhibit their work for people to observe and learn. *Intwasa* creates workshops that deal with environmentally supportive measures. Artists go through some planned activities with the main aim of addressing environmental issues and solving problems through art. Workshops are essential in that they activate team work among artists which is vital for the promotion of culture and their own work.

Intwasa Arts Festival koBulawayo hosts competitions as one of its activities. Short story competition is one they hold as a literary writing competition to promote original Zimbabwean narratives. It is a competition which targets all age groups. This has seen stories like *Ndebele is the new coloured* by Tswarello Mothobe, *Times Change, People Change* by Tanya Hunt, *The Sounds of Silence* by Lillian Dube and *Memories of a past life* by Bongani Ncube, that have been among the finalist stories of the *Intwasa* book competition. The competition receives short stories not only from Zimbabwean entities but also from countries like Greece, South Africa and the United States of America.

Artists exhibit different works during *Intwasa*. Activities such as music, dance, theatre, poetry, craft and comedy are some of the exhibitions during the festival. It is a platform where artists showcase their cultural background through their performances. Some of the activities carry cultural value which is disseminated to the general populace. There are cultural values embedded in some activities for people to learn. Music and dance make part of the performances and if these are traditional, it means it is a way of retaining culture. This can be considered a structure whereby culture is being retained from the past into the present and would be used by future generations. *Intwasa* theatre productions exhibit locally inspired stories. Some of them address some of the challenges indigenous people are facing like culture loss. Book launches are activities done during *Intwasa*, to promote publications by local people. The short stories from their competition are compiled into a book and the books are launched in volumes. In 2021, *Intwasa* Short Stories Volume 4 was launched with stories from people from Bulawayo, Plumtree and Harare.

The festival is an open stage for international artists as well. Kenyan group Bismillani Gargar once performed during the festival. This gives artists a chance to exchange cultural practices with other artists. Umkhathi Theatre perform locally inspired stories with the aim of inspiring local people. Other performers who participated during *Intwasa* include Tariro Negitare, a singer and guitarist and Thandi Dlana, an uprising artist. This shows that the festival is not limited to prominent artists only. Open mic session and poetry are also done by seasoned and upcoming artists. The festival also does community engagement programmes like outreach to local schools.

Intwasa in context of culture preservation

Intwasa is a festival that highlights Zimbabwe's cultural background. It draws both local and international performers. It provides memorable experiences as it celebrates human variety and ingenuity. Traditional art and culture performances are showcased during the festivals and these are vital attributes towards retention and preservation of culture to combat culture erosion and loss. This serves as a platform for performing, exhibiting, exchanging and learning culture through performances. Though not all *Intwasa* performances are cultural, those that carry traditional values are a road map towards the preservation of culture so that others learn from it.

Through traditional music and dance, *Intwasa* arts festival ensures sustainability and continuity of traditional practices. Some culture elements like indigenous languages, traditional regalia and musical props used by artists are a representation of ethnic groups. *Intwasa*, therefore plays an

important role in accommodating cultural performances as they ensure exposure and preservation of culture. The recording of such performances and showcasing them on social media and broadcasting platforms ensures that people have an opportunity to learn from these performances. It is a platform that exposes local artists to the international stage. It is a means of sharing cultural activities for the purposes of transmitting cultural elements to future generations and spreading them to the global world.

Documentation and recording are other preservation methods that ensure culture is retained and conserved. When cultural history is documented and activities pertaining to culture are recorded, it gives room for the future generations to make reference to the records. This process is actual preservation and retention of cultural activities. Traditional performances done during *Intwasa* festival are a means to preserving indigenous cultures.

Intwasa festival is a source of entertainment that creates memories. The cultural, social and artistic memories created and experienced during the festival then spread to other places. It affords artistic creatives an opportunity to connect with different cultures thereby creating unity of different ethnic groups. The festival further promotes linguistic values through performances that creates historical bonds. Some performances promote cultural activity and prove the presence of artistic value and cultural components. The festival celebrates elements relevant to indigenous societies and validate them. *Intwasa* arts festivals therefore celebrate culture. Some of the performances exhibited comprise different social and cultural events. They are events that promote socialisation of people from different ethnic groups and the objects used during performances such as props symbolise cultural values and roles. This makes *Intwasa* Arts Festival koBulawayo, an avenue for ensuring culture loss is cushioned while cultural practices are promoted through the festival events.

Conclusion

The presence of different festivals in the country shows their importance and the efforts artists are putting in place to represent culture and arts. They are becoming a platform where artists express their ideas on cultural, social, environmental, economic and political issues. In conclusion, it can be argued that festivals are important in preserving and promoting culture as they are celebrated globally. Cultural festivals have been gaining prominence all around the world in recent years as attested to by the increasing number of festivals worldwide (Salvador et al., 2022). *Intwasa* Arts Festival koBulawayo plays a critical role in the maintenance and passing on cultural values from the past through the present, into the future. With structures like *Intwasa* in Zimbabwe, there is an assurance that culture loss is reduced. It is an important arts festival because it gives indigenous societies, groups as well as individuals an important role to play in continuity and promotion of their cultural practices. It is also a festival that is important in enriching cultural diversity and human creativity while ensuring culture preservation. Activities specific to culture are exhibited during *Intwasa* which shows that *Intwasa* goes beyond entertainment to preserving culture.

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CHAPTER IV

Zimbabwean Music: Emulation and Imitation

Weston Chimbudzi

Abstract

The Zimbabwean music industry today is buoyed by a plethora of traits that originate from across the globe. The emergence of numerous social media platforms has opened doors for endless creativity and innovation in the music industry. It has also increased exposure to pervading trends that permeate from other cultures by expanding the sphere of possible listenership. Music listenership which traditionally relied mostly on radio and television broadcasting can now be experienced on a myriad of platforms proffered by digitalisation, among them Facebook, iTunes, Spotify, TikTok, WhatsApp, and YouTube. This goes with the fact that music and video have become a common trend in the current times. This paper explores the various aspects that define the state of Zimbabwean music regarding influences from elsewhere.

Keywords: Digital, emulation, trends, themes, genre

Introduction and background

The Zimbabwean musical terrain is characterised by unending paradigmatic dynamics which result from numerous factors, among which technological evolutionary and cultural diffusion forces are central. The quest to attain the highest aesthetic appeal keeps musicians in search for appropriate technological and compositional trajectories. Gramma Records and Zimbabwe Music Corporation pioneered commercial music production in Zimbabwe. Events unfolding in the country then forced the recording giants to adopt *Sungura* as a genre of choice. The genre was an adoption of traits from Kanindo Rhumba and local traditional genres from various indigenes and ethnicities. The music encompasses a number of traditional attributes such as *ngano* (folktales), and dance styles such as *Mhande* as well as *Jiti*. These can be picked from songs like *Musha Rudzii*, and *Wadanen'anga* by the late Leonard Dembo, to mention just a few (Muranda & Maguraushe, 2013). The same Musician's *Venezia* closely typifies a quintessential Kanindo feel.

This research is premised on the quest to explore the dynamics in the Zimbabwean music business with a view to establishing why musicians and producers favour a certain genre at a given time. It also looks at the historical developments in the industry pertaining to how bands are named and whether the naming styles are influenced by external forces or prevailing circumstances. It explores how cultural interactions impacted music compositions and whether there is undiluted identity in the construction of genres.

The discussion unfolds as follows: The first section of this study will provide the theoretical framework and the methodology. It proffers the methods adopted in carrying out the study and the theories on which it is girded. This will be followed by a glimpse into popular music; setting the tone of the discussion by exploring the definition of popular music. This

section is then followed by an exploration of the evolution of genres in the Zimbabwean context then finalised by the conclusion.

Theoretical framework

The author embraced the Social Identity theory propounded by Henri Tajfel and his colleagues in the 1970s. The theory holds that individuals derive their social identity from the groups to which they belong or aspire to belong (Brown, 2020). Brewer (2011) viewed this theory as one which is based on the supposition that identification and emotional attachment to a social group redefines one's identity from the individual to the group level. Hence, through the processes of self-categorization and group identification, an individual's sense of self and self-interest become indissolubly tied to group interests and welfare. The adoption of Onyebadi and Mbunyuza-Memani's (2017) recommendation to understand song texts in the context of the time and environment in which they were composed, as well as their target audiences helps to trace sources of certain influences and inspirations in musical compositions and performances.

Chikowero (2008) submitted that music has always articulated discourses of power and identity in African societies. During the nationalist movement era, musicians used music as a vehicle to air their views and aspirations. This made their music relevant to the masses who identified each other by both social belonging and identities within it. Subsequently, people tended to get attracted to the music which they were particularly associated with and spoke to their social experiences. Bob Marley's philosophy of black consciousness, whose lyrics Cooper (2004) described as politically charged, resonated very well with the Zimbabwean populace and bore an offspring of emulators in Zimbabwe and beyond.

Along with this study also goes Iser's (1978) Aesthetic Response theory. The theory states that music attracts people due to its ability to evoke certain emotions or its aesthetic qualities. This is complemented by the social learning theory which holds that people learn from their environment through observation, imitation, and reinforcement (Deaton, 2015). Through constant exposure resulting from the advent of digital media advertisements, social media, and peer influence, people often succumb to the temptation of developing a liking for music and the cultures that trend.

Methodology

This study utilized the qualitative method, in which the descriptions and meanings of a phenomenon are construed from the analysis of data. Through this approach, data were collected and used as descriptive evidence of the phenomenon under study, creating inferential grounds from which conclusions were constructed (Creswell, 2013). Informants were purposively selected from a population of 16 musicians and music producers, targeting individuals with vast experience in Zimbabwe's music. Dudovskiy (2016) postulated that purposive sampling is when the researcher depends on personal knowledge of the targeted population to pick the individuals that he or she deems appropriate to collect data from.

In this research, celebrated musicians and producers of various ages and eras of music history were preferred as informants to take advantage of their ubiquitous collective experiences around the Zimbabwean music

terrain. The informants hailed from various facets of the music industry and are affiliated to diverse genres at play therein. They were taken in as participants so as to enable the researcher not only access information pertaining the subject under study, but also to access other 'hidden' informants through reference. As such, the purposively selected individuals referred the author to other specialists for further information in what Lune and Berg (2017) described as the snowball sampling technique.

The essence of music popularity

In pursuance of the quest to understand factors underpinning the pervasiveness of a given music type, popularity issues come into play. definition of popular music is however not facile. There are many factors which contribute to popular music. These range from the aspects of how widely a piece of music is enjoyed, its commercial success, its conformity to the latest trends and fashions, to how it relates to attitudes and values of society. From the theories' standpoint, music can ride on social identities to embed itself within a listenership. The emotions evoked by linguistic significance, and the lyrical and stylistic nature of music often confine it to people within a particular context. In addition, listeners respond to aesthetics and the beauty of music invites widened acceptance, notwithstanding the significance of social identity and lyrical relevance.

Positivists define popular music quantitatively; thus, they adopt a stance which emphasizes empirical evidence and objective methods leading to the quantification of music. They are concerned about measurable and verifiable aspects while overlooking the subjective side of its cultural and artistic values which in some contexts transcend commercial success. The unending dynamics in music production have always shifted the definition of popular music over time. Frith (2001) viewed technology as an environment in which music is made and experienced and, in the process, defining what it is and can be. In the Zimbabwean context, music is embedded in culture and occurs in a landscape of economic instability. Mhiripiri (2013) pointed out that the Zimbabwean music business occurs in a background of an economic crisis. The subsequent effect of this is that the majority of music consumers are not attached to trending technology and have limited online access. It is highly unlikely to register or capture all activities pertaining to music consumption in an environment where there is a limited espousal of technology in respect of music consumption. As such, a positivist assessment of music popularity would highly overlook and underestimate the magnitude of music followership.

The phenomenological approach holds that popular music should be defined according to how people perceive it in different contexts based on what they deem to be essential to their different situations (Carroll & Tafoya, 2000). This typically becomes a ground for identifying as popular music resides in enclosed circles such as sacred religious music used in rituals of tradition. There is a certain collection of music whose contexts confine them to sites that are closed to the commercial and public domains. However, contextual experiences of such music in relative circumstances keeps it appropriately interpretable as popular among participants. Mr Chikomo (personal communication, August 20, 2023) vocalist for Dzirimudeze mbira ensemble, cited *Nyangarike* as one among several popular songs which revolve within the context of *Zezeru* sacred *Bira*

performances. To confirm the already alluded assertion, this song is not known to non-participants of such rituals, yet extremely popular to partakers, due to relevance and purpose.

Popular music in Zimbabwe has been characterised by lyrical and instrumental accompaniment (Turino, 2000 & Zindi, 2015). The music of Zimbabwe has always strived to define day-to-day life activities ranging from religion, courtship, social hierarchy, and political and economic struggles. From the inception of recording technologies in Zimbabwe, music occurred as a dichotomy comprising commercial and communal streams. The commercial version favoured popular instrumentation as adopted from jazz, *Kanindo*, *Rhumba*, Reggae, and Chachacha, among others. Although most essential elements of the music were exotic, the influences of local traits continued to linger and form the basis of especially, the lyrical composition. This is how one of the popular genres; *Sungura* was born.

Zindi (2015) postulated that revolutionary music made huge sales for Gramma Records at the company's inception. The ability of music to create an implied sense of meaning without explicit mention of exact facts of prevailing circumstances made and continues to make music an ideal refugee arena for lyrics of ridicule and protest. Thomas Mapfumo and many others like Zexie Manatsa used this avenue to sing for the nationalist movement in a highly oppressive and censored environment. The fact that people like Mapfumo, they carefully encapsulated their music in folk music which thrives on deep ethnic and idiomatic expressions that made it easy for him to attract fame and at the same time evade ruthless censorship (Terrain, 2016). Popular music is therefore any music that finds relevance within the context of its prevalence, or the environment where it finds listenership.

The music industry during the 80s relied on analogue equipment. The recording companies' marketing strategies were also determined by prevailing analogue possibilities. Some of the convenient avenues used to publicise music were radio and newspapers. Copies of music were sold through Spinalong record bars which were usually piggybacked in shops such as OK, Express, Number 1 Stores, and Power Sales. Apart from this outlet, the other option was to buy copies directly from the recording company or privately owned record bars. With the advent of digital technology, it became too difficult to cope with piracy and music marketing took a completely new trajectory. Accounting for sales suddenly became a maze due to the ubiquity of informal sellers who would not remit earnings to rights owners. This led to both musicians and recording companies losing significant potential revenue to piracy. To make up for the losses, musicians had to work extra hard holding live shows as an alternative source of revenue (Mhiripiri, 2010).

In a bid to rise to the challenges, recording companies decided to encrypt their CDs and DVDs so as to avoid piracy. However, this proved futile since it made most music players unable to read the discs, thereby militating against sales. The incompatibility of encrypted copies also bruised against respective brands. The idea of encrypting was soon abandoned leaving products open to unorthodox manipulation by illegal dealers. The situation was exacerbated by the spread of personal computers into the possession of the general public making it easier to duplicate musical recordings than

ever before. This created a thriving business for street CD vendors who ply their business at robots and busy shopping centres. However, the advent of mp3 and mp4 formats has shadowed the glamour of the CD and DVD. The two formats became popular due to their ability to be downloaded from the internet and their reduced file size. According to Savage (2011), mp3 files are 1/10 of their CD audio equivalent and they, in addition, can occur in different resolutions while maintaining readability to mp3 and mp4 players. The researcher observed that due to digital technology, CD and DVD players are slowly getting obsolete due to the paradigm shift to mp3 players.

A glimpse at Gospel and *Chimurenga* music in the Zimbabwean context leads to the inference that the genres derive their essence from lyrical implications. Other music remained in the communal realm at sites such as traditional religious rituals, and routine social functions. According to Mandongwe. P (personal communication, April 22, 2023), Thomas Mapfumo, Kenneth Chigodora, Farai Macheka, Sekuru Gora, mbira DzeNharira, Maungira Enharira, Mbuya Madhuvu and many others utilized traditional style without many digressions from how the music sounds in cultural contexts. Due to modernity, contemporary use of the traditional idiom by musicians such as Chioniso Maraire, Tafadza Matiure, Hope Masike, and Nyamazana, translate to a radical alteration of this music to levels which diminish its cultural fabric.

Gospel music, for instance, comes in a wide range of instrumental accompaniments which indiscriminately borrow across *Sungura*, *Mhande*, Reggae, and others. The gospel music of Elias Musakwa and Fungisai Zvakavapano ride on the *Mhande* groove. Diva Mafunga used his gospel music with Reggae influences. Moreover, compositional idioms are embedded within ontological influences depending on which religious denomination the composer comes from. Lucky Chikuwa and Obert Chari composed their music based on styles that highly depend on ZCC (Zimbabwe Christian Church) hymnal rhythms. The Apostolic sect also motivated the advent of acapella-based hymnal gospel music. After a long time of its existence, this music has begun to morph into instrumental versions as seen in Mambo Dhuterere's discography.

The evolution of genres

The etymology of Zimbabwean music contexts continues to hinge on exotic influences in what could be understood as cultural diffusionism (Stone, 2008). The naming of bands, for example, was highly oriented toward prevailing trends as determined by prevailing music culture. In the 1960s and 70s, during the colonial era, Zimbabweans were exposed to music from Jim Hendriks, Elvis Presley, and the Rolling Stones. This exposure made Zimbabwean musicians turn to adopt the genre and craft their lyrics in the English language. Apart from that, the bands also preferred English names and a glimpse into the list that brings to the fore groups such as Hallelujah Chicken Run Band, City Quads, Eye of Liberty, Doctor Foot Switch, Wells Fargo, Epworth Theatrical Strutters, Merry Makers, and the Blues Revolution, among others.

Other influences which originated from European music include the four-part harmony which is characteristic in the repertoire of the De Blake Evening follies, Epworth Theatrical Strutters, *makwaera/ manhikatika*,

Chimurenga choirs, and the Merry Makers. Jazz crept, in a sense of black consciousness and the Negro spiritual style influenced the composition of the song “*Lizofika lini ilanga*” which translates to ‘When is the day coming?’ in English. This song was unfortunately banned by the colonial regime due to its lyrical influences which were deemed to wield a propensity to incite rebellion against the colonial government. As the spirit of nationalism continued to build, a lot of young people went out to join the liberation struggle. As they travelled to receive military training in different friendly countries such as Tanzania, Kenya, Zambia, and others they were exposed to different forms of music, Kanindo and Rhumba subsequently began to dominate their listenership. At about the same time, most musicians who had adopted rock music began to dump it for music that identified more with blacks. One such musician who was a staunch supporter and admirer of Elvis Presley, Thomas Mapfumo began to compose songs in Shona in which he incorporated traditional instruments like *mbira*, *hosho*, and *ngoma*. In addition, his music gradually gravitated towards nationalism and black identity earning it the *Chimurenga* tag (Dorsch, 2010).

Chimurenga music also rides on choral, *mbira*, *Sungura*, and other instrumentals. The first *Chimurenga* (war of liberation) thrived on music that was primarily sung vocally. The second *Chimurenga* also rode on choral music which though borrowed significantly from influences of European four-part harmony. There emerged choirs such as the ZANLA (Zimbabwe African National Liberation Army) and the LMG (Light Machine Gun) which sang songs of encouragement and helped to propagate the doctrine of nationalism too, apart from urging on freedom fighters, and mobilising potential recruits for the liberation war. The music was packaged in popular tunes from gospel and other genres. Chitando (2002) claimed that Christian hymns and imagery, predominantly of the biblical stories providing an archetype for African liberation, illustrate the extent of Christianity’s impact on the songs of liberation. The popularity of these choirs thrived on a multiplicity of factors. One of the factors was underpinned by social identity; the music came from natives who identified with audiences in respect of language, ethnic and political ideology contexts. The music also used traditional beats and instruments such as *ngoma* and *hosho* which are deeply rooted in the traditional quintessence of local music.

It was also not uncommon that popular tunes were outsourced from other genres such as Kanindo and Rhumba. In this regard, Masvosve. M (personal communication, May 08, 2023), one of the former Jairos Jiri members (08/05/2023) said that one can single out songs such as *Chitepo* which was recorded in 1982 by the Kasongo band and is a close resemblance to the Super Mazembe’s *Kasongo* song. The leader, Ketai Muchawaya, went on to name the band after the song; *Kasongo* according to Kunenyati. K (personal communication, April 17, 2023). The nationalist wave alongside the uptake of music from Kenya and Tanzania ushered in a number of other hits from various groups such as the Jairos Jiri Sunrise Kwela Band’s *Take Cover*, and the Spiders’ *Gidi ishasha* which were packaged in the *Sungura* style. These groups essentially borrowed the attributes of Rhumba and Kanindo.

The other aspect was that of borrowing aesthetic traits from other cultures such as the use of popular hymnal gospel song tunes and the four-part harmony structure. In this regard, popular gospel songs were rearranged and decorated with contextual lyrics that pushed the intended message.

(Turino, 2000, 2003) noted that of the musical resources used for ZANU’s and ZAPU’s *Chimurenga* songs, roughly 50 per cent comprised adopted and adapted Christian hymns. Through creative reworking, Christian themes were replaced by nationalist leitmotifs where for instance ‘Beautiful Jesus’ became ‘Beautiful Zimbabwe’ (Chitando, 2002).

Mitchel Jambo who fronted the Zimbabwe Cha Cha Cha Kings Jambo. M (personal communication, May 08, 2023) said that as they grew up, they would go out to play in the night, where song and dance was the main activity. He recalled that the occasion was termed *jezi* which, connotatively and contextually, held some equivalence to *jiti*. The songs sung during these sessions were then rehashed when the young boys and girls joined the liberation struggle, to find themselves in the new context, furnished with new lyrics. An inquiry into why they called the sessions *jezi* led to Jambo saying that since Jazz was music malapropism led people to think that the term meant music hence the emergence of band names with the term “jazz”, such as Devera Ngwena Jazz Band, Shirinhema Jazz Band, and the National Jazz Band, among others. So as the white people would go out to jazz and orchestra music performances, the Zimbabweans would adopt the terminology to apply to their own tailor-made musical occasions.

Other musical influences such as Cha Cha Cha can be traced as far as Cuba. Torchon (2018) claimed that Cha Cha Cha originates from Cuba. Traits from this genre can be felt in Zimbabwean popular songs like *Mupfuhwira* (*wotopfuhwira*) by the Great Sounds, other pieces like *Anopenga Ane Waya*, *Connie*, *Ndakarumwa Nembwa Kumayard*, *Itai Cent Cent* by the Tutenkamen Band, and in recent times *Sarah* by Alick Macheso. This genre inspired a sizeable repertoire of music from various musicians in the country.

Kanindo and Rhumba bands used names such as the Extra Musica, Mori River Jazz Band, N’Gola Jazz Band, Victoria Jazz Band, and Shirati LuoVoice Jazz, among others. Knowledge Kunenyati thinks these inspired Zimbabwean band founders to call theirs so; Devera Ngwena Jazz Band, Shirinhema Jazz Band, Zhimozhi Jazz Band, and so on (personal communication 24/04/2023). This could have had the same effect on groups such as Eden Boys, Khiama Boys and the Sungura Boys, drawing inspiration from popular bands from other countries; the instance of Kauma Boys and Mulemena Boys of Zambia.

The other category adopted the stance of prefixing their names with the term orchestra. According to Taylor (1991), an orchestra comprises four sections, namely: the string section, the woodwind section, the brass section, and the percussion section. Although there can be a string orchestra, this outfit would be made up of the violin of family string instruments. Manyange (2022) believed that the word orchestra amuses local musicians a lot, citing names such as Alick Macheso’s Orchestra Mberikwazvo, Simon Chimbetu’s Orchestra Dendera Kings, Kapfupi’s Orchestra Ndoozvo, Romeo Gasa’s Orchestra Valembe, Rony Mudhindo’s Orchestra Vazvamburi, Orchestra Ruomba, Orchestra Kokorigo, Orchestra Chimbi CheHorwe, and others. A glimpse of this scenario through the spectacles of the social identity theory unveils the emulative undertones of affiliation emanating from adoration of exotic bands. These bands include Orchestra Les Wanyika, Orchestra Segga, Orchestra Mangelepa, Orchestra Jemba Jemba, and Orchestra Super Mazembe.

Although local bands use string instruments, they barely use violins to qualify them as orchestras. Their emulation of and adherence to trends set by style forerunners, make them crave to use such names. Orchestra Les Wanyika, for instance, set trends with hit songs among them *Sina makhosa*, *Pamela* and *Shauri Yako*. Tinges of octave-based rhythm guitar style in local songs like *Kumusha Kwaambuya* by John Chibadura, *One Way* by Simon Chimbetu, *Tsaona* by Daiton Somanje, trace to the style used on *Sina makhosa*.

A glimpse into the generality of English terms that were used as appendages to local band names disinters an interesting aspect of the struggles for dominance as brands jostle to niche themselves up above the rest. Manase (personal communication, May 10, 2023) gave a list of prefixes and postfixes popularly used during the heydays, some of which are still alive in current setups. These comprise a range of terms such as *challengers*, *boys*, *brothers*, *express*, *extra*, *kings*, *sounds*, *spirits* and *unlimited*. He adds that the use of these words was meant to emphasise the competitiveness of the concerned groups. Bands which came to mind in respect of the above include the Chazezesa Challengers, Khiama Boys, Njerama Boys, Four Brothers, Insiza Brothers, Marxist Brothers, Tembo Brothers, Shirichena Express, Barura Express, Njanja Express, Extra Kwazvose, Extra Valembe, Orchestra Dendera Kings, Ndolwane Super Sounds, the Black Spirits, and the Blacks Unlimited.

Manase (2023) further suggested that the naming of bands was mostly concerned with including a word within the name, which had something to do with music. He cited bands such as Sengere Super Beat, Tukuye Super Sounds, Mokis Super Sounds Connection etc. Apart from that, some bands would actually role-model the bands that they drew inspiration from and their self-naming after such would be a symbol of affinity and homage.

Based on an analysis of selected music from the discussion above, it can be concluded that Zimbabwean musical art is highly catalysed by emulation and imitation. It is, hence, paradoxical to raise issues of copyright infringement in Zimbabwe's music performance industry because the music largely anchors on the foundation that was laid by other music forms. Could this explain why local artists are very reluctant to take up copyright issues with law enforcers? Manase (2023) admitted that the bass line of the song *Ruvengo* by David Ziome was adapted from that of *Sina makosa* originally done by Orchestra Les Wanyika. The 'bouncing' baseline on the song *Sina makosa* has generally been adopted to shape the trademark 'hornbill' (*dendera*) sound, and has become the defining characteristic of the Chimbetus' *Sungura* subgenre.

Another pointer to corroborate this view is the adjacent resemblance to the Orchestra Les Wanyika's hit, *Kajituliza Kasuku* in the song *Saruwe* by Sulumani Chimbetu. Chirisa (2018) identifies a number of songs that according to her, are copied by local musicians. Among the cited examples lie Sulumani, and Jah Prayzer who was described as having been man enough to admit copying Ghanaian musician Emmanuel Samini's 2007 hit track titled *Samini* in coming up with his *Mwanasikana*, a song on the album *Tsviriyo* (Chirisa, 2018; Mayange, 2015). On the same note, there are notable similarities between South African musician Fred Gwala's song *Mana* and Jah Prayzer's *Tsviriyo*, and also King Shaddy's *Danny Aba Nduwe YaPapa Lodza*. Turino (2000) advances that Zimbabwean music carries a

number of traits from elsewhere in Africa. Muranda and Maguraushe (2013) highlight that some prominent musicians blame upcoming artists accusing them of illegally copying their music, although the popular musicians themselves developed their musical identities by modelling on foreign popular musicians' songs, which were on the local market and played at shows in Zimbabwe during their time.

South Africa has always been a model to not only Zimbabwean musicians but also producers. Producers like Jabulani Ndlovu of Trutone Studio still have an attachment to South African music production entities. Jabulani Ndlovu says he sometimes gets invited to Gallo Records for some special recordings (Ndlovu, J, personal communication, April 23, 2023). West Nkosi a South African talent scout and producer, often toured Zimbabwe during his lifetime (Mojapelo, 2009). Another fundamental premise to substantiate this assertion hinges on Titus' (2013) postulation that *Masikanda* music originated among the Zulu in South Africa. This genre came to be known as *amasiganda/dzemagitare* in Zimbabwe perhaps through migrant workers who sought employment in South African mines and farms. The genre was popularised through musicians like Taurai Zumba, Elisha Tome, Sinyoro Jackson Chinembiri, John White, and Kireni Zulu. Other popular figures who featured in this genre are Oliver Mtukudzi, Safirio Madzikatire and Mechanic Manyeruke.

The latest offering from South Africa that has once more taken on board Zimbabwean musicians is the *Amapiano* beat. The genre is currently making waves and most musicians, the likes of Fungisai Zvakavapano, and Sandra Ndebele, among others, have incorporated the *Amapiano* vibe in their discography. Other contemporary influences come from as far and wide as Nigeria and Ghana among other countries. Afro-pop is a prevailing genre that most musicians are thriving on. Celebrated artists such as Burna Boy, Davido, Wizkid Yung Demz, Fameye and many more epitomize the contemporary trends in this regard. As alluded earlier, some local musicians, according to Chirisa (2018) take advantage of the ignorance of local listeners about the existence of certain songs and create theirs based on already recorded songs from somewhere. This has given a number of artists an impetus though, because the indigenes of the country are always fascinated by foreign products apart from that it also makes the artists appear to sound unique and broad.

Zimdancehall which came in on the heels of urban grooves, thrived on the local content quota system introduced to promote local music by the ministry of information. Its motivation traces to Jamaican origins (Teya, 2015). When Bob Marley visited Zimbabwe in 1980, he struck a chord with the majority of people due to his theme of black emancipation. He exclusively crafted a special dedication song which he belted at the occasion of celebrating the Zimbabwean independence (Smith, 2005). Dancehall which originates from Jamaica according to Cooper (2004), is known for its radical articulation of messages, and the Zimbabwean case is no exception. Makwambeni (2020) describes Zimdancehall as a site for resistance. The music identifies with the youths more and has so much resonance with ghetto lives.

Producer Moyo. K (personal communication, April 23, 2023) points out that Zimdancehall, Amapiano, Hip-hop, and other emerging genres in the Zimbabwean context coincide with the prevalence of digital technology.

This makes the marketing of these genres easy, taking advantage of internet and digital technology possibilities. The exposure of musicians and their listeners to internet resources such as YouTube, Instagram, Facebook, TikTok and others has changed their taste of music due to pervading social influences. This has seen the creeping in of traits from elsewhere to transform locals' ideas about music. The generation gap perception of music is conspicuously sticking out. The music is now consumed in conjunction with accompanying videos and the video style has drastically drifted from cultural conventions. The videos are highly sensual and explicit.

Another producer who chose anonymity said that digital technology has, on a positive note, made marketing and production of music so easy. Music can be uploaded for consumption anytime on the internet. Links can then be shared on social media platforms and blogs to notify potential consumers about the latest offerings. There is so much autonomy bestowed on a musician and the onus rests upon his or her innovativeness and creativity to be able to penetrate through the noise of the internet and make a killing from consumers all over the world. Moreover, promotional activities such as holding live performances can now be done online, enabling musicians to reach out globally.

The impactful advent of artificial intelligence in not only the music industry, but also all other fields, poses a threat to many jobs, apart from being a controversial and topic phenomenon. Tavani as cited in Fronzi (2016) considers digital synthesis and technological music production to be a means by which practitioners artistically ennoble, enhance and aesthetically nourish music rather than to view it as a process of merely technologising or mathematizing music. Although the anthropocentric perception of music making is still held in high esteem, the numerous capabilities of artificial intelligence (AI) among which falls voice cloning, can produce interesting results by bringing back to life the voices of departed celebrated musicians. Zimbabweans as trend emulators, are bound to embrace this technology sooner or later.

Conclusion

The music of Zimbabwe resides on a tectonic platform of dynamics. A plethora of changes has unfolded in Zimbabwean music resulting especially from cultural interactions. Music that trends in the commercial sphere is highly laced with exotic attributes while the very original and indigenous versions remain confined to traditional ethnic rituals where they survive solely due to religious sacredness and exclusive relevance. The result is that the music experienced in the public environment bears drastic contrasts to that which identifies with native culture. It must be underscored though, that dashes of traditional content continue to be fused with borrowed styles in contemporary music and as such traditional instruments have continued to enjoy significant acquiescence. The music marketing space has significantly expanded due to the acceptance and uptake of trending strategies used across the globe, especially in respect of modern technology practitioners.

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CHAPTER V

Visual and Performing Arts (VPA) Curriculum Implementation at Early Childhood Development (ECD) level: A case of three primary schools in Shamva District of Mashonaland Province

Locardia Sango

Abstract

This investigation underscores the necessity for a curriculum that addresses both individual and societal requirements, emphasising the critical role of educators in its development and implementation. Focusing on Zimbabwe, it examines Early Childhood Development (ECD) teachers' perspectives on the Competency-Based curriculum, specifically the Visual and Performing Arts (VPA) primary school syllabus, in Shamva District. Through qualitative research methodologies, including focus group interviews, document analysis, and observations, the study revealed that teachers lack motivation, knowledge, skills, and resources to effectively deliver VPA instruction. The consensus among the participants indicates the necessity for VPA teaching and learning to be conducted by specialists, a recommendation proposed by this research.

Keywords: Visual and Performing Arts, Early Childhood Development, Curriculum, Teacher, Curriculum implementation.

Introduction

There is a growing body of literature which supports the critical role played by teachers in curriculum development and implementation. Curriculum reforms are inevitable because of the ever-changing needs of the learner and society at large. Leung (2008) views teachers as critical agents for bringing change in the classrooms. They should be the main sources of evidence regarding the relevance of any curriculum because they are the implementers. In support, Lau and Shau (2008) register the need to consider teachers' perceptions of processes which concern them for the success of any innovation in education. Their views may go a long way in bringing meaningful change which is applicable. Innovations that are supported by teachers have a greater chance of adoption and the opposite creates instability and resistance from teachers (Lau & Shau, 2008). Taking into account the afore mentioned facts, this paper examines teachers' perceptions towards the Visual and Performing Arts (VPA) syllabus for ECD and its application.

Background

Zimbabwe, like other countries in the Asia-Pacific region, East Timor, Hong Kong, Australia, Kenya and South Africa has recently undergone curriculum reforms at all educational levels. The VPA curriculum was not an exception (Ministry of Primary and Secondary Education (MoPSE), 2021). A Competency Based Curriculum is now in use since 2017 (Curriculum Framework, 2022; MoPSE, 2021). The new VPA curriculum emphasises the complex outcomes of a learning process rather than focusing on what learners are expected to learn about in terms of traditionally-defined subject content (Manokore & Chiwiye, 2021; MoPSE, 2021; Selvan, 2021; United Nations Education Scientific Cultural

Organisation (UNESCO), 2023). The curriculum is learner-centred and adaptive to the changing needs of learners and society. Learning activities and environments are supposed to allow learners to acquire and apply knowledge, skills and attitudes to situations they encounter in everyday life. The Minister of Education of the Democratic Republic of East Timor and MoPSE (2021) adds that even the infant curriculum should produce learners who think critically, analyse and express themselves, create, evaluate, synthesise information and develop research skills (Isabel & Ana, 2014). To take heed to the call, wide-ranging adjustments were made on the content, teaching approaches, assessment methods, skills to be developed and teaching materials inter-alia (Manokore & Chiwiye, 2021; MoPSE, 2021). This curriculum innovation was as a result of identified inadequacies of the then existing curriculum which included producing employment seekers instead of creators.

The perceptions of the teacher on the Competency Based Curriculum must be known and if relevant be considered in the subsequent curriculum review. MoPSE (2021) confirms that some of the teachers were trained on syllabus interpretation and that resources at selected schools were assessed to determine suitability. While the move was very noble, it must be realised that not every teacher benefited from MoPSE's initiatives. Additionally, new teachers from Colleges of Education are joining the ministry and expected to adjust to the new demands. MoPSE (2021) also admits that the government of Zimbabwe implemented the new curriculum within its limited resources. A promise was made to support schools with the much-needed resources in the shortest period of time. Manokore and Chiwiye's (2021) study on secondary school teachers' assessment competencies in the implementation of continuous assessment reveals that the teachers fall short of critical assessment skills. Additionally, Ngwenya (2020) establishes challenges encountered by ECD and Junior primary school teachers in implementing the new curriculum in Bulawayo Metropolitan. Perceptions of ECD teachers in the rural areas towards the implementation of the new ECD curriculum and their challenges need to be unearthed and documented as well. Tracking the progress of a programme in all parts of the country to find out if it is accomplishing its intended objectives is a crucial process.

Educators need to voice their views on whether or not the curriculum is manageable, relevant and adequately supported (Baron et al., 2008). They can also provide suggestions on what can be retained, improved or modified (Cristina, 2016). Feedback about a curriculum to curriculum planners might be insufficient without contributions of teachers who teach in rural areas. It is for these reasons that this paper seeks to elicit teachers' perceptions towards the VPA curriculum and its execution to inform VPA curriculum design or review for the enhancement of teaching and learning processes. Despite focusing on Shamva Schools, the paper will benefit a wide range of audience especially those interested in curricular issues.

Curriculum evaluation even in elementary education ensures quality education. In their study on in-service teacher training in the use of new curriculum materials among East Timor teachers, Isabel and Ana (2014) noted teacher challenges which had been brought about by the new curriculum. The teachers needed training in the use of the new curriculum materials for effective implementation of the curriculum. Cheng (2003)

acknowledges the existence of practising teachers with diverse training backgrounds working in diverse environments. This alone may pose challenges in the implementation of the VPA curriculum at ECD level. In Zimbabwe, teaching and learning of VPA takes place in rural and urban contexts and the difficulties which teachers experience may vary from place to place. Listening to the teachers as they articulate challenges which they encounter in curriculum implementation is crucial. Their opinions on syllabus interpretation, availability and use of teaching and learning materials, pedagogy, content and teaching time were interrogated. If hindrances to the attainment of desired outcomes are identified, curriculum planners will be urged to make necessary adjustments for the benefit of the learner, teacher and society at large.

For the curriculum planners to make informed adjustments, this paper interrogated teachers on the possible solutions to their challenges. Teachers' opinions on how they could be assisted or how their challenging situations could be addressed is paramount (Isabel & Ana, 2014). It guards against the proffering of far-fetched and inapplicable solutions. Driven by Moulton's (1994) remark that it is difficult to find out what teachers think about the curriculum without asking them. This paper sought to hear from the ECD teachers in three Shamva District schools on their perceptions towards the implementation of the VPA syllabus. The paper also allowed the teachers to voice the challenges they meet as they implement the curriculum. Lastly, the paper gathered from the teachers their suggestions to address the challenges. All this was done to improve the quality of the teaching processes at ECD level for the benefit of the learner and society.

Statement of the problem

Shamva ECD teachers' perceptions towards the implementation of the Competency Based Curriculum are not known. There is also paucity of literature on the challenges which they encounter as they implement their curricular. This study interrogated the teachers, who operate in a rural context on their perceptions on the new curriculum, its implementation and the challenges which impede excellence in their teaching and learning processes. Measures to address the situation were also sought with the hope to enhance quality in the teaching and learning of VPA at ECD level.

Conceptual framework

A curriculum is viewed as 'planned experiences offered to the learner by the school' (Ogar & Awhan, 2015, p. 145). UNESCO (2023) defines curriculum as a document or set of documents which provides guidelines for educators on what and how they need to teach students in the education system. Guidelines can focus on a specific learning area or subject, or a sum total of a learners' school experiences (Ngwenya, 2020). This study's focus is on the Early Childhood Development curriculum which covers ECD A, B, Grade 1 and 2 (Nziramanga, 1999; MoPSE, 2021). Special attention is given to the VPA curriculum for each of the grade levels mentioned above. The VPA curriculum comprises four subjects namely; Music, Dance, Theatre and Visual Art. Content for each of the subjects falls under five topics which are; History of Arts and Culture, Creative processes and performance, Aesthetic values and appreciation, Arts technology and Enterprising skills. Like any other curriculum, the ECD VPA syllabus has aims, objectives, cross cutting themes, content, weekly objectives, suggested activities and media among others.

Curriculum implementation is conceptualised as putting into practice the official prescribed courses of study (Ngwenya, 2020; Selvan, 2021). The process requires the curriculum document, learner and teacher. What the teacher does is informed by the syllabus for the benefit of the learner. Curriculum implementation cannot take place with the absence of the learner. The learner is the central figure for whom the curriculum is designed. Implementation takes place as the learner acquires the planned experiences, knowledge, skills, ideas and attitudes that enable the same learner to function effectively in a society (Ngwenya, 2020; Ogar & Awhen, 2015). The operationalisation of the curriculum requires the implementation agent, who is the teacher (Selvan, 2021). The ECD teacher must therefore understand the curriculum document well enough to be able to convert its intentions into reality.

Methodology

The qualitative approach was adopted. The study sought in-depth understanding of Shamva District ECD teachers' perceptions, challenges and possible solutions (Denzin & Lincoln, 2011). Data about the ECD teachers' views towards the new ECD curriculum and its implementation were described in detail. Additionally, the challenges they encounter as they implement the curriculum and possible solutions to the challenges required narration. The qualitative research approach allowed for the finding out, description and explanation of what participants thought and felt about the phenomenon under study (Morgan, 2014; Morse & Niehaus, 2016).

A purposefully selected sample of twenty (20) ECD teachers out of a population of forty-eight (48) teachers participated in the study. The sampling technique helped identify information rich participants regarding the phenomenon under study. Data was collected through focus group interviews, document analysis and observation. Open-ended questions were asked to gather as much information as possible pertaining to teacher perceptions towards the new curriculum and its implementation, the challenges they encounter as they implement the curriculum and opinions on how the situation can be addressed (Lau & Shiu, 2008; Leung 2008; Moulton, 1994). The teachers' professional documents like their scheme-cum plans were scrutinised to understand how they translated the ECD curriculum into lessons to be delivered to learners. Matters of content coverage, aims, objectives, methods, activities, teaching and learning media were looked into to check if learners were exposed to the intended learning experiences. Observations with the help of a check list were also made to check the availability of teaching learning materials (Ngwenya, 2020). Use of multiple data gathering methods enabled triangulation of data and enhanced the study's trustworthiness (Creswell, 2014). The qualitative data were narrated verbatim as expressed by the participants and as observed to ensure that nothing important was left out (McCormack, 2004; Panezai, 2017). After permission and consent to carry out the study were granted, fieldwork commenced. There was maintenance of respect for participants throughout the data gathering processes (Baxter et al., 2007).

Findings

Teachers had both positive and negative perceptions towards the implementation of the ECD VPA curriculum. Encouraging though, was the discovery that the teachers had knowledge on the possible solutions to address the challenges they were facing. The perceptions of teachers towards the implementation of the ECD VPA curriculum.

The study revealed a number of encouraging views on the curriculum and its implementation. These included wide ranging content to choose what to teach from. To add on, they acknowledged that the document has well spelt out objectives, possible learning activities and resources to use which makes scheme-cum planning very easy. In support of the teachers' assertions, information gathered through document analysis confirms that the teachers have no challenges with syllabus interpretation.

The following extracts illustrate the above:

- The syllabus is just like a scheme-cum plan. You don't crack your head when you are planning because everything is provided.
- The content is very wide. You don't run short of what to teach.

The suggested teaching approaches were also applauded. Teachers were happy with the suggested teaching methods, voicing that the methods were clear and enough to bring variety of experience in teaching and learning. They added that the methods motivated learners to learn because they place the learner at the centre of teaching and learning process. They also reiterated on the age appropriateness of the methods.

The following excerpts demonstrate the above:

- The methods are many and suit the level of the learners. There is no room for repeating the same method all the time. The methods are interactive. Learners are more active in the teaching and learning process and they seem to like it.
- The teachers also enunciated positively about the time allocated for the learning area. They unanimously concurred that the time was fair vis a vis the syllabus content.
- Challenges encountered by teachers in the implementation of the VPA curriculum

Despite the commendations, it was saddening that the teachers expressed some discouraging views about the curriculum and its implementation. They highlighted a myriad of challenges. The teachers lamented content which they feel is too much to be completed in a year's time. According to them, each of the five topics is overloaded with content. Much of it is left untaught leading to non -coverage of the syllabus. They also expressed concern over content duplication across grades.

The following extracts illustrate the above:

The content is just too much. Two topics have enough content to teach for the whole year.

Whilst the five topics in the syllabus are relevant, the content needs to be reduced, even by half. Let each grade level have a little bit of that, then the next level adds another little bit, going on like that. For example, if you look at the topic, Enterprise skills, the content about careers in music is the same from ECD A up to Grade 2. The careers are the same for no reason. It means teaching the same careers over and over again. Copy right protection is also repeated. The list is endless.

The majority of the teachers were open about how some parts of the syllabus content challenged them. They deliberately avoided teaching that content to the disadvantage of the learner. The teachers also expressed the need to edit the curriculum document which has a handful of errors.

The statement below supports the above:

The Music content under The Creative processes and Performance and Aesthetic Values and Appreciation is too technical. I don't understand the theory of music related content so I avoid teaching it although I plan it. There are also parts of the content which are confusing. For example, in Music under the topic 'Enterprise Skills,' musicians, promoters, teachers and managers are given as examples of careers in music when they are not. They are people who do specific jobs in the music industry, so it's misleading. Teaching, music promotion and singing and instrument playing are examples of careers which are taken care of by teachers, promoters and musicians respectively.

The teachers expressed a serious shortage of resources to implement the curriculum effectively. Observations that were carried out agree with what the teachers said. In all the schools, there were no technological devices to use. There were no textbooks nor basic materials to use like primary colours and paints. Teachers resorted to use of pictures and improvisation but admitted that not everything could be improvised. As a result, some concepts were browsed through, denying learners full mastery of concepts.

The following extracts support the above:

The four subjects require use of technological tools such as recorders, video cameras, televisions, laptops, internet and Wi-Fi and softwares to enable activities such as music composition, applying sound effects to movement in Theatre, opening music folders and playing them and so forth. The school cannot afford to buy these things- and what can I do?

Our school does not have textbooks to use. There are only a few copies of donated books but the language is highly pitched. I also do not understand it. What more of the ECD learner? So, in simple terms there are no books to help me and the learners in the teaching learning process.

Teachers also complained about the large classes. Whilst they understand the importance of using child-centred methods, their effort is hampered by the teacher-pupil ratio and resource shortage. They explained that the

situation in the schools does not allow each learner to interact meaningfully with the limited resources available to master the concepts. To that end, no meaningful learning is taking place.

The following extracts support the above:

ECD learners are little children. They want to exercise their freedom all the time so they need to be controlled all the time during teaching and learning. The teacher's eye should always be up on each and every one of them. Now if they are thirty, forty-five, do you think enough attention is rendered to every child?

ECD learners like any other learners have different learning needs as individuals. Large classes do not allow us to pay special attention to individuals. The issue of resources also comes in. I cannot improvise materials enough for more than thirty learners. I sometimes offer my phone for use during lessons but one phone against the numbers is insignificant.

Possible solutions to address the challenges

- The teachers proposed the following solutions:
- That content be edited and reduced.
- That the MoPSE should schools in rural areas with resources.
- That regular intensive workshops on theory of music content and use of some technological tools be organised at cluster level to equip the teacher with the much-needed knowledge and skills.
- That more teachers be employed to alleviate the teacher- learner ratio.
- That VPA be manned by specialists.

Some of statements below support the above:

A syllabus is an official document which should be error free. The document needs serious editing and the content must be reduced.

The issue of resources is too big for schools to handle because there is no money in schools to buy these resources. The Ministry must intervene as quickly as possible to rescue the situation.

More ECD teachers should be employed to address the teacher-learner ratio. And yes, workshops can re-tool us but ummm, I don't think there will be enough funding to workshop us regularly. Remember, new teachers shall always be coming in and can we afford to always have workshops? It's not possible. Zimbabwe is big. A permanent solution is to employ specialists to teach VPA.

Discussion

Early Childhood Development teachers believe that their ECD curriculum is a good document in a number of ways. They expressed that it is user-friendly because it has wide ranging content to select what to teach from.

They also conveyed their appreciation for the easily understood concepts, learning objectives, activities and resources. Additionally, they were thankful about the suggested interactive methods and adequate time for the learning area. An easily interpreted curriculum motivates the user leading to its effective implementation. This is in line with Baron & Boschee's (2008) statement that curriculum requires support throughout several stages for it to be successful. When a curriculum gets support from its implementers, chances are high that they will effectively translate its intentions into reality. Good ECD teachers must be able to effectively translate the syllabi into schemes of work and lessons, have content knowledge and the ability to deliver the content using varied participatory methods (Jansen, 2009; Makaye, 2014; Manokore & Chiwiye, 2021; Marsh, 2009). This ensures effectiveness in the implementation (Selvan, 2021; Baron & Boschee, 2008).

Sadly, the teachers also registered their concern about the content of the curriculum which is too much for an ECD learner. Whilst they appreciate the content's breadth, there was convergence that it was inexhaustible in a year's period. There was also an outcry over content which was duplicated and difficult for the teacher, shortage of resources and very big classes. The research findings reported here consistently point towards the need for improvement. All the factors highlighted negatively impact on content coverage, quality lesson delivery and reaching the curriculum aims and objectives. They work against attainment of quality education by the learner. Cristina (2016) regards curriculum monitoring as a very important exercise which checks on whether or not the curriculum is working and provides decisions on what aspects have to be retained, improved or modified. Based on this revelation, the teachers' opinions on what challenges them and could be improved to enhance curriculum implementation may influence decision-makers in the event of a curriculum review.

To address the challenges which they encounter, teachers strongly believed that if the Ministry of Primary and Secondary Education provided them with resources, and more teachers to ease teacher-learner ratio, two of their major challenges will be solved. MoPSE (2021) reports on the ministry's good intention to provide schools with resources and more teachers. The teachers are hopeful that the ministry's intervention will go a long way in improving teaching and learning. Teaching and learning resources and a fair teacher-learning ratio are critical in curriculum implementation. Cristina (2016) supports the notion when she opines that quality education revolves around availability of resources and teacher motivation inter-alia.

Teachers believed that if they are regularly workshopped on areas which they lack, their confidence in teaching the areas will improve. In support of the idea, Leu and Ginsburg (2011) believe that workshops help teachers acquire or deepen their knowledge and skills about the subject content, use of teaching learning materials, teaching skills inter-alia. Isabel and Ana (2014) identified the need for the Timorese teachers to be workshopped on the use of the proposed new technologies introduced in the new curriculum. The gap was successfully addressed. However, the teachers viewed workshops as a temporary mitigatory measure. According to them, workshops are expensive to run and to regularly have them to address all teachers' needs could be a challenge. Curriculum reviews are inevitable and they shall always bring new things, some which will be challenging.

Adding on, fresh teachers from Colleges of Education shall always be joining old staff in schools. Their challenges would also need attention. According to the teachers, there is no way the government will be able to mount workshops to satisfy teachers' diverse needs. In light of that, they suggested employment of VPA specialists to handle the learning area as a permanent solution. They believe that subject specialists are theoretically adept and highly skilled.

Conclusion

From the findings of the study, it can be concluded that the teachers had mixed feelings about the VPA curriculum and its implementation. On one hand they appreciate the extensiveness of the content, the suggested interactive methods, time allocated for the learning area and clear aims, learning objectives and activities. On the other hand, they bemoan content which is too much to cover in a year's time. They also lament the acute shortage of resources, lack of knowledge to handle some parts of content and very large classes. The teachers are positive that if the challenges they encounter are solved, effective implementation of curriculum will be realised. They therefore look up to MoPSE to provide them with both material and human resources. They also believe that regular workshops will re-tool them. Lastly, they are of the opinion that VPA should be handled by specialists.

Recommendations

- From the study's findings, it is recommended that;
- MoPSE supports effective implementation of the VPA curriculum by providing schools with resources.
- MoPSE employs more ECD teachers to alleviate teacher-learner ratio.
- Workshops be conducted to re-tool teachers.
- VPA be taught by specialists

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CHAPTER VI

Tracing the Modern Technology Applied in Marimba and Mbira Making in Zimbabwe

Almon Moyo & Richard Muranda

Abstract

This chapter explores technological advancements in marimba and mbira production, emphasizing hardware and software integration in their industrialization. The study focuses on instruments with specific specifications, chosen from selected manufacturing workshops to ensure reliable data. Guided by theories of technological determinism, acceptance, and socio-cultural influences, the research posits that technology drives social change and acceptance hinges on efficacy and usability. A qualitative approach was employed, collecting data through interviews, participant observation, and document analysis. Instrument makers, registered producers of marimba and mbira, were selected via purposive sampling for their qualifications. Findings indicate that most manufacturers have not fully adopted new technologies, facing challenges like funding shortages, resistance to change, and technophobia. There is a crucial need for funding and education to enhance skills among both aspiring and established makers, enabling value addition and the use of new machinery for larger-scale production.

Keywords: Tracing, manufacturing, mbira, marimba, modern technology, traditional

Introduction

The authors define what technology and music technology entail in paving way for the discourse on instrument construction. The authors further discuss technology uptake in the instrument-making industry, technology and society, the impact of technology in the making of musical instruments, and how modern technology relates to the making of traditional musical instruments. All this leads to a picture of how the instrument-making industry has been using technology in the making of *marimba* and *mbira*. Conventions in the making of musical instruments, the preservation of these instruments, and the role played by the Culture Fund Trust of Zimbabwe in capacitating the cultural industries are also discussed in this chapter.

Background to the study

Since the pre-colonial era, building musical instruments has been a part of Zimbabwean cultural customs (Matiure, 2013). Traditionally, materials found in the community were used to build musical instruments. Communities in Zimbabwe have always taught and learned music via the rote method. There are more official schools where students can study music using established curricula and tried-and-true teaching techniques. But there is still a reliance on protestant methods being used, particularly in organizations such as churches and bands, as well as occasionally among friends and family. Even in the field of building musical instruments, there is a reliance on the rote method techniques. Building musical instruments has typically been a family small scale business venture. The concern or worry is that traditional musical instrument manufacturers' work, methods, conceptions, tools, and formulae will continue to be secret because of their

reliance on rote processes and under appreciation of the trade, depriving and limiting chances for future generations as well as potential discoveries and advancements.

Most of the research or technology used in the instrument manufacturing sector is still, not documented. This has impacted the potential for *mbira* and *marimba* musical instruments development. The preservation of musical cultures and instruments, performance practice, and connections between traditional rites and rituals and music have all received attention in recent scholarship (Matiure, 2009; Matiure, 2013). The study by Matiure (2013) also emphasizes the fact that musical instruments are created for a variety of objectives, including amusement, communication, spirituality, and personal fulfilment.

Huwiler, (1995); Berliner (1993) provide a sketchy explanation of the process of making instruments. Without going into specifics regarding the ideas that went into creating these musical instruments, these are merely generic descriptions: The two authors mentioned above also highlight on the issues of continuity and change. This has to do with how these traditional instruments were manufactured and what has changed in the materials used to undertake the construction. The classification of musical instruments is another topic that many have addressed, although Hornbostel and Sachs' (1961) work appears to stand out. They provide a taxonomy of musical instruments that might be more accurate.

According to research survey/statics, it appears that Muranda (2016) is the only one who has focused on how technology and music interact in Zimbabwe however, he does not delve deep into manufacturing of musical instruments. Despite the importance of the studies, there seems to be a void regarding the potential directions that technology may take in the field of music, particularly with reference to Zimbabwe's traditional musical instruments manufacturing. Despite the fact that Zimbabwe has reputable musical instrument manufacturing businesses dedicated to producing local instruments such as the *marimba* and *mbira*, the gap still exists. As a result, this study looks at how certain musical instruments manufacturing facilities use technology to innovate and advance the production of *marimbas* and *mbiras*.

This study was done with full knowledge and motivation from experiences in making musical instruments. One of the included workshops is Gweru-based Transition Arts Musical Instrument Construction Workshop (TAMICW) run by one of the authors. The proprietor of this workshop had a job at Bulawayo's Kwanongoma Music Workshop prior to the founding of TAMICW. The proprietor of TAMICW as one of the authors, wields personal experiences that may impact the study process hence the need to make some checkpoints to avoid any potential conflict of interest (Bourke, 2014). However, the experiences may have provided information on how we should approach the study and interact with the participants. In fact, the researchers had the opportunity to witness and utilize some of the tools used in the production of musical instruments. Additionally, a chance was made available to study some of the principles underlying the design of conventional musical instruments, although through rote demonstrations.

The situation about traditional musical instruments making is mentioned in issues of cultural practices in Zimbabwe. Those who practice it are the ones

who can explain better what they do and how they do it. The researchers believe that the information gathered from every person engaged in the practice, provides knowledge and critical detail about the development of *marimba* and *mbira*. A number of scholars however focus more on the issues of preservation and playing these traditional instruments. The current Education curricular 5.0 of 2018 has added more areas of focus. Besides teaching and research, the curricular has opened up for industrialization, community engagement and innovation. These changes have ushered in a new approach to academia, industry and problem-solving techniques in communities.

A society can prosper if it has an education sector that promotes industrialization and innovation. The teaching of how to make and play *mbira* and *marimba* is necessary in the education system. This cultivates a culture of making instruments, which later translates to quality improvement and innovation on the instruments. Teaching becomes an integral part of achieving quality and innovation. This research reveals hidden knowledge about *mbira* and *marimba* making, which is crucial in the teaching of children. This is highly practical as per the dictates of the new education curriculum. This research is vital because it provides the necessary data for teaching school kids on how to make *marimba* and *mbira*.

Theoretical framework

The research used the Hallström's (2022) Technological Determinism theory. This theory states that technology is the force behind any changes that take place in a society. If a need arises in a society, people use technology to ease the problem or to make work easy. Technological determinism theory is supported by the Technological acceptance model which according to Lee et al., (2003) entails the acceptance of technology based on perceived usefulness and how easy it is to use. This then help establish reasons for using certain technology over the other available technologies.

The researchers also use Vygotsky and Cole (1978) socio-cultural theory of cognitive development. It states that cognitive abilities are socially guided and constructed and as such culture serves as a mediator for the development/formation of specific skills/abilities such as learning, memory and problem-solving. Language is at the centre of all this coupled with personal experiences in different societal roles of individuals. There is the aspect of adaptation (tendency to adjust to conditions) which is very crucial (Schneider, 1987). This has led to transition of people from one stage to another through assimilation and accommodation (these two facilitate adaptation). After completion of this particular research, further and future research is possible. Critiquing the outcomes of this research creates new ways of viewing these musical instruments and stages of development.

Literature overview

Matiure (2013) accepts that it is not easy to find information from makers of traditional instruments. This means cultural practices are a major hindrance to the development of these musical instruments. Changes are in some cases prohibited because it is believed that it angers the spirits. Obviously, these musical instruments would change because people fear to provoke the

spirits (Matiure, 2013). Because of this research, these musical instruments draw their independence from the spiritual world. Future researchers would conduct their research work on *mbira* and *marimba* without fear or any criticism for not adhering to some traditional or indigenous protocols.

Industrialization is very important for a nation to prosper. This is another pillar of the education curriculum. The researchers could not find any record of a musical workshop which had managed to absorb technology in facilitating mass production of *marimba* and *mbira*. Bolin (2012) alludes to an industrialization system that emanates from the cultural technologies used by a given culture. Our assumption therefore is that tools and machines that are used in the production of goods and services in a culture reflect or portray the level of civilization in that society. It is also through the ability to absorb available technology that a community is able to solve its problems faster and remain relevant to its surroundings. This research gives a chance to the makers of *mbira* and *marimba* to consider what needs to be done to upgrade their processes.

Matiure has been innovating since 2013 to date since he has 7 innovations of different musical instruments. Companies that innovate are the ones that prosper in these current times. It sets an organization into a different paradigm that gives the company a competitive advantage over others. This shows that innovations are driven mostly by the need to solve a problem. After solving a problem, the whole community benefits. This sets the pace for better and greater innovations in the area of *marimba* and *mbira*. This triggers the development of *mbira* and *marimba* and impacts on the quality of the products. However, that innovations should be driven by solving a problem rather than mere ideation, as it is understood by many. *Marimba* and *mbira* innovators should be careful not to create something just for the sake of creating. If it is a creation, let it be afforded opportunities, such as a *hosho* shaker installed with pickups for easy sound control; this already has a gap to fill or a need to satisfy.

Tourists buy artefacts from Africa as unique products, cultural treasure, and musical instruments included (Baur, 2018). Producers of musical instruments have believed that musical instruments have more value as artefacts than as products improved and developed through the use of technology. There is a need to awaken the makers of musical instruments so that they can appreciate the importance of raising the standard and quality of their creations. Some of the makers of the instruments do not see beyond making *mbira* and *marimba* for export as artefacts. However, looking at global technological trends, this can be a big industrial business producing *mbira* and *marimba* on a large scale.

UNESCO designated *mbira* as an intangible cultural heritage in 2020. This was a great achievement for Zimbabwe. The world depicts Zimbabwe as endowed with great people who are able to create the unique *mbira* sounds. It should be remembered that *mbira* the music, not *mbira* the instrument, was honoured by UNESCO as intangible cultural heritage. Many people are drawn to music because of the variety of interweaving melodies that make it difficult to tell where one begins and where one ends (UNESCO). If the music is given such honour, the researchers hold the weaver that the instrument ought to be developed to match certain standards. This research

reveals some of the useful information needed for quality and innovation to take place. Value addition allows the instrument to gain more recognition, and sales of the instruments around the world increases, benefiting the *mbira* makers (Gwervevende & Mthombeni, 2023).

The 2018 Education curricular places emphasis on teaching, community service, research, industrialization and innovation. However there has not been much progress in the technical, innovation and industrialization of the musical instrument manufacturing sector (Munikwa & Mapara, 2022). The practical and innovative subjects that are emphasized in the education curriculum 5.0 are thought to be the foundations of industrialization. This has seen the introduction of skills-assessment programs in schools like CALA (Continuous Assessment of Learners' Achievement) and VPA. These programs demand the mechanization of schools, colleges and universities to have their workshops where kids would have an experience of using machines and introduced to concepts of making *marimba* and *mbira*. This allows the pupils to experiment new ideas in their mini-school workshops. Recently there has been an establishment of innovation hubs in almost all the universities. These innovation hubs should be provided with machinery to produce products for the industry for example, *marimba* can be produced by students then supplied to the market therefor being a source of income.

Methodology

The study employed a qualitative research strategy according to Bresler and Stake (2017). A qualitative approach was preferred since it aided in the development of meaning by providing insights into processes and lived experiences. The researchers were participants were observing participants' experiences from within their contextual settings. They documented *marimba* and *mbira* production procedures as well as life experiences (Corbetta, 2003). A sample of participants was purposefully drawn from a pool of *marimba* and *mbira* makers. The researchers were aware that the musical instruments under investigation, particularly the *mbira*, are involved with cultural rites therefore, the use of participant observation, document analysis and unstructured interviews. Mutual interaction with participants was crucial for the researchers to obtain the critical information that could not be easily shared (Creswell & Poth, 2016). Given that the research is qualitative and that there is a need for qualitative data collection methods, the researchers used semi-structured interview guide to undertake data collection. Informed consent forms were signed by participants. Researchers assured all participants respect, confidentiality and the right to withdraw any time they wished to (Arellano et al., 2023).

Technology as a concept

This concept of technology has its origins from the Greek combination of "techno," which stands for art or craft, and "-logia," which refers to the study of something. In 1954-1977 Martin Heidegger, a German philosopher, widely wrote about the essence of technology, referring to technology as something that reveals or brings forth issues that related to knowledge and truth. Technology becomes a mode of revelation. Technology enters the realm of revealing and concealing truth Heidegger in Banta (2009). If technology is all about solving peoples' problems or making work easy using either hardware or software, it means it deals with the creation and deployment of technical resources and their interrelation with life and society.

What is remarkable is the issue of creation which accommodates innovation and definitely emerging technology is involved in the production processes. From the definitions above it is interesting to note that technology does not have set language and parameters and guidelines in which to pursue. Instead it emphasizes the technique, the art and craft which can provide a solution to human problems. Technology has combined cultural techniques with the conventional or tested methods of providing solutions to problems. This takes the discourse to mechanical, electronic and digital forms of technology. These forms of technology are being used by the *marimba* and *mbira* making manufacturers.

Material technologies are the most prominent of them in musical instrument-making processes. Circular saws, jigsaws, router machines, drills, scoopers (electronic), hummers, pliers, screwdrivers (mechanical) and chromatic machines (digital) are some of the examples. There are certain other examples of manifest, physical tools or machines that surround us. There are also computers, monitor screens, mobile phones, and sophisticated machines for measurements, calculations, estimations, and other tasks, as listed on workshop inventories. There are other ways that might be thought of as technology, even though tangible technologies or technological gear, are the most evident in these musical workshops (Göran, 2012).

Technology is the application of science to industry, the development of practical tools through engineering, or the resolution of problems affecting people (American Heritage and Science Dictionary, 2005). Starting with extremely basic instruments like knives and pliers, these develop into more complex tools and machinery. The alluded definition solely applies to tools, yet technology has advanced beyond the use of just tools and machines. The equipment, tools, software, and services utilized in the creation of goods and services as well as in finding solutions to human issues are also included under the definition of technology. The above discussion demonstrates unequivocally how tools, equipment, software, and services are now part of technology. These two definitions make it very evident that there are two distinct categories of technology.

Music technology in context

In the music discipline, the term music technology refers to electronic devices, instruments, computer hardware, and software used in performance, playback, recording, composition, mixing, analysis, and editing of music (Izhaki, 2012). This has side-lined all the machinery listed in the documents collected from the participants. Music technology is limited to music making technologies regardless of it being analogue or digital technology. From the practices gathered from music workshops music technology goes further than the making of music the “sound” (Blake, 2000). Blake separated music the sound from the instruments which produces the sound. Modern societies are constantly surrounded by technologies of various sorts and of an increasingly complex nature. Although the specific quality of the technological penetration might differ depending on where you live and the sophistication of the gadgets you have access to, which might vary depending on the living standards of your specific region, our working, and private lives are permeated by technologies. Depending on how civilized a society is, there is a tendency to

have a general cohesion on the type and level of technology they are using (Göran, 2012). Makers of instruments do have their level of technological advancement which they are using in their workplaces. Most of them do not go beyond mechanical technology.

From the practices gathered from music workshops, music technology goes further than the making of music the sound (Blake et al., 2000). Ethnomusicologists and cultural researchers insist that music ought to be studied in the context of cultural practices of the people (Elliott, 1990). In Bacon (2007) the alluded practices include the making of musical instruments like *marimba* and *mbira*. This means each culture has its own cultural technologies which they use to do different kinds of jobs. This includes the machines, tools and enabling methods used to create goods in their society and they cannot be ignored. The information that we gathered from participants indicates it is hard for one to find the making of traditional musical instruments making included/listed in the academic studies.

There is acknowledgement of lack of information about how to make *marimba* including steps on how to make the instrument (Smith & Davis, 2022). For example, giving estimates of the length of a *marimba* key or the general size of the *mbira* soundboard or giving the measurements between the crossbar and the bridge or giving the resonator measurements are not known to students for easy making of these instruments. However, this information is available in these music workshops. The author managed to gather all this information but all the workshops advised me not to publish it for the sake of protecting their businesses. These facts are among the most crucial ones that spur academic innovation. The promotion of machinery and software is essential to familiarize young individuals with an interest in instrument manufacturing at an early age. This will enable them to incorporate these tools into their daily lives as students.

Technology and the society

In Zimbabwe, there are differences in the kind of technologies that are in use. Some nations such as America, Germany, and France use more advanced technology while certain others in the developing world do not even have access to simple technologies. In general, developing countries do not have some of the most cherished technology to power their production processes, and hence some of their products are substandard. This is realised in the backdrop of certain other societies in the developing nations who have their own complex technologies. In some countries in the developing world's technologies are not advanced to support fast production process. During our observations the number of products during the days were fewer as compared to European world. In the musical instrument-making industry, people hardly use Computer-Aided Machines (CAM), computer-aided devices (CAD), and other software as revealed by the participants. Only one music workshop amongst the participants uses CAD and CAM and designing software in the making of musical instruments. Thanks to the Zimbabwean government which started a Computer for Schools Programme of 2008 for schools, colleges, and universities, hoping this might have an impact in musical instrument making in institutions of higher learning.

The Zimbabwe education plan 5.0 of 2018 placed more emphasis on teaching, community service, research, industrialization and innovation in the heritage sector, but there hasn't been much progress in the technical industrialization and innovation of the musical instrument manufacturing sector. The practical and innovative subjects that are emphasized in this curricular. This allows the kids to experiment new ideas in their small school's workshops.

Four of the participants in this research did not have computers except for, one who was a student enrolled for the music degree at the Midlands State University and Geo Mega which was owned by a German national. Out of the 6 music workshops which were chosen for the study only 2 used computers. This is not a comprehensive representation of the computer literacy of the *mbira* and *marimba* makers in Zimbabwe. From our research, *marimba* and *mbira*-making societies were not moving with the current technologies. They relied on shared common knowledge on techniques. Dixon (2000) alludes to this concept of shared common knowledge amongst members of a society. Some of the knowledge is very important. Mukwapuna accepted during the interviews that he adopted the concept of the machines he saw at Kwanongoma when he was working there and he is not thinking about using computer-aided machinery in manufacturing of *marimba* and *mbira*. Kwanongoma was the first traditional musical instrument-making workshop in Southern Africa (Maguraushe, 2017). This was the cradle of *marimba* and *mbira* manufacturing. The workshop used a variety of machines in its manufacturing processes. The machines which we managed to see there were electronic hardware technology. The technology Mukwapuna referred is largely the hardware, especially the electric tools or machines (listed on the inventories of workshop machines) that made work easy. These above-mentioned machines are, of course, material technologies which do not promote mass production and innovation

Some expressions by the participants indicated in this study that their ignorance of technology was due to technophobia. This is the general fear of using technology because one has never used it before. Attributed of the fear of technology, they want to be comfortable with their old and static methods and ways of making these musical instruments. This was also seen in the tools that are used in their workshops. Tools like wood chisels and adze (*mbezo*), the traditional wood carving axe in Zimbabwe have long been abandoned in other musical instrument-making workshops in favour of machines and tools that make work easy and fast. This is an indication of the potential to shift to better machinery in the workplaces. However, technophobia is the greatest threat to the development of *mbira* and *marimba* because all the participants were relaxed comfortable with the machines they owned in their workshops. This was observed during interaction with them when they openly expressed their ignorance on global technological changes. Other industries in Zimbabwe have adopted a deliberated drive to industrialize, add value and beneficiation to their products as the government strives to promote the economic recovery and industrial development policies. However, musical instrument manufacturing is trailing behind.

The impact of technology in instrument construction

Berliner (1993) notes the documentation of *mbira* by Father Do Santos and Thomas Baines in the 15th and 18th centuries, respectively. This era is associated with simple, slow-working, and inefficient tools. This shows that, by then, the art of making *mbira* had already been mastered. Historical evidence shows that the old tools like adze (*mbezo*) chisels (variance and many other small cultural tools) were used to make these musical instruments. Gumaelius (2023) chronicles the advent of the first traditional musical instrument-making workshop in Zimbabwe, or probably in Southern Africa, in the 1960s, the Kwanongoma College of African music. This marked the introduction of electrical tools to manufacture traditional musical instruments. This obviously meant that the manufacturing processes had to be improved with increased production in a given time frame. By this time, some of the tools were mechanical, but others were electrical. Gumaelius (2023) describes in detail the development of the *marimba* in Zimbabwe and how they have been developed to their current state. This means that technology has advanced since the establishment of Kwanongoma College by the Western proprietors who were ahead in terms of technological accessibility and advancements. The technology in its hardware form was dominant, with hardware tools and machines that had precision in manufacturing.

To date, there is technological software in addition to existing hardware. The above stated are the technologies used to carry out a wide range of tasks and activities. These are the practices, the experience-based ways of doing things, and the methods used for achieving ends in workplaces (Göran, 2012). These include the use of measurements, calculations, and estimates that are used to come up with for example a *marimba* piece, the resonator measurements or the frame dimensions, which made it possible to have *marimba* resonators and *marimba* frames. Accordingly, both hardware and software are inscribed in the concept of technology.

According to Göran (2012), the smallest tools, such as a measuring tape, tri-square, and other small measuring tools, are critical technology in manufacturing. These items were found in the participants' workplaces, and they were proof that the workshop owners used some technology, although some argued that some of the concepts are engraved in their blood *zviri muropa* hence no need to over rely on the tools. The researchers pondered over the authenticity of the above statements made by makers of musical instruments. To further dismiss their statement, the researchers observed some markings on the planks that indicated measurements were in use. From this research, some form of technology was used in all the sampled music workshops. Hence, this implies that it is possible to have templates of how the *marimba* and *mbira* were made from each of the workshop under study.

However, most of the participants openly mentioned that they kept certain information as secrets to protect of their work. They did that in order to maintain monopoly over *marimba* and *mbira* making. Only the information given to us is what they deemed publishable. One participant submitted that, "*handidi kudzidzisa munhu zvake, ndingatodzodza vana kana hama dzangu*" meaning I do not teach any person, I would rather teach my children or my relative. The above detail implies that only close relatives are the ones who are supposed to benefit and such talents are passed on from

one generation to the other amongst family members. They further explained that ancestral spirits (*vadzimu*) will not be happy to see the gift they gave to an individual being shared to a stranger. This means that they fear the ancestral spirits that is why they do not want to share with none relative individuals.

It is important for these makers of musical instruments to keep up with the latest technological trends so that the quality of their work improves. It is again necessary to engage in a mass production of these instruments because if not taken up by locals, foreign nationals will take the lead. Clear evidence is seen in the Geo-Mega music workshop which is about to start mass production of the traditional instruments is owned by a German national. This is a great awakening to the fellow musical instrument makers that if they fail to industrialise and move with technology their legacy might end up benefiting foreigners.

Uptake of modern technology

Modern technology refers to computer technology, which is dominating the current industrial revolution. Computer technology is a prerequisite for many companies for it makes work easy and fast and maintains precision. However, technology adoption is influenced by societal culture. Technology implementation and use are able to upset beliefs and traditions in a society (Kirkwood & Price, 2014). When some cultural practices and/or shared representations are no longer appropriate for new situations, cultural change occurs and also true when an organization's culture accepts new technology to meet demand or solve a new problem. Technology is changing rapidly, and if an industry is not moving with the technological trends, it might not be able to increase its productivity, and likely the issues of quality get affected too. The use of computer technology in the production of musical instruments is hampered by several cultural beliefs and norms. The participants held on to strong conviction that any instrument that does not look like the model they are familiar with would be original and is bound to be rejected. According to this viewpoint, the instrument's quality and materials are important. We assume this has hindered some possible development on the instrument.

The world is experiencing both rapid advancements in and increased reliance on emerging technologies. Known cases of companies that folded due to slow uptake of technology and innovation include the Nokia Corporation, which presents a globally known case of failing to embrace technological agility (Lamberg et al., 2021) and Gramma Records, Record and Tape Promotions, and other yesteryear Zimbabwean music companies are a testament to the need to understand and embrace technology (Mhiripiri, 2010; Chimbudzi et al., 2021). This could be the reason why most of our *marimba* and *mbira* makers have not grown to be very big companies because most of their workshops are small and ill-equipped.

From the look of things, all the music workshops have adopted the kind of machines and tools that Kwanongoma used. Among the musical instrument-making workshops, only Geo-Mega indicated the adoption of computer technology. It has moved towards using software for the design of the *mbira* and the machining of these musical instruments from beginning right to the finished product. All the other workshops were not mindful of this trend. The presence of modern technology also facilitates bringing innovation to reality.

Modern technology and construction of musical instruments

Through tracing the uptake of technology from the field observations, the researchers only identified the Geo-Mega musical instrument workshop as being a notch above the others. This workshop has adopted the use of computer software and computer-aided machines to make *mbira* soundboards that are unique and a cut above all others in terms of quality. It has gone further to install general fair sound pickup systems. Not only that, Geo-Mega added extra percussive and drum sounds to the *mbira* (an innovation project of which the researchers were involved) at the Geo-Mega Trust Music Workshop. Manfred Garnet of Geo-Mega is from the western culture, which embraced modern technology a long time ago and is more advanced than us in Zimbabwe. Notably the quality of their products is ahead of the ones manufactured in some places in Zimbabwe. Software used in the making of the *Zimbira* includes computer-aided devices (CAD), computer-aided machine for designing (CAM) software, match number for sonic speed (MACH3) and road conduit (RD) software that facilitates interface of computers and devices (provided in the Geo-Mega outline on *Zimbira* making). The last two software programmes are for computer numerical control (CNC) machines and laser engravers, which are also computer-aided.

The making of the *Zimbira* has been and is happening in response to the second republic's blueprint in 2018, which enshrines innovation, empowerment, and value-added products. However, this is not the case with all the other music workshops. This came after some innovations by Matiure, which include Nyunganhare in 2006, Karimbashauro in 2009, Karimbamitatu in 2010, Mbiragita in 2015, Grandmbira in 2010, and Marimbanhare in 2017. He also fitted sound pickups on the Mbiragita. Transition Arts provided the technical team behind all the above said innovations (Matiure, 2013). Based on the researchers' observations, some instrument manufacturers are undaunted about the use of advanced technology. Whereas Geo-Mega emphasized the use of specifications, which were done using software to produce a product with definite dimensions and descriptions. The use of software technology is far away from being used by Zimbabwean makers of musical instruments since most of them accepted that they never attempted to use software technology. This points out that they are far from mass production of musical instruments.

Traditional technologies in marimba and mbira instrument construction

A given group of people in a society can concur on certain undertakings and keep them the way they may occur or supposed to be done, when, and how without prior sitting down to agree. Through communal participation, one ends up doing things the same way that the community does because he or she is a member. Scholars and makers of musical instruments do have their own way of looking at technology and writing about it. Jones (1992) made a compilation of the musical instruments in Zimbabwe. She made a list of different types of musical instruments, a general description of how they are made, and where they are found. Huwiler (1995) also did the same. Jones (1992) also writes about the issues of continuity and change in the instruments over time. From the our observations, the issue of continuity and change highlighted the impending changes that happened in the twentieth century regarding the use of technology. *Marimba* and *mbira* resonators are made of fiberglass and resin (proof of modern technology)

while *marimba* frames are made of steel instead of wood, and pickup installations on the *mbira* were sacred because the *mbira* was used in sacred ceremonies but today they are used in ensembles. Furthermore, *mbira* crossbars are fastened using wire, but a number of the makers are now using small bolts or chain adjusters (used on bicycles). All these changes signify change and development.

These were technological advancements that foreran new and efficient things to come. Huwiler (1995) compiled a range of instruments across Zimbabwe. He was depicting the making of musical instruments as being done by the common man and woman in the rural areas of Africa, but this has since changed. Jones (1992) also depicts the makers of these instruments as primitive people in rural areas. This research has proved that makers of traditional instruments are not primitive but they just ignorant and reluctant to take up technology. It could be that they are resistant to change therefore it takes them time to absorb current technology. Most of them accept that they have never tried using computer-aided machines or software to design and make musical instruments because they cannot afford. Some actually acknowledge that they do not know about these technologies due to lack of exposure. Consequently, most of them do not bother themselves to find out about new technology they can use in the making of *marimba* and *mbira*.

Davis, and Venkatesh (1996) assume that an individual's acceptance of an information system is determined by two major variables: perceived usefulness (does it help solve a problem) and perceived ease of use (is it easy to use). If technology solves a problem, people quickly accept it. The push is that people want to solve the problem they are facing. In as much as it is solving a problem, it should be easy to use. If it is complicated, not everyone will be able to use it. It should be easy to use so that everyone is able to use it. This takes the discussion to the level of computer literacy for the *mbira* makers. Some of them could be ignorant for not using advanced technology, but some of them are not computer literate. Computer technology was used at Transition Arts and Geo-Mega *Zimbira*-making projects which is a *mbira* innovation. Chikumbirike said he never thought about using it, while Wilson Machinga and Mukwapuna stated that they were not given to computers. This makes it very difficult for them to use advanced technology

Preservation of musical instruments

Tracey (1963) places an emphasis on treating the notes of musical instrument tunings as they are and to the closest possible note when analysing the notes of traditional musical instruments meaning the way they are tuned should be taken as it is without any changes. There is the concept or mentality of maintaining things as they are or the way they are being done, which has kept traditional instruments in their ancient shape in the name of preserving the originality of these instruments, especially the *mbira* and its variants. When some cultural practices and representations are no longer appropriate for new situations, technological change occurs. Designers and decision-makers cannot know ahead of time what the effects of using technology in organizations will be because they depend on a complex mix of cultural patterns, specifics, and the technical features of the new technology.

The issue of preserving musical instruments is laudable, but it should be applied to those aspects that are important to be preserved rather than preserving some of those things like designs that can be changed for the betterment of the instruments. Some of the participants accepted that they still use phrases like *dhongi*, *mombe*, *mbudzi* translated donkey, cow, goat tuning guide (as the participants called them) or modes. Machinga and Chikumbirike said that tuning systems are now in their blood as they say *zvave muropa* because they make *marimba* and *mbira* for a living. On this point, the participants can make life easy for themselves because there is already technology available to help tune the instruments. It takes a long time to tune more than one instrument into the same tune using one's ear.

The researchers think the above matter has brought stagnation to experimenting with some innovative ideas and the development of most musical instruments because people fear to divert from the known or from what was made and how it was made in the past. This has given birth to the belief that if a musical instrument is not made the way it was made long ago, then it is not authentic. This forces the traditional musical instruments (especially the *mbira*) to be made the way they were made in the past in some of the music workshops. Currently, technology offers faster, efficient, and quality-improving methods of manufacturing instruments. This also makes it possible to try out new ideas and do experiments that could lead to improved products or new ones. However, makers of these instruments have limited themselves from using technology in the musical instrument-making industry. This has perpetuated the rote method in teaching, playing, and making *marimbas* (Maguraushe, 2017).

Organizational culture is localized or built because it is negotiated by actors in a particularly professional and relational environment. For example, if the people who makes *marimba* and *mbira* get rid of their ignorance and start embracing technology like the Geo-Mega approach, the quality of their products would change for the better. Quality improvement is not about getting rid of the artistic and cultural outlook of these instruments. Instead, it's about replacing the technology they use to do the job, which improves the quality of their products and raises the value of their instruments. Muranda (2016) says that the *mbira* and its music have changed because of the inevitable changes in technology. This is possible in the music workshops where *marimba* and *mbira* are made. Sadly, the local funders including the government and other non-governmental organisations lack the will to support the creative industries in this regard.

Preservation can also be the chemical preservation of musical instruments, which is practiced by the makers of musical instruments. Some of these participants apply white cobra and polish their *marimbas* in hopes of preserving them from cracking. This also serves as a treatment to protect the wood from moisture. Losing and accumulating moisture in the wood of the *marimba* causes the wood to change its tone. The keys would require retuning them to their original tone.

According to the participants, *marimba*, unlike *mbira*, should not be exposed to direct heat from the sun. Direct heat makes the wood lose a lot of moisture, and as it does that, all the keys change their tune. This heat causes the planks to crack, and once the key cracks, it is no longer suitable for use as a *marimba* key.

Industrialization of mbira and marimba making

In Zimbabwe, the Culture Fund Trust of Zimbabwe started listing cultural industries as an area in the arts sector to benefit from their grants in the late 1990s. According to Culture Fund's web page (culturefund.org.zw), they fund cultural products and creative endeavours that emanate from the cultures of the Zimbabwean people, making sure there is wealth created from the cultural industries. Unfortunately, all of the participants mentioned a lack of funds to purchase even outdated or used machines, let alone cutting-edge computer technology. They also indicated the inadequate funding from the Culture Fund Trust. It recognizes the arts sector as a critical like any other industry main stream ies. This is a positive step; however, arts organizations in Zimbabwe are not supported in the same way that small and medium-sized businesses are.

The National Arts Council of Zimbabwe (NAC) was given the mandate to govern the arts sector, and since then they have started realizing cultural industries as an arts sector. However, its role is to register and regulate the operations of arts organizations, so there is no financial support. Regardless of the said issues, there is still a gap in raising the industry to the level of China's ceramics industries, which export and manufacture in large quantities using advanced technology. Ceramics originated in Chinese culture, just as acoustic guitars originated in French culture and the piano originated in Greek culture, but they now dominate the world. Their quality has been improved using modern technology.

Conclusion

The issue of using techniques to solve a problem has become very popular in recent organizations. Most organizations that are not able to catch up with the current technological developments are bound to lose business or close. Technology facilitates the mass production of goods. This means that without adopting current manufacturing techniques, there will be no mass production or easy manufacturing of these musical instruments. The interaction of technology and instrument-making is on the verge of reaching a new level of technology use. There is evidence of one workshop that is already using technology, which is a sign that the industry is moving in the right direction. There is a need for the government of Zimbabwe to provide funding for these workshops to do businesses and expand through the acquisition of current technology. The education sector should also introduce the learning of musical instruments making at an early age to foster innovation. Technophobia among the makers of instruments is rampant and there is a need to educate them about the importance of using advanced technology and techniques in their production processes. It is also crucial to convince the instrument makers that their industry is a very big industry. They view their industry as a small artefacts industry which is only meant to manufacture *marimba* and *mbira* as cultural artefacts. Exposure is very crucial to the makers of instruments for them to see the massive technology at their disposal out there. It is necessary to encourage them to experiment and explore the technology available. The result will be an improvement in the quality of *marimba* and *mbira*.

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CHAPTER VII

Demystifying the Concept of “Rombe” in Indigenous African Music and Performance in Zimbabwe

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Abstract

This chapter explores the impact of colonialism on indigenous African music and performance in Zimbabwe, focusing on the term "rombe," which refers to a vagabond mentality in ChiShona. Colonialism led to the stigmatization and marginalization of indigenous African creatives and their artworks, with both Africans and colonizers contributing to the disparagement of African music heritage. The colonial production of African artworks was racially biased, with white settlers controlling the composition, production, and performance of recognised creative works, favouring Western art over local African artworks and denying Africans the opportunity to monetise their skills. Euro-American missionaries and some Christianized Africans held negative attitudes towards African artists, hindering the music industry's progress. The chapter recommends promoting traditional music through regular events and calls for a re-evaluation of African music heritage and a change in perception by missionaries and Christianized Africans to preserve and promote indigenous African music and performance in Zimbabwe.

Keywords: decoloniality, music, missionaries, heritage, creative artwork, settlers, marombe

Introduction

In pre-colonial Africa, indigenous African creatives had no derogatory names attached to them. In due course, some people decided to downplay them, hence nicknamed them *marombe*. In the *ChiShona* language, the word *rombe* refers to a jester. According to Hawkins (1995, p. 219) a jester is "a person who makes jokes; entertainer at a medieval court". Sharing the view is Chimhundu (2001, p. 871) who defines a *rombe* as "*munhu aifamba achidetemba nokurumbidza madzishe kare*" or a person who, in the past, would move from place to place reciting poems in praise of the king. Of significance in the definition is the important role which jesters used to play in pre-colonial Africa. At the time of writing the current chapter, the effect of that mentality was still lingering in many people's minds. Available literature indicates that those jesters provided entertainment at the king's court, thereby lessening the boredom among those who would be waiting for court proceedings. According to Mudenge's (2011), at the once vibrant Great Zimbabwe Ancient city, there used to be some court musicians, just as they were court musicians in Europe. From Mudenge's description of the Munhumutapa Kingdom of Great Zimbabwe is the issue of musicians at the King's court who would spend most of their time dishing out some musical diets to the resident and visiting audiences.

This paper focuses on the issue of misrepresentations of the indigenous African musicians during the pre-colonial, the colonial as well as the post-colonial eras in the then Southern Rhodesia (Zimbabwe). It examines the issues attendant to a heightened stigmatisation of indigenous musicians in the country particularly during the colonial period and the disastrous

effects which that tag had, on the majority of the talented African creatives who desired to venture into the music industry as their preferred career path. Generally, the net effect of the tag was a decline in the development of the creative artworks, since many creatives would feel belittled by the tag hence they would give up performing. In view of that, this chapter was written in order to activate the decoloniality consciousness among the African minds and their compatriots in the diaspora. In pursuit of the foregoing submission, one researcher who quickly comes to mind is Chikowero who observes that:

“This deep context is crucial because song is principally a sign of larger value systems, rather than an isolated expressive trait. It was because of this deep context that missionaries assaulted African musical cultures as special manifestations of “savagery,” seeking to displace them in the African consciousness and replace them with European (and) Christian songs and musical cultures” (Chikowero 2015, p.20).

Pertinent in the foregoing view is the issue of an assault on the African music and related creative artistes who were unfairly undermined by the majority of colonial administrators, missionaries and some Christianised Africans. A glance at how the indigenous African musicians were treated during the colonial period makes one wonder what the real motive of those with such an attitude was. In that view, an examination of such treatment of some African epistemologists makes it imperative to illustrate what impact that colonial mentality had on the indigenous African creative industries. In that context, the review of the historical episode helps us to unpack the hurdles which were frequently encountered by the early musicians of indigenous African music, as they tried to ply their trade. This may explain why even at the time of writing this chapter, many indigenous music cultures remained contrived. Sharing the opinion is Chukwuokolo who observes that:

Africa has not remained the same since the rape of its continent by the West who pretended to be on a civilising mission. There was a total distortion of all the values of the Africans to the advantage of the West. This atmosphere has made it conducive for Europeans to subtly manipulate Africans to view the world from European perspectives in all spheres as social, political, developmental, technological scientific etc. Imperialism bequeathed Africans with mainly unforgettable experiences, namely the denial of African identity and the tendentious imposition of Western thoughts and cultural realities and perspectives (Chukwuokolo, 2009, pp. 25-31).

From the foregoing citation, one realises how colonialism underdeveloped the African values, including music. The majority of Africans were misled into believing that their music heritage was of no significance, hence those who dared partake it were considered *marombe* (vagabonds). Meanwhile, that colonial mentality had its roots in the loaded words of Lord Macaulay’s 1833 infamous speech which he is reported to have used on 2nd February 1835 while addressing the British parliament:

The author notes that he has travelled across the length and breadth of Africa and never seen a beggar who is a thief, such moralwealth he had never seen in Zimbabwe. He further suggested that there is the need to break the bondage of African culture that hinders technology and other important

revolutions, highlighting ancient systems that should be replaced with modernisation (The Ratcatcher, 26 June 2018).

From the foregoing citation, one can clearly see that colonialism was the main external force which can stand accused of being responsible for Africa’s many problems in the creative arts industry. Macaulay’s speech illustrates how African’s cultural well-being was intentionally ruined by the colonial powers to entrench poverty and inequality among Africans, a scenario which undermined the continent for centuries.

That being the case, it becomes unfortunate to note why the colonial administrators did not want to view the indigenous African artistes as in any way comparable to those in Europe. One would be excused to consider that, during the colonial period, European artworks were considered superior to African products. Sharing the idea is Rodney (1973) who observes that their thinking was such that knowledge of the European creative arts would provide Africans access to the world’s finest musical knowledge, in the same way the knowledge of the Latin and Greek was believed to have unlocked what was considered to have been the floodgates of wisdom of the ancients for the then intellectually backward northern Europeans only a few centuries before.

Locating the *Rombe* in African Tradition

The term *marombe* has been variously defined, and appears to have been widespread across much of the African continent. However, the phenomenon has somewhat failed to attract robust engagement or deep scholarly discourses. According to Adu-Gyamfi, *marombe* were:

Professional court poets in the service of royalty or some noble family poets who are responsible for both the ceremonial praise of their rulers and the preservation of the national historical records. In this category of poets are the generally known West African Hausa Maroka of Nigeria and the Kwadwumfo of Ghana, the East African Ankole omwevugi of Uganda, the Southern African Shona *marombe* of Zimbabwe, the Tswana mmoki of Botswana, and the Zulu *imbongi* of South Africa. There are also the free-lance roving poets who, as social commentators, are the first democratically conceived spokespeople of the public. In this group are the itinerant Hausa poets from northern Nigeria and the famous griots of Senegambia. (Adu-Gyamfi, 1999, p. 39).

Clearly, the foregoing citation illustrates how widespread the concept of *marobe* was across the African continent, and perhaps even beyond. It is however not clear how and when the *rombe* concept became associated with idleness and vagabondage.

Meanwhile, quite a number of scholars and researchers have written, though scantily, on the notion of *marombe*. For example, Chikowero (2015), Mudenge (2015), Chitando (2002) and Jones (1992) point out the fact that Munhumutapa, who was considered one of the most successful emperors of the Great Zimbabwe kingdom in pre-colonial period was documented as having had a number of professional musicians, praise-singers and jesters called *marombe*, for the amusement of the court and for ceremonial occasions. Chimhundu (2001, p. 871) offers the following definitions for the word *rombe*:

- Rombe munhu asina pfungwa dzakakwana, anoita zvinhu zvisina ungaru uye zvinoita kuti ave murombo. (A rombe is a half moron person, who does foolish things that will make him/her poor).
- *Rombe munhu anofamba achipemha.* (A rombe is a person who moves from place to place begging for things).
- *Rombe munhu aifamba achidetemba nokurumbidza madzisho kare.* (A rombe was a person who would move from place to place reciting poems in praise of the king, just like a jester in mediaeval Europe).

Implied in the foregoing definitions is that a *rombe* is a person who, among the VaShona people is someone considered a vagabond by the community because of his lack of focus and responsibility towards life. This was confirmed by one of the participants; Mr Benson Mushipe, who in an interview conducted at his home had this to say: *Rombe munhu anotadza kuriritira mhuri yake. Chaanogona bedzi kumhanyirana nezvamafaro. Anotsvaga pakaungana vanhu, aine chinangwa chekufara.* (A vagabond is someone who neglects to take responsibility for his family. He is fond of leisure activities. He hunts for large gatherings, with the aim of getting pleasure.)

The foregoing submission shows how irresponsible someone considered a vagabond is. It could mean that anyone lacking responsibility towards the welfare of his family was considered a *rombe* (vagabond). In that context, in the contemporary life many people may show qualities of a vagabond. Even professionals like teachers, nurses, and engineers could be *marombe* (vagabonds). In most cases, the person usually lacks family commitment and behaves like a vagrant. However, one wonders why the musicians were targeted. Perhaps the reason could be that of celebrity status. By nature, musicians were in the lime light because they were celebrities.

The Concept *Marombe* and how it Grew

A number of researchers such as Nhamo (2022; 2021), Mugandani (2017), Chikowero (2015), Mutero (2015), Matenga (2011), Mudenge (2011), Vambe (2004), and Musiiwa (2000) have made reflections on the concept of the *marombe*. While the origins of the concept is difficult to trace, what is apparently clear is that, the term was widely used across much of the African continent, to denigrate those Africans who dared to develop the indigenous African artworks such as music. According to Nhamo (ibid), although the term was coined by the Africans in pre-colonial period, it was however heightened during the 1960s and 1970s. That negatively affected the development of African musical genres. In that context, the colonial administrators can only be accused of enacting the Censorship and Entertainment Control Act, 1967. (Chinouriri, Kufakurinani and Nyakudya; 2018) which worked against an African culture.

As shown in the preceding argument, the term needs to be discussed against a backdrop of an institutionalised marginalisation by some members of society, particularly those who considered themselves a literate section of the country's population. In view of that, we argue that well before the colonisation of Zimbabwe's communities, the local Africans were musically developed and active, as demonstrated by the concentration of a variety of music genres as well as musical by some researchers (Nhamo,

2022 & 2021; Chikowero, 2015; Musiiwa, 2013; Matenga, 2011; Adu-Gyamfi, 1999), while some literature on the African creative minds were labelled instruments in many communities of the country. However, what is puzzling is why such professional musicians were always vilified and stigmatised as *marombe* by some members of the society, yet they were offering good cultural, political and social services to the communities. Further, in terms of music literacy, there is very scanty evidence of archival material to prove such a notion. However, one theory suggests that the indigenous African creatives were given such a nickname owing to their lifestyles.

According to one of the participants:

Vanhu ava vainzi marombe nokuti nguva zhinji vaigara vari kure nemhuri dzavo. Nguva zhinji vaifarira kuita basa rekutevera painge pakaungana vanhu, nechinangwa chekuvafadza. Kazhinji kacho vaitevera kwainge kune ndari. Naizvozvo mhuri uye hama dzavo dzaitoshuvirawo kuti dai vaigara vari pamisha yavo vachuitawo mabasa avaitarisirwa saana baba. (Those people were called vagabonds because most of the time they stayed far away from their families. In most cases, they had an insatiable appetite to meet people at social gatherings with the aim of entertaining them. In that regard, their families and relatives had a wish to see those jesters spending time with their families, taking their husbandry duties as was expected of them (Interview on 12 October 2019 at a home in Chief Mugabe, Masvingo Province).

The foregoing submission seems to imply a rombe as a person who was extraordinarily irresponsible; somewhat a social misfit. Interestingly, the word rombe is seemingly as old as humanity. Though it was not a punishable action, the term may have been used to denigrate artistes, by some members of the community. However, it was not a punishable action, though families and relatives would be bothered to see one of their own involved in such behaviour.

The Medieval Period

Among the researchers who have written on the role of jesters during the era are Brudevold (2015) and Milward (1984) who observed that playing for courtly events was a preserve for the jesters. They further report that those jesters were considered as representatives of the angels because of the spurious association with King David. Furthermore, literature proffers that during the Medieval Period, there were three classes of people. The first class comprised the nobility, which was made up of kings, princes, and rich landowners who owned the land. The second class consisted of the priests who worked in the church and monks who lived in monasteries. The rest of the people were poor farmers and peasants who made up the third class. It is also reported that popular music, usually in the form of secular songs, existed during the Medieval Period. Interestingly, on the Zimbabwean scene, there seems to be lack of documentation to illustrate whether or not those artistes were rewarded for their services. One could assume that the musicians of that time were part of the civil service who were supposed to be rewarded. According to Mudenge, one Dos Santos observes that:

Great musicians and dancers who have no other office than to sit in the first room of the King's palace at the outer door, and round his dwelling, playing

many different musical instruments, and singing to them a great variety of songs and discourses in praise of the King, in very high and sonorous voices (Mudenge, 2011, p.101).

Clearly, the citation illustrates that even during the pre-colonial period, the local Africans in their communities, had developed a sense of entertaining the audience through some musical activities.

Colonialism and its Denigration of the African Creatives

It needs to be highlighted that during the colonial period, music was one of the most influential mediums for public discourses in the communities and was arguably the most convenient medium of communication among the racially segregated local Africans. Sharing a similar opinion is Musiyiwa (2013), who asserts that songs bring diverse issues of societal concern into the public sphere where they are confirmed or debated. Implied in the foregoing citation is that song texts can act as an arena for the constructions and contestations of meanings in relational politics at village, district or national levels. For example, people would use music to educate, entertain and inform community members about some 'hot' emerging or contemporary issues. Sometimes the music was used to respond to a topical issue of a given moment. The same Musiyiwa (op.cit) further points out that in Africa, where the majority of people lived in the rural areas where not everyone had access to the media, popular songs acted, in a significant way, as mass media. Clearly, the foregoing observation by Musiyiwa shows that apart from its aesthetic values, music could also be a platform for disseminating information, thereby influencing public debate on topical issues in the same way the mass media would do in the contemporary society. In that regard, it can be asserted that those in authority did not want Africans to gather and share ideas on social and political issues, since that would give them some consciousness.

In view of that, by denying the Africans free space to practice their cultural music, society somehow was being deprived of their cultural identity. One would claim that it was unfair for members of society to label those who loved practising indigenous African music as *marombe*.

It would appear that after putting in place a policy that was meant to denigrate the African musical cultures, the colonial administration went on to craft a piece of legislation which was meant to bolster their stance on African cultures. That was done through the introduction of the Music Censorship Act. According to Chinouriri, Kufakurinani and Nyakudya:

Censorship was introduced in the then Southern Rhodesia, as Zimbabwe was called, in January 1912. The Obscene Publication Ordinance, 1911 was mainly crafted to control the importation and possession of publications that were considered indecent and obscene. In the last days of colonial rule, this was expanded to include politically subversive literature.... The Entertainments Control and Censorship Act, 1932 brought theatrical and other public entertainment under the whims of the censor. All these earlier efforts on censorship were consolidated through the censorship and Entertainment Control Act, 1967 (Chinouriri et al., 2018, p. 187).

The foregoing citation seems to validate the claim that the Entertainments Control and Censorship Act, 1932 was meant to downgrade the African

creative industry, music included. Even at the time of writing this chapter, the music industry in Zimbabwe was still reeling under the effects of the legislation. Infact, the Act had inflicted a heavy blow to the indigenous African music. Overwhelmingly, literature reveals that the piece of legislation was meant to decimate all indigenous African creative artworks through an institutional marginalisation of the local musical cultures. The derogatory name which was given to the African musical cultures had disastrous effects on the industry as shown by (Chikowero, 2015; Mapaya, 2014; Mugovhani, 2012; Musiyiwa, 2013; Shizha, 2013; Mukasa, 2003). What needs to be understood is the fact that the racially motivated stereotyping of the African indigenous music was meant to denigrate and subsequently criminalise the African epistemology.

It is no wonder that the common European attitude towards the African indigenous music was to portray it as static music of the so-called uncivilised communities, which represented the lowest forms of human development. That being the case, it then becomes necessary to deconstruct the prejudiced or stereotyped documentation of the African ethnographies so that the African indigenous music can be treated with the dignity it deserves.

Theoretical Framework

This study is informed by the African Critical Theory (ACT), which emphasises an emic approach whose thrust is analysing African cultural issues by indigenous Africans and their compatriots, as opposed to an etic approach in which the critics of African issues are people who are not part of the African culture, who, in most cases do not participate, let alone understand the indigenous African culture. As a theory, the ACT heavily borrows from Afrocentricity, whose chief exponent is Molefi Kete Asante who has espoused his ideas in his works such as 2000, 1999, 1998. The theory of Afrocentricity is cross-disciplinary and explores history, psychology, sociology, literature, economics, and education. As concerned Africans, the current researchers wanted to complement efforts which would result in correcting the misconceptions that seemed to be prevalent in some of the documentation on African musical heritages.

Against this backdrop, this chapter provides an opposing perspective by arguing that it was unfair for those who were racially privileged, to stigmatise the musical cultures born out of indigenous African creative minds. As is illustrated by Nhamo (2022), indigenous African musical cultures in Zimbabwe, were unfairly narrated in most available documents. The foregoing observation by Nhamo seems to imply that most narrations on African musical cultures have distortions. In that regard, we decided to discuss the belligerent term; *marombe* so as to debunk the racially motivated notion in order to clarify the truth of the phenomenon. We felt compelled to contest the distorted meanings concerning the harsh tag as part of the reconstruction agenda for an African identity. As concerned African researchers, reclaiming our lost identity is part of the benefits of independence from the colonial bondage.

Thus, this volume offers what some researchers see as an epistemological 'de-familiarisation' of the status quo, critiquing the white supremacy status quo. Such an approach helps in understanding the deep contradictions that exist in the current knowledge framework. That, in turn, helps researchers

to avoid what Mawere (2014, p. 76) identifies as "the danger of a single story," where we "overlook the many other stories." This study attempts to overcome the problem of having an African music story told by outsiders, by incorporating the voices of the African culture experts. Thus, the authors were compelled to produce work, rather than relying on the voices of non-Africans who despised Africa's creativity. What readers need to know is that the utilitarian values of music in the African communities also included entertainment, education as well as communication of important messages to the local populace.

In view of that, it should be noted that the development of music was stifled and underdeveloped, as a result of the influence of those *romberised* it, in the then Southern Rhodesia and many other countries in sub-Saharan Africa. It then becomes clear that as some changes occur, some enculturation bring with them some hostile cultural beliefs and practices to the innocent recipients.

Colonialism and the Banning of the Indigenous Creatives

Although there was negative publicity, some musicians were not deterred. Examples of such musicians were Oliver Tuku and Thomas Mapfumo. Basically, stereotyping traditional African musicians as *marombe* was akin to stripping Africans of their cultural dignity. Researchers' observations, at the time of writing the current manuscript, seemed to indicate that while some progress had been realised in the acceptance of some indigenous African musical cultures, there were some Christianised Africans who still viewed the practice of indigenous music with some scepticism. Experience had shown that sometimes student teachers who went for internship in the schools often faced some challenges in the host schools. Attitude was reported to be one of the biggest challenges. It was revealed that some learners would refuse to participate in activities involving indigenous African music. The student teachers indicated that such uncooperative learners had instructions from their parents, not to engage in indigenous music because their religions forbade them. In that light, one would claim that the African musical cultures were still at the mercy of foreign cultures.

Methodology

The methodology for this chapter was largely qualitative, comprising desk reviews and interviews. From the desk reviews, data were collected through analyses of some archival materials, textbooks, journal articles, theses, conference and seminar papers, as well as internet sources. Apart from the desk reviews, some semi-structured interview schedule (face-to-face interviews) were employed to solicit views from participants. Purposive strategy of sampling was employed in the study, as suggested by some qualitative researchers (Silverman, 2011; Gray, 2014; Gilbert, 2011; Danzin & Lincoln, 2011; Danscrombe, 2011; Creswell, 2013). The sample comprised three musicians and two traditionalists.

Data from the field were subjected to research analysis to validate its accuracy. The participants were video recorded and their voice props examined to verify authenticity. The tape recordings from the interviews were then transcribed and analysed, with a view to eliminate possible misrepresentations of meaning that could have originated from interpretation and translation. The emerging issues were analysed and discussed.

The Colonial Administration Criminalising the African Music Culture

The word 'culture' has many different meanings, ranging from an appreciation of good literature, music, art, and food. For an anthropologist and other behavioural scientists, culture is the full range of learned human behaviour patterns. The term was first used in this way by the pioneer English Anthropologist Edward B. Tylor (1832 - 1917). In his book titled *Primitive Culture*, published in 1871, Tylor defines culture as that complex whole which includes knowledge, beliefs, art, law, morals, customs, and any other capabilities and habits acquired by man as a member of society. Of significance in the citation is that culture is acquired by people from the environment in which they live. In that regard, culture simply refers to people's way of life, which includes the arts such as music. One would hasten to state that culture is a fragile commodity since it can easily be broken and gets lost. Particularly this has been the case in Africa because culture used to exist only in people's minds (it was intangible).

Of particular interest is Maraire (1998, p. 13) who sheds more light on the debate about the underdevelopment of indigenous African music, saying, "In music, colonial system taught the Africans to believe that the only way to be developed, and to be successful, and so to be a professional musician was to do it the Western way". That having been the case, it would mean that in almost all aspects of music, Africans would be taught to model their musical practices along the Euro-centric perspectives. By implication, that policy meant that in the long run, most African musicians became so immersed in Western music theories that some began to shrug off their own indigenous music, in preference for the European musical cultures. In that context, it is clear that the European missionaries had achieved their vision of twisting most Africans to turn against their musical culture, which they began to regard as heathen and uncivilized, owing to its spiritual links to the ancestral world. Thus, any African who dared to practise the indigenous musical culture was deemed a *rombe*. At the time of writing this chapter, some members of the population still had reminiscence of such a misconception about the African music.

The practice of traditional music was associated with sorcery chauvinism. In light of that, one could be excused to argue that such reasoning was the main cause why the African music was very contrived, when compared to music from other continents like Europe and Asia. It could be noted that such was the impact of the legacies left by colonialism, Westernisation and missionary education on the African continent. In light of the foregoing, this chapter was meant to encourage a change in perceptions about the indigenous African music. It was hoped that demystifying the *marombe* tag would lead to a promotion of the African musical cultures, as a way of demonstrating that the colonial past had no moral standing to claim that by engaging in traditional music, one was a *rombe*.

In our survey of some descriptions of the indigenous African musicians, we were enthused to debunk the stereotype on the creatives who were unfairly referred to as *marombe*. Equally concerned is Agawu (2003, p. 2), who even advises that, "Knowledge of traditional African music in its social context is a prerequisite both for understanding the contemporary musical scene in Africa and for gaining some insight into the musical experience as it relates to the Africans in their personal and social life." Implicit in the citation is the question of who should write about African music, how and why. In that

regard, it was unfair for some few people to discourage the development of the African musical arts on grounds of a framed and deformed description of the local African musicians.

Sharing the foregoing view is Stone (2000, p. 11) who observes that: "As Europeans began to study Africa, and in particular its music, their interpretations emphasised a music of rather monotonous stasis and inaction, discovered by ever-adventurous Europeans, who conversely, associated themselves with music of change and development". Implied in the citation is that during that colonial period, those who had studied the indigenous African music seemed to have tended to approach the discipline with a biased mind. Sharing the opinion is Hester (2010) who observes that European musical and cultural values appear tempered with racist bias, so much that their perspective on the African musicology had become much polarised. Basing on Hester's observation, one feels the necessity of clarifying an Afro-centric perspective which can help to keep the indigenous African musical heritage within an appropriate socio-cultural context.

Emphasis appears to have been especially on the so-called hybridised European musical genres. However, what the proponents of that 'manipulation view' chose to forget was that the entire musical basket of the indigenous African repertoires would not easily die, many thanks to musicians like the legendary Mtukudzi. As a result of his quest to restore the African legacy, at the time of his demise on 19 January 2019 (Nhamo, 2022), the legend had successfully managed to revive and promote the indigenous African music into a powerful cultural industry whose objective continued to shape most people's perceptions of the indigenous African music practitioners. Thus, it can be argued that the Euro-centric conceptualisation of African music was fraught with biases, hence some people became obsessed by the *marombe* bigotry hymn. In that context, such a scenario tended to distort an understanding of the African epistemology, hence the need to bust the myth. In the same vein, while commenting on the decline of indigenous music in Ghana, as a result of unfair bunching of the African creative arts, Chukwuokolo (2009) observes that for some time, there was a danger of the music of the older type of folk music being abandoned by those who considered themselves being strongly Christian, literate or urbanised Africans. The foregoing observation by Chukwuokolo reveals one of the shortcomings of Christianity on the African heritages. The religion influenced many Africans to despise, disregard and abandon their cultural music.

Countering the Rombe Myth

According to Nhamo (2022), in the course of time for example, Oliver Mtukudzi and other local musicians such as Thomas Tafiranyika Mapfumo and Stella Chiweshe, began to foster a new pride in their folk music. Being inspired by nationalism, they made efforts to encourage fellow musicians to practise the older type of folk music throughout the country.

It is further claimed that Mtukudzi was not only culturally productive, having produced more than sixty albums. He was also industrially productive, having been the first black Zimbabwean musician to construct a well-equipped physical structure to accommodate arts related endeavours including music, dance, drama, poetry and storytelling, as quoad by the

<https://www.musicinafrica.net/directory/pakare-pay-arts-centre>. The Pakare Paye project bears testimony that Tuku had a dream to transform the way art was perceived in general and the way the business of music was conducted in particular. He wanted the arts business to be treated with respect as a normal career and stable source of income. In that context, he wanted to free the arts, particularly music from the *marombe* or vagabond's tag that had previously tended to associate the indigenous African music with some degeneracy, recklessness and indolence. Literature also reveals that Tuku became the institution of responsibility himself, proving to the nation that to be a musician does not necessarily mean to be forever narcissist and to wallow in oblivious self-glory (Nhamo, 2021).

What should be borne in mind is the fact that some Pan-African researchers such as Chikowero (2015), Mapaya (2014), Dontsa (2002) and Thorsen (2002), have observed that for quite several decades, African indigenous musical cultures endured an institutionalisation of colonisation and racial discrimination. Nhamo (2021) observes that for close to a century, the indigenous African music suffered a tough marginalisation and condemnation by the Euro-American missionaries, some colonial administrators and some Christianised Africans. Further, an online document by the University of Venda (Program 2006 - 2008) reports that the music of the indigenous black groups was seen as primitive, ungodly and devoid of artistic excellence. The foregoing citation bears clear testimony of how most indigenous African music cultures were unfairly treated by the settler colonial agents who included the missionaries and some settler colonial administrators in most African communities. Going along the same path is Axelsson (1993; 1981; 1974) who asserts that by the 1970s, the impact of Western technological civilisation and the general lack of interest in African indigenous music had meant that many musical cultures that were once widespread in most Zimbabwean communities were more or less extinct. Contributing to the foregoing debate is Chikowero who lamented that:

This deep context is crucial because song is principally a sign of larger value systems, rather than an isolated expressive trait. It was because of this deep context that missionaries assaulted African musical cultures as special manifestations of "savagery," seeking to displace them in the African consciousness and replace them with European (and) Christian songs and musical cultures (Chikowero, 2015, p. 20).

Implicit in Chikowero's observation is that the racial discrimination against the African music cultures was harsh and unfair. It was a violation of people's human rights and dignity; hence the current writing is an effort to restore people's lost cultural identity. In that regard, it must be appreciated that those who created the myth that Africans were vagabonds had both political and racial schema; to decimate the African epistemology. Up to the time of writing this chapter, traditional African music was being treated with scepticism by some church organisations in independent Zimbabwe, because it had previously been described in terms that tended to imprison it inside what Mapaya (2013) calls the covers of scholarly treaties, instead of making it acceptable to all. Meanwhile, Mapaya (ibid, p.45) further laments a situation in which "The study of Africa has been a contested terrain for many years." Of significance in Mapaya's lamentation is that many of the documentations on the African music heritages are distorted because they

were historically prejudiced when those who loved to develop the musical cultures were code named *marombe*, just to discourage the Africans from practising their cultural music. That stigmatisation of the indigenous African music cultures by the colonial administrators, missionaries and some Christianised Africans showed some level of intolerance towards an African epistemology. Thus, some Christianised Africans, under the influence of foreign religious beliefs, wanted to tell their fellow Africans, particularly the creatives, want to perform so that the artworks would be acceptable by the Europeans. By nature, such an attitude was not in the best interest of Africans in their local communities. In fact, in the modern era, such a perception is seen as being prejudice and mockery of the African race. Against this backdrop, the current researchers felt duty bound to put the distorted narratives into proper perspective since most of the documents were largely written by outsiders (non-Africans). Most such authors lacked appreciation of an African epistemology and appeared to have used assumptions to generate their publications. In that context, it becomes apparent that most of the narratives on African musicological approaches were told from outside the continent, a situation which needs to be corrected. At the time of writing this chapter, the indigenous African music was in a quandary because of some racially motivated tags which were attached to it.

There are researchers such as Mapaya (2014), Mugovhani (2012) and Maraire (1982) who see Christianity as having exorcised and demonised the musical cultures of the Africans. Meanwhile, Weman (1960, p. 9) as quoted by Nhamo (2021) argues that "The conflict between the African and Western elements in music is a problem which deserves our closest attention, for the question which must be asked in consequence is whether African folk music can survive the severe trials to which it is being subjected." Of significance, from the foregoing citation, is that African folk music cannot survive because from the colonial to the time of writing this manuscript, some churches were discouraging many Africans from performing some African music cultures because of the harsh tag *marombe*. The same Weman goes further to pose a question:

Why should all this, the natural background of African music making, be absent from the very places in which the ancient techniques ought to be safeguarded and developed? How has it come that all this has been shut out from school and church? (Weman, 1960, p. 10).

Implied in Weman's worry is the issue of some missionaries who taught their followers to shun any indigenous African music and other local heritages. In view of that stance by the missionaries towards African musicological approaches, one wonders why they were bent on what some people would term an avalanche of hate and a torrent of intolerance. As noted in some publications by some researchers such as Mapaya (2014), Gwekwerere, Maluleke and Zhou (2012), Gellar (2006), Loytty (2005), Thorsen (2002), Axelsson (1993; 1981) and Maraire (1982), in many Sub-Saharan communities, people were forced to believe that performing indigenous African music was evil, while the church hymnody was holy. In view of that, many African converts began to shun their traditional music and the next generations almost totally became sceptical of African music. Some even described it as archaic or backward, yet the music was crucial for Africans' well-being. Against that backdrop, it should be noted that though

many African music cultures were banned, the local Africans devised strategies and continuously made some modifications which would frequently manifest in many of those music cultures, from generation to generation (Chikowero, 2015; Hancock-Barnett, 2012; Thorsen, 2004; Dube, 1996).

There is scanty literature making a critical analysis of how colonialists treated the indigenous African musicians. Why they viewed the local creatives in low status and how they even went to the extent of giving derogatory labels to the creatives, remains a puzzling. In that context, it would appear that most of reports on the local creatives by the missionaries and some Christianised Africans were just based on assumptions. Sharing the same opinion is Mapaya (2014, p. 235), who posits that "In a typical African village musical genre abound, there is music for healing purposes, music for the church, music for rites of passage, music for entertainment, and so forth". In view of the citation, one sees how instrumental music was in the life of indigenous Africans. In that regard, denigrating a people's culture was somewhat a racial war against an African epistemology which was considered the backbone of a community's activities. In that view, while commenting on the role of music in the life of African communities, Nketia concurs that:

Public performances, therefore, take place on social occasions, that is, on occasions when members of a group or a community came together for the employment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival or any other kind of collective activity, ... (Nketia, 1982, p. 121). Clearly, implied in the citation is the pivotal role played by music in the life of the African people.

As noted by Nhamo (2021), overwhelming evidence in some ethnographies by Chitando (2002), Nyathi (2001), Dube (1996) and Jones (1992) on the African indigenous music show that in pre-colonial Africa, music permeated all human activities such as social, economic and political gatherings, as well as work and religious celebrations. Makwenda (1990) also concurs that the context of such music production or performances hinged on people's social organisation, politics, social control, gender and religion. Pertinent in Makwenda's analysis is that in pre-colonial Zimbabwean and other African communities, whatever indigenous people did was accompanied by music. Therefore, this seems to suggest that indigenous Africans had an accompaniment of some musical performances to their socio-economic, political and religious activities.

When asked to comment on why the musicians were nicknamed *marombe*, one participating veteran musician; Clive Mono Mukundu had this to say:... there are musicians who end up being vagabonds and end up disgracing the industry, not because of financial state of the industry, but because of choices they make with the little money they earn, their work ethics and life principles, or lack of them (Mukundu, 2018, p. 10).

An analysis of the foregoing submission seems to confirm that in Zimbabwe, the behaviour of some musicians support the notion of *marombe*. For example, they involve themselves in drug abuse. Some also behave in an unbecoming manner to the extent that people begin to call those musicians some names. In that context, the behaviour of such musicians put the name of the industry into disrepute, hence they earn the moniker *marombe*.

Ideally, since they are celebrities, the musicians are supposed to conduct themselves in a professionally acceptable manner.

Meanwhile, Nyamwaka et al., (2013) observe that the Europeans brought many currents which crisscrossed the musical scenes of Africans. In view of the preceding view, one would be tempted to apportion the blame to Euro-American missionaries. They disregarded the local indigenous music genres. They then introduced some new music genres like hymns. Resultantly, many Christianised locals began to abandon their traditional music. They viewed European music styles as being more interesting than the indigenous music. That trend negatively affected the image of the indigenous African musicians.

Recommendations

It was highlighted that some members of the society prejudiced the indigenous African music by labelling *marombe* to those who practised it. In view of that, the government, agencies and communities are encouraged to promote the once marginalised African musical cultures. They can also devise strategies that are meant to revive, develop and pass on the music cultures to the next generation. Those who have a passion for the development of the African music cultures, could be supported through some grants so that they can develop their creative artworks. Further, the government and the development partners in the country would be encouraged to build community museums and archives so that the African indigenous music could be documented and kept. Clearly, through such an intervention strategy, the despised musical heritages will be preserved for the host communities and for all humanity.

Conclusion

Basing on the research findings, the researchers concluded that indigenous African musicians were unfairly vilified for their passion to uphold their cultural heritages. Criminalising the people for performing their music was unreasonable because music among the local Africans was functional in accompanying many human activities. The Euro-American missionaries and some Christianised Africans may be held responsible for the rapid decline of traditional music. They discouraged the performance of traditional music and encouraged the performance of Western music. Finally, the relics or residue of a cultural tradition that continues to withstand foreign musical idioms, particularly in some remote communities of the country needs to be continually developed in line with the African norms and values. This will help to restore the correct status of indigenous African music and the performers.

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CHAPTER VIII

Embracing Analogue and Digital Systems in Zimbabwe's 21st century Music Productions

Muranda Richard

Abstract

The recording industry has evolved to predominantly digital music production, often at the expense of essential analogue systems. A debate persists on whether the analogue domain remains relevant. In Zimbabwe, the industry is largely digital, but practitioners strive to emulate analogue's warm sound, which digital technology alone cannot produce. The author applies Davis' (1989) Technology Acceptance Model (TAM) and the perceived ease of use (PEOU) to assess music production technologies. Using qualitative research, the study involved 40 purposively sampled music producers. Contemporary producers value analogue's natural spectral richness but appreciate digital technology for reducing studio time, eliminating bulk equipment, creating portable studios, and improving accessibility. However, achieving acceptable music quality still requires effort. Some producers lack the creative acumen to enhance their productions, while others continually innovate and develop their brands. Despite differences, the author asserts that imagination and innovation are essential for creating new genres in the evolving music landscape.

Keywords: Ambience, analogue, digital, genre, music production

Introduction

This chapter delves into the recording industry in Zimbabwe especially on the use of digital technology in the context of the relevance of analogue systems in the 21st century. The use of digital technology is not exclusive since some analogue equipment are still required in music production. The chapter presents a discussion on the practices involving the use of analogue technology in the recording industry with focus on the current endeavours in Zimbabwe. According to Chirume (2016) and Chimbudzi et al. (2021) Zimbabwe's recording industry can be regarded as gravitating towards an increased utilization of digital technologies. In the backdrop of the alluded trajectory, it is vital to look at how the available resources are utilized in the production of the existing and emerging musical genres. It therefore relies on Davis's (1989) TAM especially in light of the PEOU in the utilization and appropriation of technology in music production in Zimbabwe. The above theory assumes that technology gets to be accepted if it brings ease of use to the user. The chapter also investigates competitive substitution of some old technologies in preference to the new and emerging ones. It examines how the resources influence the way music producers engage in business and work with clientele and the lines of specialisation in music production and what that means to the recording industry (Pastukhov, 2019). It also identifies the key characteristics of music producers and their underlying and unique features. The paper finalises with focused discussion on the insights drawn from the research to derive findings, draw conclusions and recommendations for future practice, studies and proposals for the development of the music production industry.

Contextual background

There has been a steadily increasing influx of music producers in the global recording industries in the UK, USA, EU in the western world. In spite of the modern trends that suggest a fast pace towards digitalization, Africa still needs to do a lot to keep abreast with the western world (Manyika et al., 2016). Even though Nigeria and South Africa are some of the major players in music production in the region, Zimbabwe still has to rise to the occasion and impact the regional market with reputable music products (Mirarchi, 2019; Onyema, 2021). Since the political independence of Zimbabwe in 1980 the ever-increasing inflows of digital technology have imposed a number of changes on the recording industry locally. Remarkably, the recording industry has assumed a shift towards increased use of digital resources for music production (Burgess 2013 & 2014; Hesmondhalgh & Meier, 2018). Some of the key players who have graced the industry are not formally trained, their inspiration is simply passion, and keenness to use the available digital music production resources.

However, it is not the author's intent to delve into the controversies associated with legal obligations and company registration issues. Regardless of the above point it is noteworthy to stress that some of the music producers are motivated by their educational achievements at local and overseas colleges and universities hence their desire to implement the skills and knowledge acquired. Notwithstanding all the reasons raised and motives the music production sector is quite a mixed bag involving both highly skilled, accomplished and rookie participants. This view explains why some of the musicals from the sector include both low and high quality products. Owsinski (2014) notes that some of the producers rely on use of the samples available for free on the internet while others try to learn from the blogs and sites on the internet to improve their productions. Others feel comfortable to use what they have always used heedlessly of the paradigm shift toward usage of digital resources. Gibson and Curtis (2019) observe that some make use of every opportunity that comes their way and propel their brand to great heights. At the end of the day what matters for music producers is relevance of their expertise, making a living and viability of their businesses. The chapter intends to discover the types of music producers found in Zimbabwe.

Focus of the research

This study looks at how the producers situate themselves in the industry especially with regards to analogue and digital tools for music production. The advent of digital technology in Zimbabwe was met with some resistance in the early 1980s and some of the pro-studios of the time lost their grounding due to their defiance to the force of change (Chimbudzi et al., 2021). According to Pinto (2022) and Southern Utah University (2019), digital technology is the talk of the moment, and the recording industry has become unregulated as anybody can become a studio owner or undertake music production. Aspiring music producers can run their business without necessarily having to follow the processes of company registration and tax clearance. However, the alluded view remains speculative until the final results of research are presented and analysed. Moffat and Sandler (2019) discuss intelligent ways of producing music hence focusing on the uptake of analogue and digital technologies in music production in Zimbabwe as the core to the research endeavour.

Research Methodology

Relying on Creswell and Creswell (2017), the researcher used the qualitative research methodology in order to delve into the issues around music production. The process engaged 40 purposively sampled musicians and cum-music producers (Lune & Berg, 2017; Leedy & Ormrod 2019). These participants were drawn from the major cities of Zimbabwe: Bulawayo, Gweru, Harare, and Mutare. The cities mentioned always provided the significant personel and emerging music producers in Zimbabwe. The reason to engage with the above listed personnel was to enable interaction with participants through discussions, interviews and observations. It is vital to note that 10 of the music producers had experience of doing business since the analogue era to date. The study also utilized phone calls, group WhatsApp calls, face-to-face and email interviews to gather the relevant data. According to the norms and values of research, the author made a written undertaking to respect the participants and maintain confidentiality (Dooly et al., 2017). There is no mention of names in this study to conceal identities of participants. Drawing from Parveen and Showkat (2017) the researcher also pledged to allow the participants to withdraw from the study any time without any need to explain their reasons. All the participants were consulted to ensure security of their consent

Theoretical basis to the study

This chapter embraced Davis's (1989) theory which advances the TAM and concept of PEOU. The theory is used to contextualise and explain the key factors leading to the acceptance and effective use of emerging music production technologies. It was evident that music producers settle for the music production equipment (software and hardware) which they find easy to operate to advance their business at the end of the day. This notion is used to explain why some music producers prefer certain software and avoid certain others. According to the theory, if some music production resource is useful, it tends to get recognition by many players and contrarily if deemed challenging it can be snubbed especially if it stalls progress in business. The down side to PEOU is that it makes users to be complacent and not enthusiastic to venture into new territories and discover new ways to produce music. Arthur (2009) submits that technologies are a result of new ideas that are combined with the previous existing ones. He argues that novelty should ride on the existing technologies and this is what makes people to be innovative. Thus, innovation denotes engaging new ways of doing things in an easier way than before. Arthur (2009) refers to Schumpeter (1939) who held that to produce a different thing from the ordinary requires deployment of different methods and dealing with the materials in another way. In connection with production of music, combinations of technologies necessitate the realisation of novelty in products. Holding on to the old and same *modus operandi* can be detrimental as it may result in lack of productivity which is harmful to progress. The use of new technologies and new methods is one reason why software and computers are constantly upgraded. The sole reason is to increase ease of use, fixing bugs, maintain relevance, compatibility, and improve efficiency of service delivery (Berg & Andres, 2004). Even though technologies change from time to time, users need to realise the efficiency of using such technologies.

Music production in Zimbabwe

As much as music productions have taken a digital focus and thrust it appears the industry has a hybrid of technologies (Zindi, 2015). In Zimbabwe numerous issues emerged from my interactions with participants. There are three schools of thought amongst music producers particularly those practising trade in Zimbabwe. The first approach of music production was noted to be more concerned with producing music that emulates the analogue *modus operandi* than digital. The second one is the one that uses both digital Musical Instrument Digital Interface (MIDI) and analogue approaches. The third is given to doing music productions that are largely digital with only vocal renditions being the ingredients from the analogue purview. The following section present the salient details in each category as garnered from the study through interaction with the participants in the various locations in the selected cities of Zimbabwe.

Music producers with analogue orientation

The above referred music producers prefer to be identified as engineers. They are largely given to the use of analogue techniques since most of those came through the analogue era to the present-day digital domain. They historically belong to the old school of music production where the art of work is a collective ownership. Music production was/is presided over in three phases each with a team leader. Izhaki (2017) says recording of music is the prerogative of the recording engineer, the mixing stage is the jurisdiction of the mixing engineer and the final stage to of mastering is given to the mastering engineer. The three stages are deemed sufficient to create checks and balances for quality control and subsequently an assurance to quality. The skill of the musician was a critical ingredient to the success of the record industry. Musicians comprised of specialist instrument performers better known as session musicians.

The deployment of real musical instruments and their players is a cherished feature among bands and music producers. The music producer referred in the above sentence is regarded as a person in charge of the recording project. The producer's role is to guide the project to ensure the musician brings the vision of the songs to reality (Katz, 2002; Huber & Runstein, 2018; Chimbudzi et al., 2022). The artist then works towards getting the music done according to his/ her vision with help of session musicians or the artist's band. The place of team work implies that all the stages involved are subject to quality assurance measures from the onset of the project. The recording, mixing and mastering engineers and their assistants also work together with the producer to ensure that the projects are done to the best. However, the above appears to be the ideal for the old school music production process. From the look of things, the above *modus operandi* entails employment of many people to produce music and against the backdrop of economic hardships, it ends up incurring huge costs on the part of the music artist. The music artists at times often get to avoid huge and draining costs that were the order of the day during the olden days in the recording industry.

The way of music production has seen music producers create shortcuts to reduce time taken in the studio and reduce involvement of many people. The recording, mixing and mastering roles in some cases have been collapsed to just one or two persons who work in the three mentioned

capacities. The traditional role of the producer is no longer a stand-alone executive rather it is also absorbed within the three roles (Chimbudzi et al., 2022). The session musicians bear a lot of relevance to the way music productions were undertaken during the early 1960s to the late 1990s. Like the record labels in the analogue era there are a number of checks and balances to the final product before it gets to the consumers on the market. Such music producers enjoy working with analogue multi-track mixing desks. Even if they are using digital software like Fruity Loops v20.0.5 and Logic Pro X (see Figure 1 and 2) the producer would opt to work with hardware in addition to the software mixers, effects and dynamics processors. A typical studio set up would house monitors, rack mounted processors, and a hardware mixing board (see Figure 3). The analogue mixing desk can be regarded as the command centre for all the activities found in the studio. By nature, such a studio would have more than two booths to accommodate the real instruments that include the drums, guitars, percussion instruments and their performers.



Figure 1: Fruity Loops Producer Edition v20.0.5 Digital Audio Workstation (Picture by the researcher, 2022)



Figure 2: Logic Pro X Digital Audio Workstation (Courtesy of Ricard, 2022)



Figure 3: A Recording Studio with hardware and software equipment (Courtesy of Ableton Live)

The producers in this category strive to reconstruct the sound of the analogue records which was characterized with warmth and natural ambience. In discussing with three music producers who once worked with prominent record companies in Zimbabwe. The author noted that the use of the drums and live guitars is dominant in the music producers who were groomed during the analogue era. Even though the analogue technology seems to have been overtaken by digital, their argument is that analogue still gives the better sound to some genres like sungura, mbira and Jazz. Within the current era these producers yearn for the analogue's warmth, and natural ambience which is missing in digital music.

Even though the utility of digital technology helped to cut on time spent in studios, removal of bulk equipment, creation of a portable studio and eased accessibility of the music production facilities by music artists, much still needs to be undertaken to realize acceptable quality of music. Although the merits of digital technology outweigh those in analogue productions, digital techniques are efficacious and useful in recreating the desired elements gleaned from the merits of analogue recording technology. Through concerted research efforts, the digital domain has plug-ins that can change the mechanical MIDI productions through simulated human feel of slight fluctuations in tempo, velocity and touch response. All the above matters point to the fact that the human feel is an important aspect that is absent in digital productions. The interaction between artists and fans during live performances helps fans and the artists commune and share the emotions as a matter of importance. The music producers in the old school held that live performances in Jazz, mbira and sungura are great beneficiaries of the analogue techniques because they thrive on real musical instruments. It was also noted that the live performances alluded to are less associated with violence due to satisfaction of the fans. In some of the Zimdancehall shows patrons pelt cans and bottles at artists for short-changing the fans. The productions heard on radio and television broadcast tend to differ with what is done at live shows. The live shows are done with live instruments yet the actual music would have been done through software instruments. The perfection of the software lacks on stage much to the annoyance of the fans hence they resort to violent clashes with the organizers of the event and the artist on stage.

Another cause for concern is the live show where artists play CDs as the artists sing along. The old school holds that musicians should interact with their fans through singing and the actual instrumental accompaniment and nothing less. One music producer said, "They pay to come and see, hear and enjoy and if they do not experience that, it becomes a bone of contention and it will not end well". In light of that, serious live performances should include all the musical instruments that the artist would have used in the studio while the sound engineers strives to make the act sound like the CD. Therefore, customers know what they want and that is why they pay the entrance fee; hence their hopes should not be shattered. Without condoning violence, most live performance in sungura, jazz, and mbira are less prone to skirmishes. The most notorious genres associated with scuffles are Zimdancehall and Hip-hop whether local or international. In essence, it is important to reproduce the music as near possible to the actual recording. The most effective way as indicated by participants is through blending the analogue and digital resources well so that productions do not sound very different from the original recordings.

The producers that have an analogue orientation have a major strength of strict adherence to discipline through rehearsals and readiness for recording. Their mode of operation is based on human involvement to share space and emotional expressiveness. They however argue that it makes it real and full of life. They however detest performance solely based on digital Musical Instrument Digital Interface (MIDI) samples as they lack the human feel. Whereas the pillar of producing music performed by musicians on instruments requires discipline, that can be a strength. However, the mindset of exclusivity among the above-mentioned producers to resist other ways of producing is somewhat precarious. An espousal of other

modes and resources could actually be expedient for survival with the ever-changing trends in music production. Kirby (2015) mentions that such a tendency is prone to repercussions of the forces of change which are unavoidable.

Analogue cum-digital music producers

The global recording industry has evolved to a point where music productions have largely become digitally driven (Roddy, 2014). Owing to the point alluded to, there is a crop of music producers whose basis of operation combines analogue and digital recording technologies in order to engage in music productions. The author prefer to call them hybridized music producers. This breed of music producers strives to do their act using digital resources and yet they also emulate the analogue approaches. They use the available digital resources for all recording processes. In discussing with some of the music producers who participated in the study, it was noted that they used the mixing plug-ins in any software to create templates for compression, equalization, and effects that emulate hardware equalizers in analogue systems. A respondent who is an accomplished performer and music producer reported/shared that he had already created drum and guitar loops of his own to suit a variety of African Zimbabwean genres. His loops include drums for sungura, Jazz, Afro Fusion, Chimurenga and mbira music. Another music producer of the hybridized family bemoaned the mindset to think that digital technology does everything for the music producer. He was quick to mention that digital technology reduced the time taken to record music and not essentially promote imagination. He submitted that, "In principle a music producer ought to be creative to remain relevant and viable in the current times". He had a mindset and thought that such a view is sensible especially for survival in a such a volatile economy like Zimbabwe.

Chimbudzi et al., (2022) submitted that the role of the producer has changed with emerging technologies, though the issue of creativity remains fundamental, making the difference among music producers. Creativity in music production tend to suffer as both musicians and producers rely on loops that come with the software packages. It is common to find music productions that use the same drum patterns and their inherent software which are not executable in any production. In view of the above-mentioned matter, the musicians of the early 1980s thrived on creativity and accurate performances. The engineers of that time had no time for second rate performances and did not hesitate to chase unrehearsed performers out of the studio. They further bemoaned the crop of musicians whose music was only done in studio without prior auditions and rehearsals. A long serving music producer remarked that the current music producers are motivated by the revenue they earn and dependable music production skills. It is worth noting that some music productions in the majority of the hybridized music producers' category strive to take advantage of the merits of both digital and analogue technologies. A passionate youthful producer noted that:

Software packages make it easy to arrange and create music unlike the olden days where musicians spent weeks or months doing a project, and at times they could make mistakes and start afresh. In digital recording we correct the mistake after finishing the project.

It is reasonable to note that the new music producers are moving with modern trends. Effectively, musicians should rehearse and avoid several mistakes as that can be costly time wise, hence the critical need for practice and rehearsals before going to the studio.

A trait among hybridized music producers is that they engage in experiments on how best to get a project done using digital and yet still be able to project the attributes of the desired analogue characteristics. In a studio where the music producer presided over a variety of genres it was informed that the sungura music kick drum was no longer possible to produce because people rely more on software than the acoustic drum set. He further opined that one had to know the kind of sound they prefer to use in a given genre, some of the desired sounds were ethnic and could not be found in software instruments hence the need to be creative and innovative. He mentioned that he had created drum kicks for a variety of musical genres and these helped him to set the different types of music that his clients brought to the studio. The above raised arguments in this segment are reasonable. It is also notable that at some point, a music producer who served two prominent music artists got accused of creating music that sounded ideally the same due to lack of variety on instrumentals. The difference in their music was the lyrical content and the singers' vocal signatures while everything else sounded the same. The hybridized music producers mentioned that the use of analogue and digital is tailored to promote creativity, research and development in the recording industry.

If music producers are creative they originate and invent new genres like we have seen and heard of the Zim Hip-hop, Zimdancehall, and Amapiano. The reason why some genres are accepted by the populace even though they are western is because they are recreated with a home-grown bias. In light of the above, thinking outside the confines of digital software and the shortcomings of analogue can be an opportunity to find some lines for survival of music producers in the 21st century. Some resist the impetus of change brought by digital technology and hold onto the traditional modes of operation in analogue and most likely they end up out of business like what happened with some entities in Zimbabwe. It is rational for music producers to keep abreast with trends. This can mean that one should explore possibilities with digital and analogue music production techniques. In that view, the hybridized approach avails opportunities to embrace the most out of the limited resources that are available in the Zimbabwean economy. The next segment articulates the issues around the digitally driven music producer in Zimbabwe.

Some points to note in the hybridized group include their strength on the mindset that embraces both analogue, digital resources and their endeavour to experiment with creativity. The necessity is the drive behind inventions and in this way, they create own samples to use with the traditional music beats in Zimbabwe. The fact that they use both software samples and home-grown loops is being innovative. Their efforts to research and emulate the warmth and natural ambience via the digital domain is commendable. The only hurdle that they encounter is that digital technology is devoid of the desired attributes of analogue sound, unless that source is exclusively analogue. In any case, the processing of sound goes through a process that tends to undermine the characteristics of analogue.

Digital music Producers

Digital music refers to the mechanical performance of a musical event that is created in analogue form or digital but is processed and distributed in the digital format. In light of the above statement, digital audio which is a kind of sound that cannot be heard if it remains digital. The CDs that have songs have digital data which the CD player through a sensor reads the data and interpret the same as music (Huber & Runstein, 2018). Without the analogue to digital conversion and digital to analogue conversion as a process to convert digital data into analogue, it would not be possible for humans to hear the music. Ideally, digital has to end as analogue in order for the human ear to hear the sound (Gibson, 2019). Digital data is useful to enable ease of processing the sound and maintain quality of sound. In essence, analogue will never be out of the music production equation as it will be party to the music production forever.

As the term digital suggests, the above music producers solely thrive in the digital domain. Unlike the producers of yesteryear whose insight to playing instruments was not placed in one musical instrument, some of them cannot play an instrument. The music producers do their trade on the basis of using the software's matrix and piano roll to create melodies to already made chords, jingles and loops. The producer's strength is the musical ear they have in rearranging some of the provided building blocks that are ready made for them. Some of these producers use cracked recording software which is also pirated through unscrupulous sites on the cyberspace. Not all of the music producers do that however, some are not properly registered. The music productions in this category range from products with low quality to high quality. Some productions are overnight musical productions with producers who render little or no quality control. The most remarkable aspect of these producers is that the majority of them are youthful and aim to create their names and make brisk business as envisioned by Demisee and Ajoku (2022).

Some of the music producers met showed zeal and energy to engage in music production as they also sought knowledge of how to perfect their skills. The majority of these recycle some of their drumming patterns including the rolls for ease of doing business. While this was viewed as an insignia of creativity, the only weakness was that some of the loops were used without changing the way they sounded and that becomes monotonous if applied to a variety of artists' projects. A digital music producer who responded to the above notion said he did not recycle his loops and if necessary he tweaked the same before using to remove any similarities. One producer revealed that he could create a new song arrangement in 20 minutes and the musician can come and lay the words to the record before he does the mixing and mastering. This also reveals that some of the digital music producers offer a one stop shop production house. The majority of them did not place their music through any peer reviewing processes before publishing, they simply took their work to the client, radio or website after completion. While it may be understood that they feared that peer review could expose their productions to piracy or plagiarism, the absence of checks and balances on quality was a glaring weakness for budding music producers. Furthermore, the music producers preferred working with a few members to reduce on expenses. Some of the members were not privileged to advise the music producers on how to improve their

work because they were subordinates. At least if some of them work as a team with will power to help develop the brand it helps with meaningful growth.

Another observation made with the digital producers was that they took a line of specialization on largely Hip-hop and Zimdancehall and used Fruity Loops as the common software. The things they do include specialization in specific genres, creating Riddims which they sell to aspirant artists for a nominal fee. The studios are largely temporary makeshift structures and the software used are cracked versions. The idea of specialization creates a comfort zone and settlement for something that does not pose challenges to the producer. Once one specializes in a genre they tend to understand what clients want and the trending practices in the given genre. As such, Zimdancehall was the most common with clients as young as below the age of 18. This is also punctuated by the culture of riddims which is an inherited trait from the Jamaican Dancehall. A noteworthy issue here is that most of the renditions done on the riddims were in vernacular language and these tended to appeal to the youthful generation in Zimbabwe. The more one specializes on one thing means that they are ignorant of other possibilities in other genres. The old school music producers tended to be more versatile with anything that needed to be recorded than the digital music producers in the current times. The digital studios are situated in the high-density locations where most of the youthful clientele is found. Even though the above setting looks strategic, the rampant file sharing on social media means that the music producers are prejudiced over the possible earnings if the music is not sold via online shops. In addition, the majority of youths in the high-density locations are students at colleges and high schools hence not meaningfully employed and may not have economic capacity to buy the products.

The culture of creating riddims for sale which are consumed by aspiring music artists is in keeping with the culture of Zimdancehall. However, the nominal selling price in some of the studios is a cause for concern. It was noted that the low budget studios are common among some of the digital music producers. They care more about sound proofing the vocal booths which are also not quite well insulated to curtail external noises from affecting the quality of sound. The construction of studios is largely not guided by effective standard approaches which in some cases acoustic treatments of the spaces are misconstrued for sound proofing and vice versa. On the rendering of acoustical treatments and sound proofing, they mentioned that all that was not necessary as long as they used reliable computers and efficient recording software. Most of the software packages like FL, Logic Pro, Cubase and Pro Tools have a facility to clean up unwanted noises hence they utilized such tools as noise gates, filters and the equalizers to offset unwanted frequencies. The principles of music production according to Owsinski (2017); Huber and Runstein (2018) states that the effective approach in dealing with quality is to capture the best possible sound and avoid recording any unwanted sound. The use of filters, gates and equalizers to offset any noises can be unforgiving since they can truncate some essential elements of the fundamental frequencies (Gibson, 2019). Usually the fundamental frequency of an instrument bears the identity of that instrument hence it should always get to be preserved as is. When asked why auto-tune was used in the music productions they responded that it was an identity within Zimdancehall genre. Upon probing

and making concerted research it was noted that auto-tune was a necessity for the inconvenience of recording singers who do not have a musical ear. It was observed that all the digital music producers use it to correct the lines and sections of the singers whose voices were several semitones out of key and began to appreciate the function of the auto-tune. The other producer intimated that, "even if the singer is on point one would still use auto-tune because the artist feels it has to be there". Another digital producer was quick to remark that auto-tune was synonymous with digital music production especially Hip-hop, Zimdancehall and most of the emerging genres of the 21st century. In fact, the use of auto-tune is now trending and not using it renders a production out of context.

In trying to understand the method and motivation of using digital tools for music production, the majority of music producers used unlicensed software packages for recording, mixing and mastering music. A reason behind usage of pirated software was that the original packages were too expensive to buy and they opted to settle for the cracked versions. Surely the cost of purchasing software cannot be deemed priceless. The increasing uptake and use of digital technology devices witnessed a decline in prices of goods and people could now buy more items than before. Upon further probing it was discovered that the computer was more expensive than the software and other essential hardware like digital audio interfaces or microphones and pre-amplifiers. Of all the essentials the software constituted the least cost wise and yet they blamed the unreachable cost to it. However, the cyberspace has free access to pirated software which do not offer full house functions and the budding music producers use that loophole to avoid buying authentic software. As for the computers, microphones, monitors, cables and other critical components all the music producers claimed that they procured them from local and overseas suppliers. The claims by some music producers that software is expensive to buy demonstrates lack of sincerity to engage in the music production, because most of the equipment are bought overseas including expensive hardware needed in the studio. For legally constituted music producers, production software is a prime need hence opting for unlicensed software is unacceptable practice.

In relating to music piracy most of the producers bemoaned the scourge of the illicit use of others musical works. Conversely, the same music is produced using unlicensed software. This raises concern on whether the world is fighting a winning battle against music piracy or it is some kind of vain venture with end that is not known. Dealing with the matters require personal appeal to ethics. Answers to questions like; Is it ethical to produce music using stolen software and fight pirates of the music? This raises wonder on where they get the courage to fight against something they perpetrate. The economy in Zimbabwe is down and therefore taking that as an excuse is a slap in the face of *ubuntu*, ethical considerations and the law. Hopefully, as a society, Zimbabweans will appreciate the need to respect deserved ownership of one's operational tools of the trade in music production. This should see avoidance of using cracked software and stop music piracy as individual and law-abiding citizens.

The advent of digital technology has spurred the producers mentioned to propel to stardom, however some of them take a relaxed stance and do routine work and recuse from research and development. It is a flaw to

assume that digital music productions are full proof. The idea to think digital can fix every mistake or error in recording is a misplaced notion. This is out of place, especially when music productions lack variety and creativity on the part of the music producer. Some of the digital music producers use improperly set spaces for music productions owing to ignorance and lack of will to learn new ideas. Another weak point is the deployment of unlicensed softwares for music productions such packages do not offer full versions of software. Specialisation in a genre is not an unusual thing but it is a course for concern when the same software is used without upgrading simply because it may be unlicensed. That also, tends to limit the growth and development of the producer. Some software packages become incompatible with some modern computers hence the need for upgrades. All the above work against the growth and development of music producers.

Insights from the study

All the three clusters of music producers present an overarching challenge on the use of unlicensed software packages. Much as it looks like it is okay, something should be done. It shows that the recording industry has few investors due to the volatile economy. The majority of the music producers are not registered to engage in business. As a result, their actions cannot be accounted for at the end of the day.

The venues for music production especially the high-density locations should be properly constituted for recording to avoid double standards. By nature of the environment, the high-density locations are noisy and the need to deal with sound proofing. The home studios located in low density suburbs were different in that almost all of them had effective acoustical treatment and sound proofing. The product quality from the studios differed owing to the quality of the recording environment.

The issue of using cracked software packages was a bone of contention as some music producers across the three groups did not see anything wrong. Some viewed it as a privilege while others did not want to disclose what they thought about the utility of pirated software. This most common among the young producers who were trying to break through the industry. As rookies they were struggling to make a name for themselves and yet that is only a process and not an overnight event. This is aggravated by the lack of strict adherence to registration of companies in a poor economic environment like Zimbabwe. In the past years up to about 2000, the industry was regulated with a few profit driven record companies. Mugano (2017) informs that The Local Content Act of 2001 enforced changes that saw a rise in home-grown music production entities in both formal and informal sectors. The majority of the music production activities after the technology boom morphed the *modus operandi* of the music production and created an unregulated industry where legal requirements and obligations are not easy to control.

It is necessary to regulate the industry so that players are accounted for. It may seem difficult to control but it is possible. All recording studios whose products end on radio and television broadcasting can be accounted for in that same way these can be called to order if they are operating in formally in Zimbabwe. Although the author did not meet any producer who claimed to have produced music that speak to vulgarity, toxicity and music. There

cannot be uncontrolled music production that propagate products which promote toxic, drug trafficking, pornography and indecency in their music. This will also help the music production houses to contribute to the economy through income tax remittances.

Conclusion

In Zimbabwe some music producers prefer to record real live instruments as bands or groups of musicians. These can be referred to as old school music producers. These producers work well in analogue set ups for music production. Music production for them is owned by the participating personnel that is the artist(s) and the music production team. However, their risk is that they may not be moving with the 21st century demands for increased use of digital technology resources. The second category is of hybridized music producers. They prefer to use both analogue and digital resources required in music production. In as much as they appreciate the usefulness of digital resources they also like to emulate the strengths of analogue sound. Hence some of them keep researching in order to get the best from the usage of analogue and digital equipment. The last group of producers is made up of young practising persons and also quite adventurous. Their motive to engage is hinged on interest and passion more than skill and knowledge as most of them are non-instrumentalist as opposed to the old school and the hybridised music producers. Quality of productions is more of a mixed bag than an outright situation of pristine music products.

All the three groups of music producers demonstrated a mindset that viewed analogue as a thing of the past. The author therefore submits that, both analogue and digital technologies will continue to exist in juxtaposition to each other. The monitors, drums, guitars, keyboards, hosho, mbira and marimba all fall under analogue. The microphones and the audio drivers belong to the analogue domain. Notwithstanding the shift towards digital the sources of sound from instruments including vocals remain as analogue. The fact about digital technology is that it created ease of doing music production and efficiency. It works well for a creative music producer and may not spur creativity in the hands of a non-innovative user. Digital technology significantly reduced the workload and time needed to finish a music production project. In all the three groups, there is a rife use of unlicensed music production software. Paradoxically, the same producers lament against the plague of music piracy. There is therefore a need to educate, and equip music producers to lawfully engage in music production business.

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CHAPTER IX

A Comparative Exploration of Cubase 13 and Wavelab 12 as Mastering Suites

Khulekani Face Moyo & Richard Muranda

Abstract

The study compared the optimization of mastering between Cubase 13 and Wavelab 12. Using experimental methodology, it examined stereo widening, balance, global audio boosting, spectrum analysis, and compression. Three songs were sampled: Pfeka Jombo (gospel), Handichadi Nhamo (Zimdancehall), and Never Give Up (Afro-Pop). These songs were recorded and mixed by the researchers in the same environment using identical software. All songs underwent spectrum analysis before a comparative analysis in Cubase 13 and Wavelab 12. The study found Cubase 13 offers ready-made mastering presets, whereas Wavelab 12 requires expert knowledge of mastering settings. Cubase 13 is more accessible for aspiring mastering engineers compared to Wavelab 12. The study recommends formal education on music production fundamentals, particularly mastering across genres. Future research should explore the impact of specific mastering tools in various software like Pro Tools, Logic Pro, Adobe Audition, Ableton Live, Fruity Loops Studio, and T Racks.

Keywords: Dynamics, optimisation, mastering, music production, stereo balance

Introduction

The emerging digital technologies have seen the rise in use of digital audio workstation (DAWs) taking a centre stage in music production thus the use of Cubase 13 and Wavelab 12 become a common trend in recording digital music productions in Zimbabwe. This chapter for the most part will be mainly concerned with an exploration of Cubase 13 and Wavelab 12 as mastering suites. The mastering suites are analysed and data is deduced to derive issues pertinent of the envisioned study. Experiments were done to explore alternative ways to optimise in the mastering suites. Use of computational techniques algorithms, simulations, models and systems were incorporated in order to understand complex technological behaviours in the optimisation of audio. Data presentation and analysis were conducted in line with the optimisation of audio and the information obtained from experiments and quantitative observations on three songs mastered in Cubase 13 and Wavelab 12.

Background Context

Through personal experience of the researchers, the use of Cubase 13 and Wavelab 12 in recording studios has been increasing in Zimbabwe since the early 2000s. Pacey (2010) states that Cubase 13 is a DAW that offers recording and editing facilities to undertake mixing and mastering of music. In particular, the use of Cubase 13 has also become popular among music producers. However, some music producers have preferred mixing and mastering with Cubase 13 while others opted for Wavelab 12 for mastering. Wavelab 12 is a professional mastering software which enables audio editing and mastering. The studio in this study was meant to record personal projects in a relaxed, environment. Popular demand quickly forced

the studio owners to upgrade the studio to the formation of the recording studio GM Records. Consequently, a number of artists took interest to engage in recording their music projects at the studio.

Most recording studios are concerned with processing, and meticulous capturing a performance with an appealing sonic output more than creating a mass-produced market product. There are other studios, like the one under study, but do not know which software they might be using for mastering. Wikstrom (2013) says that progressively, new technology paves way for new possibilities upon the music producers, as well as unique ways in music creation. Hence, the experiments with the above referred musical software, and realised that their optimisation on mastering gave different outcomes. The projects mastered using the two software were accepted differently on the music market. The studio established by the author became acceptable for some local radio stations after experimenting with the two mastering suites. The aforesaid issue triggered the need to undertake further research on the micro-phenomenon of the two as mastering software, especially on how they worked out in different music genres. Katz (2002) stresses that it is the responsibility of the audio engineer to make sure that quality, during the mastering stage maintains the same standards as represented on the final medium.

While some unknown and known artists liked the sound production from the studio, some complained about the optimisation in the mastering. They mentioned that the sound was not fully exploited in terms of its output levels. Some radio presenters also expressed dissatisfaction over the sound, claiming that the levels of loudness seemed to be low and different from the music from other producers. One of the presenters informed that while playing GM Records music, they had to always raise their faders since the playback appeared slightly low in output. Moreover, the sound lacked liveliness and brilliance. Most of the projects done in the studio seemed to glow when the researchers used Cubase 13 as a mastering suite., However, some criticisms were raised by some artists and fellow music producers. It was realised that most of the criticisms were levelled against the projects done in Wavelab 12 as a mastering suite. Audio optimisation using a sample rate of 44.1 kHz and a bit depth of 16 bits/sec in Cubase 13 and Wavelab 12 sounded different despite each suite reading an optimum level of 0dB. However, the same output on Cubase 13 and Wavelab 12 set on 0dB differed as perceived on radio play. The main objective was to engage in a study of optimisation in mastering using the two-production software and find what really caused the glaring differences in the final audio products.

Conceptual framework

This section articulates the key pillars of music production according to music production standards. Savage (2014) states that the first pillar is the recording of the audio sample; this is the beginning of the production process. Microphones are supposed to be placed well and function properly. Recording can be in the form of loops, samples or direct recording of the audio. Winer (2018) takes a sample as a portion of a song which is later reused in the production of other songs. Samples can be transposed or re-pitched, rhythm can be altered depending on the time signature selected and speed can be reduced or increased. Use of samples is vital in the recording process since it saves time. Savage (2014) submits that use of

loops is common in Musical Instrument Digital Interface (MIDI) sequencing. Looping happens when a certain section of a song is repeated. The section can be in the form of a bar or patterns which can be continually repeated throughout the song. Using a DAW makes recording very fast, effective and saves time. Sawyer and Hodgson (2017) point out that direct recording is plugging the instrument directly to the interface for example guitar or keyboard. This method is very common in the recording of live instruments in Zimbabwe. In addition to this, rooms should be padded and acoustically treated to avoid external sounds. The engineer should be well versed with the general functions of the DAW whether hardware or software.

The second pillar entails editing the recorded audio, loops or samples. Sawyer and Hodgson (2017) state that unwanted noise should be removed from the sample. In Cubase 13 or Wavelab 12 one can make use of the scissors and cut the unwanted sounds in a sample. The sample can also be trimmed at this stage and certain sections of the songs like chorus or repeated verses which can be copied and pasted. This entails that a music producer can work on one section of a chorus and paste it to several parts of the song.

The third and final pillar is the mastering or boosting of sound to the audio samples. Katz (2002) commends that the standard level of mastered song should be optimised at 0dB. He further elaborates that an engineer should be conservative with average levels during mixing so as to not deteriorate the recording. The main idea behind that is one cannot recover the quality lost during recording. This explains why it is difficult to deal with clipping audios in a recorded file. Optimisation at 0dB is the standard requirement for mastering. It can kill or give life to the final mix. The mixing engineer ought to leave some headroom for the mastering engineer to engage the optimisation of the final product. At the same time, it also leaves the mastering engineer with no room to work. Winer (2018) commends these three pillars as essential and each stage is a key determinant to get the final output. Hence this conceptual framework will help address some aspects in this study.

Methodology

The study took an experimental approach with much of what took place in a recording studio with a computer installed with Cubase 13 and Wavelab 12. The author tested optimisation in mastering using the two software packages. The author analysed and measured the optimum sounds using the decibel meter and also through critical listening to the songs selected for the study. The study was wholly studio based with selected songs in Cubase 13 and Wavelab 12. Zubair (2023) says experimental research is concerned with testing variables, observing processes where tests are done and hypotheses are subjected to pre and post-tests. Experimental research requires proper setting of equipment to guarantee objective and dependable results. The studio was equipped with a computer installed with Cubase 13 and Wavelab 12 mastering suites to engage in optimisation in mastering. Kumar (2011) asserts that a proper research design leads to confidence and satisfaction and it makes the study to be a success right from the beginning up to the end. A studio environment is an exciting place which might make the researcher lose focus on the research objectives, thus the research design

acts as a guide to what needs to be done, how it is going to be done and getting results at the end. Leavy (2017) postulates that an ideal research design enables the study to be a success. Data obtained in Cubase 13 and Wavelab 12 were compiled separately and subjected to a comparative analysis using dynamics processors, reverberation, and stereo enhancers in each software.

MASTERING IN CUBASE 13

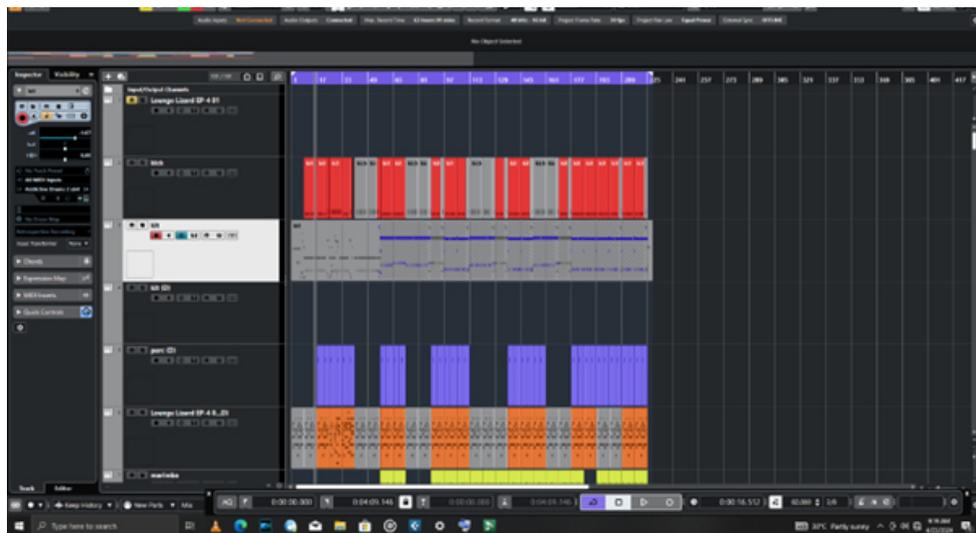


Figure 1: Cubase 13 (Courtesy of the researchers, 2023)

Three songs with a headroom of about -3dB to -6dB were selected and deployed in the experiments. The songs were drawn from the genres of Afro-pop, Gospel and Zimdancehall. The three genres were recorded and mixed using Cubase 13. The three songs were done by the researchers and these are *Pfeka Jombo*, *Never Give Up* and *Handichadi Nhamo*. Cubase 13 is a two tier in ways of mastering the songs. Either through using the default mastering setup or making experiments with other available mastering tools in the DAW. The studio set up consisted of two studio monitors with a flat frequency, headphones, an 8 channel Presonus audio box and two condenser microphones. The default mastering setup for the DAW was firstly used in mastering the first song. Cubase 13 DAW was opened and a default mastering suite was displayed and selected to execute the set tasks.

Cubase 13 Mastering suite

Once Cubase 13 mastering suite opens, it creates a worksheet with a stereo channel insert with a multiband compressor, stereo enhancer and maximiser. A mixed song in the form of a wave is dragged into that channel and the mastering is instant since the stereo input channel contains the mastering presets. During mastering, engineers are eager to come up with required loudness at the same time avoiding sound clipping (Winer, 2018). The main thrust of audio mastering was to boost the sound, as well as controlling the dynamics ranges and widening of the stereo field. An

unmastered demo track was first used to check playback of sound before using the actual three files. After dragging the audio into the mastering suite, the playback was excellent and sound was boosted to optimal level of 0dB without any effort done to it. Sound output was set at a sample rate of 44.1kHz, 24bit and the panning was set at equal power. Being satisfied and sure with the playback three songs were dragged in into the mastering suite and results were recorded and presented as given below.

SONG: Pfeka Jombo

Pfeka Jombo is a Gospel song recorded in 2020 at GM Records, it is available online at https://youtu.be/kEGxKgenKJo?si=kq2RbwP_qcbbI7zO. It performed very well in terms of viewership on YouTube and Facebook and the market. The researchers standing as music producers of the song were nominated in the categories of the outstanding song at the Midlands Royalty Awards 2021. The song was recorded using Cubase 13 and a headroom of around -3dB was left during mixing to enable mastering to take place. The wave file of the mixed song was dropped into Cubase 13 to test the sound output, compression and stereo widening. Sound output gain and stereo widening were analysed first before looking at the compression settings that were used in the song. In the following section are the details following some observations. Performing this task appeared to be easy since Cubase 13 mastering suite provided default mastering parameters which included optimisation. The researchers' main role was only to be proficient in operating the software.

a) Sound output

The mastering presets were switched off to determine the output loudness of the song before it was effected and it had a reading level of around -3dB. The whole motive behind testing the loudness of the song was to make sure optimisation of output could be achieved. Cubase 13 mastering suite's role was to make sure that a shortfall of -3dB in the desired loudness could be boosted and sound was going to be optimised during the mastering process. After importing the song into Cubase 13 mastering suite the output gain increased to 0dB. Sound clipping was absent in the mix though the gain boosted from around -3dB to 0dB optimum level. As presented the song had a headroom of -3dB and an output of -3dB before mastering and after mastering sound was at 0dB level. The three mastering tools utilised were the multi-band compressor, stereo enhancer and a maximiser.

b) Stereo enhancement

Before the song was mastered, stereo enhancement was reduced and gave an output of -100dB in terms of its width. After mastering the stereo, widening levels were boosted and sound was widened by 100dB by a stereo enhancer plugin which was part of the three mastering tools in the Cubase 13 mastering suite. A lot of sound excitement was felt in the mix and stereo enhancement decorated the mix overall. The role of a stereo enhancer appeared to widen the stereo field. Before the song was dragged into the input stereo channel little stereo widening was heard however, after processing it sounded as a boosted song.

c) Maximiser

The maximiser plugin output gain was set at -0.3dB and optimised at 23.0dB. This explains how sound output increased from -3dB to 0dB. In the insert channel, the maximiser plugin was also set as the last one in processing the signal. From the three mastering tools a maximiser plugin appeared to be the one responsible for increasing and decreasing the gain.

d) Compression

The investigation noted that clipping of sound was absent in the mix though the level of loudness was heavily increased. Compression played a pivotal role in Cubase 13 mastering suite and it was placed at the top of the signal insert followed by a stereo enhancer and the maximiser. It was observed that the signal was compressed first before the stereo field was widened and boosting of the gain. This reflects why compressors are always part of the process undertaken by mastering engineers and their pivotal role during the pre-mastering process. The study noted that Cubase 13 mastering suite utilises 4 compressors. The four compressors deal with specific bands from low to high frequencies. The compressors have specific frequency settings for each band and each one of them operates without affecting the other hence the reference to a multi-band compressor. The engineer's task is made simpler since the settings are provided for the processing of the songs.

It can be noted that multiband compressors had different settings in terms of ratio. High mid and high frequency compressors seemed to have bigger ratios than low and mid frequency compressors. However, the attack, threshold and release looked the same. The reason why the ratio is high in high frequencies is due to the high transients that occur on the loudest parts of the song. The ratio increases the number of times compressors deal with the peaks. This explains why most of the productions we mastered using Cubase 13 default mastering plugin have a pronounced intonation in low frequencies. High end frequencies were more compressed than the low end frequencies.

e) Dynamics

Cubase 13 default mastering setup does not make use of any other dynamics besides the factory settings. Only the three mastering plug-ins, thus the multiband compressor, maximiser and stereo enhancer are available. This could have caused underutilisation of some of the songs which require such processors as limiters, sound exciters and filters. *Pfeka Jombo* song was restricted to the three default mastering tools in Cubase 13 as mentioned above.

SONG: Never Give Up

Never Give Up is an Afro-pop song which was recorded in 2019 and it received fair airplay from various radio stations, it is available on YouTube at the following link https://youtu.be/zTH7drRgF6w?si=rIfsTlOfal_H58jt. It was recorded and mixed in Cubase 13 and originally mastered with Wavelab 12. However, so many complaints arose because of its low sound output. A Cubase 13 default mastering setup was used to master the song firstly during the investigation. The song had a headroom of -6 dB and the mix sounded to be reasonable. However, the quantitative observations were

done in order to examine and analyse its sound output using the Cubase 13 default mastering suite revealed some shortfalls. The mastering suite was opened and the mixed file was dragged into the stereo input channel which has three default mastering tools, the multiband compressor, stereo enhancer and maximiser. As discussed above, the compressor is the first in the order of effecting the signal and followed by the stereo enhancer and lastly the maximiser.

a) Sound output

Never Give Up had a sound output of -6dB before switching on the mastering presets in Cubase 13. After switching on the default mastering setup, audio output was boosted from -6dB to around 0dB level.

However, it was noted that the level of loudness was slightly different from the *Pfeka Jombo* one which had been previously mastered. The song's output reflected to be on 0dB on the master stereo out channel but *Pfeka Jombo* song seemed to be a bit louder than it. Trying to play around with the maximiser plugin to increase the output gain could cause sound clipping. Tempering with the compressor could also reduce the sound output or lead to sound clipping.

b) Compression

Since a default Cubase 13 mastering setup was used the multi-band compressor retained the same settings. After realising a difference in the optimisation of mastering between *Never Give Up* song and *Pfeka Jombo* song, adjustments were made to the multiband compressor but they would lead to clipping of sound or underutilization of sound output. It was realised that the default settings for the multiband compressor seemed to be the most effective for the selected song. Perhaps the difference between the two songs was their headroom level but if we compare them the mastering preset was the same.

c) Stereo enhancement

Stereo enhancement was a little bit poor before the mastering suite was used to process the signal. The stereo widening was boosted with around 100dB after mastering. An average level of stereo widening was felt through listening to the playback. Though stereo widening improved the quality of mastering it failed to boost the output gain. The song *Pfeka Jombo* still sounded a bit louder than the *Never Give Up* song.

d) Maximiser

Since there was a desire to boost the output gain of the song, slight adjustments were tested. Usually, the maximiser plugin output gain would be set at -0.3dB and optimised at 23.0dB in the Cubase 13 default mastering set up. The maximiser gain was adjusted to 0dB and the sound boost seemed to be fair but *Pfeka Jombo*'s output still remained louder as compared to *Never Give Up* song. Any effort which was done to increase the optimisation gain by adjusting the knob up led to sound clipping. Realising the complexity in manipulating the maximiser plugin optimisation level was left at 23.0dB however the output level was boosted to 0dB. A fair

utilisation of audio optimum level was done however it still failed to attain the same levels that *Pfeka Jombo* song reached.

SONG: Handichadi Nhamo

Handichadi Nhamo song is a Zimdancehall song available on YouTube at https://youtu.be/Zp_apGth0zU?si=6rv8DE7lt_gtaC23 which was produced in 2020. It was recorded, mixed and mastered with Cubase 13. The output level of the song was commended by various radio presenters citing its favourable level. So many recommendations by artists came out of the song since the optimisation of mastering pleased them. During the investigation, a Cubase 13 default mastering setup was used to re-master the song firstly since at a later stage Wavelab 12 would be employed also. The two mastering suites would be compared in terms of optimisation of mastering. The song had a headroom of -6.2dB and the mix seemed to be on point. Auto-tune VST coloured vocals and stereo widening in the mix made a pleasant blending of instruments in the riddim. The mixed file was imported into the Cubase 13 mastering suite to examine and analyse its sound output using the Cubase 13 default mastering suite. The default mastering setup was used and it was confined to the three default mastering tools, the multiband compressor, stereo enhancer and maximiser.

a) Sound output

Never Give Up had a sound output of -6.2dB before switching on the mastering presets in Cubase 13. After switching on the default mastering setup, audio output was boosted from -6.2dB to around 0dB. The song *Handichadi Nhamo* appeared to have optimised and boosted the audio gain output to a level above the other two songs. The difference in terms of optimisation of output between *Handichadi Nhamo* song and *Never Give Up* song was excessive. It seemed as if the two songs were mastered with different mastering tools in Cubase 13 whereas a default mastering setup was used. If the two songs could be played one after another on a music player, a listener would be forced to increase the volume of *Never Give Up* song to match the levels of output in the two songs. *Handichadi Nhamo* song seemed to be on point even in terms of stereo widening and balance.

b) Stereo Widening

As already noted, the stereo widening in Cubase 13 default, mastering suite always boosts by 100dB. The song which already had a fair stereo field widening was boosted by a further 100dB and this resulted in a natural sound exciter. Fair mixing which was done posed a positive effect to the mastering process. Dancehall music allows a lot of double tracking and massive panning of instruments since they are the blueprints of the genre. Stereo widening was around 20dB and was boosted by 100dB resulting in a total boost of 120dB.

c) Compression

The compression was checked but since a default Cubase 13 mastering setup was used, the multi-band compressor retained the same settings. However, as previously noted, the study observed that the default settings for a multiband compressor in Cubase 13 default mastering suite appeared effective and when adjusted it led to sound clipping or poor utilisation of

sound output. As a result, all the bands were set at 0dB in terms of their output range and not attempt was made in making any adjustments to that. The other reason was that the output that was attained was commendable.

d) Maximiser

The output level sounded fully optimised, however making a test could not be avoidable since the investigation looked for excellent results in proving the DAW's performance in the optimisation of mastering. The default setting of the maximiser plugin output gain which was set at -0.3dB was adjusted to -0.4dB in the Cubase 13 default mastering set up. There was some notable sound excitement in the audio and clipping was absent and this made this song to be outstanding in terms of the optimisation of mastering. All the frequencies in the mix sounded balanced hence the overall blending of the vocals and instruments sat well into the song. Experiments were made upon discovering how sound behaved through several mastering tools. Mastering tools outside the default Cubase 13 suite were tried and tested as the investigations sought for ways in which mastering could be optimised.

e) Experiments using other mastering tools

A multiband compressor was replaced with a limiter in the mastering set up to observe the behaviour of sound in optimisation in the process of mastering. A sound limiter prevented sound from clipping and did not allow any loud peaks above the set output threshold. A compressor would smoothen the highest peaks of frequencies whereas a limiter never allowed those peaks above the set output. Comparing a compressor to a limiter the ideal mastering tool appeared to be a compressor since it did not put a boundary to specific frequencies. Also, a multi-band compressor deals with frequency bands individually without affecting the rest of them whereas a limiter did not allow all the frequencies which were beyond the output decibels.

The limiter on *Pfeka Jombo* song

Pfeka Jombo consisted of various fluctuations of frequencies in the song especially on the lead vocals and *vapostori* clips. Use of a limiter had a negative effect on the song since those high peaks were muffled since it would not allow any frequencies beyond its output setting. The limiter on mastering Jazz preset has an output set at -4.3dB and an input of 5.7dB working with a release of 6.4dB. However, the experiment proved that clipping of sound is avoidable when using a sound limiter than a multiband compressor. Optimisation of sound was executed in most parts of the song which had fair peaks. However, a limiter does not do a perfect job in the quietest parts of the song since it does not match the differences in sound ranges.

Impact on *Never Give Up* song

Never Give Up song had few fluctuations and it sounded to have worked well with the sound limiter plugin. Comparing the two songs mastered using a limiter and a compressor the latest one seemed to be more exciting in terms of sound output. *Never Give Up* had a headroom of -6dB and when it was mastered using a multiband compressor the optimisation seemed to

be less as compared to the use of a limiter. With the use of a limiter; sound widening actually maintained the 100dB boost. Use of a limiter led to fully optimising mastering in the *Never Give Up* song.

Impact on Handichadi Nhamo song

Handichadi Nhamo song was re-mastered in Cubase 13 with a multiband compressor being replaced by a limiter. The song had a headroom of -6.2dB and after processing the song, output rolled back to 0dB. However, fluctuation of the frequencies in the song made the loudest peaks to be muffled by the limiter. A limiter proved that it adheres to specified output levels as said by (Winer, 2018). Dynamic ranges were not dealt with, quietest parts of the songs appeared to have remained the same way unlike a multi-band compressor which matches the various dynamic ranges of a song. However, utilisation of sound boost was on point except for the poor way in handling dynamic ranges. Stereo widening was not affected by the use of a limiter as well as the maximiser.

Summary of the limiter on the three songs

As it is noted, the song *Never Give Up* had a more optimised boost of sound as compared with the other two songs. Generally, songs with less frequency fluctuations proved to perform well when a sound limiter is used.

Stereo expander as a mastering tool

A stereo expander was used to replace a stereo enhancer to test and examine other ways of optimisation in mastering. The main role of a stereo expander was to widen the stereo and enhance the stereo field. A stereo expander appeared to be dealing with stereo widening only that it had nothing to do with the dynamics. A stereo expander was tested on the *Pfeka Jombo* song and it sounded to be an ideal replacement for a stereo enhancer mastering tool. However, it was more effective in increasing the side volumes of the songs. For example, +100dB increased the volume of the right side while -100dB increased to the left side. If the stereo expander is in the middle, sound would widen fairly on all the two sides.

Expander on Never Give up song and Handichadi Nhamo

The stereo expander with the same settings affected *Never Give Up* the same way it did on the *Pfeka Jombo* song. A stereo expander in *Never Give Up* song as a result was left in the middle for a fair stereo widening. Stereo enhancement was effective and of an acceptable standard though it was less wide as compared to the stereo enhancer mastering tool. Slight adjustments to boosting sound to the left or right would result in an unbalanced stereo widening so the best way was to leave it at 0dB reference.

Dynamics

Having a substitute for a maximiser seemed to be a contest and the virtual sound technology (VST) dynamics plugin was tested since it has a threshold which increases the output gain. However, it did not execute the job well. It mainly controlled hold, released and attacked whereas the investigation wanted it to increase loudness levels. It worked well on the *Pfeka Jombo* song section where there is accapella.

Mastering Experience in Wavelab 12

As mentioned in the above three songs, a headroom of about -3dB to -6dB were selected and mastered using Wavelab 12 mastering suite. The songs as previously mentioned are *Pfeka Jombo* available online at <https://www.castllyafrica.com/v/TqvuDK> *Handichadi Nhamo* also accessible at <https://on.soundcloud.com/1gTZO> and *Never Give Up* available at <https://on.soundcloud.com/HM2MV>. Wavelab 12 does not have default settings like Cubase 13 mastering suite. However, it had a number of mastering tools available. The mastering suite was opened by dropping mixed audio files in its icon and it opened. The Wavelab 12 mastering setup opened and displayed the wave file. Effects were inserted through an effect icon which displayed when the software was opened. However, the absence of a default mastering suite in Wavelab 12 posed a challenge in carrying out this investigation. Presence of mastering tools but without requisite expertise in manipulating the alluded tools was the main setback in carrying out the above task. Wavelab 12 contained a vast amount of mastering tools which can be useful in the optimisation of mastering. Such software as Wavelab 12 is perhaps not suitable for beginners since it does not contain presets which guide the execution of the process. Possibly, knowledge that was used to operate Wavelab 12 was based upon how Cubase functions as a mastering suite. Feasibly, a multiband compressor, stereo widener and an amplifier or a maximiser were the three mastering tools regarded in this study as the main ingredients in the optimisation of mastering. Conceivably, these mastering tools were to be inserted on the effect icon.

A sample file was presented first to Wavelab 12 to check playback and test the sound output. Before mastering, it is always recommended for the producer to check sound to make sure that playback of a song is on point. For an example, if a mastering engineer is unaware that the monitor speaker's settings are no longer on a flat frequency there is a risk of boosting the wrong frequencies and in turn this might result in a poor utilisation of mastering. This sample was a mastered song and it would also act as a guide during mastering since he would compare it with the ones, he would have worked with it in terms of loudness, frequency balance and stereo widening. The sample song was sung by Oliver Mtukudzi and he believed the song to be on point in terms of optimisation of mastering since it was done by a renowned mastering engineer. The song had a balanced playback and the frequency seemed to have been across the bands as it was analysed by a spectrum meter. The low frequencies had a peak of -24dB usually these frequencies resemble the kick drum and the bass. The investigation used this frequency peak on low frequencies as a guide to the songs that were going to be mastered using Wavelab 12. Middle frequencies had a steady peak of -12dB and high frequencies -15dB. This is shown on a spectrum meter which we used to analyse the frequency bands.

The output of the sound was on 0dB and it never flicked down or up on its peak positions. After carrying out this task on the three songs, *Pfeka Jombo*, *Handichadi Nhamo* and *Never Give Up* were mastered using Wavelab 12. The whole purpose was to analyse and examine how optimisation of mastering could be achieved in Wavelab 12.

SONG: Pfeka Jombo song

Pfeka Jombo song was drawn into the Wavelab 12 mastering suite and the playback was around -3dB before being mastered. A multi-band compressor was the first mastering tool to be used. When using effects, the first mastering tool processes the signal first before the others thus dynamics processing being the critical factor in audio mastering. The multi-band compressor in Wavelab 12 appeared to be intricate since boosting frequencies above 0dB lead to clipping of sound. The only option was to reduce the frequency band levels however, frequency bands ended up sounding underutilised as a result no adjustments were made to the multiband compressor. The output gain of the multi-band compressor was set at 0dB. The multi-band compressor had the options of complex, classic and soft clip settings. The three were tested, examined and analysed as a result, complex compressing appeared to offer a reasonable sound in terms of smoothening loud parts of the song. After compression, the output gain level increased close to below 0dB. The next mastering tool to be added was a stereo expander since compression of the audio was done.

a) Stereo Expander

A stereo expander was inserted after a multi-band compressor was used and the stereo field was less widened. However as previously explained, the stereo expander if adjusted, it adds the gain volume of left and right sides of the stereo field. As a result, the song was left at 0dB to balance the left and the right side of the stereo field. Compared to a stereo enhancer in Cubase 13, the stereo expander contributed less to the excitement of sound. *Pfeka Jombo* had a lot of panning in terms of vocals and instrument. A stereo expander widened the sound less than the stereo enhance did in Cubase 13. It appeared as the stereo expander increased the width of sound left and right sides separately rather than combining the two sides when widening.

b) Peak Master

A peak master tool was inserted at the end after a multi-band compressor and stereo expander were added to the effect insert icon. Compared to Cubase 13, a peak master replaced the role of a maximiser. It increased the levels of output gain to around 0dB and the sound boost was fairly decent. After effecting the song with multi-band compressor, stereo expander and the peak master mastering was completed. A spectrum meter was used to analyse the sound in the frequency band. It appeared that the low frequencies had the same reading with the sample song that was used in testing the sound but the middle and high frequencies were different. Perhaps this reveals that the mix had deficiencies in middle and high frequencies whereas the lows were on point. The multiband compressor in Cubase 13 is set in a way that it automatically averages the frequency bands while the one in Wavelab 12 needs that to be manually adjusted. Frequency bands were analysed and the low frequencies were at -24dB, middle frequencies -9dB and high frequencies -13dB. The stereo out levelled at 0dB of which that range is considered the most effective when mastering audio (Katz, 2002).

SONG: Handichadi Nhamo

Handichadi Nhamo song was placed into Wavelab 12 to test optimisation of mastering as well as analysing it. The song as previously mentioned, had a headroom of -6.2dB. The song was played before adding anything through the insert effects icon and it had a reading of -6.2dB in its loudest parts and in the quietest parts of the song around -8dB. Stereo enhancement before mastering was fair since the song had a lot of vocal and instrumental panning. The song however, had an imbalance in terms of frequency bands since low frequencies were not well set and boosted. This can be attributed to a weak kick drum and bass as a result that negatively affected the low frequencies. The heaviness in low frequencies was not felt instead the sound was too thin and light. This kind of a mix does not go well with Dancehall music since the genre developed from a fast reggae dancing beat which is decorated by a strong kick drum. Perhaps, this killed the vibe for the song since dancehall songs are dominated by heavy kicks such as the 808 tom or baseline. However, the headroom appeared to be at the correct levels since the song was not clipping. Waddell (2013) points out that too much headroom could be better than a clipping audio. Since the audio was not clipping, it was quite optimistic that if low frequencies were boosted using the multiband compressor, the mix would be balanced. However, the results did not come as expected since the low frequencies were around -36dB.

Three mastering tools were used to enhance all the frequencies but giving special attention to the low frequencies since they were fundamental to dancehall music. Silver (2022) articulates that dancehall music came from the word dance and the genre involves a lot of percussive instruments and a dense kick drum. This tells that the mastering process of dancehall music has got its own traits. A multiband compressor was used to boost and average the frequency bands while the peak master increased the loudness gain of the overall sound and improved the frequency bands.

a) Stereo enhancement

A stereo expander was used in order to have an effective stereo field in the song. Mono sound usually does not excite the ears when listening to music. During mixing, engineers prefer to pan instruments and vocals right or left as to achieve a stereo sound. In this case, the stereo sound was great because there was a lot of panning, however the goal was only to enhance this during mastering. Before a stereo expander was used, the left side panning was on 11.5dB on both left and right sides of the stereo sound image. The amount of panning was fair before the mastering and after mastering, it was excellent. It made a great rift in terms of widening during the investigation. Osborne (2014) alludes that great masters sound great and have two channels which sound is distributed among them. This tells that effort put to enhance the stereo field positively affects the general sound of the song. A pan level meter was used to analyse how the stereo field was enhanced. When a stereo expander was added in the effects inserts sound improved greatly. An organ that was panned to the far left was heard also in the far right and a synth that was panned to the far left was also heard in the far right. The left side was enhanced to 25dB and the right side to 24.9dB. After the mastering was done, the track was exported as a wave file since such format retains the quality of a mix. The wave file was considered the best by the researcher because there is less compression as compared to an mp3 file size which has a reduced quality.

SONG: Never Give Up

Never Give Up song was imported to Wavelab 12 mastering suite as a wave file. The song was played before any effects were added to it. This was done to check the loudness levels, stereo enhancements and dynamic variations. Silver (2022) argues that there is more to mastering rather than merely concentrating on dynamics. Compressors and limiters as an example are not the mastering tools that make a worthy master. This song was not mixed very well though it had a headroom of -6dB. Vocals seemed to be on top of the mix however the bass line seemed to cover a lot of gaps which would erupt during the progression of the song. Ideally, compression would average all the frequencies including the instruments and vocals as well. A spectrum meter was used to analyse the song before the actual mastering. Low frequencies were below -36dB this shows poor bass instruments and kick drum. However too much headroom could be the reason why loudness levels are reduced the frequencies are also abridged. Mid Frequencies were below -24dB and high frequencies below -36dB. The song had a low gain volume on playback and it was mastered to prove the optimisation of mastering when using Wavelab 12.

Three mastering tools which include a compressor, peak master and a maximiser were used in order to master the song. The three mastering tools were used in the effect insert icon. The use of the three mastering tools changed all the frequencies thus the low, mid and high. Overall loudness gain was from around -6dB to 0dB. Changes were observed because each effect had an impact to the overall sound in terms of compression, stereo widening and gain levels. Low frequencies went up to over -24dB after the mastering. This shows how mastering was optimised since previously the frequencies were below -36dB. Mid frequencies had an average of -48dB while high frequencies were at -48dB going down. This range of frequencies tells that the song had a strong kick drum and bass line after mastering. This shows signal processing which was utilised and the overall impact on sound boosting and stereo widening.

a) Stereo Enhancement

Through the use of a stereo expander the enhancement widened and it was observed that it was around -15.9dB both the left and the right sides of the stereo sound field.

b) Other plug-ins

Wavelab contains various mastering tools aside from the peak master, multiband-compressor and stereo expander. These mastering tools are also essential for stereo widening and dynamics. An X-Ternalizer was also tested and examined in stereo widening and it replaced the role of a stereo expander. The researchers realised the need to make experiments and test other plugins as to discover more effective ways in optimising mastering. As an X-Ternalizer was used in *Pfeka Jombo* song, it resulted in sound clipping. It was inserted to boost stereo widening, however, it also affected the overall sound up to a volume gain of +3dB. This proved that this mastering tool has a double role since it widens the sound at the same time boosting it. The plugin was tried and tested in all the three songs and the results were or same as alluded to earlier in this paragraph.

As mentioned earlier, *Pfeka Jombo* song clipped with an output of +3dB, *Handichadi Nhamo* +2.9dB and *Never Give Up* +2.7dB. Muranda (2021) states that sound clipping results in the formation of distortion of sound and distortion has no cure. In the mastering stage, distortion can never be acceptable since the standard output of the song should be around 0dB. This suggests that anything above 0dB is a sign of improper optimisation of mastering. Some effort was done to remove the peak master from the effect insert however, the sound went below 0dB as a result another plugin which is called an autopan was tried and tested. An autopan mastering tool appeared to be outstanding in terms of stereo enhancement. The amount of width could be adjusted and the stereo field was widened. However, it seemed to offer the functions of a limiter also since it sets the output level. This would not allow other frequencies beyond the set output gain to pass through and as a result there was muffling of sound. All the three songs were examined and analysed using the autopan mastering suite and the result was unpleasant for overall mastering. However, it appeared to be the most effective tool in dealing with an individual instrument for example a guitar.

A mastering suite which is called a leveller-multi was tested as a dynamic tool and it appeared to be very effective. It replaced the role of a peak master since it could increase the levels of output gain. The investigation realised that it was fairly good as a mastering suite since it can be set at 0dB and sound clipping is avoided. Muranda (2021) advocates mastering engineers to avoid sound clipping since it distorts the overall mix and perhaps limit the project for airplay. Perhaps, the researchers also avoided sound clipping in executing the investigation since it would result in poor optimising of mastering. Through analysing the DAW, the investigation realised that Wavelab 12 had a lot of limitations in terms of choosing the mastering plugins since most of them performed different tasks. For an example in Wavelab 12, it was discovered that there is only one default plugin for reverb whereas in Cubase 13, there are quite a number of reverb plug-ins namely plate reverb and room works just to mention a few. All the three songs were mastered using a leveller-multi mastering preset and no problems were faced in adding the preset to the other mastering tools. The mastering preset maintained the quality of the song and it could only increase the loudness gain without affecting anything else.

Points to note

Insights from the study inform that with default mastering presets and selected key mastering tools, the Musical Instrument Digital Interface (MIDI) sample-based genres in Cubase 13 proved to be useful for beginners and upcoming producers. Simplicity of Cubase 13 in terms of operation can give a chance to those who are not well versed in mastering to have decent mastered projects. Not only to the upcoming producers but practising and well experienced music producers can make use of the mastering presets. The presets can act as a guide when doing the mastering unlike starting from scratch without any clue on how compression is done and how sound is widened. Mastering with Cubase 13 appeared to be an efficient process since everything is provided for whereas in Wavelab 12 everything comes at a price considering the knowledge and expertise required in audio mastering.

The absence of spectrum meters and analysers in Cubase 13 appeared to be an added advantage since a mastering engineer would base more on his/her ears rather than being guided by graphic analysers which at sometimes affect the fundamental tenets of music genres. For example, classical music usually contains a light kick and an average thick baseline and this definitely affects the low frequencies on a spectrum analyser. However, basing on the analysers a music producer would be forced to boost the low frequencies at the end changing the sound characters of the song whereas in Cubase 13 this can be avoided.

Output gain levels sounded to be more optimised in Cubase 13 projects because of using default mastering presets which have been tried and tested by renowned music producers. In Wavelab 12, the researcher used more of sound imaginations and experiments during mastering and optimisation.

After being tried and tested, Wavelab 12 appeared to be so sophisticated for the amateurs who have limited knowledge and experience in using mastering tools. It was discovered that Wavelab 12 did not come with default mastering presets, hence poses some challenges to aspiring learners who do not have a clue on the mastering processes. It was noted that the absence of a guideline exposes upcoming producers hence some difficulties to optimise mastering are likely to be faced. In terms of stereo enhancement, it was discovered that Cubase 13 was a mile ahead hence Wavelab 12 is more effective when plug-ins are outsourced.

It was also noted that Wavelab 12 mastering relies more on frequency analysers and meters hence upcoming producers and learners might be misled and fail to optimise mastering. This tells that decisions will be based upon spectrum meters and analyser rather than the ear. From this perspective, Wavelab 12 appeared to optimise mastering if operated by genius music producers who wield vast knowledge and expertise.

It was discovered that Wavelab 12 is only a mastering and editing suite whereas Cubase 13 is a recording, editing, mixing and mastering suite. The above point puts Cubase 13 at an advantage since it can do everything thus retaining quality whereas Wavelab 12 relies upon imported wave files. Wavelab 12 does not create any music from scratch neither is it tenable to do mixing of music. It relies upon other software hence it becomes a secondary DAW. The study concluded that Wavelab mastering tools need more time for audio engineers to manipulate in order to achieve optimisation in mastering whereas Cubase 13 mastering tools are pre-tuned.

Lastly, it can be concluded that Cubase 13 mastering suite enhances more stereo widening as compared to Wavelab 12. More widening of the stereo field produces a lot of sound excitors thus getting the optimisation in mastering. This is the reason why some upcoming producers in Zimbabwe use Cubase 13 in vocal recording and also in the entire mixing and mastering.

Conclusion

In this study, the researchers envisaged an exploration in the use of Cubase 13 and Wavelab 12 mastering suites. This was prompted by observable disparities that came out of the mastered products from Wavelab 12 as compared to Cubase 13. The two software packages tended to create

different final products in terms of optimum loudness and that worked against the objectives of making a name in the music production industry. The study preferred an experimental research design with the recording studio equipment as the requisite items for the study. Three songs that were produced in the studio were subjected to the study, and these were drawn from Zimdancehall, Afro-pop and Gospel genres. The notable features in the study were that Cubase 13 was more tenable for mastering than Wavelab 12. Whereas Cubase 13 presented some guide through default mastering settings Wavelab 12 did not. The use of Cubase 13 is ideal for beginners and Wavelab 12 suite experienced and advanced and accomplished music producers. While Cubase 13 is an all in one music production software, Wavelab 12 is ideal for mastering only. Knowledge of external plug-ins is a prerequisite in Wavelab 12 unlike Cubase 13. The study concludes that since most people enter the music production industry without the pertinent skills, there is need for more opportunities for people to study how to use production software before they engage in music production businesses. The study recommend that some workshops can be useful to educate the aspirant music producers so that standards of music production are raised to match the global trends. Finally, more concerted efforts should be placed on research and development of software that cater for the African musical genres.

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CHAPTER X

Challenges Faced in Training Percussion Band in Zimbabwe Primary Schools

Kapfumvuti Omarger

Abstract

Most percussion band trainers in Zimbabwe primary schools encounter various challenges in the training of percussion band. This has compelled some trainers to quit the speciality to avoid humiliation when they fail to succeed to higher competition levels. A case study approach was conducted at St Judes primary school where the researcher was employed as a teacher and had enough time with participants. The research population was made up of pupils at the school. Some of the problems they faced include selection of participants, teaching of basic note values, coordination when articulating rhythmic lines, articulation of rests and dotted notes, singing of given notes in the right pitch, adherence to tempo markings, anticipated response to dynamics, effective communication of the conductor and band members during conduction and the arrangement of band members on stage. Challenges they encountered during preparation for competitions include absenteeism of percussion band members and refusal of parents to sign indemnity forms. This paper serves to scrutinize the challenges and suggest possible solutions. Some of the solutions are that trainers must teach learners from simple to complex when training. Pupils should be given time to master skills without the use of force.

Keywords: Conductor, dotted notes, dynamics, percussion band, pitch, tempo

Introduction

Music education is an important component of the school curriculum in Zimbabwe. Curriculum planners incorporated music education in the curriculum after independence in 1989 (Zindi, 2014). Following the introduction of the upgraded school curriculum in 2015, music is now learnt for the nine-year period of primary level under the Visual and Performing Arts subject as well as the four-year period of secondary level (MoPSE, (2015). Percussion band is part of the music that is trained at primary level in Zimbabwe, involving pupils in grade one and two. However, trainers face multiple challenges in training successful teams in percussion band. This write up is a research which was carried out at St Judes primary school on the challenges faced and possible solutions to the problems.

Background to the study

Percussion band is a music speciality that has become an integral part of school activities. It is an activity that has developed intrinsic and extrinsic motivation in pupils as classroom practitioners endeavour to meet the requirements of the updated curriculum through the training of percussion band. However, the expected outcomes of the training are not realized due to multiple challenges that the teachers encounter. Some percussion bands in schools exited the competition prematurely due to lack of knowledge on how to train a successful band. There are multiple publications on the interpretation of tonic sol-fa, rhythmic patterns and performance directions which constitute the percussion scores but the application of the knowledge is the biggest challenge to percussion band trainers. These include pitch and

note values. Freedman (2013) asserts that the pitch of notes should sound the same as those produced by the keyboard or any tuned instrument. One should understand durability of the note in order to articulate rhythmic pattern correctly (Roe, 1983). The researcher discovered that there is a gap on how to implement the knowledge, how to articulate certain rhythmic patterns correctly, how to coordinate pupils so that they execute different rhythmic lines of various instruments in a way which satisfies the composer and appealing to the audience. The motive behind the research is to expand knowledge on how to train percussion band so as to have a better approach to the speciality and to document the challenges faced and their possible solutions in order to assist new players and upgrade the music fraternity as a whole.

Focus of the study

The purpose of this study is to explore the challenges encountered in the training of percussion bands within Zimbabwe primary schools. This will lead to the generation of possible solutions to the identified problems.

Methodology

The researcher used mixed methods research design which involves collecting, analyzing, and integrating both quantitative and qualitative data in a single project (Leavy, 2017). Mixed method research design results in a comprehensive understanding of the phenomenon under investigation because of the integration of quantitative and qualitative data. The researcher used case study research approach which included qualitative and quantitative methods of gathering data. Qualitative approach involves the use of interviews to collect rich data with descriptions and examples in areas of concern. Quantitative approach involves collection of data through questionnaires which is compiled for statistical analysis (Leavy, 2017). Since the research involved thirty minors, consent was obtained, first from parent and guarantee was given on confidentiality of personal information.

Theoretical framework/underpinning

Jacques Dalcroze, a Swiss composer, teacher and professor, propounded that through eurhythmics, coordination of sensory perception with the education of the senses is achievable. He believed that the body plays the intermediary part between the sounds and our feelings (Dalcroze, 1921). Pedagogical practice aims at a harmonious body education through movement, in order to free the child from the tensions that could hinder creativity. Jacques-Dalcroze, (1921) supports that education in rhythm develops through the participation of the body, not only the musicality and awareness of basic elements of music like tempo, measure, rhythm and expressive interpretation, but also many modal skills like coordination between the limbs. Dalcroze's approach is kinesthetic movement. The theoretical study of rhythm must follow the practical one. The body is in possession of natural rhythms intrinsically connected to the culture of belonging. Practice of bodily movements, evokes images to the mind. The body can translate physical movements into internal motion of melody or phrase which is helpful in memorizing the structure of a composition without singing it (Myes, 1952). Rhythm develops and allows learners to learn with precision the musical language linked to the values of the notes,

the metric and the phrasing. Solfege educates the voice and the melodic ear as well as rhythmic through itineraries of justice, intonation and writing, through the study of scales and harmony. It develops the auditory functions, an interior audition and teaches learners to breathe, to read at first sight, transportation, knowledge of notation and it is the stage of transition and that of improvisation. Improvisation encourages creativity. Activities like free improvisation, allows the children to become aware of the bodies and the space around them. Guided improvisation is an exploration on the dynamics and melodic movements of a piece of music. Melodic contour helps students to recognize that music goes up and down and that, through body movements, it is possible to demonstrate the melodic direction of a piece of music (Jacques-Dalcroze, 1972).

According to Kodaly, teaching of music to children at different levels of cognitive development should begin with the use of rote method where learners follow the facilitator. This assisted the researcher when preparing for the selection of prospective percussion band members. He used folk songs accompanied by percussive instruments which he taught using rote method so as to establish a common music background. Special rhythmic patterns are formed as learners execute some body movements (Houlahan & Tacka, 2015). The movements of the body that are incorporated when singing are used as the foundation for the teaching of basic note values. This helped the pupils to master the concepts easily and quickly. Learners articulate the rhythmic patterns whilst naming the note value. The learners are then introduced to rhythmic patterns on charts which they articulate in relation to symbols used to represent them. The learners are exposed to sounds of different pitch levels in preparation for articulation notes of the modulator scale. Tonic sol-fa is then introduced in conjunction with hand signs to emphasize on different pitch levels (Choksy, 1974).

Carl Off, a German philosopher, says music is a natural outcome of speech and movement. Like Kodaly, he does not separate music and movement. He emphasizes ensemble work in form of question and answer phrases both in singing and in instrument playing. Children are exposed to instrument playing only after they have mastered the sounds using the voice. Instruments are learnt through rote method and notation is gradually introduced from simple to complex (Bischoff, 2009).

Suzuki, the Japanese philosopher, also supports that sound must come before the symbol. He believes that instrument playing can be learnt through listening and then imitating. Suzuki thinks that security and love are important in instrument playing and if the learner is scared of the teacher, minimum learning takes place (Ebin, 2015).

The views of the philosophers are the cornerstone of a successful approach to the training of a percussion band. They advocate for a systematic development of skills considering the pupils level of cognitive development and their areas of interest. Therefore, percussion band trainers should have knowledge on the suggested approaches in order to succeed in the speciality.

Significant aspects in percussion band

Percussion band scores consist of certain element which trainers should know and understand in order to succeed in their intentions. Some of them are as follows;

a. Rhythm

According to Gwekwerere et al., (2012), rhythm is the movement or motion of music in time. The movement of music can be represented on paper in staff notation, box notation or tonic sol-fa. Kamien (2018) states that rhythm is "ordered" durations of sounds and silences. It consists of music notes and rests of different values which are executed in relation to a given beat. Levitin (2006, p. 15) defines rhythm as "the duration of a series of notes and to the way that they are grouped together into units". It is an element of music that punctuates time and facilitates continuation from one beat to another (Martineau, 2008, p. 12). Rhythm can therefore be defined as the combination of different music notes and rests which are executed in relation to given time.

b. Meter

According to Kamien (2018, p. 33), meter is the organisation of beats into regular groups. A group containing a fixed number of beats is called a measure or bar. Tagliarino (2006) defines meter as the number of beats in each measure and is indicated at the beginning of the music with a time signature. Boon and Schonbrun (2017, p. 25) says meter breaks up the beat into even divisions. In a piece of music, meter determines the way the beat is to be executed. Kamien (2018, p. 33) also states that a beat is "a regular, recurrent pulsation that divides music into equal units of time." It is the basic unit of time by which all tones are measured.

This means that these two elements of music have a symbiotic relationship in a piece of music. Scholes (1977) points out that meter is the number of lines in a verse, the number of syllables in each line and the long or short, accented or unaccented arrangement of those syllables. Kamien (2018, p. 33) explains that in music, we find a repeated pattern of strong beat plus one or more weaker beats. Some beats are executed as strong beats while others are played as weak beats depending on the given meter. Usually, the first beat in simple time like 2/4 is a strong beat while the second beat is a weak beat. A group containing a fixed number of beats is referred to as a measure or bar (Kamien, 2018). The number of beats is determined by the type of meter which can be duple meter, triple meter, quadruple meter or sextuple meter. Beats in duple meter are counted as 1-2, 1-2 and the examples are 2/4, 2/2. Triple meter is counted as 1-2-3, 1-2-3 and the examples are 3/4, 6/8 and 12/8. In quadruple meter, the beats are counted as 1-2-3-4, 1-2-3-4 and the examples are 4/4 and 4/8. Sextuple meter is counted as 1-2-3-4-5-6, 1-2-3-4-5-6 and examples are 6/4 and 6/8 (Kamien, 2018). A regular beat, like the ticking clock, is the basis for all rhythm in music. Most percussion band trainers use a metronome device to maintain a steady beat (Anon, 1993). A percussion band trainer has to be knowledgeable on this since it assists the band members to execute rhythmic patterns correctly as well as to sing the percussion song as required by the composer.

c. Pitch

In about A.D 995, a French born Italian monk, Guido of Arezzo, invented a series of six syllables to match the different notes (Relsenweaver, 2012). These were ut, re, mi, fa sol, la. In the 1840s, a congregant minister named John Curwen updated the system to doh, ray, me, fa, sol, lah, te, doh and called it tonic sol-fa. Mugochi (1988, p. 28) found out that the system is widely used in schools when reading pitch of given song.

Since percussion band is combined with a song, certain choral techniques are required when training the band. Pitch is one of the music elements which enables the proper articulation of the percussion song. Klapuri (2006) propounds that pitch is an insight property of sounds that allows their ordering on a frequency-related scale. It is the quality that makes it possible to classify sounds as "higher" and "lower" in the sense of associating them with musical melodies. Patterson et al (2010) stress that pitches are a major auditory attribute of musical tones, along with duration, loudness, and timbre. It is the position of a single note in a range of sounds (Hewitt, 1978). Before the singing of the percussion song, participants should be exposed to pitch intervals. The main objective is to train their voices in preparation for accurate pitch articulation of tonic sol-fa and words of the song.

Kodaly, the Hungarian composer and educator, advocated that music should be taught from a young age in a logical and sequential manner (Choksy, 1974). He believed that there should be pleasure in learning music and the voice is the universal instrument. The concepts of rhythm, relative pitch and improvisation are universal. Kodaly's principles involve a movable "Do" sol-fa, which is a system for relative pitch ear training that assigns a spoken syllable to each note in the scale, hand signs for the movable „Do" sol-fa and hand signals during singing exercises, rhythm for ear training, creativity and collaboration. Kodaly encourages participants to perform together and sing duets, rounds and other musical forms in order to improve on their skills (Choksy, 1999).

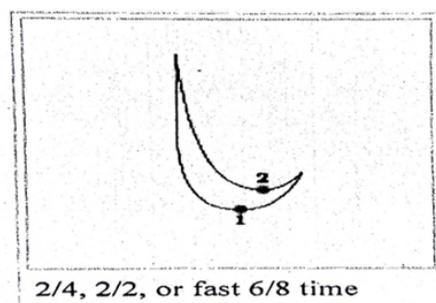
d. Conduction

Conduction is the art of interpreting music through rhythmic patterns, bodily attitudes and facial expressions (Linston, 1982). It is a craft as it involves knowledge and skill in rehearsal procedures which assumes efficiency in learning and preparing for performance. This suggests that for pupils to follow dynamics and tempo markings, they should read them on the conductor's gestures and facial expressions. The music should speak through the conductor and the conductor should communicate the music to the band (Curtis & Kuehn, 1992).

Several things are also expected from the conductor before conducting a band. Linston (1982, p. 5) states that after acquiring an aural-visual familiarity with the score and making an initial music analysis, the conductor should study the score from the stand point of conducting requirements. The conductor needs to be acquainted with the demands of the score for example, the time signature, tempo markings and dynamics.

The time signature of a score suggests the conducting technique that that conductor should execute. When conducting a percussion band in primary schools, the technical conduction method is the most appropriate than

expressive conduction. This is because band members need to read the beat of the music from the hand movements of the conductor which portray the strong and weak beats of the meter. The following time signatures can be conducted as shown on the diagrams below:

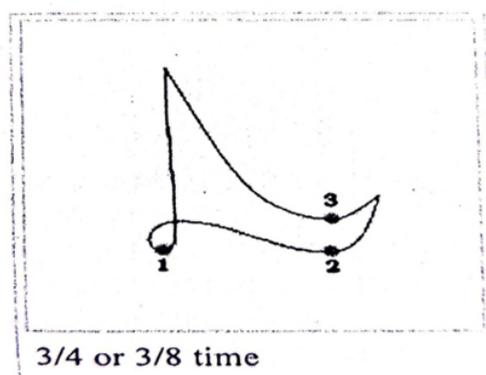


Conduction technique 1 (Adopted from Anon, 1992)

The two-beat conduction pattern is used when conducting songs with two-four and two-two time signatures. When conducting, the arm should be brought down to the right for beat one, then up and in for beat two (The Conducting Manual of Basic Music Course, 1992).

Ulster (1956) suggests that when conducting two beats in a bar or 2/4 meter, both arms should be the width of the body but apart, fairly level with the head and make a vertical downward sweep with a definite but not jerky stop just above the waist. The second beat starts from that position going up but not higher than the chin level. The first stroke is a strong beat and the second one is a weak beat. The right hand is used for the beat in a band whilst the left hand is for dynamics. The upward beat naturally retraces the downward beat.

They are given next to each other for the sake of clarity.



Conduction technique 2 (Adopted from Anon, 1992)

The above pattern is used when conducting songs with three beats per measure. When conducting, the arm should be brought down for the first beat, then moved to the right for the second beat, and is brought back where

it started for the third beat (The Conducting Manual of Basic Music Course, 1992). When conducting three beats in a bar or 3/4 meter, the moving hand should show a triangular movement where the first stroke is a strong beat in downward motion but slightly inclined to the left. The second stroke will be the movement of the hand to the right side parallel to the ground. The third stroke will be the movement of the hand from the last position upwards to the starting point below chin level.

When conducting songs with four-four time signatures, the arm should be brought down on the downbeat (beat one), left on beat two, a longer beat to the right on beat three and up on beat four (The Conducting Manual of Basic Music Course, 1992). A four beat pattern is used in the conduction of music in which the tempo beat is felt in an accent grouping of four pulses per bar (Linston, 1982). The rule of this pattern according to Ulster (1956) is down, in, out and up.

When conducting a song with six-eight or six-four time signatures, the six-beat pattern can be used. The arm should be brought down on beat one, go halfway across the body on beat two, the rest of the way across on beat three, back across the body on beat four, further to the right on beat five, and then up on beat six (The Conducting Manual of Basic Music Course, 1992).

Challenges encountered during the training of percussion band

The research revealed that there are difficulties that trainers face when training percussion band. The challenges include selection of participants, teaching of basic note values, coordination when articulating rhythmic lines, articulation of rests and dotted notes, singing of given notes in the right pitch.

a. Selection of participants

Most pupils in grade one and two did not have knowledge on percussion band. This was because of their different standpoints on knowledge of music. This was caused by the different teaching approaches used by teachers within the infant department (ECD to grade two levels). This problem impacted negatively on the formation of a percussion band group since most pupils were not interested due to lack of exposure. It became evident that they lacked exposure when the researcher implemented the purposive sampling technique. There were few pupils who volunteered to join the band.

b. Teaching of note values.

The varying standpoints on knowledge of music of their academic levels imposed difficulties on the teaching of note values and French time names. Some pupils faced problems in allocating correct duration to given notes while others could not maintain the same tempo. Challenges experienced in the execution of semiquavers are that some were not playing all the element of the note while others were slow in articulating them.

c. Coordination of rhythms.

Pupils were failing to articulate given rhythmic patterns in time with others. Some were slow while others were leaving out some components of certain

beats. The articulation of crotchet value beats which are split into a combination of different notes like semi-quaver and dotted quaver, quaver rest combined with quavers and semi-quaver beats, constituted the greater part of their challenges. They did not have the expertise of executing the notes in time.

d. Articulation of rests

Some pupils had problems in executing different rests found in the NAPH song. The notes were semi-quaver rests, quaver rests, and crotchet rests. Others faced problems in giving correct duration to rests especially quaver and semi-quaver rests.

e. Articulation of dotted notes.

Some of the participants faced challenges when executing dotted notes despite getting demonstrations from the trainer. They could not play the notes in relation to their durations. This caused coordination problems when playing the rhythmic patterns with others.

f. Singing given notes in the right pitch.

Some percussion band choristers could not sing given notes in the correct pitch. They had problems in singing notes like: s l t d" of the modulator. This was due to lack of exposure and practice. This affected them when singing the tonic sol-fa and words of the song. The tone quality of the song was also affected as well as attack and phraseology.

g. Adherence to tempo markings of the percussion score.

During training, some participants had challenges in articulating rhythmic patterns as required by the tempo markings in the song. They were either too fast or too slow which affected the coordination of instruments and voice. Three instrumentalists were slow in articulating semi-quaver notes.

h. Response to dynamics in the song.

Percussion band members faced challenges in responding to dynamics of the song during conduction by the trainer. Some performance directions like *morendo*, which means dying away, needed adherence to two aspects which were reduction in speed and volume at the same time. Therefore, participants needed help in that area.

i. Effective communication with the trainer during conduction

Some pupils could not focus their attention to the conductor during performance. They got distracted by members of the audience during rehearsals which affected their performance. They could not follow the changes in dynamics and tempo as shown by the researcher's hands. These were two instrumentalists and one chorister.

j. Arrangement of percussion band members on the stage

Setting up the stage for performance was a bit of a challenge to the band as well as other groups that participated on competition days. The stage

formations that were made needed trained pupils who could set the stage with respect to the sitting position of adjudicators in short time.

Challenges encountered during preparations for competitions

Just before percussion band competitions, the researcher experienced challenges stated below, which had negative effects on the prosperity of the band.

a. Absenteeism or sickness of percussion band members

Some participants fell sick while others encountered various problems which stopped them from attending training sessions and competitions. This had adverse effects on the band in that they missed practice with others which reduced the standard of their performance. Absenteeism on the competition day can lead to the defeat of a competent band. An average of two pupils were absent in every training session. One triangle instrumentalist did not turn up for competitions at zonal level. The researcher had three competent instrumentalists in each area that could equally perform in the event of absence of a participant.

b. Refusal of parents to sign indemnity forms

Some parents refused to sign indemnity forms which would show their consent for their children to participate in percussion band competitions. Possible cause was that they did not want to be responsible when their children got involved in an accident, as stated in the indemnity form. The percussion band was going to travel to competition venues by bus to participate. One drum player did not attend all competitions since his parents had refused to sign the indemnity form. To avoid this, the researcher had the forms signed before the selection of the final participants.

c. Absence of appropriate instruments

Shortage of suitable instruments is another challenge that was faced by researcher before competitions. The researcher had informed the school administrators on the need to buy better instruments in time. Due to claimed financial challenges, school administrators failed to purchase instruments with the required pitch levels from one manufacturer. This affected the quality of sound produced by the instruments during the competitions. Drums and wood blocks that were available did not have the same pitch. In order to perform better, the researcher used his own reserved percussion instruments.

Possible solutions to aforesaid challenges

The researcher came up with strategies that were used to overcome the aforesaid challenges. Their effectiveness may vary depending on the approaches used by the trainers but fruitful results may be realised.

a. Selection of participants

Selection of prospective percussion band members can be easy if music is being taught effectively in their respective grades. This gives them knowledge on content found in percussion band and generate positive

attitude towards the speciality. Before selecting pupils for percussion band, the trainer can conduct music lessons which involve the singing of folk or known songs and playing of percussion instruments. When playing and singing, more music skills can be developed by involving movements of the body in relation to the music being played. The body movements would develop the concept of rhythm which will help them to master the different note values. The conduction of music lessons gives pupils a better understanding of percussion band concepts as well to generate the desire to join the percussion band. When asking volunteers to join the band, many pupils would come forward to participate wholeheartedly. Working with volunteers is advantageous in that the pupils will work hard and can endure difficulties encountered during training. Other methods can be engaged which include purposive sampling and random selection from the class registers.

b. Teaching of note values.

The use of the demonstration method was seen as one of the most effective approaches. The trainer should start by teaching the semi-breve note since other smaller notes are executed in relation to the semi-breve. This approach is meant to take learners from simple to complex matter. Pupils should be put in groups where they will assist each other. This helps slow learners to learn from colleagues and cope up without any embarrassment. The articulation of the notes should be on rotational basis which enables everyone to have practice in playing the notes. Pupils should then play simultaneously.

In order to solve the challenges encountered when playing semiquaver notes, pupils should be encouraged to say out the French time name whilst executing the note value. This will make the pupils recognize that they are not playing all the notes. Pupils should be asked to play the semiquavers slowly in order to make sure that all the elements of the note are articulated successfully. When certain that the elements are being articulated, the tempo can be increased gradually until they can play the quaver, crotchet, minim and semibreve notes simultaneously and in time with the learner. Pupils need enough time to internalize the concept which would enable them to execute given rhythmic patterns correctly.

c. Coordination of rhythms.

Lack of coordination is one of the problems experienced during training. This challenge was solved by writing the percussion score on the chalkboard or manila where all participants can see. The notes for different instruments should be properly aligned so that pupils can read and know the notes they should articulate at the same time. Pupils should then be assisted by the trainer by pointing at the column of notes to be executed thereby determining the tempo they should follow. Pupils should be given chance to master the rhythms at a slow tempo which will gradually be changed to the requirements of the composer.

Crotchet value beats which are split into a combination of different notes like semi-quaver and dotted quaver, quaver rest combined with quavers and semi-quaver beats should be taught using the demonstration method. When interpreting the rhythm of such notes, it is advisable to start by explaining how the challenging note was formed. One pupil should then

play semi-quaver beats which are ta-fa-tefe, as a control whilst the trainer derives the rhythm of the new note and demonstrates to pupils how to execute the rhythm of the note. They should play the different notes in time together until other participants understand how the new note should be played. The pupils will then follow the demonstration from the trainer. This approach averts problems in coordination of instruments.

d. Articulation of rests

The execution of rests should be related to the value of the notes they represent. The trainer should draw them, explain their differences and demonstrate how to articulate them. When executing a rest, palms should be parted, unlike when articulating a minim or semibreve note where palms have to remain in contact so as to sustain the beat.

e. Articulation of dotted notes.

Dotted notes can effectively be executed when one has knowledge on the value of the notes given. The trainer should start by teaching the note values if the pupils do not have sound knowledge on them. An explanation and demonstration should be given by drawing the note on chalkboard including the extension. If it is a dotted crotchet, the trainer should draw the crotchet and a quaver. The crotchet and the quaver can be drawn against three quavers. One person has to play the three quavers and the trainer articulates the dotted quaver. This helps the pupils to understand the duration of the dotted crotchet.

f. Singing given notes in the right pitch.

Most choristers face difficulties when singing tonic sol-fa of the percussion score. They fail to articulate them at the right pitch. This can be solved by demonstrating to them with the aid of a pitch pipe on how to sing the notes of the modulator scale. It is advisable to use the pitch pipe because it has defined pitches which guide pupils on how they should articulate the notes. The trainer can blow the pipe as pupils follow until they master the pitches of the notes on the scale. John Curwen's hand signs can be associated with the notes of the modulator to make pupils understand the aspect of ascending and descending in pitch. Pupils should then be drilled on pitch intervals in order to acclimatize them to the mixed order of notes on tonic sol-fa of the song. They should sing the modulator before singing the tonic sol-fa of the score during training sessions.

g. Adherence to tempo markings of the percussion score.

Adherence to tempo markings is an important aspect in percussion band. Composers of percussion scores expect performers to showcase their expectations. Therefore, pupils need proper training on the tempo marking in the score. This can be done by identifying and explaining the tempo markings in the song. Pupils should understand what they are expected to do. The trainer can then use the metronome to find the ranges of the tempo markings. Meaning of the text has to be understood so as to determine the appropriate speed to engage which is within the ranges. The rhythmic patterns of the sections affected by the tempo markings also determine the speed to be engaged. Using the top speeds of the ranges has adverse effects on the audibility of the message as well as the clarity and correct articulation

of rhythmic patterns. Therefore, it is advisable to use the lowest sections of the ranges.

In the percussion song "LekaniZupiwo" below, there is andante from bar 1 to 3, which was repeated from bar 10 to 16. They should be articulated in the same way. On Ad Libitum on bar seventeen, the trainer is at liberty to display creativity on volume levels and tempo without altering the rhythms themselves. Trainers have to come up with own patterns on dynamic and tempo. Their decision should make it a point that all the rhythms are heard by the adjudicators and the instrumentalists can play comfortably, enjoying their instruments.

**NATIONAL ASSOCIATION OF PRIMARY HEADS
NAPH 2022 PERCUSSION SET-PIECE**

"LEKANI ZUPIWO"
THEME: Chase your own dreams, Every child is talented.

Rhythm and Arrangement by
Mrs M. G. Maredza 0775271879
(c) Feb 2020

The musical score is written for six percussion instruments: Triangle, Shakers, Tambourine, Sticks, Wood Block, and Drums. The time signature is 2/4. The first system (bars 1-3) is marked 'Andante' and 'mf'. The second system (bars 4-6) is marked 'f' and 'mp'. The Triangle part includes bar numbers 1, 2, 3, 4, 5, and 6. The rhythm is 2/4 time.

h. Response to dynamics in the song

Response to dynamics in a percussion score is a skill that should be mastered by band members. These can be looked at when the pupils have mastered the rhythmic patterns and words of the song. The trainer should identify the dynamics in the percussion score and explain their meanings to the pupils. The volume levels can further be explained by the use of a diagram drawn on the chalkboard showing the shifting pattern from one level to another. The number of bars where they should engage the dynamics can also be written against the dynamics on the diagram. For pupils to have a quick mastery of the dynamic shifting pattern, the trainer should teach the pupils as they perform the score. Constant practice would make pupils internalize the concept and be prepared to compete effectively.

In the percussion song "Lekani Zupiwo" above, there is *mf* on voices from bar seven to nine, which was repeated from bar 21 to 24. The level of loudness should be the same. On *Ad Libitum* on bar seventeen, the researcher decided to put *mf* (moderately loud) in bar 17 and *p* (soft) in bar 18. The *mf* is again in bar 19 and *p* in bar 20 with a crescendo to *mp* in that bar. This made the *Ad Libitum* section visible and audible to the adjudicators. On *morendo* in bar 25, the volume and tempo of the score was expected to gradually get slow, down to zero. The researcher trained pupils to gradually get slow from bar to bar until to the end. On the *fermata* on the last note in bar 28, pupils maintained the "dying away" of the score until their voices and instruments were no longer audible up to the last pull. This was mastered with repeated practice.

i. Effective communication with the trainer during conduction

When conducting a percussion band, there should be a good communication between the conductor and band members. The hands movement should be visible to every member to avoid loss of coordination. Some conductors are comfortable with expressive conduction while others use mechanical conduction. The applicability of expressive conduction technique depends on performers' mastery of the rhythms. Mechanical conduction helps the band to articulate the beats with coordination since the right-hand movement will show when to make the beats. During conduction of a percussion band, communication should also be shown by use of facial expressions to portray what performers must do to show the mood of the song. The posture of the conductor should be motivating, showing commitment and connection with the band.

j. Arrangement of percussion band members on the stage

Arrangement of band members on stage is of great importance in the performance of pupils. Instrumentalists should be on their own as well as the choristers. If instrumentalists are positioned far away from each other, there will be poor coordination of instruments. The adjudicator should have a good view of each and every instrumentalist as they perform in order to see their knowledge of rhythmic patterns.

The image shows a musical score for the song "Lekani Zupiwo". It includes a voice part and several percussion parts: Triangle, Shakers, Tambourine, Sticks, Wood Block, and Drums. The score is in 2/4 time and features dynamic markings such as *mf* and *p*. The lyrics are: "we ex - er - cise, We jog and run to re - main health - y". The score is numbered 26, 27, and 28.

The poster contains the following text:

Quote: "Too much work and no play makes John a dull boy"

IN SUPPORT OF THE NEW CURRICULUM (EDUCATION ACT 2018) which is competence-based, it is entailed in this song to identify and promote pupils in accordance with their rare talents and hobbies. In that we will identify more Kirsty Coventries in swimming, Tatenda Taiibus in Crickets, Peter Ndlovus in football as well as more Jah Prayzahs in music. This is well catered for in the new curriculum which is powered to enable learners to demonstrate all desirable practical activities necessary for life across gender. "Our children have rare talents which needs our support."

COVID-19 has stalled our progress in everything hence the need to encourage vaccination as well as keeping our bodies fit by exercising. JOG! RUN! SPRINT TO SCARE AWAY COVID19. GET VACCINATED AGAIN.

Rhythm and Arrangement by Mrs M. G. Maredeau (c)Feb 2019

PREFERABLE PERCUSSION INSTRUMENTS CAN BE ORDERED & SUPPLIED ANYWHERE IN ZIMBABWE, GET YOUR QUOTATION ON: 0117418122 (WHATSAPP OR CALL).

UNDERSTANDING THE NEW COMPETENCE-BASED CURRICULUM

The poster also features an illustration of children playing musical instruments and a cartoon illustration of children dancing.

k. Absenteeism or sickness of percussion band members

Absenteeism and sickness among percussion band members is common. It is something that can jeopardize the performance of the group. This setback can be avoided by training all participants on how to sing and articulate rhythmic lines of different instruments from the beginning of the training sessions. Four or five participants can practise articulating rhythmic patterns of one instrument at the same time. When singing the tonic sol-fa or words of the song, all members must participate. This would give the trainer the ability to replace absent members on the competition day. In addition, it enables participants to have a full understanding of the percussion score which will facilitate mastery of all the skills required. There should be two or three instrumentalists per area depending on the type of instrument. Therefore, the ratio of instrumentalists should be observed. Instruments like triangles and drums should not be played by many people since the instruments override others in loudness unless they are properly controlled.

l. Refusal of parents to sign indemnity forms

Some parents refuse to sign indemnity forms when asked to do so in a short time before the competition day. This is because they disagree with the contents of the forms which burden them with responsibilities in case of injury of their children in an accident. This can be avoided by asking them to sign the indemnity forms as soon as the pupils are enrolled in percussion band. The researcher will also be able to know the participants who will participate at every competition level in time to avoid disappointments.

m. Shortage of appropriate instruments

Lack of appropriate instruments can have adverse effects on the success of the percussion band. Improvised instruments can produce sounds which are not expected by the composer. This may be regarded as an effect of poor handling or playing of the percussion instruments. To avoid this, instruments should be purchased from one manufacturer who can equate their pitches especially drums and triangles and shakers. The percussion band trainer should be given the opportunity to test the pitches of the instruments before they are bought.

Conclusion

The researcher discovered that it is important to develop a music culture at infant level in primary schools. This will develop positive attitudes towards music which will make them volunteer to join percussion band. Pupils should have a music background in order to grasp different concepts that are learnt in percussion band. They should not be forced to join percussion band but should do so willingly in order to perform better.

He also discovered that pupils should learn the correct concept from the beginning. This is because it will be difficult to erase what has already been

internalized. This will erode confidence from pupils as they might end up mixing the concepts. This means the trainers should master the rhythms first before teaching the band members.

Rhythm, pitch and meter contributed greatly to the mastery of the percussion score. Mastery of rhythmic patterns is the backbone of a successful percussion band. This means trainers should use demonstration method mostly in order to facilitate the mastery. They should also check on mastery of rhythms on every instrumentalist. This is because some participants may be articulating the rhythms by memory without doing the practical part correctly. Trainers should make sure that participants execute the rhythms correctly by observing them closely as they perform whilst verifying the notes.

The research was a success because the aims and objectives were fulfilled. Pupils participated in competitions and discover the joy that lies in music and its importance to our lives. Teachers at St Judes primary school also acquired sound knowledge on how to train percussion band. Challenges encountered were recorded and their appropriate remedies which will help other researchers in the field of music. The percussion band got financial support from the school administrators as well as moral support from members of staff. Parents showed great support by allowing their children to participate in the research project. People from the community also showed positive attitudes towards the research by attending some of the training sessions.

In this research, the researcher discovered that there is no short cut to percussion band training. The trainers need optimism, dedication and determination throughout the project. Therefore, percussion band trainers should develop appreciation to time consumed and effort applied by participants in order to develop perennial interests in percussion band. The conductor must have knowledge including conducting fundamentals to avoid poor public performances.

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CHAPTER XI

Integrating Culture Bearers to Teach Indigenous African Music and Dance in Tertiary Institutions

Wonder Maguraushe

Abstract

This chapter is based on the study that integrated culture bearers to teach Zimbabwean indigenous music styles and genres in tertiary institutions. Specifically, the study aimed at highlighting the inadequacies of canonised dance instruction methodologies. Drawing upon historical sources, personal experience, and interviewee reflections on indigenous African music and dance instruction, the present article explicates issues surrounding the integration of culture bearers to teach in tertiary institutions. Particular attention was given to explications of the culture bearers. Considering their perspective, the study found that music and dance pedagogy is misaligned with indigenous African music practices. Consequently, the approaches usually employed to impart music and dance skills to tertiary students by pedagogues are inadequate, and at worst, moot. These methodologies seem to be scantily relevant insofar as the advancement of scholarship in African music and dance is concerned. Furthermore, the results show the existence of African ways of packaging and imparting knowledge about indigenous African music and dance. For this reason, it becomes prudent to propose what could be known as Authentic African Music and Dance pedagogy, which would be capable of giving the best to music and dance students to adequately equip them to operate in their practice and ensure authentic dance-going into the future.

Keywords: African music and dance, culture bearers, culture exponents, tertiary institutions, dance pedagogy

Introduction

Indigenous African music and dance education started in the colonial era in Zimbabwe but it was specifically after the establishment of Kwanongoma College of African Music in the 1960s that the African music particularly began to be offered as a component (Agawu, 1992). Before this development, music was taught primarily for musicological reasons from a Western art perspective. Its study, for instance, served as a way through which candidates could sit for the Associated Board of the Royal Schools of Music (ABRSM) examinations or perform within the military bands, without focusing on its relationship to culture (Merriam, 1964) or how the religiosity of Africa was to be construed (Mapaya, 2013). Yet, even later when focus was on indigenous African music and dance at Kwanongoma, no particular attention was paid to dance pedagogy as the two (African indigenous music and dance) were often handled together. Traditional dances are now being performed on stage by dance troupes like the Amakhosi Theatre Group and the Tumbuka Dance Company. There are practices we need to retain such as authenticity of dances and songs as well as their social functions. As a result, it is increasingly becoming necessary to

integrate people who experience traditional music performances in communal contexts in the transmission of our music culture. But what is indigenous African music and dance?

The author noticed a scarcity of literature on Zimbabwean traditional music genres and styles in general, probably because music education development in this country is still in its elementary phase and yet to be fully achieved. Hugh Tracey (1948) wrote on the pertinent need to preserve Zimbabwean music in the face of negative colonial masters' attitudes towards traditional music and dance. "We cannot be disinterested onlookers while our forefathers' heritage shatters into dust" (Mhuri in Tracey, 194, p. 1). While Tracey went on to pursue an illustrious career archiving African music, ensuring the live performance of a dance in its authentic form is a better way of memorialising since not all Zimbabweans patronise the archives where recordings are kept. The lived experience with indigenous African music and dance can ensure its continuity in the face of change. Berliner (1978) also dwelt on the need to be wary of the acculturative process Zimbabwean music is going through.

The problem is that there are no deliberate curricula-based efforts to memorialise dance through live performances, which thoughtfully is the responsibility of applied ethnomusicologists. This can be achieved through equipping tertiary students with adequate knowledge and skills on how to perform indigenous African music and dance. Against this background, the study suggests workable ways of teaching traditional music and dance so as to keep them alive through utilising culture bearers in the preparation of music students in institutions of higher learning. Their lived experiences might possibly help to develop an appreciation for traditional music, which binds together the elements of our social organisation. The main research question raised is; What role can culture bearers play in archiving traditional music and dance performance? The ensuing sub-questions were; How are Zimbabwean traditional music genres and styles being taught in teachers' colleges? What are the advantages of integrating culture bearers to teach dance to professional studies music students in a teachers' college?

Stimulated by a melange of post-colonial instincts, particularly theories closely associated with the supplantation of the African worldview such as the Afrocentric paradigm (Asante, 1987;1988; 1995). This chapter tenders a critique of the so-called "established methodological approaches" used to impart indigenous African music and dance knowledge and skills. Imbedded in the critique is the question of agency, a concept at the heart of the motivation of role players within the African music research enterprise. The first section of the chapter gives a historical perspective of Zimbabwean traditional music, dance styles and genres. This is followed by a discussion of the dance instruction pedagogy currently being employed in tertiary institutions that offer music studies. After that, come reflections on integrating culture bearers to conduct dance instruction in colleges and universities from scholars and key informants. The last section is the discussion. In conclusion the chapter advocates for a pedagogy open to the integration of culture bearers to teach indigenous African music and dance in tertiary institutions in Zimbabwe, a model similar to ordinary language philosophy (Snowdon, 2006; Fasiku, 2008; Mungwini, 2011).

Conceptual framework

The preservation of culture has always been a major concern to the nation because education is the transmission of culture from the older to the younger generation. Culture can be defined as a set of standardised orientations to recurrent problems (Kluckhohn, 1993). This implies the total way of life of a people. Therefore, music culture is the way people make their music. In Zimbabwean classrooms, students come from different cultural and ethnic backgrounds (Berliner, 1978). New cultural traits are coming due to both acculturation and enculturation. In Zimbabwe for example, music which is being produced by artists Thomas Mapfumo, Oliver Mtukudzi and Jah Prayzah blends elements of traditional styles and genres as they sometimes play mbira motifs on the guitar and the keyboards.

Dance is comprehended differently by scholars from different backgrounds and ideologies. Kealiinohomoku (1983, p. 542) defines dance as: A transient mode of expression, performed in a given form and style by the human body moving in space... occurs through purposefully selected and controlled rhythmic movements... recognised as dance both by the performers and observing members of a given group.

From an Afro-centric perspective, dance is a cultural behaviour which is determined by the values, activities, and beliefs of a people (Hannah, 1973). African dances are interdisciplinary and they embrace various traits of life such as political, social, religious and cultural aspects (Gwervevande, 2019). Asante (2000, p. 4), specifically defines Zimbabwean indigenous dance as an artistic way of expression well made, beautiful, pleasing to senses, virtuous, useful, correct, appropriate, and conforming to the customs and expectations in a given cultural context. This chapter adopts Asante's definition of dance because it is culture-specific. The social relevance and cultural function of dances underpins its efficacy in the Zimbabwean context.

The culture exponent is a reliable African voice in ethnomusicology or musicology, whose cognisant insight and original analytical creative contributions will authentically advance African scholarship in African music theory, pedagogy, and creativity. Whereas the culture-owner is a modern trained African whose modern musical training of any level, bias content and philosophical orientation has disabled his/her initiative to formulate independent opinion; and who is further, not mentally emancipated to respect or accept his/her culture's mental integrity as a guide; the culture-bearer, on the other hand, refers to the accomplished traditional or neo-traditional music practitioner who knows and practices music without the modern training or orientation to articulate the theories and processes of his/her culturally rationalised musical experiences and product (Nzewi, 1997, pp. 16-17).

In this chapter, The author applied Nzewi's (1997) concepts of culture exponent, culture-owners and culture-bearer. Skills of music performance are learnt from communal socialisation and observing others performing dances. African ancestors' philosophy about human mental development requires that personal experience pre-stage and stimulate inquiry (Nzewi, 1997). Culture bearers keep their traditional musical practices intact and integrating them to teach dance in teachers' colleges can lay the foundation

for the preservation of African cultures practices. Nzewi (ibid) goes on to contrast the culture bearer with the culture-exponent who is the reliable voice with cognisant insight and analytical/creative contributions from authentic scholarship in theory, pedagogy and education.

An historical perspective of Zimbabwean traditional music and dance

Prior to independence, western art musical values were given attention at the expense of Zimbabwean traditional dances (Tracey, 1948). The dances (which include *Mhande, Mbende, Dinhe, Mafuwe, Muchongoyo, Chinyambara, Chidzimba, Hossanna, Dandanda and mbira*) have experienced several changes as they have continued to exist due to modernisation, acculturation and syncretism. Tracey went on to explain the nature of traditional dances in terms of their value and functions in society.

Many African customs were accompanied by drumming, dance and singing (Tracey, 1948; Chernoff, 1979). The authors wrote that both drummers and dancers are musicians of high quality. Tracey, (1948) in particular, strongly discouraged the practice of foreign habits in performance of traditional dances. He called them the habits of the towns like bowing to the crowd and conducting a traditional dance troupe on stage. Such habits make traditional dances artificial.

Furthermore, the stage was not suitable for circular dance performance movements. In African performance, the crowd and the performers were not separated. Involvement was spontaneous (Nketia, 1992). Foreign habits distorted traditional dances. According to Tracey (1948), musical habits must come from our minds and hearts. Great music must be sincere, not artificial. African music ran deeper than the European tools, habits, goods and practices. Apparently, the author strongly opposed the practice of western customs in traditional dance performance. By nature, traditional dance must remain African.

The author went on to urge performers to be discouraged by derogatory words used to refer to traditional practices. Scornful words like "heathen" and "primitive" were used by some Christians or colonialists to create a negative picture on Zimbabwean customs, values, mores and practices. Mbende traditional dance, for example had to be changed to Jerusalem as a way of ensuring its survival. Teaching Western values in music should not supplant, but complement our own traditional musical practices.

Traditional music was occasional and performed by social groups (Nketia, 1992). The author views performance of traditional dances in stadiums and concert halls as a way of attempting to continue to fulfil their social functions. Zimbabweans must not shun their traditional musical values in the face of the acculturative process taking place in Zimbabwe (Berliner, 1978). Teacher's colleges have a role to play in restoring music education to its rightful place on the curriculum.

Traditional music has accuracy, sentiment and expression (Blacking, 1995). Our younger generations deserve knowledge of it. Music education cannot ignore the influence it has on musical taste, and cultural groups' aspirations

of seeking a cultural heritage of their children (Durrant & Welch, 1995). Integrating culture bearers in the teaching of traditional dance in colleges furthers these aspirations of society.

The current approach to dance pedagogy in Zimbabwean tertiary institutions

Internationally, music colleges and universities have used culture bearers in teaching music programmes. In the USA, the University of Wisconsin Madison Academy of Sciences and Arts held a forum where culture bearers shared poetry and song in celebration of water in February 2004. At this forum, Janet Saiz, a culture bearer and dancer from the Ponca tribe of Nebraska had a role to present an article on dance and water at the Waters of Wisconsin forum (www.wisconsinacademy.org/). Elsewhere, the University of Memphis invited guest artists like Bebe Miller, a choreographer who teaches classes in music. Claire Porter, a dancer given a two-week residency to teach performance techniques and Liz Lernan, a leader of a contemporary dance company whose three-week residency culminated in a performance on the main stage. Also, Claire Porter, a dancer was given a two-week residence to teach and perform dance. After studying several American music education programmes, Nye (1963, p. 62) said "musician citizens who come to the classroom to demonstrate, are part of community resources which should not be overlooked". According to Lundquist (1998, p. 44) "the ideal music experience is led by an exemplary musician-teacher from a specific music culture, who is expressive in the language of the culture, cares about music and students and remains a continuing student of that musical tradition".

Locally, Zimbabwean music educators have tapped into community funds of knowledge as culture bearers and specialists have been engaged to teach in colleges and universities also. At Kwanongoma College of Music in the 1960s, Josia Siyembe Mathe and Sekuru Jeke Tapera were invited to help design the Zimbabwe marimba and Nyunganyunga mbira, and they also taught music skills to student teachers (Berliner, 1978; Matiure, 2008). The Department of Teacher-Education in the University of Zimbabwe's Faculty of Education engaged Tinashe Mandityira and Clayton Ndlovu to teach lessons in Nhare mbira and Keyboard performance to undergraduate students in 2004 and the author was part of that class. Renowned artists are seldom invited to assist with teaching instrument playing at universities, teacher's colleges and schools where they are paid a token of appreciation. "Education is seen as a concept that encourages lifelong learning through a process requiring maximum utilisation of existing resources, agencies, and individuals" (Ross-Gordon et al., 1990, p. 121).

The same culture bearers can be integrated to teach traditional music and dance to tertiary students. Music learning in colleges incorporates elements like attire, instruments, songs, props, participants and functions. Sometimes, videos are used to teach dance steps. This can ensure live archiving, hence the continuity of Zimbabwean traditional music and dance. This is quite a challenge due to modernisation and multiculturalism.

Foreign music genres and styles such as Ndombolo, Niger Beats and Ragga are being played on the airwaves. This can result in syncretism. For example, Jah Prayzah performs a traditional Mbende songs in a modern way, accompanying the Mbende beat with western guitars and keyboards. He also sings in harmony with his backing vocalists, which is not the traditional way of doing it. There are merits and demerits of modernisation, the timbre is refined, but the proper traditional style of the dance is changed.

Tracey (1948, p. 77) supports the knowledge and skills possessed by culture bearers thus Country musicians are usually more skilled than town musicians, because although they may know fewer songs, they know them thoroughly. Audiences approve of the confident artist, one who is at home with music. The confident artist is the one who knows his music best, and who plays his instrument and uses his voice with ease. This only comes from days and months of practice.

These days, culture bearers may also be found in urban areas where they have relocated to market their talent and be readily accessible. For example, Ghana Dance Company is now resident in the department of African Studies at the University of Ghana at Legon Campus where they showcase various Ghanaian traditional dances from the different tribes from whence the performers are drawn. In Zimbabwe there used to be the now defunct Zimbabwe Dance Company which faced viability challenges, but which could have played a salient role in the preservation of Zimbabwean traditional music and dance genres and styles. This would have created a partnership between college and dancers from the community, and the interaction with students would facilitate the college products fitting easily into the community when they graduate because the community must be an extension of the students' college experiences. According to Swanwick (1979, p. 98):

To be educated means in part to be an inheritor, someone who has taken over the best things from the past thus gaining a perspective on the present and the possibility of projecting a future. Schools and teachers are therefore like asset of filters, selecting and preserving that information and skills which seem to be of most value.

Some selected information on Zimbabwean traditional music and dance skills can be learnt from culture bearers who have the potential to teach from culturally informed perspectives, and this in turn can help produce competent traditional music and dance teachers.

According to Merriam (1964), it is not only education that makes one a professional musician. Being a professional dancer or specialist is not only ascribed to literacy (the ability to read and write in a language). Culture bearers who know their musical cultural performance from the oral tradition are also musically literate in their own way and those undergoing formal education and training in music can benefit from these community-gained knowledge and skills by utilising traditional dance experts so as to ensure effective transmission of authentic dances. Perhaps the simplest form of music learning occurs through imitation. Indirect learning is fundamental in dance as well because as the child gradually imitates

parents and other relatives, they develop more complex steps. Chernoff (1979) says culture bearers are master drummers and they know all the drumming styles. Such evidence justifies the integration of culture bearers in the teaching and live memorialisation of Zimbabwean traditional music and dance in teachers' colleges.

Scholarly reflections on integrating culture bearers to teach dance in tertiary institutions

Indigenous African music and dance refers to an aggregation of regionally, customary, culturally and ethnically constituted musical practice (Mapaya, 2014). Culture bearers are the custodians who have maintained the philosophical, spiritual and authentic foundations and integrity of indigenous African music and dance. This has always been challenged by forces of modernity (Mapaya, 2010), colonisation, religion (Gwerevende, 2019), acculturation, syncretism and globalisation. In short, culture bearers are the ultimate custodians of knowledge indigenous African music and dance styles and genres. They have many years of exposure acquired performative skills through participating in various rituals and socialisation processes. Most believe their prowess is endowment from the ancestors, which manifest in talent traceable back to one's parents (Merriam, 1982). Yet role players in the study of dance knowledge and skills in tertiary institutions are almost exclusively culture exponents, who may be non-African 'music' scholars, or trained African whose first encounter with music indigenous African dance traditions happened in the classroom.

Dance knowledge is best taught in relation to its context and culture bearers stand to push its agenda and identity. This is because they own its indigenous characteristics from experience. According to Gwerevende (2019, p. 22):

Zimbabwean indigenous dance knowledge system and its methodological approaches cannot be separated from its people's values, history, cultural context, and cosmology. Cosmology shapes alertness and constitutes the theoretical foundation on which knowledge is extracted and evaluated. Zimbabwean indigenous dance heritage has cultural significance and should be explored for its particular goal or focus. Concerning this line of argument, it is a detrimental colonial heritage to hail European dance research methods as universal. Therefore, Zimbabwean dance scholars should try to use indigenous dance-friendly methods informed by Afro-centric perspectives.

Gwerevende adds that universities ought to set up dance departments and stop teaching it under musicology departments. Apart from integrating culture bearers, they should also integrate nascent interdisciplinary methods and theories to promote the advancement of dance knowledge and practice as an expression and movement informed by social, religious, ethno-philosophy and cultural context (ibid).

McCulloch (2000) suggests that ritual performances that have something to do with the sustenance and survival of the culture bearers, for instance, Mukwerera and *Kurova guva* should continue to be performed despite insurmountable pressure from external forces. This will ensure upholding a kind and friendly relationship with the ancestral world for indigenous

Zimbabweans, and an important direction for the practice of African indigenous ceremonies, ritual and dances.

Mabingo (2019) observes that, the increase in internationalization of education has set off a proliferation of educational models. Studying abroad has emerged as one of the educational approaches through which universities can support students to internationalize their experiences, hone their skills and knowledge bases, sharpen professional proficiencies, and broaden their cultural perspectives. What meanings do foreign students who participate in study abroad programs in African dances in local African community's construct? Without the use of culture bearers, a lot of misconceptions of dance may happen. There are certain nitty-gritties of the dance that may be omitted or modified to suit the situation obtaining at that particular moment.

Mabingo (2019) examines, what meanings can a person construct out of their immersion into new dance forms as cultural expressions, epistemological domains, and frameworks of thinking, doing, knowing, and being? To reveal these understandings, students' study experiences as active inquirers, thinkers, doers, and collaborators of neo-traditional dances to reveal the complex meanings they constructed from this exposure. Mabingo (2019) further discusses how the notions of "travelling to Africa," "learning from the native people," and "experiencing the exotic art forms," which are prevalent in dances and dancers, form a backdrop against which the meanings that students constructed are engraved. As alluded, they carry with them a lot of meaning from the culture they come from hence it only cultural bearers that can explicitly express these meanings to the students as a result preserving the dance in its original form.

According to Warburton (2017), scholars have offered insights into how dance can offer individuals perspectives on new cultural worldviews. Dances is a body of knowledge through which a person can learn, question, do, know, think, and become. When a student engages dances outside their own culture, they do not only acquire the practical skills of the dances, but they also attain an understanding of the cultural functionalities of the dance and their links to the culture of the people. Hence, in study of dance, questions related to how dancing "provide students with the means to discover first-hand some of the complexities of dealing with a culture which may be at times very different from their own" can be explored.

Tertiary institutions accept students from all walks of life including foreign students. Teaching dance to these students allow for globalization. This entails that if dance is only taught by culture exponents, then they may be a risk of the culture and originality of the dance may be eroded due to multiculturalism. Elita et al (2020) say that, one form of the erosion of a local culture that is happening today is that it can be seen from the lack of understanding and knowledge of children about their own local culture, one of which is dance. Traditional dance is a dance that has experienced a long-life journey and has past values that has a ritual relationship. Dance can be understood as a method that applies in a certain ethnic environment that is hereditary. It is there only through cultural bearers that dance can be transmitted or taught in the correct manner.

According to Izu and de Villiers (2021), dances are the pivots around which cultural practices revolve among people. They are entrenched in religious

rites and cultural ceremonies. Besides, being a repository of indigenous knowledge and artistic traditions, dances serve as avenues to re-enact people's history, social life and culture. Nevertheless, dances, are being challenged by modern alterations that impact cultural aspects, which has affected the cultural roles of those dances and reducing them to entertainment. It is only through the use of culture bearers that the dance culture is preserved. Izu and de Villiers (2021) say all cultures and races have indigenous knowledge that is expressed in different ways. Every tribe has an indigenous knowledge that is ingrained in its cultural ideology and ancestry. Although there exist different ways of expressing and interpreting such meanings, all cultures embrace indigenous forms of knowledge. Indigenous dance should be construed as a society's intrinsic indigenous knowledge. Yoder (2018) posits that dance was how stories and feelings were conveyed before people had language, they used dance in the time past to express emotions and to celebrate nature. This indicates that dance is an integral part of every nation's customs and traditions.

From the arguments above it is clear that the use of culture bearers is more sensible more than the use of cultural exponents. Culture bearers possess vast knowledge on the dance and the culture that the dance hails from. Preservation of the dance in its original state only comes through the use of culture bearers. It therefore implies that the use of culture bearer is more sensible in teaching dance, however, exponents bring in the formal and professional side of education.

Interviewee reflections on integrating culture bearers to teach dance in tertiary institutions

Dance speaks of a culture of a people. It is a way of showcasing how a particular culture relates. Dance may also a way of transmitting and preserving culture and hence it must be taught in educational institutions including tertiary institutions. However, the comes as to who must actually teach the traditional dances in tertiary institutions. At tertiary institutions, we find we find lecturers who are mainly culture exponents who know the traditional dance learning them from academic institutions. The mere fact that these lecturers might in most cases not have experienced the dance in its real setting, it follows that their teaching of the dance might culminate in the dance losing its originality and meaning. It is of high value if a dance is to be taught by a culture bearer for mere fact that they have the values of the dance at heart. The author interviewed dance stakeholders about their views on using culture bearers to teach dance in tertiary institutions, and one respondent said:

Authentic and original dance performance skill are embedded in these culture bearers as they have lived experiences about the dance. They are tried and tested in the dance and are also gate keepers of the culture from where the dance comes. For me this is the best way of transmitting traditional dances to the others as part of cross culturalism. Culture exponents are fine in the absence of the CB but may sometimes be coming from a different culture, hence may not expose the underneath of the dance. Though they may be rich in theories of dance, they lack lived experience about and knowledge on the enactment of the dance. A dance

should be taught holistically even using transgressive methods by a non-trained person. Postcoloniality is advocating for transgressing teaching approached that deviates from colonial conventionals. The term dance (ngoma) in the African sense embraces the whole life of the people who perform it. The use of CB to teach dance may help to achieve this. However, we have a third group of trained culture bearers. I suppose these are the best if we come across them.

Another respondent commented that:

Tertiary institutions have provisions for instructors to cater for inclusion of instructors for the practical components in various areas of study. It is important to bring in some culture bearers in teaching and instructing traditional dances especially the esoteric practical skills, the arrangement dance routines, performances formations, accompanying instruments and how they are played in context. Engagement of cultural instructors makes it possible for the acquisition of skills among the people involved in the education domain and this benefits the learners. Practical skills will accrue on the part of the instructors, the academia in the learners. This also enables the academia to document the dances in the form of texts, visuals in still graphic images, and motion pictures which can end up in an archive or a library. As culture bearers come into contact with the academia, they perpetuate the diffusion of skills amongst those that are involved through diffusion of ideas to all places with the dance is recreated in this case of the taught, and their mentors in the institutions of higher education.

It is also possible that the culture bearers will also gain experience in disseminating such information to the people. However, once the dance is removed from the traditional context of rituals and its related ceremonies it succumbs to changes and some of the changes may actually morph the concept behind the dance.

Yet another respondent said:

Both are useful and complement each other, although time allocated to each group should not be equal. Culture bearers ought to interact with students, preferably for a fifth of the teaching and demonstrations. The trained and learned exponent possesses theoretical and methodological expertise and can analyse why certain dances are performed. They are custodians of the curriculum and often also have some skills to demonstrate some dances. If dance is taught at the primary school level, I would reverse the student-teacher interaction time allocation. However, at the tertiary level, students do not simply need how to perform dances. They must conceptualize, understand, and explain why dances are performed the way they are.

Another said:

Culture bearers by virtue of being located in communities of origin they are better informed about a dance which is associated with that community than outsider researchers. Some communities do not disclose some of their indigenous knowledge to outsiders so easily as such it is an advantage to use the local practitioners to teach as they can deliberate what they know as a way to prove their ability. In short usage of culture bearers to teach dance gives an opportunity to learner get dance knowledge, skills, values and attitudes from the expert. In other countries like Nigeria, Ghana,

Mozambique, etc. This approach to teach cultural dance has made their dances popular in world music. In countries in Western world, they come to teach in institutions as artist in residence. Further we can preserve the originality and authenticity of cultural dance, to mention a few. In short usage of culture bearers to teach dance gives an opportunity to learner get dance knowledge, skills, values and attitudes from the expert. In other countries like Nigeria, Ghana, Mozambique, this approach to teach cultural dance has made their dances popular in world music.

Evidently, the culture bearers instil a sense of appreciation amongst the learners and their academic lecturers if they present the subject matter in a non-ritual context. The context of performance changes even though some of the culture appears to follow the indigenous methods of teaching. Once their methods are inherited by the lecturers, they get to be adopted for the contemporary context in a way that changes the way the dance is performed. The adoption of skills from the culture bearers can also leave room for choreography in the contemporary context. What it means is that the props, movements and originality will change. Bringing in culture bearers into the academy of music means that continuity of the dance is assured, which otherwise would remain unknown. Interaction with academia is useful to perpetuate the dance beyond the context of tertiary education.

Discussion

Culture bearers are better placed than culture exponents to teach dances in tertiary institutions. This is because they are involved in the making of what defines their culture heritage including dances. Culture bearers place dance in its cultural, social and historical context whereas exponents place it as a gauge of progress for their students. Culture bearers are more sensitive to cultural expectations than exponents are. Therefore, their approaches differ because cultural bearers have a connection with the historical background of dances that exponents do not have.

Because of their first-hand experience, culture bearers are able to help students to reflect on shared cultural knowledge more than culture exponents whose duty is to demonstrate, give instruction and monitor students without a cultural connection. In assuming the role of dance teachers, culture bearers take on the role of being mirrors in which culture is reflected. Culture bearers bring to the table a framework of understanding the context of dance which culture exponents don't possess. The sense of ownership in culture bearers does not exist in culture exponents. Culture bearers are able to navigate through the complexities of African dances in a way that exponents cannot. In a way, by teaching dances, they will be preserving ancestral knowledge which cannot be done by culture exponents. This implies that culture bearers are at a privileged place in terms of understanding dances more than exponents making it ideal for them to teach dances in tertiary institutions.

Because culture bearers are people who know dance from the culture they were born and bred, the author considered them as the rightful people to teach dance as compared to those who know dances through courses. Culture bearers have the honest opinion on the dance from its background. They have knowledge and expertise able to develop broad knowledge of dance and bridge a gap between experience and learned skills. They are able

to interpret cultural significance which can never be fulfilled by culture exponents. They are able to bring out meaning within the parameters of their cultural contexts. They carry the spiritual importance of dance and are connected to it. Engaging culture bearers is a way of providing authentic education as the education goes beyond a coursework to possessing cultural understanding of specific dances. They enhance understanding because they have a strong awareness of their dances to improve culture comprehension therefore making them the ideal people to teach dance in tertiary institutions.

Teaching dances is a cultural phenomenon and process which needs people to understand the historical background of the dance. As compared to culture exponents who teach dance through ideas, culture bearers teach through experience. This helps the people being taught to understand dance better. It is best for culture bearers to teach dance in tertiary institutions because their experience cannot be replaced by culture exponents. They are masters of the dance craft in the correct manner and are closely related to the origins of the dance yet for culture exponents, it is a skill acquired through course work.

Suggestively, it is best for culture bearers to teach dance because they are deeply rooted in the structures of their background and are eligible of transmitting their cultural history to avoid distortion, to promote authenticity, to reduce misrepresentation of facts. They own the dance so they know it better. They can teach from an experienced position than from an acquired knowledge position. This sentiment is supported by Kibirige (2015) who asserts that dance knowledge in African communities can only be understood by the native people as cultural bearers of the knowledge and skill in their environments of practice.

Being culture bearers, these people are central in teaching dance and are the core of culture behaviour and dance knowledge. So teaching for them adds feelings and beliefs to specific dances where as it is just a process of exchanging ideas for culture exponents. They carry within themselves cultural values, traits and practices based on experience. They depend on experience rather than research of which the research might not be accurate. They offer perspectives on their culture. This positions culture bearers as the best candidates to teach dance as they do it from first-hand experience.

The author therefore considered fostering cultural awareness using culture bearers as social justice, since it makes a difference on those who learn as they gain knowledge from the rightfully experienced people. Traditional understanding will be acquired by learners/students as they make sense of somatic knowledge taught by culture bearers. Culture bearers have sense of affirmation of cultural and spiritual identification of dance while culture exponents possess appreciation of movement mystery. They know the aesthetic value of dance from a cultural perspective.

To incorporate cultural realities which may lack in culture exponents, the author believes in the essence of dance is better expressed by people who know it from within the culture it emerged. Culture bearers understand values, histories and expressions of their culture thereby ideal to teach dances. Using culture exponents to teach dance is reality replaced by intellectual practice. Culture bearers bring about mutual inclusion which cannot be fulfilled by culture exponents.

Evidently, effective instruction of Zimbabwean indigenous music and dance does not only occur through government policy, but NGOs and other key stakeholders can work towards achieving it. Joseph and Southcott (2013, p. 243) say the promotion of cultural music education is essential at all levels of education. This can be achieved by the inclusion of diverse culture bearers, artists-in-residence, and engaging community-based knowledge bearers to work with both lecturers and their students. This integration can be viewed as enriching and rewarding. As shown by vignettes from the interview responses, the respondents recognised the value of integration. Culture bearers provide an insider's view of the culture (Erwin et al., 2003; p. 135). They enable teacher's college and university students to gain some skills and understandings of Zimbabwean indigenous music and dance from an informed and authentic perspective. It is evident from my observations and from the interviews that the students can be exposed to indigenous music and dance performed in its original language and learn about the culture. Hopefully, the students can adapt and adopt what they learn from the culture bearers to actual classroom situations. As music education students they recognise that African music is an exciting and fun way to teach some of the elements or concepts in music such as rhythm, beat, tempo and dynamics. It is hoped that the reflections made by the academics and key informants are insightful and will provide a platform for further dialogue regarding how best to prepare tertiary students to become effective music teachers.

Conclusion

Music and dance instruction is socialisation of the younger members of the society to equip them with norms, mores and values (Chernoff, 1979). My teaching experience has revealed a need to produce informed music teachers so as to enhance authentic music and dance performance. Tertiary institutions can be the starting point because graduates go out to teach the younger generation after they have graduated. The use of culture bearers can be a worthwhile pedagogical approach to achieve dance performance in teacher's colleges and resultantly in schools and archive it through live performance practice.

The memorialisation of traditional African genres and styles into the world's intangible cultural heritage is a worthwhile undertaking. The purpose of this study was to propose the integration of culture bearers in the teaching of Zimbabwean traditional dances in tertiary institutions. Firstly, because culture bearers have knowledge and skills of their communities. Secondly, because graduates will go out to practice around the country. The teaching of traditional dances and songs is one way of ensuring the survival and continuity of our musical cultural heritage. This chapter argues that experienced music educators should rope in culture bearers to teach aspects of indigenous African music and dance as a form of professional development which provides an authentic learning experience for students.

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CHAPTER XII

Perceptions on the Change of Mbira dzavadzimu music, Context and Performance Practice: Traditionalists versus Post-modernists

Claudio Chipendo & Tafadzwa Chipendo

Abstract

The field of African musicology and ethnomusicology is currently grappling with the changes taking place in music performances as a result of global influence. This has led to conflicting views between traditionalists and postmodernists. This paper explores the reactions and responses of some members of the Zimbabwean community towards the alterations in mbira dzavadzimu music, its context, and performance practice as a result of global influence. The study employed a qualitative survey, using individual and focus group interviews to collect data from purposively sampled cultural music owners and modern trained cultural bearers. The findings of this study reveal two contrasting perspectives on the transformations occurring in mbira dzavadzimu music and performance practice. On one hand, postmodernists, who embrace innovations and new technologies, welcome the changes and believe that adjusting mbira dzavadzimu music and performance practice to fit the modern world is a step in the right direction. They also emphasize the importance of upholding Zimbabwe's cultural heritage while understanding that the world is changing and Zimbabwe cannot be left behind. On the other hand, traditionalists argue that these transformations will undermine the authenticity of traditional mbira dzavadzimu music and performance practice. They contend that mbira dzavadzimu music should be performed in its original form and that modifying the instrument will distort the Shona cultural heritage.

Keywords: Traditionalists, modernists, commodified, authenticity, heritage

Introduction

Mbira dzavadzimu change of context and performance practice was a result of the social transformation that took place from the 1800s to date. Social transformation "is the way society and culture change in response to such factors as economic growth or political upheavals" (Castles, 2001, p. 15). During the pre-colonial era, Africans had their own way of life. The latter include ritual ceremonies such as *kurova guva* (bringing the spirit of the dead home), and *mukwerera* (rain-making ceremony) which made them perform *mbira dzavadzimu* and other indigenous instruments to enhance the mentioned ceremonies.

The coming of Europeans saw the beginning of an interaction between Africans and European cultures. Europeans who included missionaries brought with them their religion, education system, urbanisation, modernisation and commercialisation of some indigenous instruments. Many Africans migrated to the cities in search for employment. This exposed the Africans to the western way of life, which greatly influenced them to a point that some ended up imitating the lifestyle and culture of the Europeans.

The commercialisation of some indigenous instruments saw the *mbira* moving from the village to the city, and onto an international scene. The *mbira* became popular in America and Germany. This movement of the *mbira dzavadzimu* instrument and change of performance context has

resulted in a number of transformations, which brought up mixed feelings among the Zimbabwean people. Conflicting views emerged resulting in two camps, that of the traditionalists and the post-modernists. The traditionalists felt that the transformation of *mbira dzavadzimu* would suffocate the traditional *mbira dzavadzimu* music and performance practice, making it lose its authenticity, while the post-modernists who, branded by innovations and new technologies, welcomed the changes and felt that this was a foot in the right direction. They felt that *mbira dzavadzimu* music and performance practice should be adjusted to fit in the new modern world.

This chapter discusses the two conflicting views, starting by conceptualising the terms traditionalist and post modernists to bring readers into perspective of what the discussion will be based on. The chapter will then give a detailed account of the conflicting views of the two camps.

Traditionalists' perspective

Traditionalists are generally conservatives who uphold beliefs and traditions received and adapted through centuries. They do not easily give up their traditional practices or accept changes that might come up because of interacting with other cultures. Nzewi (2007) refers to traditionalists as traditional culture bearers, or neo-traditional music practitioners who know and practices music without modern training or orientation. They are the primary respondents whom ethnomusicologists encounter and interact with in the field, and relies upon for analytical inferences, critical opinion and theories. They are the custodians of culture-very conservative. Such people continue to believe in African traditional religion and have faith in their ancestral spirits. Traditionalists strive to preserve and uphold the continuance of existing institutions, principles, policies, and traditions, which often derive from local beliefs and practices (Learning, 2002; Rabasa, 2004). Traditionalists upheld their cultural tradition because they grew up in rural environments that socialized them to believe in these practices. "Rural environments represent the framework of regulations, institutions and practices in villages, defining parameters for the sustainable use of environmental resources while ensuring security of livelihood and a reasonable quality of life" (Sarkar and Chakabati (2007, p. 226). These people are mostly peasant farmers who rely on heavenly rains for their agricultural activities. They have strong relationships because they belong to the same area, share the same culture, language, customs and dress code. They help each other in times of need. For example, they share the little food available in times of hunger and help one another in sickness or bereavement.

Post modernists' perspective

The second camp is that of post-modernists, which literary means after modernity. The latter according to Madan (1993), is a stage of social development based upon industrialization. It is branded by innovations, new technologies, new modes of transport and communication. We have used the term 'post modernists' to describe the second camp because their approach to life follows the philosophies of post modernism as will be discussed later. They differ from modernists because the construction of modernity produced untold suffering and misery for its victims ranging from the peasantry, proletariat and artisans oppressed by capitalist ... to the

exclusion of women from the public sphere to the genocides of imperialists colonization (Einstadter & Henry, 2006, p. 284). Since the world is fast becoming a global village, people strive to live harmoniously with one another. Post-modernists seek to find new ways of developing individuals without having to disadvantage anyone. They require new concepts of theory and attempt to address negative outcomes, questioning all claims to truths, knowledge, power and progress (Einstadter & Henry, 2006).

Post modernists believe that any change is welcome as long as it helps in making their life more comfortable. Lakoff (2002) is of the opinion that individuals should be autonomous and free to pursue their own interest, choice of ends, values and conceptions. With reference to this study, the second camp shares the idea that *mbira dzavadzimu* should be adjusted to fit in the new modern world.

The concept of social identity

The decision by each camp to change or to hold onto one's traditional values was highly influenced by the concept of social identity. Tajfel (1972) views social identity as "the individual's knowledge that he belongs to certain social groups together with some emotional and value significance to him or his group membership" (Tajfel 1972, p. 292). Tajfel developed the theory to show how individual and group beliefs, status, legitimacy and stability influence social identity. The theory addresses phenomena such as prejudice, ethnocentrism, stereotyping, intergroup conflicts, conformity, behaviour, group polarization, crown behaviour, organizational behaviour, leadership, deviance and group cohesiveness (Burke, 2006). Individuals align themselves to a certain social group, which has its own expectations of how beliefs, practices, norms and values should be.

They identify and evaluate themselves in the same way and have the same definition of who they are, what attributes they have, and how they relate to and differ from people who are not in their group or who are in specific out groups. Group membership is a matter of collective self-control-'we' us versus them (Burke, 2006, p. 115).

If these are contrary to those of a group, then any change that takes place might be received with mixed feelings. According to Turner et al (in Monroe, 2002), individuals are more likely to think of themselves as members of a community under situations in which the use of a group label maximizes the resemblances between oneself and other group members and amplifies one's differences with outsiders. In other words, a decision to accept or reject change is to a larger extent influenced by some emotional and value significance attached to the group. Identity is formed by what one grows up experiencing (McGuire et al., 1978; Huddy, 2001). People will have no inspiration to align themselves to a membership of a group to which they feel they do not belong.

Traditionalists' Views, Responses and Reactions

Change Versus the General way of life of Indigenous People

Traditionalists are of the view that changes taking place in the general ways of life of the Shona people have greatly influenced the transformation that is taking place on *mbira dzavadzimu* music and performance practice. They

felt that the transformations distort the Zimbabwean Indigenous cultural heritage. It was their opinion that *mbira dzavadzimu* should not be modified or tempered with and should be performed in its original form. Tempering with the instrument distorts the Shona cultural heritage. The instrument should also be upheld as a sacred instrument and should not be performed at indecent venues. They felt that Europeans look down upon the indigenous people in all aspects of life. The traditionalists gave an example where the indigenous people find themselves having to follow the European way of life in the way they eat, dress and talk. They also lament the loss of national identity in many indigenous people of Zimbabwe. National identity is the "ideal for shared belonging to a single polity, nation and culture" (Bechhofer et al., 1999, p. 527). Bearers of national identity share similar philosophies, conventions, dispositions and traditions, which they have internalized through socialization (Wodak, 2009). For one to belong to a country, he or she should have an understanding and an appreciation of the values of that country. That enables them to make a distinction between themselves and other communities.. They also acknowledge the importance of modern transport as this has made travelling faster. Modern farming methods have made farming easier and have doubled the produce.

Mbira and Sacredness

Traditionalists view the sacredness of *mbira* as a very important aspect in the Shona culture. Unlike the post modernists who view the *mbira* as an ordinary instrument, traditionalists are of the view that *mbira dzavadzimu* should continue to be treated as a sacred instrument that is mainly performed during ritual ceremonies. They likened the sacredness of *mbira dzavadzimu* to a Christian Church which is highly regarded as a holy place. It is their belief that the instrument should not be tempered with. Traditionalists are against the performance of the instrument by anyone, anytime, anywhere and under any context, without respecting it as an instrument for ancestral worship. They are also against those who perform the instrument at indecent venues, which include beer halls and nightclubs. Performing *mbira dzavadzimu* at beer halls and nightclubs demeans the instrument and removes the sacredness from it.

The mbira Instrument, Identity and Performance Authenticity

Traditionalists lament that *mbira dzavadzimu* has lost its identity as a Zimbabwean instrument. They believe that the instrument must be kept in its original form. It must be distinct in such a way that people from any part of the world can be able to identify it as a Zimbabwean *mbira*, together with its traditional attributes. This can only be achieved if the instrument is constructed using proper materials which are associated with the culture. In the case of the *mbira*, the tunings should be in line with tuning systems used during traditional times such as *mavembe*, *gandanga* and *kazingizi*. Due to modernity, the concept of authenticity becomes difficult to uphold. Several *mbira* makers currently focus more on the commercial aspect than the original (traditional) purpose of the instrument. They (*mbira* makers) make an effort to look for material that will aid a good sound quality regardless of where these come from, whether from Zimbabwe or from outside the country. They use modern tools such as grinders, wood-reaping machines, and electronic tuners and so on. These enable the *mbira* makers to construct more instruments in a short period, some of which are for the export market.

Exportation of instruments from Zimbabwe to the diaspora meant that the finished *mbira* product had to be of a better quality because local instrument makers presently compete with those from America and other countries. "The instruments manufactured in North America are well finished as end products and they show a lot of time and meticulous attention to detail as compared to some coming from Zimbabwe" (Muparutsa, 2008, p. 193). He is of the opinion that the difference comes from the time taken in the whole process of making the instruments, tools, timber selection and wood working knowledge. So the traditionalists foresee a time when the indigenous people will fail to identify themselves with the instrument.

Some *mbira* instruments can no longer be identified as Zimbabwean indigenous *mbira*, but as hybrids. If you go to America, can you identify yourself with some of the instruments that have been modified? Can you proudly say that these are Zimbabwean *mbiras*? No, they are hybrids. Once they become hybrids, they are no longer Zimbabwean. They can be half American and half Zimbabwean, meaning they are shared by two communities. Thus each community will have a claim on it. A Zimbabwean instrument should look like one. What makes it Zimbabwean is the traditional attributes that it possesses, the shape of *gwarirwa*, the keys and the traditional materials that were used to make it (Maidei Gutsa, Interview, 16 November 2022).

These sentiments are an indication that music instruments no longer belong to a particular society. Other societies can also adopt the instrument, together with its music and make necessary changes as they perform or construct the instrument in what Welch (2000) refers to as Transculturality. The traditionalists also bemoan the modifications that have taken place on the instrument.

This includes electrifying it and adding more keys to the existing ones. They are convinced that such types of instruments are not authentic and are bent to destroy the traditional *mbira* legacy. The above view is a direct attack on the innovations made by Tendai Gahamadze and Perminus Matiure. Tendai Gahamadze of Mbira dzeNharira electrified the instrument using the guitar pickups. He also came up with a *mbira* set which includes the *dongonda*, *nheketo*, *duriro* and *nhovapasi* which sound like modern electric instruments. Perminus Matiure came up with a *nyunga nhare* which has *nhare mbira* keys on one side and *nyunganyunga mbira* keys on the other. He also came up with a *mbira* played by plucking strings attached to *mbira* keys. Some traditionalists fear that tempering with the instrument in this manner angers the ancestral spirits. This has a bearing on spirit possession.

Gahamadze (personal communication, October 23, 2022) admitted that his *mbira* ensemble's combination was different from the traditional set up. He argues that things can never remain the same. He alleges that even the ancestral spirits themselves know that changes are taking place, because at one time, they (ancestral spirits) were part of the change in one way or the other during the time when they were still in the world of the living. He is of the view that people must not always think that *mbira* should only be performed for ancestral spirits. Things have changed. Some people are now Christians and no longer entertain spirit possession thus the two contexts under which *mbira* is performed; the traditional and the modern *dandaro* are totally different. He is of the opinion that people must not mix the two. When it is time for appeasing ancestral spirits, appropriate instruments and

performance practice should be used. Once this happens, then there is no problem. However, Tendai Gahamadze was adamant that his innovation of the *mbira* set of 4 still serve as *gokoro* (catalyst) to evoke ancestral spirits during a *bira* ceremony.

Matiure (personal communication, August 14, 2022) informs that it is not only *mbira* that is considered to induce spirit possession. There are other important aspects to be taken care of too. He explains that whatever the players would have done before the performance also determines whether spirit possession would take place. The players were not expected to have had sexual intercourse before a performance, shed human blood or done anything that would make them unclean. He also pointed out that the type of possessing spirit also needs to be taken into consideration. Some spirits prefer specific songs that they were familiar with during their days on earth. Other spirits would come out upon hearing any *mbira* sound, then go on to request a *mbira* piece of their choice upon possessing their mediums.

A further research we carried out on the above issue confirmed that ancestral spirits can be evoked by the instruments played by Mbira dzeNharira. We had an opportunity to accompany them to a *bira* ceremony held in Musana Communal Lands. Mbira dzeNharira played the instruments in question during the *bira* ceremony. The music from their *mbira* managed to evoke ancestral spirits, which in turn possessed their spirit mediums. In possession, the spirit displaces the medium's human personality and then uses the medium's body as a mouthpiece to communicate with the world of the living (Thram, 1999). Rouget (1985) views spirit possession as the socialized behavior of an individual with the effect that his usual personality which governs his everyday actions is replaced by the persona of the deity who dictates different forms of behavior to him. He also looks at possession as the altered state of consciousness. Spirit possession is a very important aspect among the traditional Shona people because it affords them the opportunity to communicate with their ancestral spirits.

Performance Authenticity

Certain traditionalists such as A. Chapisa (personal interview, September 12, 2022) did not approve of some of the *mbira* performances being carried out in Zimbabwe. They point out that *mbira* must be performed strictly in its original form. In other words, they are talking about performance authenticity. Performance authenticity is being genuine rather than fake (Kernis & Goldman, 2006). Authenticity is a configuration of cultural values and how cultural identity is determined (Weiss, 2011). According to Cornejo (n.d), the traits that characterize authenticity include genuineness, realness and rejection of the staged.

Mukuurirwa (personal interview, November 13, 2022) talks of the importance of authenticity in the music. He believes that people should hold authentic *bira* ceremonies, play authentic *mbira* music on an authentic *mbira* instrument and evoke authentic ancestral spirits. He holds that *mbira* performances should be in the traditional contexts, with proper props, instrumentation and singing. But this has been compromised as the music has been transformed and performed outside the context. He also lambasted the concept of stage-managing *bira* ceremonies. He gives an example of schools which stage-manage *bira* ceremonies during *mbira* and

other such festivals. This concept of stage managing Zimbabwean traditional ceremonies filtered from America. Matiure (2008) and Muparutsa (2013) mention that *bira* ceremonies were staged managed in America when *mbira dzavadzimu* was performed at music camps, tea parties and festivals. In *mbira* festivals held in Zimbabwe, schools compete against one another on a particular theme selected for that year. For example, if the theme is *kurova guva* ceremony, performers from the competing schools would stage-manage it, dancing, singing, ululating; playing *mbira*, *hosho* and drums. They would also stage-manage manifestations. One pupil would act as if he/she is possessed.

Certain traditionalists view stage-managed performances as acts which distort meanings, cultural and spiritual values. It would also distort the meaning of the song and the value attached to the *mbira*.

The views above are a strong indication that *bira* ceremonies must not be stage-managed. They must have all that they should have, starting from the initial preparations which include the brewing of beer. The performance should make use of proper props. If it is a *kurova guva* ceremony, it has to have the proper instruments used within that culture, proper attire and proper songs being sung. The performance should have a spiritual satisfaction where ancestral spirits can be evoked. After being evoked, proper procedures to greet the spirit should be followed. The danger of stage managing traditional events is that songs are given new meanings different from the traditional ones. In other words, the music would be decontextualized. Therefore, if people are to play *mbira* out of context, they would rather play the music without having to stage-manage anything.

Commodification of Mbira Dzavadzimu

Certain traditionalists have responded angrily to the commodification of *mbira dzavadzimu*. Cohen in Hinch and Higham, 2011, p. 66), defines commodification as “a process by which things (and activities) come to be evaluated primarily in terms of their exchange value, in context of trade, thereby becoming goods (and services).” In such instances, cultural commodities such as instruments, sculptors and so on are abstracted from their condition of production. Their interrelation with other symbols, beliefs and practices that determine their meaning and fashion in their traditional context is not considered (Miller in Sinha, 2011). He is convinced that that objects should not be separated from people who transact them and the social relationship in which they are transacted. Unfortunately, religious institutions and practitioners tend to respond to market forces in ways that benefit them. They become more worried about financial gains at the expense of cultural values. Traditionalists are of the view that commodification is suffocating traditional *mbira* performance practices. Many Zimbabwean people are becoming more interested in *mbira* music adapted to the popular music band format, especially when the guitar is fused with electric instruments. This will spell doom to the Shona traditional culture because *mbira* and other forms of traditional music and dance will soon get extinct. There will be nothing to remind the younger generation of their indigenous music and cultural practices. According to (Sullivan, 2001), traditional music links a people with their cultural heritage. People who perform or listen to the music would learn about the way of life of their ancestors, the role of the music and the context under which it is

performed as depicted through the music and dance performances. Some would learn how to construct or tune the instrument.

Our observation from the above sentiments is that the traditionalists are only looking at *mbira dzavadzimu* from the modernized and commercialized perspective, forgetting that traditional *mbira* music is also currently being performed in its original traditional context (during *bira* ceremonies) in many rural areas such as Mhondoro, Buhera, Seke and many others. In some instances, *bira* ceremonies have been held in towns such as Harare, Gweru, Kadoma, Kwe Kwe and Chinhoyi. T. Chigamba (personal communication, November 17, 2023) confirms having played *mbira dzavadzimu* at several *bira* ceremonies held in towns. This is because some people's rural homes were destroyed during the liberation struggle and the owners are no longer keen to rebuild them. Others abandoned their rural homes to permanently settle in town for various reasons which include family conflicts, running away from witchcraft and so on.

Therefore, the younger generation continues to be exposed to some of their cultural practices through such performances. This ensures the continuity of *mbira dzavadzimu* music in the traditional context and allays the fears by some traditionalists that the music will get extinct. However, most of the traditionalists we interacted with still stood by their views discussed above even after we indicated to them that *mbira* and other indigenous music genres have continued to be performed in rural and urban areas and that ritual ceremonies continue to be held. This is an indication that some of the traditionalists are not being rationale and are rather exaggerating on the effects of the transformation of the instrument under review. We view these as extremists. Bartoli and Coleman (2017) view extremists as people whose beliefs, attitudes, feelings, actions, strategies are far removed from the ordinary or people who are not willing to compromise. Extremists preserve doctrines and goals that claim or purport to have a certain objectivity and impersonal validity. In this instance, most of the traditionalists we interacted with have maintained their negative perception on the changes taking place on *mbira dzavadzimu* despite exposing them (traditionalists) to other positive aspects of the transformations. We perceive them as people who do not closely examine the situation on the ground, modify their position to as to come to terms with reality.

Post-modernists

Post-modernists responded positively to the changes that have taken place on the instrument *mbira dzavadzimu*. They are of the view that the world is changing and that the modern world has come to stay. This effectively means that people have to adjust their pattern of life to suite the new global world. Zimbabwe as a country cannot resist the change that is taking place in other parts of the world thus should move on with the rest of the world.

Post modernists welcomed the changes that have taken place on *mbira dzavadzimu* and performance practice. They felt that the innovations that have been made are an indication that Zimbabweans are upholding technological developments, a good sign that the country was developing at a faster pace. They made it clear that the changes are inevitable and irreversible thus, people have to embrace them in line with the demands of the Zimbabwean economic environment. The post-modernists advocate for a freedom of worship and performance where people have the right to

choose the religion they want to follow (Christianity or African Traditional) and the context under which they want to perform the instrument. They posit that *mbira dzavadzimu* should be treated like any other musical instrument. It should be performed in any form, for any purpose, at any place, any time and by any interested person, including women.

It is clear from the above statement that the changes that are taking place on *mbira dzavadzimu* are inevitable and irreversible, no matter what one does to try and stop them. P. Matiure (personal communication, August 14, 2022) was of the view that change cannot be stopped, but what can be done is to preserve the instrument for future generations. People do not change for the sake of it, or conform because certain sections of the society expect them to do so. "Conformity is not surface behaviour compliance, but a deeper process whereby people's behaviour is transformed to correspond to the appropriate self-defining group prototype" (Burke, 2006, p. 124). Also, changes do not occur in a vacuum but can only be fully understood in light of the prevailing context.

This justifies why the post-modernists uphold the transformations that are taking place on the instrument *mbira dzavadzimu*. They believe that they have to meet the demands of the new society. This is an endeavor to harmonize cultural identity with current developments and cast off or outdo those cultural boundaries that deter any new transformations that might take place in the lives of the people.

Several post-modernists shared the view that upholding some changes mean that some cultural practices have to be adjusted. For example, the opinion that *mbira* is an instrument for ancestral spirits has to be changed. The new view should be that the instrument can be used for any purpose, be it spiritual, commercial or for mere entertainment. But this contradicts with traditionalists who in my earlier discussion lamented that the instrument is losing identity as a result of the changes taking place.

Some of the post modernists are of the view that the concern of a lost identity is not an issue. Zimbabwe is a multi-religious community. One should identify with an instrument of one's choice. Let those who want to identify themselves with the traditional *mbira* do so. Those who want to identify with modern *mbira* should also be afforded that opportunity. Each person should be allowed to follow a religion or a tradition of his or her choice. If one wants to be a Christian, let him/her be. If one wants to play *mbira dzavadzimu* for ancestral spirits, that person should be given the opportunity to do so and if one wants to play the instrument for financial gains that should be accepted by the community.

This is contrary to traditional times where people had no choice but to practice African traditional religion, play *mbira dzavadzimu* for purposes of appeasing ancestral spirits and to entertain themselves during traditional *matandaro*. Post modernists believe that traditionalists should continue to uphold *mbira dzavadzimu* as a sacred instrument, play the instrument and hold *bira* ceremonies to appease ancestral spirits in the traditional context. Others who want to perform *mbira* out of its original context and view it as a commercial instrument should be given an opportunity to so.

The above views tempts one to conclude that modernists have a liberal view. They don't prescribe what one should do with the instrument or with

one's religious life. They strive for a constructed identity, not an acquired one. Constructed identity is the individual's socially reorganized personality based on the prevailing cultural meanings, values, activities and ideologies (Bardill, 2014). These are based on education, economic status in life, occupation and religion. The post-modernists are convinced that there is a need to construct a new identity, an identity that is relevant in the commercialized and urbanized setting where traditional ways of earning a living are being replaced by modern ones. Innovations should be aligned to the socioeconomic concern of the Zimbabweans. This has given women an opportunity to perform on the *mbira* without any stigmatisation which Perminus Matiure views as a new dawn to the women folk. It is no longer taboo for women to play *mbira dzavadzimu*.

The transformations should also afford more *mbira* players an opportunity to become professionals just like other popular music artists such as Oliver Mutukudzi, Aleck Macheso, Jah Prayzah, Pah Chihera, Tanga wekwa Sando and many others. *Mbira* should continue to be recreated to meet the demands of the urbanized society and to create employment for many Zimbabweans who are not gainfully employed.

The post modernists are satisfied with the changes that have taken place in this commercially oriented environment. But they still strive for more to fulfill the popular commercial music demands. They hail the innovations of Mbira dzeNharira, Perminus Matiure, Thomas Mapfumo and other *mbira* artists who have combined *mbira* with other popular music instruments. The changes promote *mbira* performances as an art. This brings artistic independence where any interested performer is free to perform on the instrument as one wishes, with no interference from ancestral spirits. One is free to experiment with the instrument or modify the lyrics in a manner that satisfies his audience. This promotes creativity.

Conclusion

The above discussion on the transformations that have taken place on *mbira dzavadzimu* music and performance practice has unearthed two conflicting views and a cultural war between traditionalists and post modernists. Traditionalists continue to uphold their long held cultural values which they believe provide order and stability to their society whilst post modernists feel that change is inevitable and should be upheld by all in an effort to better one's life. It is prudent that these two extremes come to a compromise ideology. Post modernists need to understand that their future and all the changes that occur are anchored on the past, which traditionalists are clinging to while the traditionalists, should also appreciate that the changes that occur in the modern world build on the traditional views that they already have and these (postmodern views) help improve some aspects of their lives. In other words, the two conflicting views complement each other in one way or the other. While it is important for the Zimbabwean nation to uphold their cultural heritage, it is also prudent to understand that the world is changing and Zimbabwe cannot be left out. It is therefore important to find ways of preserving *mbira* music for future generations and at the same time adapt to the ever-changing global world.

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CHAPTER XIII

The impact of Musical Instrument Digital Interface (MIDI) on the Zimbabwean Recording Industry: A case study of Monolio Studios in Harare

Abigail Baureni & Richard Muranda

Abstract

This study searched and unravelled the impact of digital MIDI on the Zimbabwean recording industry using Monolio Studios in Harare as a case study. This study was prompted by the advent of digital MIDI technology in Zimbabwe and numerous home-based recording studios. The study focused on how MIDI has impacted the recording practices, the quality of recordings and the challenges encountered in using MIDI. Qualitative research techniques were adopted in the study hence data was collected using interviews conducted on a sample of 11 participants. The sample was made up of music producers and musicians who have worked with Monolio studios. This sample was selected using convenience and snowball sampling techniques. The findings revealed that digital MIDI has several merits which include affordability and feasibility of recording of solo artists especially those with not much money. However, it also imposed negative impacts like loss of employment for band members and production of socially undesirable music. The study concludes that, quality has improved, even though some artists did well with MIDI while others performed dismally. The study recommends that artists are to insist on quality productions. Artists should work with highly skilled producers. The government should heighten the enforcement of laws to curb publishing of toxic music. It is also necessary to study the impacts of digital MIDI on piracy.

Keywords: digital MIDI, impact, recording industry, music production, Monolio studios

Introduction

At the inception of digital MIDI in Zimbabwe, a large number of recording studios emerged as home studios leading to a general growth of the recording industry (Lerch, 2018). Informal discussions with various music producers have however revealed that MIDI has had numerous impacts on the music industry. However, of concern is the impact that MIDI has had on the quality of recording practices of those studios. This study therefore examines the depth of the impact of digital MIDI technology in Zimbabwe with particular reference to Monolio Studios. This studio was chosen because it is among the top studios in Zimbabwe that has experience recording several legendary artists in Zimbabwe.

Background of the study

MIDI is described by Rouse (2018) as a protocol that makes it possible for electronic instruments to communicate with other MIDI compliant digital tools. MIDI is like a director in a play, in which the director is the one who gives instructions to the players on how to deliver their lines. This technology was developed and gradually gained popularity from around the early 80s. However, in Zimbabwe it only became popular in the late 90s into the early 2000 as shown by Denselow (2013). At a global scale, the development of the MIDI led to increased possibilities of creating recording

artefacts with limitless synthetic sound transformation which allows composers and arrangers to control synthetic sounds (most often in the form of factory design pre-sets) instead of recording musician performers (Pras & Guavastavo, 2013). In this context, it became possible to produce a record with a very small team of artists and technicians using affordable computer-based tools (Reuter, 2022). The availability and affordability of tools made it relatively easier to record. The advent of MIDI paved way for the establishment of thriving home studios served as a breakthrough for musicians who could not afford the expensive studios (Spieker & Koren, 2021).

Monolio Studios which is based in Harare, Zimbabwe has adopted MIDI technology with the aim of improving the recording experience of its clients. Situated in Zimbabwe's capital city, Harare, Monolio Studios is wholly owned by a Zimbabwean, Clive Mukundu, and it specialises in recording Afro-centric and roots reggae music among several other music genres. Music artists such as Dereck Mpofu; Luciano (Jamaica); Progress Chipfumo; Prudence Katomeni-Mbofana; Cynthia Mare; Jah Prayzah; the late Chiwoniso Maraire; Tracey Crew; Hope Masike; Alexio Kawara; Cactus (Zambia); Stanford Tembo (Zambia); the Kambo Boys (U.K) and Joseph Tembo (Malawi) have recorded their music at this studio (Monolio Studios, 2019).

Having imported digital equipment, Monolio Studios is yet to ascertain the breadth and depth of the impact of MIDI, hence, there is need to determine if there has been an impact on the recording practices at the studio. It is quite pertinent too in the study to examine how the quality of music produced has been affected as well as the challenges faced in using digital MIDI in the recording industry of Zimbabwe using Monolio Studios as a case study. The main objective of this study is to explore how digital MIDI has impacted recording at Monolio Studios. The sub-objectives include assessing how MIDI has affected the recording practices at Monolio Studios, examining how MIDI affected the quality of the recordings at Monolio Studios and exploring the challenges of using digital MIDI faced at Monolio Studios.

Aim

The aim of this study was to qualitatively assess the impact of digital MIDI on the Zimbabwean recording industry, using Monolio Studios in Harare as a case study. Though MIDI is currently in use in Africa and also in Zimbabwe, its impact on the African recording industry has not been fully studied (King, 2018 & Mores, 2018). Literature just gives an indication that MIDI has been in use in Africa since the late 90s (Goold & Graham, 2019). This research seeks to give more information on the use of MIDI and its impact in the Zimbabwean recording industry.

Methodology

Qualitative research was adopted in the study. This was done in order to gain an in-depth understanding of the impact of digital MIDI on the Zimbabwean Recording Industry as recommended by Kumar (2018). Data were collected using interviews conducted on a sample of 11 participants. The sample was made up of 4 music producers and 7 musicians who had worked with Monolio studios. This sample was selected using convenience and snowball sampling techniques. These sampling techniques as posited

by Gupta and Gupta (2022) help in gaining access to the participants in cases where the participants are difficult to get hold of. The study focused only on the musicians and producers that have worked with Monolio studios from the year 2015 to 2020. The study was confined to Monolio studios, a home recording entity situated at number 45 St Davids Close; Hatfield; Harare. It was founded by Clive Mukundu. Harare is the Capital City of Zimbabwe and hub of the music production in Zimbabwe. This is where several musicians and producers are found which is why the researcher chose it for the purposes of this study. Data were analysed using thematic analysis which involved coding the data and arranging it into emerging themes. Thematic analysis is highly recommended by Pandey and Pandey (2021) who say that it makes qualitative data understandable by the reader through arranging it using clear themes.

Data presentation

In this section, the study presents information which shows how MIDI has affected the recording practices at Monolio Studios. The section presents the views and ideas from respondents with use of codes to conceal their identity and keep their opinions confidential.

Technologies used for initial recording of music

Information from interviews indicates that the introduction of MIDI has facilitated the move from analogue to digital technologies. Interviewees P1, P10 and P11 stated that the recording industry cannot completely eliminate the use of analogue technology in recording music. Moreover, they cited the use of jerk to jerk cables which is analogue and whose signal is sent through to the digital mixer that works as an interface by converting the analogue to digital. Further to that, significant differences between music recorded using analogue and that of the digital era exist. Interviewees cited some examples of local musicians recorded before 2000, analogue has got a warm sound and digital sound is hard.

P1 said:

If you listen to music from year 2000 going back it was analogue: Leonard Dembo or Fishers of Men sound is not cold but it's warm and heavy especially when they use the reel-to-reel tape in analogue world which was replaced by the use of software.

In support of this P2 affirmed that:

If one compares music by Denis Brown and Gregory Isaacs recorded in the 80s and that of Busy Signal who records with digital software, one can notice the difference in terms of warmth and depth of sound".

This is an indication that digital MIDI output can sound too perfect to be believed natural.

In analogue recording, mistakes were only rectified through retaking recording of the piece of work. Participants P3 and P8 concurred that analogue recording technology was an old way of recording which made it difficult for musicians and producers to rectify mistakes during recording. To minimize mistakes, the artists needed a lot of time for rehearsals. Digital recording allows the producer to easily edit the recording. The recording

can be done within an hour whilst analogue recording could take as many as five days to complete the recording of one song.

From the data collected it can be noted that analogue equipment was very expensive and needed a lot of space unlike digital technologies which utilise a computer, MIDI keyboard and a digital mixer. Thus, digital technology led to the mushrooming of a lot of recording studios because of its affordability and efficiency. Further to that, interviewees emphasised that analogue recording requires a whole band in the studio while with digital recording one artist can preside over a whole production.

The above results therefore imply that MIDI technologies had both negative and positive impacts on the recording of music. This also concurs with the findings of Chattah (2014) who asserts that MIDI productions have been effective in enhancing affordability in the recording of music and with better quality particularly for the upcoming artists who would otherwise not be able to afford. On the other hand, it also concurs with Gronow, and Iipo (1998) who contend that through MIDI, music loses its natural feel and that has a direct impact on the music expression as the sound is not real like in a live instrument. This means that MIDI's impacts are both beneficial and detrimental.

Evolution of technologies in the recording industry

The study indicates that the participants had experience of using different generations of computers, recording technologies and software depending on the number of years of experience in the recording industry. This meant that most musicians departed from reel-to-reel tape recording leading to cassettes being rendered obsolete. Three of the respondents had 15 years of experience and stated that they had been exposed to early generations of computers used in this century such as the Pentium 2 machines which were very slow and had very low memories. P5 indicated that the computers were using Windows 98 software and would require the user to delete a lot of material before making another recording due to lack of memory. Currently, computers with 4Gigabytes Random Access Memory and at least 80Gigabytes Hard Disk Drive can handle digital audio processes. This shows that technologies have continued to evolve within the music industry.

Recording Technologies

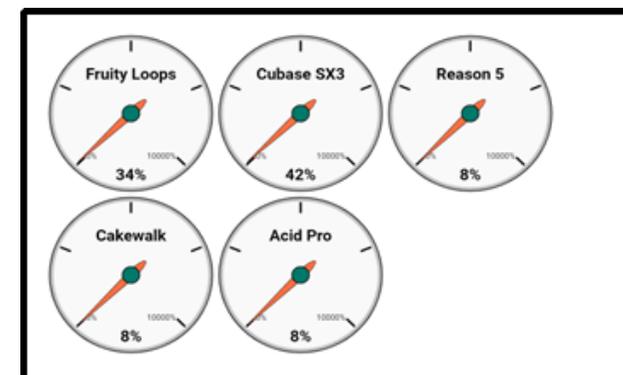


Figure 1: Recording technologies Source: Monolio Studios (2019)

About 42% of respondents stated that they used Cubase software for recording music, 34% used Fruity Loops. However, 8% used Reason 5, 8% used Acid Pro and the other 8% used Cakewalk software. The data revealed that digital recordings had opened the doors for many musicians to get into the industry.

P3 said:

I never knew about what we call an auto-tuner whereby someone sings and the auto-tuner corrects the pitch actually we used to struggle when a person sang a discord and now if you just insert the auto-tuner it automatically corrects. Also, there is an issue of software upgrading whereby some software have come up with newer and better versions.

In support of this P5 said,

There was Cubase VST, and then came Cubase SX2 then there was Cubase 3, 4, 5 right now there is Cubase 10. Then came Pro Tools, then came Logic Pro you find that every sound provider has been improving their own brands. Now it's only about one's own creativity and what one wants to do. There is an artist who actually won an award for an album he created using an iPhone and that is the power of technology."

P3 also had this to say:

At the moment I have a plug in that quantize my beat according to the appropriate time signature without even commanding but by just inserting a pre-set, for example if someone is singing a song in 4/4 then I play it in 6/8 it automatically corrects that.

These findings illustrate that the majority of artists embrace technological advances in the recording industry. These technological advancements have helped in making recording of music easy even to those with limited budgets. These findings agree with Kladder (2020) who posits that MIDI has changed the way musicians and engineers record music as it allows artists to have access to a host of sounds that would be otherwise impossible and too expensive to purchase all at once. On another view, King (2018) agrees

that MIDI facilitates auto-tuning of voices during recording but contends that it poses challenges to artists when they have to perform live on stage, therefore compromising on quality. This therefore means that making music has been enhanced but live performances are difficult when the artists are out of the studio.

Digital MIDI and the quality of recordings in Zimbabwe

As a direct consequence of digital MIDI artists find themselves in a transitional phase. Interviewees confirmed that they use MIDI for recording and it has been very useful to their careers. P11, P2, P1, P4 indicated that with MIDI one can achieve a clean sound with no hisses since the sound is not sent through analogue cables. However, analogue cables produce hisses from the amplifiers or pre-amps. The respondents revealed that MIDI has a world of pre-recorded sounds that can be downloaded from the internet and fed into the computer.

P1 said:

MIDI has a world of sounds but a keyboard is limited you can actually download sounds from the internet and feed them into the computer, you may be having even 1 billion sounds for as long as your hard drive allows you and MIDI can compress the large files into smaller ones. MIDI world is an infinite world. It's easy to quantize, make the elements sync let's say you are playing a mbira song in 3/4 you can quantize to 2/8 in analogue you do not quantize there is no quantization in the analogue world in the analogue world the engineer is relying on the musician the who should be a very good to play in time. This is why people would not go to Gamma Records if they were not good it's not that the analogue world emphasises on perfection but the analogue world needed you to be very good.

There exists software that can really take advantage of MIDI benefits. P2 stated that with MIDI you can have a MIDI keyboard and can use sounds from software. The respondents highlighted that software such as Reason and Cubase have 90% chances that they come with preloaded sounds. This ensures increased recorded albums using MIDI sequencing. Respondents noted that most studios are employing MIDI sequencing where looping makes the recording fast and user-friendly. This results in clean MIDI production with no hisses precisely or rumbling of sounds from cables. What the producer or musician requires is what is produced. In addition, MIDI allows easier editing. P9 reiterated that if one makes a mistake it is easy to edit, there is no need to play a line over and over again. The iterations enhance the quality of the ultimate artefact.

These findings align with Murthy and Koolagudi (2018) who attest that most creation and editing of music using MIDI takes place within a visually intuitive interface which makes it easy to make music. It can however be argued on that note that MIDI has been controversial in numerous regards, which includes inadequacies in emulating traditional music and the shortcomings attributable to its reliance on fixed pitch temperament.

Impact of MIDI on music business

MIDI has revolutionised the way music is made. This has resulted in a positive impact on quality of music productions. Interviewees pointed that

MIDI allowed them to easily download very good quality pre-recorded sounds. The music production software readily come with in-built quality assured sounds. P2 advocates that with MIDI, one can access sounds that are expensive on the internet. Therefore, the use of MIDI minimises recording costs. P3 stated that since he was a keyboardist, his recordings do not need the services of a drummer or guitarists. MIDI allows him to record the music all by himself without the use of a supporting band which minimizes the cost of recording.

In support of this P9 said:

You are also able to do your recording even if you are alone. You can sing 3, 4, 5, lines so you sing the lead vocals, the backing vocals alone that means you do not need a band. You also play the instruments alone so you save money".

Nevertheless, P1 asserted that, "the only negative thing is that the sound is hard, it's not warm there is the warmth that I'm usually looking for that analogue warmth I cannot get it from MIDI".

The findings illustrate that MIDI makes it easy for artists to work on their own, but like Carl et al (1993) argue that this has resulted in loss of employment in the music industries as several musicians no longer need band members. It can be noted from the above that quality of music especially on live shows has been compromised due to lack of real instruments and dancers as musicians have gone solo. This means that MIDI seemingly is beneficial only for studio purposes but the lack of band members negatively impacts the entertainment at live shows.

Impact of MIDI on sound quality

Most respondents highlighted that MIDI has improved the quality of their production due to the wide variety of sounds. P1 believes that MIDI has enhanced the quality of recording since it gives a cleaner high definition sound output due to mastering through a digital computer. He went on to say:

In the analogue world, we need it only when we are recording guitars, as instruments produce a sound which is warm and nice. Digital sound pierces the ears as the frequencies are too high, too exaggerated it can go to 20Hz analogue world did not reach those levels, 20 hertz human beings cannot perceive 20Hz its infra sound we feel it, we can only perceive sound from 40Hz below is infrasonic frequencies. If you are not sure of what you are doing digital sound can be piercing, analogue sound did not reach 20 kHz.

P2 added that:

The majority of people who are not musicians and who cannot play musical instrument generate music through MIDI sequencing. A lot of people buy computers and they declare themselves producers and they begin to generate music through MIDI sequencing so the impact we have on the market business is that we have music of poor quality on the market because a lot of it is computer generated, you are letting the computer think for you, it's not being created by musicians.

These findings imply that the music quality is being compromised by some home studios and artists who make their own music but without adequate skills hence there is need to balance playing musical instruments and integrating existing and future technologies in the mix in order to enhance the quality.

Respondent P3 purports that if one plays a guitar using MIDI sequencing the sound that one will perceive will be different so there is need to use correct sound registers. If one plays a saxophone with MIDI sequencing, the sound produced will be different from the one played live, the sound will be more of an imitation on MIDI. He highlighted that MIDI has got a problem in terms of originality of correct sound registers. The above speaks of what Théberge (2020) says about MIDI in that music loses its natural feel and that has a direct impact on the music expression as the sound is not real like in a live instrument. Therefore, this means that the computer generated music is perceived as of low quality in comparison to the live instruments.

Challenges experienced in using digital MIDI

MIDI has affected the recording music industry in both positive and negative ways. While MIDI gives way to the mushrooming of a lot of studios sub-standard productions are being produced. P1 asserts that music lovers end up getting rubbish, bubble-gum music because people are relying on the computer to think for them, one ought to be artistic. P1 said that: *"A computer is not a human being, we get half-done music. It's now different from music created by Bob Marley, and Leonard Dembo which was not computer generated as they played real instruments."* This argument is considerably true as also supported by Chattah (2014) who argues that computer music will never sound the same as real instruments and this impacts on the quality.

P3 said the challenge is the uniformity in the sound production. He noted that the same instruments, drum sounds can be used to produce different songs using different lyrics. Listeners can easily identify the producer, for instance, if a song was produced at a certain studio because they will be used to the instruments used at that studio. During the analogue era substandard artistic work would never find its way to the recording studios let alone airplay on radio and television broad cast. MIDI has resulted in certain substandard music finding its way to some of the recording studios and eventually to the listeners as long as an artist brings money to the given recording entity. The substandard quality negatively impacts on the recording studio.

Music artists find it difficult to reproduce the original sound during live shows as they will not be able to play actual instruments. As such music fans lose confidence in the artist and will leave the live performance show regarding it as lacking originality. The audience expect to hear what they heard on television or radio. P5 said there are people who do not understand why a certain sound has to go to a certain place. The sound arrangement lacked proper sequencing in such a way that when one is singing there is a brass singing behind because one may have not played in a band and does not have knowledge of playing an instrument. Instruments are abused and this kills the essence of music. One is tempted to perceive that is it the freedom of selecting sounds that makes the music so monotonous and a mere imitation of other artists?

P9 referred to the point that a musician will have problems if he/she operates a one-man band, doing the backing vocals, lead and playing all the instruments. Some artists therefore end up poorly performing when it comes to live shows. It should however be noted that some artists have thrived as solo artists without any bands. This therefore implies that the quality of music depends on the quality of the artist and not the band.

Findings

Before the year 2000 introduction of MIDI technology in Zimbabwe, recording equipment was not easy to come by and only available at well-established studios. Such studios were not very common in those days as well with Harare having two top pro-studios namely Gramma Records and Records and Tape Promotions (RTP). Additionally, before the introduction of MIDI, musicians were meant to bring the full band to the recording studio and the equipment with them to play and get recorded. Not only that, producers could only have analogue technologies such as the tape and console.

Fruity Loops and Cubase require condenser and dynamic microphones or associated interface/ sound card which also means the use phantom power 48v DC on the condenser microphone which could not be easily accessed by mere musicians or even upcoming producers. This meant that even talented musicians who had no access to the instruments could not record their own music. The findings clearly point out that lack of access to recording equipment was an issue during the analogue era. Not only was the hardware an issue but also the software as well. From the results, most of the producers used the software that was available as open access without strict requirements for any licensing.

After the year 2000, with the arrival of the MIDI technology in the Zimbabwean music recording industry, many/a significant number of musicians have since been able to have their music recorded. The MIDI technology has been easily accessible to many musicians and producers and some being able to record themselves in their backyard studios without full bands or real instruments. Just as other technologies have seen their way into the country as most fellow Zimbabweans have been able to have access to internet and purchasing of equipment online, digital technologies have seen their way into the country from the developed world.

All the interviewees unanimously agreed that during the analogue era affordability was the main reason why the recording equipment was not available. It consisted of heavy duty equipment which most producers could not afford. With such low costs of using the digital technologies many musicians have managed to record their music even in the absence of real instruments and also supporting instrumentalists who would need to be paid.

The findings highlighted that the quality of sound produced by recording music before the 2000 using analogue equipment produced soft music. However, the recordings had some hisses and humming sounds in the background. On the contrary, the digital recording technology produces clean sound.

Digital MIDI gave producers and musicians more opportunities with the use of MIDI and plug-ins that would allow them to be innovative and also simulate hardware to produce high quality, clean sound. Producers have also noted that though the digital recordings are clean, the quality of sound is not natural but more of computer-generated. This has seen many upcoming artists with good recorded music tracks but very poor live performances.

With analogue recording, a musician used real instruments and real people for vocals. This meant that the recording required more time in trying to get all in place and doing the recording. Availability of the vocalists, instrumentalists and the instruments as well meant that this would take a long time to record a single track. This explains why many artists only recorded single tracks and those renowned artists took ages between the recorded single tracks. Recording would take days to complete a single track, let alone a whole album.

In the presence of an error, during analogue recording, there was no way of editing but starting all over. Having to start over was the only option as there was no way of avoiding human error when dealing with many people for a single recording, that is, instrumentalists and vocalists. Nowadays with the use of software music can be easily changed using the innovative plug ins of software not only can a producer change the nature of instruments but also vocals until it all comes to a perfect or desired sound. However, with such editing the producer runs a risk of producing music that is far from the natural or the one initially recorded with ease editing musicians have not been putting much in perfecting their instruments as all this can now be done with a computer.

Conclusion

Based on the findings of the study, it can be concluded that the introduction of MIDI transformed the recording practices at Monolio Studios by making recording less expensive and faster. This also created opportunities for the artists who could not afford the studio fees and remuneration for the band members. It can also be concluded that the adoption of MIDI improved the quality of music that was produced in the studio through its auto-tune functions, a wide range of digital beats and easy editing functions which hugely benefited the artists. However, this compromised the quality of some artists' live shows as live performances do not have auto-tune options. Moreover, the lack of real music instruments in music proved to be less appealing to some listeners especially the elderly who are used to live music instruments. It can also be held that MIDI technologies gave opportunities to everyone willing to make music to do so at their convenience but it led to a loss of employment of musical instrument players and others who used to work as band members as artists are going solo. However, making it easy for each artist to record music led to production of socially undesirable music which contained vulgar and toxic lyrics.

Lastly, from the findings it can be concluded that the quality of music hugely depends on the artist more than the technologies being adopted. This is so because during the analogue time some artist managed to thrive and during the MIDI times some artists are still able to thrive while others are failing. This means that the quality of the artists and their ability to effectively make use of the existing technologies hugely determines the quality of music produced.

For industry practice, the study recommends that the artists should combine digital MIDI with live music instruments so that they come up with high quality music that can be appealing to listeners across the generational divide. This will help to address the complex of interference with "naturalism" of the music. The study also recommends that musicians should always work with producers that are skilled in the production work so that they come up with high quality music. As seen from the study, quality of music depends on who is making it so musicians should work with skilled producers to make good music.

Moreover, the study recommends that government should improve on the enforcement of laws and policies that regulate the music industry so that music that is socially undesirable and include vulgar and toxic lyrics does not find its way to listeners and the perpetrators brought to book. This will help to protect the music industry's image. The study also recommends further research in this field should also study the impacts of MIDI on piracy. This is because the coming in of technology has resulted in high rates of piracy being recorded but the contribution of MIDI on that piracy is yet to be established.

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CHAPTER XIV

Empowering Novice Teachers in Art and Music Education through Microteaching: A Case of Primary Teachers' Colleges in Masvingo Province, Zimbabwe

Givewell Munyaradzi & Doubt Maushe

Abstract

This study aimed to investigate the potential benefits of microteaching for first-year Art and Music student teachers in Masvingo Province. A qualitative design was adopted, involving sixteen participants: fifteen student teachers, six lecturers, and fifteen mentors. Participants completed open-ended questionnaires and were interviewed about the significance of microteaching. Observations of classroom instruction and analysis of documents (schemes of work, lesson plans, and pupils' work) were also conducted. The study found that microteaching helped novice teachers gain experience in effective planning, improved their orientation for subsequent teaching practice, and enhanced their professionalism. However, the study also found that the time allocated for microteaching was insufficient for students to acquire adequate skills. Additionally, communication between colleges and host schools needed improvement to ensure that student teachers could engage with all pupils. The study concluded that microteaching was accorded too little time despite its significance and relevance.

Keywords: art education, learner teacher, microteaching, music education, novice teacher, teacher-education, teaching practice

Introduction

Art and Music education in the 21st century requires prospective teachers to be knowledgeable and sustainable in order to develop the education system in the Zimbabwean context, which is in line with the Zimbabwe Agenda for Sustainable Socio-Economic Transformation (Zim Asset). In the Zimbabwean education system, learner teachers are exposed to some practicum for a stipulated period of time to acquaint them with the actual teaching and learning experiences through the hands-on approach (Karckay & Sanli, 2009). Therefore, this study sought to establish the significance of microteaching in empowering Art and Music practising teachers.

Background of the study

Many researchers have been carried out on instruction in the classroom. Some focused on different teaching strategies and some on challenges faced in the teaching and learning of particular subjects. In Zimbabwe, there are several researches concerning microteaching. Microteaching is an innovative method of training wherein the teacher trainee or a student-teacher conducts a class for a small group of students for a small time. This is intended to enhance the skills of teachers. The practice is a way of helping learner teachers to acquire new skills in teaching as they witness lessons delivered by other novice teachers. By so doing, the learner teachers correct any mistakes that pick from observed lessons and improve their delivery. The implication is that a novice teacher prepares a lesson (15-20 minutes) for a class of pupils from a certain school. A video can be shot. After the lesson, the tutor(s) and the group of learner teachers make a review of the

videotape giving comments about the proceedings of the lesson basing on the lesson objectives. However, little has been done on the relevance of microteaching. Researches pertaining to benefits of microteaching have not been explored. Also, not much has been explored about the empowerment of student teachers through microteaching. Instead, college or university tutors usually review lessons (live or on a videotape) after delivery, as an inquisition, a practice which was commenced by Allen at Stanford University in 1960 (Allen et al., 2007). It simplifies the complexities of the regular teaching and learning process through reduced class size, time, task, and scaled down content.

Microteaching is a short transition phase enabling learner teachers to apply what they have learnt into the classroom (Allen & Ryan, 1969). In this case, the application of what they learned is actual lesson delivery where they apply the steps they have observed in a classroom setting. This aids them to consolidate the knowledge they have acquired in Art and Design and Music, and prove the feasibility of the theories and strategies so acquired. It enhances novice teachers' skills before they engage in the longer stint of teaching practice where they build their career in the field of teaching. As such, the learner teachers need to be educated in supportive and conducive environment in which they gain relevant and appropriate skills in teaching. This helps to develop and reform novice teachers' approaches. Therefore, substantial effort is needed to understand the underlying dynamics of microteaching focusing on Art and Music education.

The learner teacher who delivers gets under scrutiny as tutors and fellow learners observe the lesson on the videotape. The learner teacher's flaws in teaching methodology are revealed and discussed as positive feedback. The observers pronounce the strengths, weaknesses and way forward to enhance teaching skills of the teacher under observation (Humber ITAL, Centre for Teaching and Learning (2011). By the end of the exercise, the novice would have perfected his or her techniques in lesson delivery in Art and Music.

Bell (2007) avers that novice teachers acquire wide knowledge about the nature of the child in the classroom, the content for each subject in the curriculum, pedagogical approaches that are appropriate and commensurate with the capabilities of pupils they will teach and professional ethics. All this knowledge empowers the learner teachers to teach confidently wherever they are later posted for their longer practicum. As a result, they contribute to and improve teaching and learning, bringing social change (Cochran-Smith, 2000).

In Zimbabwe, teacher-education colleges are obliged to grant learner teachers opportunity for microteaching which is the case in other countries (McGarvey & Swallow, 1986). This creates an artificial environment. Dalcroze and Kodaly in Choksy (2001) argues that learning has to progress from simple to complex (known to unknown). Since everything is limited in microteaching, concepts that require processes are more suitable than those that are measured by the end of the lesson. Therefore, the relevance of microteaching is noted as it encompasses the process model which emphasises the importance of how things are done as opposed to the result product. The Process model reiterates process than objective where learners follow a process in mastery of a concept as opposed to prescribed outcomes

(Stanhouse, 1986). Given limited time and resources, a concept can be continued in the next lesson starting from the previous end.

Feedback from microteaching is crucial and improves novice teachers. It informs them of their teaching styles and helps them evaluate their teaching performances (Bell, 2007). Teaching styles are important as they determine the results of any lesson. The learner teachers would know whether they apply simple or developed learning techniques (Fox, 1983). Besides empowering novice teachers, tutors indirectly benefit as they discover their shortcomings as evaluated through microteaching, hence they refine their pedagogies.

Purpose of the Study

This study aimed at examining the relevance of microteaching in Art and Music education. It focused on the empowerment of prospective teachers of Art and Music teachers during the microteaching process. The study also sought to find out the extent to which colleges of primary education provided opportunities for microteaching to learners. It was also the aim of this study to establish the validity of the period considered for microteaching.

Statement of the problem

In the Zimbabwean education system, the relevance of microteaching appears to be under-estimated let alone in Art and Music education. It seems Art and Music learner teachers are hurriedly passed through the process of microteaching. The practical aspect of Art and Music as subjects is excluded, yet prospective teachers are expected to teach these subjects for all that are equal. Academic subjects often overshadow practical subjects (Mugochi, 1988 & Ngara et al., 2013). If this situation continues unabated, the teaching and learning of Art and Music faces compromise. Therefore, as a way to empower and make learner teachers sustainable in teaching and learning, colleges are obliged to provide microteaching.

Research question

How does microteaching empower novice teachers in Art and Music education?

Objectives

The following objectives guided this study:

- To examine the relevance of microteaching in empowering novice teachers in Art and Music education;
- To establish the extent at which colleges of education empower learner teachers through microteaching in Art and Music education.

Sub questions

- In what way does microteaching empower novice teachers in Art and Music education?

- To what extent do colleges of primary education empower opportunities to learner teachers through microteaching in Art and Music education?

Assumptions

The research assumed that colleges of primary education offered learner teachers opportunities for microteaching.

Literature review

The ultimate aim of a successful teacher-education program is to render learner teachers effective teaching strategies and experiences. The position of microteaching in teacher-education programs has been studied by a number of researchers. Currently, many teachers' colleges sometimes engage in microteaching exercise in order to familiarize novice teachers and provide them with practical teaching experiences (Ismail, 2011).

Microteaching is beneficial for both their academic study and professional experiences. The use of microteaching in a teacher-education program may possibly promote effective teaching strategies and reflective practices among learner teachers (Karckay & Sanli, 2009). The traditional negative treatment of practical subjects such as Art and Music extends from schools to institutions of higher learning. This lends the program of microteaching into compromise with regards to Art and Music education. It is therefore, a matter of concern as noted by Mugochi who says that teachers cry foul about the demeaning of practical subjects in terms of their support in schools (Mugochi, 1988; Campbell, 1991). This includes the time allocated for these subjects and the danger of extinction they are facing (Ziso in Lunstorm, 1998).

Relevance of microteaching

Microteaching sessions yield a number of benefits to both novice teachers and tutors. Through feedback, learner teachers can revise their teaching techniques, so do their tutors. During the microteaching practice, prospective teachers learn about the art of teaching. Learner teachers gain microteaching experiences which are helpful in enabling them to recognize and identify strengths and weaknesses in lesson delivery (McNamara et al., 2002).

The program of microteaching is an effective approach because it offers prospective teachers with valuable opportunities to practice and learn teaching during their initial coursework. Learner teachers are able to identify general teaching patterns and classroom management issues during the microteaching lessons, though sometimes they teach their colleagues who act as pupils with limited time and content (Fernandez & Robinson, 2007). In addition, microteaching focuses on a single aspect of teaching which makes it easier for learner teachers to manage the situation effectively (Macleod, 1987).

Scope of microteaching opportunities

Novice teachers have the opportunity to apply practically the pedagogical theories they have learned during the course. Instead of spending much

time talking about theories, they need an opportunity to test the theories and get feedback on their actual performance (McGarvey & Swallow, 1986). In this case, the learner teachers have the chance to plan lessons and apply the different teaching techniques that they have been exposed to during lectures. The program of microteaching provides comprehensive feedback for the learner teacher to perform well in their teaching (Macleod, 1987). Thus, the program bridges the gap between the first residential course and the actual teaching practice.

Conceptual framework

The study was largely influenced by pragmatism which emphasizes student centered instructional methodologies. The philosophy is a reasonable and logical way of doing things or of thinking about problems that is based on dealing with specific situations instead of ideas and theories. This renders students experiences where they are directly involved. Through this technique, novice teachers remember well their experiences as they are involved. Students are part of the learning process and not just spectators. According to Bruner (1983, p. 138), "the principal emphasizes in education should be placed on skills...". This implies that students acquire appropriate teaching skills through micro-teaching (hands on approach). The concept is further aided by constructivism which promotes interactional skills, new market demands, learner-centered teaching and learning approaches (Nielsen, 2004). In this context, learner teacher's job during the teaching process is making knowledge more open by giving the learners responsibilities leading them to construct knowledge (Beydogan, 2002). This creates a successful learning environment and leads to effective teaching (Celep, 2001). Hence, the concept is relevant to the current study because it focuses on direct classroom experience and construction of diverse knowledge by learner teachers during the process of microteaching.

Research Methodology

Research design is a structure of the research (Kombo & Tromp, 2006). Burns and Groove (2003) define a research design as the blue print for conducting a study with maximum control over factors that may interfere with the validity of findings. A research design therefore refers to the use of instruments such as interviews and questionnaires to collect data for the purpose of analysing and making generalisations. Cohen et al (2010) view a research design as an arrangement of conditions for collection and analysis of data in a bid to combine relevance to the research purpose. This study adopted a qualitative paradigm where qualitative data was collected and analysed.

Population and Sample

Denscombe (2010) asserts that population refers to all the items that are in the category of the objects being studied. The population consisted of teachers' college in Masvingo Province and some primary schools in both urban and peri-urban. The sample consisted of fifteen first year Art and Music student teachers from three teachers' colleges in Masvingo Province, six Art and Music lecturers from the same colleges and fifteen mentors from selected schools in Masvingo urban and peri-urban. Questionnaires were distributed to the novice teachers, lecturers and mentors. This population

would provide a general idea of the results. Dillma et al., (2009) define a sample as part of a bigger group selected to represent the entire population. In this study, samples were drawn from the population under study. Fifteen (15) learner teachers, six (6) tutors and fifteen (15) mentors were chosen. However, the selected samples were not representative of the entire population because convenience sampling was used.

Sampling procedure

According to Mare (2007, p. 79), Sampling is the process used to select a portion of the population for study. This study employed convenience sampling, a non-probability sampling technique where subjects are selected because of their convenient accessibility and proximity to the researcher. The sampling technique was utilized because of the proximity of the colleges to the researchers and that the participants were readily available.

Instrumentation

The following instruments were used to collect data from the subjects; questionnaires, face-to-face interviews and document analysis. Documents such as lesson plans, teaching media, videotapes and observation instruments were also used for collecting data. Instruments are tools used to systematically collect data from participants. Open-ended questionnaires were distributed to learner teachers, tutors and mentors and all were retrieved back. Face-to-face interviews were conducted with participants who were given questionnaires.

Data presentation and analysis

The data were presented in form of narrative and descriptive reports. Orodho and Kombo (2002) consider simple descriptive analysis as best suiting a qualitative approach such as the one adopted in this study. Analysis of the data followed. According to Cohen et al (2011), data analysis involves organizing, accounting for and explaining the data. Data from questionnaires, interviews and document analysis was synthesized, interpreted and communicated to make it meaningful (Polit & Hunglar, 1999).

Findings

The study revealed that learner teachers gained experience in effective planning through microteaching. After observing lessons, student teachers revealed that they would be in a better position to plan their lessons appropriately. (Excerpt 1: Planning is easy after observing and discussing a lesson).

- They got good orientation for the forthcoming teaching practice; - student teachers gained adequate preparations for the subsequent five terms of teaching practice to follow. (Excerpt 2: I feel I am ready for teaching practice after this micro-teaching exercise).
- They acquired professionalism-student teachers followed the code of conduct which binds teachers.

- The exercise of microteaching provided positive feedback to both novice teacher and the tutor where they would improve their pedagogies.
- The stint for microteaching was too short for learner teachers to get enough skills that would aid them understand comprehensive classroom techniques.
- Some colleges did microteaching in schools with pupils and some had it in their institutions where other learner teachers pretended to behave like pupils-microteaching conducted in schools was more meaningful and beneficial to student teachers than having it in the college. I worked with children in the classroom than having us pretend to be children at the college.
- The environment created during the microteaching exercise was so artificial that learner teachers would not perform up to their abilities.

Discussion

As revealed from the findings, learner teachers gained experience in effective planning, professionalism and knowledge of subject content through microteaching. This was possible because the novice teachers had the opportunity to practice and apply various teaching methods, content and techniques they acquired from lectures. Nevertheless, the way they were taught lesson planning and delivery deviated a bit from the norm since the content was reduced. The stint for microteaching was also too short for learner teachers to get enough skills that would aid them understand comprehensive classroom techniques. This made it difficult for the learner teacher to adjust. It was noted that some colleges, instead of conducting microteaching in schools, had the exercise in their colleges where pupils worked in groups with some pretending to be pupils. This created an unrealistic setting where there was false representation of the classroom situation. In addition, some teaching methods such as experimentation, demonstration and group work would be difficult to employ due to limited time especially that the learner teacher was new to the class and did not know the needs of the pupils. Thus, novice teachers got armed for the longer teaching practice period although there were some disparities between what they experienced during microteaching and the actual teaching practice.

The exercise of microteaching provided positive feedback to both novice teacher and the tutor whereon they would improve their pedagogies. It was noted that positive or constructive discussions were carried out when reviewing the videotapes and/or lessons delivered. It was during this time when errors made by the learner teachers were revealed. This was a way to help learners realize their mistakes and correct them at the end. It was also an opportunity for the tutors to refine their own teaching strategies and techniques. Thus microteaching was a learning curve for both tutor and tutee. However, it was eminent that the learner teacher was denied a chance to reflect on their own performances. Reflective practice should take place whenever a teacher delivers a lesson. Reflection helps the teacher to identify their own mistakes and rectify them accordingly. Learner teachers need to learn by analysing existing practice and identifying elements for change. Carr and Kemmis (1986) describe reflective practice as understanding one's

own practice, understanding how to make the practice better, understand how to accommodate outside change in one's practice and understand how to change the outside in order to make one's practice better.

The environment created during the microteaching exercise was so artificial that learner teachers would not perform up to their abilities. The presence of colleagues and more than one tutor created a tense environment for the learner teacher who would be shy and anxious before them. Such a scenario defeats the whole essence of microteaching since the timid novice teachers would not be able to employ freely the teaching methods and techniques learnt.

Conclusion

The study concluded that microteaching was a strong tool for empowering learner teachers in Art and Music. They gained skills and methods in instruction. However, resources such as time, content, methodology/ techniques for microteaching were limited. This restricted learner teachers to perform normally under such circumstances. The colleges and the schools lacked proper organization of the exercise because some colleges used schools and others had microteaching in their institutions without pupils. The exercise of microteaching provided positive feedback to both novice teacher and the tutor which would help them improve their practice. To a greater extent, microteaching seems suitable for academic subjects such as Mathematics, Languages, Social Studies, etc. Practical and science subjects such as Art and Music do not benefit much from microteaching exercise because of their nature. These subjects basically have two phases, the theory aspect and application where the teacher has to teach theory first then practical. It is difficult for the novice teacher to teach theory then practical in 15-20 minutes to a 'new' class during microteaching. They can only cover part of the theory and/or the application stage. In addition, novice teachers are denied the opportunity to reflect on their own performances which would assist them improve their teaching skills.

Recommendations

Recommendations from the study were that:

- Micro-teaching needs to be considered in order to empower student teachers with skills and instructional techniques.
- It is imperative to practice micro-teaching in schools so that student teachers experience actual classroom setting.
- The time allocated for microteaching needs to be reviewed for students to acquire adequate skills.
- Colleges communicate with schools in time so that the lessons are taken seriously.
- Colleges need to revisit the definition of microteaching and ensure that it is done with a class of pupils either brought to college or learner teachers visiting a school.

- Novice teachers be granted the opportunity to reflect on their own practice before a post mortem by tutors is done.
- Colleges together with their tutors are encouraged to observe ethical considerations considering the issue of videotaping which can raise serious ethical challenges.
- Learner teachers consider teaching practical subjects involving processes rather than academic subjects which need adequate time during microteaching.

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