

MAKWAYA MUSICAL COMPOSITIONS BY THE NEMAMWA PEOPLE OF SOUTH-
EASTERN ZIMBABWE: AN AFRO-CENTRIC MUSICOLOGICAL APPROACH

BY

Martison Nhamo

(Student no. 14015192)

Thesis submitted in fulfilment of the requirements for the degree of

Doctor of Philosophy

in the

Arts and Social Sciences

Faculty of Humanities, Social Sciences and Education

University of Venda

Promoter: Professor M.G. Mapaya

Co-promoter: Professor J. Gonye

Declaration

I, Martison Nhamo, do hereby declare that the contents of this research study are true and that the study was done according to the requirements as prescribed by the institution under the guidance of the University of Venda designated promoters. The work is declared original and all necessary authority, permission and acknowledgements have been done in accordance with the requirements of the University. It is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.



Signature.....

Date 24 February 2022

Dedication

This work is dedicated to my family and friends who have always been a source of inspiration.

Copyright

The copyrights of this thesis belong to the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private or non-commercial research purposes only. It is published by the University of Venda (UNIVEN) in terms of non- exclusive license granted to UNIVEN by the author.

Acknowledgements

My fieldwork in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe, as well as the writing of this thesis, involved help from many people. Prior to the ethnographic activities, my research skills were shaped and sharpened by both the University's departmental and school research boards to which I defended my research proposal, under the guidance of Prof. G. M. Mapaya (my promoter), Prof. M. Makgopa (Dean of School), and Prof. M. A. Masoga (then School Research Chair). I am especially grateful to my main promoter, Prof. Mapaya, for his unwavering support, untiring guidance, acute insights and unparalleled expertise that made this thesis a reality. To him I say: Your encouragement and faith in my work emboldened me to work hard and effectively. Otherwise, if it were not for your patience, I might have not made it. I thank you for the informative signposts, unflagging support, and constructive comments that you expeditiously rendered during my long, tiring, but exciting journey. I pray that the Almighty blesses you abundantly and grants you the favours that he so richly deserves. Similarly, I am indebted to my second promoter Prof. J. Gonye,

I continue to be indebted to the Director of the UNIVEN Directorate of Research and Innovation, Prof. G. E. Ekose, for organising an eventful workshop which ran from 27 to 29 May 2014. It was a Postgraduate Students' workshop in which both students and their teaching staff colleagues had discussions on various aspects of the PhD research studies. The following list is part of the staff who made presentations at that workshop: Prof. J. S. Ogola, Prof. J. J. O. Odhiyambo, Dr I. Ndlovu, Dr.J. J. Baloyi. The event was very exciting and insightful. I benefited immensely from the interactions.

Further, I thank the participants for their willingness to share their views unreservedly. I also wish to acknowledge my indebtedness to the *Sekuru* Remson Mushipe and the other

participants in the community of Nemamwa, for their generous hospitality during my fieldwork research in the area. From the Nemamwa community, I single out Masvingo Provincial Administrator, as well as the Ministry of Local Government, for allowing me to carry out research in the community of Nemamwa. My profound and honest gratitude also go to my key informants who included Mr Flavian Kondo, the veteran historian, *Sekuru* Bhudhi Chivava, as well as the famous two Sese brothers, Timothy Zendera and Isaac Chingava, for providing me with valuable data for my research during fieldwork.

Much the same can be said of my numerous other friends in the Great Zimbabwe University community from whom I benefited greatly, socially and morally, during my studies. In particular, I thank the Research and Post Graduate Studies Director, Prof. P. Gwirayi, and his staff, for their support. I also remain indebted to the University library staff for being there for me, every time I reached out to them for research materials. There are few words to convey my gratitude for their patience, their valuable, much-needed trust, and sincere hospitality for providing me with relevant data for my research study. My sincere gratitude also goes to son Albert A. Gumbo, VaMushavi, *Sekuru* Robson Wuriga, as well as the rest of the GZU community, both staff and students, who always encouraged me to remain focused on my work despite the numerous challenges.

To my family and friends, I wish to extend my gratitude for being my source of inspiration and strength in every step of my academic journey. You overwhelmingly supported me and endured loneliness during the long journey of my study. Your strong and incredible resilience during the lousy days of tiresome academic work is worth praising. Thank you for the endurance, love and moral support. To my mom, I thank you for all your unwavering moral support that not only boosted my confidence but also encouraged me to work even harder. To my late father and life mentor, I humbly, gratefully and posthumously dedicate this work, which you did not live long enough to cherish its blossoming. May your soul rest in eternal peace!

Finally, to the ALMIGHTY GOD, You will not cease to amaze me for faithfully keeping Your promise that You will take me throughout this lengthy, tedious and demanding journey.

List of Abbreviations

ACHPR	African Charter on Human and People’s Rights
ACT	African Critical Theory
AICs	African Inspired Churches
AUC	African United Church
ELCIN	Evangelical Lutheran Church in Namibia
CRT	Critical Race Theory
ECD	Early Childhood Development
EPA	Emergency Powers Act
ICG	Intangible Cultural Heritage
LOMA	Law and Order Maintenance Act
NACZ	National Arts Council of Zimbabwe
NASAM	National Association Sacred Music
OSA	Official Secrets Act
R.I.O	Research and Intellectual Output
SABC	Soprano, Alto, Tenor and Bass
UDI	Unilateral Declaration of Independence
UNBHR	United Nations Bill of Human Rights
UNESCO Organisation	United Nations Educational Scientific & Cultural
ZANU PF	Zimbabwe African National Union Patriotic Front
ZCC	Zion Christian Church

Abstract

The purpose of the study was to analyse the origins, compositional techniques, transformations, as well as the play motifs of a Zimbabwean indigenous choral music called *makwaya* in an effort to bust the myth that Africans had no musical culture to share with the rest of the world. Thus, the study is a restoration of an African choral music tradition of the Karanga culture bearers in the community of Nemamwa in Masvingo District in South-Eastern Zimbabwe. The study is guided by the African Critical Theory (ACT), which provides insights on how the once colonised communities can redeem themselves from the shackles of colonialism through a critical African mind. Alongside the African Critical Theory, the study also employs Gonye and Moyo's (2018) *AfriCrit* as an extension of the Critical Race Theory (CRT) as a critical lens that facilitates an understanding of lived oppression — the struggle to make a way out of no way which propelled me to problematise dominant ideologies in which knowledge is constructed. Thirdly, I employ Shelemay's Cultural Theory, which focuses on how traditions undergo change as they get transmitted from one generation to the next and the role of cultural activists in preserving legacies that are affected by the ever-changing (kaleidoscopic) musical terrain. The study was an ethnography.

Data were collected qualitatively through the use of semi-structured interviews and participant observation. Interviews were preferred because I wanted to get the perceptions and feelings of the Africans regarding *makwaya* musical genre. The participants were purposively sampled. The data-gathering instruments were augmented by some perusal of literature such as textbooks, journal articles, newspapers, monographs and other archival materials. Research findings revealed that the genre of *makwaya* was purely an African musical culture which was then expropriated by the Euro-American missionaries for liturgical purposes. It also emerged that the influence of technological advancement and Christianity led to the weakening of the African indigenous musical culture. In light of the research findings, it is recommended that the practising musicians in the community of Nemamwa put their resources together to erect infrastructure that they can use to develop music, as a way of reviving and preserving the musical heritage as a community identity.

Keywords: *makwaya*, *Karanga*, *ChiShona*, kaleidoscopic, African Critical Theory, culture bearers, heritage

Table of Contents

Acknowledgements	iv
List of Abbreviations	vi
Abstract.....	vii
Table of Contents.....	viii
Figures	x
1. CHAPTER ONE: THE PROBLEM AND ITS SETTING.....	1
1.1. INTRODUCTION	1
1.2. BACKGROUND TO THE PROBLEM.....	5
1.3. ABOUT ZIMBABWE	11
1.4. STATEMENT OF THE PROBLEM.....	21
1.6. RATIONALE FOR THE STUDY	23
1.7. PURPOSE OF THE STUDY	23
1.8. STUDY OBJECTIVES.....	24
1.9. RESEARCH QUESTIONS.....	24
1.10. LOCATION OF THE STUDY	25
1.11. CLARIFICATION OF KEY CONCEPTS.....	27
1.12. OUTLINE OF THE STUDY.....	28
1.13. SUMMARY.....	30
2. CHAPTER TWO: THEORETICAL FRAMEWORK AND LITERATURE REVIEW.....	1
2.1. INTRODUCTION	1
2.2. THEORETICAL FRAMEWORK: JUGGLING THE MAZE.....	1
2.4. A CONCEPTUALISATION: MUSIC THE DISCIPLINE.....	19
2.4.1. <i>Music as culture</i>	25
2.4.2. <i>Ideas about music</i>	27
2.4.3. <i>Social organisation of music: an african perspective</i>	28
2.4.4. <i>Historicism: african indigenous music</i>	33
2.4.6. <i>Timeline of music cultures of the world</i>	35
2.4.7. <i>Deconstruction of the white supremacy distortations</i>	37
2.4.8. <i>Ancient Nubian music: perspectives on the Arabised northern Africa</i>	47
2.4.9. <i>African indigenous music during the pre-colonial period</i>	48
2.4.10. <i>Traditional music in the Karanga community before 1890</i>	56
2.4.11. <i>Ritual music</i>	64
2.4.12. <i>Work music: The jakwara</i>	65
2.5. AFRICA'S EARLY CONTACT WITH EUROPEANS.....	76
2.6. THE MOTIVATION OF DUTCH MISSIONARIES AROUND GREAT ZIMBABWE.....	91

2.7.	THE EUROPEANS' CREATION AN UNCIVILISED CONTINENT.....	93
2.8.	CRIMINALISATION OF AFRICAN MUSIC BY THE MISSIONARIES	97
2.9.	THE AFRICAN APPROACH TO MUSIC MAKING	103
2.10.	THE TRANSFORMATION OF AFRICAN INDIGENOUS MUSIC	107
2.11.	NEO-TRADITIONAL MUSIC	2-110
2.12.	COMPETING PERSPECTIVES ON <i>MAKWAYA</i> MUSIC	2-113
2.13.	THE ACCEPTANCE OF <i>MAKWAYA</i> IN MISSION INSTITUTIONS.....	2-120
2.13.1.	<i>Characteristics of makwaya: an afro-centric perspective.....</i>	<i>2-142</i>
2.13.2.	<i>Methods of composing African music.....</i>	<i>2-150</i>
2.13.3.	<i>Organisation of African music</i>	<i>2-152</i>
2.13.4.	<i>Melody and tonality in makwaya music</i>	<i>2-154</i>
2.13.5.	<i>Rhythmic structures in African songs.....</i>	<i>2-157</i>
2.13.6.	<i>THE DANCE COMPOUND IN MAKWAYA MUSIC.....</i>	<i>2-160</i>
2.14.	THE CHANGING CONTEXTS OF <i>MAKWAYA</i> MUSIC	2-164
2.15.	FACTORS WHICH HEIGHTENED <i>MAKWAYA</i> IN COLONIAL RHODESIA ...	2-172
2.16.	SAFEGUARDING THE AFRICAN INDIGENOUS MUSICAL CULTURE .	2-182
2.17.	SUMMARY	2-198
3.	CHAPTER THREE: RESEARCH PARADIGM AND METHODOLOGY....	3-199
3.1.	INTRODUCTION	3-199
3.2.	THE RESEARCH PARADIGM.....	3-202
3.3.	RESEARCH DESIGN	3-204
3.4.	SAMPLE.....	3-208
3.6.	THE RESEARCH INSTRUMENTS	3-209
3.7.	DATA COLLECTION PROCEDURES.....	3-209
3.8.	DATA ANALYSIS.....	3-209
3.9.	ADVANTAGES OF THE METHODOLOGY	3-211
3.10.	LIMITATIONS OF THE METHODOLOGY	3-212
3.11.	ETHICAL CONSIDERATIONS	3-212
3.12.	DATA COLLECTION STRATEGIES.....	3-213
3.12.1.	<i>Semi-structured interviews</i>	<i>3-213</i>
3.12.2.	<i>Focus group discussions.....</i>	<i>3-214</i>
3.12.3.	<i>Participant observation</i>	<i>3-215</i>
3.12.4.	<i>Documentary analysis</i>	<i>3-216</i>
3.12.5.	<i>Gaining access.....</i>	<i>3-217</i>
3.13.	SUMMARY.....	3-218
4.	CHAPTER FOUR: RESEARCH FINDINGS.....	4-220
4.1.	INTRODUCTION	4-220
4.2.	RESULTS	4-221
4.2.1.	<i>Makwaya as entertainment.....</i>	<i>4-222</i>

4.2.2.	<i>KwaMhofu Kunogaiwa inda</i>	4-225
4.2.3.	<i>Makwaya as an agent of socialisation</i>	4-233
4.2.4.	<i>Transformation of makwaya</i>	4-247
4.2.5.	<i>Makwaya as identity</i>	4-261
4.2.6.	<i>The puzzle about African music</i>	4-272
4.4.	THE COMPETITIVE NATURE OF MAKWAYA.....	4-277
4.4.1.	<i>Family level</i>	4-277
4.4.2.	<i>Inter-village level</i>	4-279
4.4.3.	<i>Makwaya as a communication tool</i>	4-283
4.4.4.	<i>Makwaya as a protest tool</i>	4-286
4.5.	SAFEGUARDING THE AFRICAN INDIGENOUS MUSIC.....	4-295
4.6.	SUMMARY.....	4-300
5.	CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS.....	5-302
5.1.	INTRODUCTION.....	5-302
5.2.	CONCLUSIONS.....	5-304
5.3.	RECOMMENDATIONS.....	5-306
5.4.	SUMMARY.....	5-310
5.5.	REFERENCES.....	5-313

Figures

Figure 1: A Map Showing Nemamwa and surrounding communities around the Great Zimbabwe. (Source - Chishanga and contemporary autochthonous politics, c. 1750.)	26
Figure 2: The Greate Zimbabwe City. (source, AFP/Getty Images).....	91

CHAPTER ONE: THE PROBLEM AND ITS SETTING

1.1. INTRODUCTION

Globally, music has been known to permeate many cultural, economic, political and social systems in the local African traditional communities. In view of that, sub-Saharan Africa in general and Zimbabwean communities in particular, had musical genres that occupied a crucial role in the socio-economic and political systems. That crucial role is believed to have spanned a number of centuries. Like any other community, Nemamwa had a variety of African indigenous musical genres, as observed by a number of African researchers such as Chikowero (2015), Muparutsa (2012), Mugovhani (2010), Loytty (2005), Jones (1992) and Nketia (1982), who agree that there were types of music for both sacred and secular occasions. The categories of music included songs for love, marriage, work, protest, war as well as music for ceremonies like the installation of a king or chief, rain making, and many other celebratory events. While sharing their opinion on the existence of music in ancient or pre-colonial Africa, some participants to this research study, Messers Remson Mushipe (2019), Flavian Kondo (2019) and Bhudhi Chivava (2017), who were interviewed in separate interview sessions, concurred that African communities used to enjoy different types of music which, in most cases, was communal and largely performed in the rural areas. However, due to colonialism which subjected indigenous people to all forms of racial discrimination, the social status quo of the local ethnic groups was aggressively disrupted and decimated. In his observation, Matsika (2000) points out, rather sarcastically, that the British colonialists, in their ‘wisdom’, came and destroyed a flourishing African civilisation. It should be highlighted that among the various musical genres which thrived in the community of Nemamwa, was makwaya, which manifested itself in several transformations, as will be illustrated in the subsequent chapters. The face-to-face interviews revealed that the genre of makwaya had songs which spread across the socio-economic activities. Thus, makwaya became an inspirational identity among the local Africans, hence it was periodically composed and employed as a tool to express feelings and opinions on various issues, including what was considered inhuman behaviour by many members of the micro or

macro society. Both literary and oral sources indicate that it was music which spoke to the experiences of the Africans in the communal areas.

In his analysis of the musical genre, Kauffman avers:

The names Kwaira and Jerusarema might indicate Western influences in the dances but Tracey (unpublished transcript) claims that the names originated in an attempt to save the dances from the early missionary restrictions. The word "Kwaira" coming from choir and "Jerusarema" from "Jerusalem" evidently gave an aura of responsibilities to the dances. The names seem to be the only aspect of the dances that reflects Western influences. The formations, movements, costumes, and musical styles are all traditionally Shona.

(Kauffman, 1929:114)

Arguably, the structure of *makwaya*, its formations, movements, costumes and performance techniques are purely African. Therefore, the sound and structure appropriate the oral and aural traditions of an African knowledge system. In that regard, I view the musical genre from an indigenous Afro-centric perspective. However, as is my argument elsewhere in this study, the controversy of *makwaya* emanates from a plethora of challenges. For example, while making a contribution on the state of African indigenous music in South Africa, Mapaya (2013) observes that indigenous African musical arts practices have been more the subject of Western anthropologists, sociologists and missionary ethnographers than of African musicologists. In view of the foregoing citation, one realises why most narratives on African music are couched in controversies. The documentaries on African musical cultures were compiled by non-musicians of a non-African origin who lacked both knowledge and appreciation of African cultures. In respect of that, Mugovhani believes that:

It is mainly due to the inability of these groups to fully appreciate and comprehend the peculiarities of the African musical arts phenomenon that there are serious misperceptions today about some African musical practices. . . . An Afrocentric approach to research holds that narratives about the African art must be culture-sensitive in order to employ apt descriptions and/or classifications of the genres under scrutiny.

(Mugovhani, 2018: 43)

Implied in the citation is a call for whoever will be researching on African indigenous music to write from an African perspective, a matter which the majority of early European missionaries and settler colonialists ignored. Indeed, research studies by fellow Africans indicate that *makwaya* has always been practised in many societies and communities of sub-Saharan Africa, though literature on the genre is scanty. It was one of the widespread musical genres performed by organised ensembles in ancient African communities, Nemamwa included. From the face-to-face interviews I conducted, the participants informed me that the music was performed in different contexts. Sharing the opinion is Mugandani (2016) who asserts that *makwaya* counted among the frequently performed genres at traditional ceremonies such as rites of passage, birth, puberty, marriage, funerals, as well as traditional festivals, where it served as a means of communication and entertainment. Clearly, the citation shows the multiple functions of *makwaya* as a musical genre. The genre is characterised by homophonic singing, which is coupled with techniques such as antiphony, responsorial organisation and improvisation, which are considered integral components of an African musicological approach. Further, the music is decorated by the use of African traditional proverbs, idioms and other figurative speeches. The other notable feature of the genre is the incorporation of dance as an important element of an African indigenous music.

The purpose of this study was to investigate the little-known facts about the musical genre of *makwaya* of the *Karanga* people in the community of Nemamwa in South-Eastern Zimbabwe. That was considered necessary as a way of addressing the racist colonial legacies which appear prevalent in the scanty literature on the Zimbabwean indigenous musical cultures. According to Gonye and Moyo (2018) the Europeans (Rhodesians) who colonised Zimbabwe considered Rhodesia a settler colony and proceeded to entrench racist policies that sought to extinguish and marginalise African indigenous cultures, knowledge systems, and practices such as *makwaya*. Thus, the study focused on the musical culture of the *Karanga* people, by analysing its nature of composition, performance, vilification by the Euro-American missionaries, as well as its changing contexts. The *Karanga* people in their community used the vocal music in different contexts, both in pre-colonial and during the colonial period from 1890 and to the present day. That period is important because it marks

when the colonialism was firmly established and sustained up to the present. A cross-examination of the settler colonial administration of the then Southern Rhodesia, in collaboration with their relatives, Euro-American missionaries, helps to expose how they unfairly treated the African musical cultures. The study illustrates how the Africans struggled to sustain their culture in a political environment in which almost everything which was African was demonised. As observed by Barber (1997:2) sometimes people would “make use of all available contemporary materials to speak of contemporary struggles.” Of significance in the foregoing citation is the issue of members in African communities using music for different reasons, including relational politics. In that regard, music could be used to reprimand people with immoral behaviour, hence one can claim that music was used to reflect different experiences of individuals and communities. On that basis, one would say music was strategically a persuasive tool used to communicate messages at different levels, such as home, community or society, hence the performance of music such as *makwaya* was dynamic. The *Karanga* people employed their music to express their daily life experiences. Thus, the context of the songs spread across the economic and socio-political activities in the community.

According to John Blacking (1981), music is humanly organised sound. Implied in the citation is the issue of how people's philosophical, psychological and sociological perspectives about music differ, hence music differs from community to community. Thus, the *Karanga* people in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe used the *makwaya* musical genre on many social gatherings. *Karanga* is a dialect of *ChiShona*, which happens to be country's biggest indigenous language. As a dialect, *Karanga* consists of sub dialects such as the *Duma*, *Jena*, *Mhari* and *Ngova*. As a result, *makwaya* was a common feature among the four dialects. Born out of moonlight play games for the African youths, the musical genre became very popular. Ironically, in their zeal to wipe out every African traditional culture, the missionaries outlawed the genre. However, under the cover of the night, the Africans continued to perform their African music as revealed by some researchers like Mhaka (2016), Chikowero (2015), Mheta (2005), Chimhundu (2001; 1999), and Dube (1996). That way the Africans managed to sustain their

musicological approaches, till a point when the missionaries decided to expropriate the same music for liturgical service.

1.2. BACKGROUND TO THE PROBLEM

Like any other concepts that have attracted scholarly discourses, *makwaya* is a term that has received different labels and interpretations. Popularly called *makwaya* in Zimbabwe, the genre is an African choral music. In that context, as an element of an African culture, it must be studied against a background of an institutionalised marginalisation by the missionaries, in cahoots with some colonial administrators. Contrary to the negative perceptions regarding the African musical cultures by the Euro-Americans who published faulty narratives to justify the imposition of Western cultural values as arts performances, I provide an opposing perspective by arguing that the musical genre was born out of an African indigenous creative mind, and was never brought by the Euro-American missionaries. However, as will be illustrated throughout this study, African indigenous musical cultures in former colonised African communities, including the Nemanwa of Masvingo in South-Eastern Zimbabwe, are racially narrated in most available documents. In that regard, I decided to discuss the *makwaya* musical genre in order to debunk that racially motivated notion so that new truths would emerge. I felt compelled to contest the distorted meanings concerning the origins and development of that African musicological approach, as part of the reconstruction agenda for an African identity. As a concerned African researcher, reclaiming our lost identity is part of the benefits of independence from colonial bondage. While literature shows that the musical genre was widespread in sub-Saharan communities, including Nemanwa, some biased Euro-Americans always wanted to give an impression that before the colonisation of African communities, there was no African indigenous music worth talking about. In that context, I chose to focus only on songs whose lyrics were in *Chikaranga* because of my linguistic competence in the dialect. It is my mother-tongue. Further, songs in *Chikaranga* as a dialect of expression offered a broad coverage of pre-colonial, during and post-colonial expressions and experiences by virtue of the fact that it was the preferred language used by local traditional musicians in composing and performing their music. It must be highlighted that

during the colonial period, the *makwaya* musical genre was one of the most influential mediums for public discourses in the country in general and communities in particular and could have been arguably the most convenient medium of communication among the racially segregated local *Karanga* people. 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 in *Chikaranga* can act as an arena for the constructions and contestations of meanings in relational politics at village, district or national levels. 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 aesthetical 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.

What should be borne in mind is the fact that many Pan-African researchers and their compatriots, such as Chikowero (2015), Mkhallyah (2015), Mapaya (2014), Gwekwerere (2009), Gellar (2006), Loytty (2005), Dontsa (2002) and Thorsen (2002), have observed that for quite several decades, African indigenous musical cultures endured an institutionalisation of colonisation and racial discrimination. By and large, the Zimbabwean indigenous *makwaya* musical culture of Nemamwa community in Masvingo District of South-Eastern Zimbabwe was not spared. For close to a century, that African indigenous music suffered some marginalisation and condemnation by the Euro-American missionaries and some colonial administrators. Going in the same vein is a document published online by the University of Venda (Program 2006 - 2008), which reports that the music of the indigenous black groups was seen as primitive, ungodly and devoid of artistic excellence. Implied in the citation is how most African indigenous musical cultures were brutally treated by the settler colonial agents who included the missionaries and some settler colonial administrators in most African communities. By the 1970s, as observed by Axelsson (1993; 1981; 1974), 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. Thus, the available literature on Zimbabwean traditional music like *makwaya* is scanty and discourteously documented. Bebey (1984) concurs that traditional African music, until now, has attracted scant public attention, because it has previously been described in terms that have tended to imprison it inside the covers of scholarly treaties, instead of making it accessible to all. In view of Bebey's assertion, I felt that one way of making the musical culture accessible was through researching and documenting, as a way of archiving the heritage. Sharing the opinion is Agawu (2003) who observes that the ground upon which thought and discourse about African music is authored proves to be complex and necessarily contaminated. In that regard, my opinion has been that there was need to embark on a research study in which the readers would be informed about the *makwaya* musical genre as an African musicological approach, from an African perspective. Further, the study was an attempt to excise or eliminate layers of Euro-American assumptions that have perennially impeded readers' understanding of the African musical cultures. Meanwhile, in the journal *Contours of African Studies in the United Kingdom, the United States of America and South Africa*, Mapaya (2013:45) bemoans that, "The study of Africa has been a contested terrain for many years." Of significance in Mapaya's observation is that many of the documentations on the African narratives are distorted because they were written by outsiders who lacked appreciation of an African epistemology. Chitando (2002) concurs but goes further to mention the likes of Hugh Tracey, Andrew Tracey, Robert Kaufmann, John F. Kaemmer, Paul Berliner, Angela Impey, Johannes Brusila and Banning Eyre as examples of non-African origin researchers who positively wrote volumes and volumes on the African musical heritage. In actual fact, the indigenous African music is in a quandary because of some racially motivated distortions in most available narratives. 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. While the foregoing list consists of researchers who have written and helped in preserving some aspects of the Zimbabwean musical heritage, Chitando (op.cit) still argues that there remains a number of areas that require further examination if we are to fully appreciate the complexity and dynamism of Zimbabwean music. In that view, it is not surprising that there are a lot of sweeping generalisations and misrepresentations concerning

the nature of music in the Shona society. As a result, it becomes abundantly clear why there is need to illustrate how such irregularities should be checked and corrected. There is just a limited number of Zimbabwean indigenous names of people who have written on the Zimbabwean musical culture from an African perspective. In order to unravel the complex nuances and subtleties that exist between the Europeans and African researchers, I paid attention to the origins as well as the changing context of the *makwaya* music as an African indigenous musicological approach. That was done in order to illustrate how, in their effort to preserve their culture, the *Karanga* decided to rebrand and perform their music in a manner that was expected by the colonialist. What should be appreciated is the fact that the rebranding of the music was a hidden way of adjusting and contesting colonialism. However, the changing complexities of the musical culture perplexed many European settlers, including the missionaries, to such an extent that they gradually appreciated the African music, hence they subsequently expropriated it for liturgical purposes. That was done against a background of their earlier condemnation of all African musical cultures, including *makwaya*. Thus, this study offers what some researchers see as an epistemological 'de-familiarisation' of the status quo, critiquing the white supremacy status quo. Such an approach helps us to understand the deep contradictions that exist in the current knowledge framework. That, in turn, helps us to avoid what Mawere (2014:76) identifies as "the danger of a single story," where we "overlook the many other stories." This study attempts to overcome the problem of having a Zimbabwean musical story told by outsiders, by incorporating the voices of the African choral musicians as well as the culture experts. Thus, I felt compelled to produce my own work, rather than rely on the voices of non-Africans who destroyed Africa's creativity.

The *Karanga* speaking people in the Nemamwa community of Masvingo in South-Eastern Zimbabwe comprise four sub-dialects which include the Duma, the Jena, the Mhari and the Ngova. These *Karanga* people are highly musical in nature. They generally engaged in music making in almost all the daily activities of community life. Music was believed to have had great powers. Culturally, music was considered to have the power of uniting the people economically, politically, socially and spiritually. Matiure (2013) concurs to the foregoing

observation and even gives examples of music ceremonies which used to include rain petitioning ceremonies, thanksgiving ceremonies and remembrance ceremonies. What readers need to know is that the utilitarian values of African communities also included communication of important messages to the local populace. The majority of the *Karanga* people had always been performing *makwaya* music, which used to play a pivotal role to members of their communities, since time immemorial. Both literature and interviews indicated that *makwaya* music provided an opportunity for members of the community to pass comments on wayward behaviour. Its significance lay in scrutinising and ridiculing immoral behaviour by any member of society, thereby upholding good morals (*unhu or ubuntu*) among the communities' residents. At the time of writing this research study, I had noticed that members of most communities, including Nemamwa, were no longer actively performing *makwaya*, owing to a number of factors. Globalisation, technological advancement and Christianity had changed some of the *Karanga* youths' perceptions about the whole idea of investing in *makwaya*, as an African musicological approach. My observations are affirmed by some researchers such as Mapaya (2014), Mugovhani (2012) and Maraire (1982), who see Christianity as having exorcised and demonised the musical cultures of the African ancestors. Meanwhile, Weman (1960:9) 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 research study, some churches were discouraging many Africans from performing some African musical cultures. 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, 1960:10)

Implied in Weman is the worry that the missionaries had taught their followers to shun any African indigenous cultural practices, including *makwaya* as an African musicological approach. Indeed, such was a Western hegemony, a negative attitude of the church towards

the local indigenous Africans. In view of that stance by the missionaries towards African musicological approaches, one wonders how the same people could then be glorified as having pioneered the development of *makwaya*, yet it is well documented that their treatment of the African musical culture was what I would term an avalanche of hate and a torrent of intolerance. As noted in many publications by Mapaya (2014), Gwekwerere (2009), Gellar (2006), Loytty (2005), Thorsen (2002), Axelsson (1993; 1981) and Maraire (1982), in many Sub-Saharan communities, including Nemanwa of Masvingo in South-Eastern Zimbabwe, people were forced to believe that performing African indigenous 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 skeptical of African traditional music. Some even described it as archaic or backward, yet the music was crucial for their well-being. In that regard, it must never be lost that the harsh reaction and racial discrimination of the African musical cultures was a total violation of a people's human rights and dignity; hence the current study was an effort to restore a people's lost cultural identity. Perhaps I should remind readers that intangible heritage cannot be recovered once it gets lost. In the same vein, it is reported that in recent years, due to the aging of practitioners and the lack of successors for their arts and crafts, a great amount of Intangible Cultural Heritage is facing the danger of extinction. In that view, my decision to embark on this research study was a desire to safeguard one of Zimbabwe's musical heritages. After all, in Africa there is an adage which states that "When an elder dies, a library burns". Thus, such restoration would involve analysing the origins, compositional techniques, transformations as well as the play motifs of the country's choral music, basing on narratives from the African elders.

It becomes of concern for many African critical researchers and their compatriots the world over, that the Western musicological cultures were superimposed on the local African indigenous musical cultures and that the local Africans were made to look down upon their own identity on their ancestral land. The same took place within the community of Nemanwa, where the *Karanga* people were made to shun their musicological approaches, in favour of the Western musical idioms. I also noticed that, in some way, globalisation and modernity led to the decline of *makwaya* as an African musicological approach since people

had changed their traditional way of life. The changes in perception about *makwaya* then resulted in the decline of a musical genre that was once famous. Perhaps what I should remind readers is that as I look at the changing context of the African musical culture, I focused on some trends over time. In that context, this study sought to debunk a Euro-centric perspective which posits that *makwaya* was introduced by the Europeans, as if there had not been such music of the sort on the ground, before the colonisation of African communities.

1.3. ABOUT ZIMBABWE

Like any other African state, Zimbabwe was colonised in the 1890s. Zimbabwe only got independence in 1980 after a protracted war of liberation. That independence ushered in a new era for the country, in respect of cultural policy direction. The country inherited most of the pieces of legislation from an adversary administration, the settler colonial government. However, being guided by its liberation war manifesto, the new Zimbabwe African National Union Patriotic Front (ZANU PF) government led by Robert Mugabe recognised the significance of the African indigenous arts and culture. Particularly, the musical cultures had played a major role during the armed war of liberation, by mobilising the African masses to rise against the settler colonial rule. In an effort to redress the imbalances that had been created by the settler colonial government, the new Zimbabwean government crafted a raft of measures, policies that were meant to bridge the gap that existed between African indigenous and the Euro-centric arts and culture. Different pieces of legislation were enacted to resuscitate and regulate the creative arts industry. While it was not possible to completely overhaul the arts and culture sector, impressive achievements were witnessed in the amendment of the old colonial legislation to accommodate Zimbabwean indigenous artists who had previously suffered a century of racial discrimination. Notable policy shifts were seen in the enactment of the National Arts Council of Zimbabwe Act of 1985, as well as the National Library and Documentation Act 11 of 1985.

The new government also prioritised the adoption of the new National Culture Policy which helped to promote and protect the diversity of cultural expressions in the country. At the time of conducting this research study, I had observed that from 1980, the Zimbabwean

government had been continuously reviewing the existing National Culture Policy. However, despite the several policy shifts, the bulk of them had remained peripheral and were seen as failing to address some of the challenges that were bedeviling the creative arts industry, including a racially biased documentation of *makwaya* musical culture, several decades after the country gained independence from her former colonial master, Britain. In that context, the adoption of a new policy on the creative industries was timely as the country was supposed to comply with the convention on the Protection and Promotion of the Diversity of Cultural Expressions, as was required of each signatory to the convention. In principle, information sharing and transparency stands at the heart of the Convention. As such, upon ratification, each country is required to submit, every four years, “periodic reports” on the policies and measures it has adopted, and challenges encountered in implementing the Convention. The UNESCO document of 2005 also recommends that such reports are key instruments for civil society to engage with government officials in assessing progress made to protect and promote the diversity of cultural expressions.

According to Zimbabwe's UNESCO expert Stephen Chifunyise (2011), the National Culture Policy of Zimbabwe acknowledges and recognises the humanity of all Zimbabweans, including our indigenous cultural diversity, fully aware of the mutual social responsibility that the people have towards safeguarding their tangible and intangible cultural and natural heritage. Implied in Chifunyise's assertion is that the National Culture Policy acknowledges the country's indigenous cultural diversity. *Makwaya* musical genre of the *Karanga* community of Nemanwa of Masvingo in South-Eastern Zimbabwe is one of the various musical genres that used be performed in pre-colonial Zimbabwe. Cognisant of the foregoing fact, it become necessary for researchers to consider studying *makwaya* as a way of archiving one of the country's heritages.

In coming up with the idea of researching on *makwaya* musical genre, I was also inspired by the UNESCO (2005) convention, to which Zimbabwe is a signatory. That document calls upon nations, organisations and individuals to take measures to protect the diverse cultural expressions in different communities, including their contents, especially in situations where such cultural expressions may be threatened by the possibilities of extinction or serious

impairment. Further, the document encourages institutions and individuals to take appropriate measures to protect and promote diversity of cultural expression while ensuring the free flow of ideas and works. In that regard, the knowledge systems of indigenous people need to be protected and promoted through research and documentation. Failure to document people's culture is akin to despising a people's dignity as well as neglecting their human rights. The contributions of these researchers have been limited in scope and depth, and focused largely on organology at the expense of the actual lived music culture. Furthermore, their work is mainly situated around Mashonaland, near Harare, the capital city of Zimbabwe. Very insignificant research has been carried out in communities that lie in far-flung areas of Zimbabwe, such as rural Nemamwa in the south-eastern part of the country. Only Hugh Tracey, one of the earliest European settlers, is reported to have had a keen interest in the Zimbabwean music culture and made an effort to record very limited discs with some *Karanga* singers in South Africa, back in 1930s (Tracey, 1980). According to Chikowero (2015), in the year 1929, Tracey led fourteen *Karanga* musicians down to South Africa, where he pressed their songs and his earlier collections onto discs with the visiting Columbia Recording Company. Of significance in the citation is the issue of the *Karanga* people having been good musicians before the settler colonial administrators had firmly established strong roots in Karangaland. As a researcher, my belief was that Tracey fell in love with *Karanga* harmonies, owing to the good artistry work, contrary to what some theorists want readers to believe. In their manipulative view, classic African musics were introduced by the European missionaries. In that light, this thesis argues that African technology existed before the Euro-Americans colonised African communities. To claim that *makwaya* music was introduced to the local Africans by the missionaries was just an idea meant to portray the genre as having been imported from Europe. That idea was meant to portray Africans as people who were not creative. However, despite such evidence of the existence of a vibrant musical heritage in pre-colonial communities, one of the central problems in the field of Zimbabwe's indigenous music is the absence of meaningful researches on *Karanga* choral music. Little has also been written analysing the changing context of the African choral music. Further, at the time of writing this thesis, there was virtually nothing substantial on the perspectives of

the indigenous Africans, on the nature of *makwaya* musical genre. On that basis, I decided to investigate the African musical culture from a *hunhu/ubuntu* philosophical perspective.

Meanwhile, I must hasten to reveal that very few comprehensive histories of such a vast subject have been attempted. However, this thesis is not a rehash of earlier researches. It seeks to update just the existing knowledge by making use of the many biased publications (including those by fellow Africans) that used to cast bad light on the achievements made by Africans before the continent's intrusion by imperial agents whom some researchers have come to label as thieves from the deserts and others from the seas. What readers need to appreciate is the fact that before colonialism, Africa was endowed with a diversified intellectual resource base that was largely intangible. Unfortunately, most of the oral traditions remain speculations. There is no easy trace of all the great names that were there before the colonisation of the continent. As a result of that, a good many of the names are not even celebrated.

Very little effort has been made to give an account of how the African indigenous people, including the *Karanga* of Nemamwa in Masvingo District, South-Eastern Zimbabwe, used to compose and perform their *makwaya* music before and during the colonial period. The paucity of literature on the musical genre bears testimony that no significant research study on that musical culture has ever been done on the Nemamwa community, yet such music used to occupy a pivotal place in life at the royal palace and the surrounding communities. It was from this worldview that the *Karanga* clan was kept united by their *makwaya* musical culture. That, in Mavhunga's (2014) opinion, is what attributes the stagnation of African musical culture. Mavhunga goes further to allege that the impact of the colonial Censorship and Entertainment Control Act of 1967 resulted in many indigenous groups being arraigned before the courts and their music banned. Similarly, Viriri (2017) blames Western colonialism and globalisation for an implosion and collapse of most African clan set-up. Implied in the foregoing citation is the issue of the so-called civilisation from the Western world which impacted negatively on most African cultural practices.

Further negative results of Western intrusion into the African communities were observed by a number of researchers. According to Clonan (2006), one legacy of colonialism is that Africa today suffers from the disadvantage of having to try to get a global audience for its music, in competition with powerful, entrenched music from the West. In view of the foregoing observation, Africans should liberate themselves through correcting erroneous writings by outsiders. On this basis, research on *makwaya* will help to document and sustain the music genre, as enshrined in the United Nations Educational and Scientific Co-operation (UNESCO), and ratified by the African Charter on Human and People's Rights (ACHPR), to which Zimbabwe is signatory. One of the objectives of UNESCO highlights the need to promote the intangible heritage in member states, with an emphasis on increasing knowledge through researches. In relation to the expectations of both UNESCO and ACHPR, I observed that there was scanty documentation on indigenous music genres like *makwaya*. In that context, the situation creates a serious cultural deficiency among the Zimbabwean youths who are seen to be very obsessed by Euro-centric music at the expense of their indigenous music, which defines who they are as Africans. It should also be mentioned that most African musical cultures are largely intangible and are on the verge of extinction. That being the case, these are some of the reasons that motivated me to embark on this study, which appear to augur well with Zimbabwe's vision, as enshrined in the country's constitution. In particular, Section 16 of the Zimbabwean constitution has the following clauses:

- The State and all institutions and agencies of government at every level must promote and preserve cultural values and practices which enhance the dignity, well-being and equality of Zimbabweans.
- The State and all institutions and agencies of government at every level, and all Zimbabwean citizens, must endeavour to preserve and protect Zimbabwe's heritage.
- The State and all institutions and agencies of Government at every level must take measures to ensure due respect for the dignity of traditional institutions.

Of significance in the foregoing clauses is the need for all the citizens of the country to have a right to be treated in a fairly non-discriminatory manner, on such grounds as their tribe,

place of birth, ethnic or social origin, language, custom, culture, economic or social status. In that regard, my decision to embark on this study was motivated by the need to contribute significantly to one of the country's musical cultures, as a way of restoring a people's dignity. This will be one way of puncturing the Western colonial hegemony. There is need, therefore, to explore, analyse and document how the *makwaya* music of the *Karanga* people of Nemanwa was composed and performed, as well as how the music finally got expropriated by the European missionaries. As was mentioned earlier, the scanty documentation on *makwaya*, coupled with a desire to comply with UNESCO's niche in the field of culture, has necessitated an examination of the nature of how the *Karanga* people in the Nemanwa community of South-Eastern Zimbabwe used to compose and perform choral music. Further, I was also motivated by the way in which the little information on *makwaya* was documented, especially by some researchers who seem to lack proper understanding of the musical genre. Unpalatable as the situation was at the time of writing this thesis, I decided to contest what many researchers had not bothered to tread on, wresting the racially biased narratives in respect of the origins and development of *makwaya* as a musicological approach.

Previously, a few researchers made some reflections on *makwaya* as a musical genre, though each of them focused on a different aspect of the musical genre. Over and above all those studies, the researchers were trying to highlight some aspects of change and continuity of the musical genre as an element of the African culture. Merriam (1964) who happens to be the godfather of music as a discipline, carried out a research study on the changes of music and established that the transformations usually emanate from processes such as adoptions and adaptations of cultural elements from internal and external groups. In view of Merriam's observation, readers should appreciate the issue of acculturation and enculturation. That means that as different people interact, their musical cultures absorb new idioms from the other cultures. Such phenomena often attract scholarly scrutiny from researchers. Similarly, in this study, I developed an interest to get an insight into how *makwaya* as an African musicological approach developed and transformed to a level where it then became an assert warranting adaptation for church service by the settler missionaries in the community of Nemanwa in Masvingo District of South-Eastern Zimbabwe. As has already been

highlighted, very few studies have been carried out in different societies in Sub-Saharan Africa, to understand the genre as an aspect of the African musical culture. In particular, Human (2008) researched on the challenging process of the representation/translation of contemporary African music for non-African choirs, as performed by African choirs themselves in the Gauteng Province of South Africa. The research findings revealed that non-African choirs heavily borrow from cultures other than an African culture. In another research study on the Venda choral music compositional styles, Mugovhani (2007) traced the foundations and historical development of choral music as an art amongst Vhavenda people in northern South Africa and the contributions made thereto by a number of past and present Venda composers. In the study, he managed to identify and trace the music of the people through working with selected participants who included composers like Stephen Maimela Dzivhani, Matthew Ramboho Nemakhavhani, Derrick Victor Nephawe, Joseph Khorommbi Nonge, Israel Thinawanga Ramabanda and Fhatuwani Hamilton Sumbana. Meanwhile, another study on *South African Choral Music (Amakwaya): Song, Contest and the Formation of Identity*, was carried out by Detterbeck (2002). The main concern of the study was to discuss how, as opposed to West and East African choral music, southern African predominantly is vocal. In that study, the researcher argues that in most cases, African musicians prefer to sing songs that are not even accompanied by some musical instruments. The researcher concludes that black communities in South Africa had hundreds of *makwaya* (choral) groups which rehearsed on a regular basis as income generating projects in the communities. Perhaps one could conclude that the use of voices without an accompaniment of African musical instruments which usually failed to attract recognition from the Christians meant that the musical genre enjoyed a large audience or listenership, as opposed to music from western or eastern African regions which was usually accompanied by drums and a variety of instruments which continue to be viewed in low status by the Christians.

Elsewhere in the region, in *an investigation of the musical developments born out of the encounter between Finnish missionaries and Owambo culture*, Loytty (2005) examined the historical background and contemporary cultural interaction between Finnish missionaries

and Owambo people in northern Namibia. The aim was to find answers to important questions on the nature, structure, history and contextual meanings of contemporary music in the Evangelical Lutheran Church in Namibia (ELCIN). Thus, the study posited the theory that, while there were cultural collisions, the end result was bi-directionally creative, contributing to the birth of a new musical phenomenon, *makwaya*. The researcher further employed the backwards historical projection to discuss the reception and creative assimilation of the Western musical influence into Owambo culture. The researcher then concluded that *makwaya* music in Namibia revealed some characteristics of the *free communal harmonisation* technique appearing in the ELCIN, hence the cotemporary choral music derived partially from the indigenous Owambo vocal music and partially from the Western four-part harmonic concept. In view of that scenario, the researcher sees the contemporary Namibian choral music as a result of the ‘creative collision’ underscoring the creativity and the dynamic nature of culture, which undergoes continuous transformations.

In Mozambique, Carvalho (1999) also studied the origins and impact of *makwayela* (*makwaya*) on the people's behaviour in a modern African country. The researcher analysed the agency of choral performance in the shaping of modern Maputo and the significance of expressive modes for the creation of independent Mozambique as a nation. The purpose was to clarify the relationship between expressive culture as a group of artifacts for cultural mediation and social and historical processes. Different sets of historical facts were taken into consideration: labor migration, urban migration and settlement, and the formation of nationality in Mozambique. In Tanzania, Mkallyah (2015) researched on the *Tanzanianisation and Practice of Indigenous Music Traditions in Church Worship in Dar-es-Salaam*. The study established that the Tanzanianisation of indigenous Tanzanian music traditions involved many musical aspects, including performance, performers, venues, musical instruments and musical attributes. Mkallyah argues that migrations affected all ethnic groups in Tanzania and subsequently facilitated the Tanzanianisation of hitherto localised traditional music which used to be identified with a particular ethnic group to become a multicultural, as well as being part of the church music. Meanwhile, in Zimbabwe, Phibion (2003) appears to be the only person who has ever made meaningful research on the

amakwaya of *Bakalanga* music and dance in Botswana and Zimbabwe. Botswana lies on the western boundary of Zimbabwe, hence the two countries share some aspects of the African indigenous musical cultures. The study was primarily concerned with retrieving, documenting and preserving different types of *Bakalanga* music from Botswana and Zimbabwe for use by present and future generations. The research findings revealed that the musical cultural links of the two countries were an influence of other cultures, such as that of the Ndebele people and the Zulus. That being the case, I saw a gap in terms of documentation of choral music among the *Karanga* people. In that regard, this study is a contribution to the understanding of an African musical culture of the *Karanga* people of the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe. In the study, I oppose the assertion by some theorists who claim that *makwaya* was introduced to the Africans by the European missionaries. Such a claim is untrue because the narratives used the white man's text rather than accounts of non-white academia, which could have given an undiluted truth.

My view was that there was need to examine the origins, developments as well as the transformations of *makwaya* while at the same time wrestling the stigmatisation or prejudice of the African musical culture in some racially biased narratives. The argument is that through proper documentation, African researchers and their compatriots should attempt to invest in indigenous musical cultures, including *makwaya*. As part of personal experience, I was motivated to embark on the study by a massive failure to perform *makwaya* musical genre by a large number of tertiary institutions, at the third (3rd) edition of the Research and Intellectual Output (R.I.O) which was hosted by the University of Zimbabwe from 2 to 4 September 2012. The trend was such that most participating institutions demonstrated proficiency in Western art choral music, while doing the opposite in African Folk-music (*makwaya*). It was surprising to note that out of sixteen (16) universities and twenty (22) colleges, only five (5) institutions were able to perform *makwaya* music.

It was interesting to note that quite a large section of the audience expressed displeasure over the failure by many institutions to perform *makwaya* music. That displeasure became another factor which drove me to embark on this study. The event contributed to my interest in the composition, performance techniques as well as the kaleidoscopic (transformation) nature of *makwaya*. Many people kept asking: “What has happened to *makwaya* music?” I began to pick memories of my earlier contact with the musical genre as I grew up in a rural set-up where the country’s indigenous folk music used to be performed. My first contact with *makwaya* music happened during a visit to my uncle in the early 1970s, for community labour pooling. Almost the whole village had gathered to assist their fellow villager in thrashing *rukweza* (rapoko). Then one summer after people had finished thrashing the rapoko small grain crop, commonly called *rukweza* in *ChiKaranga* language, the village members who had gathered (both young and old), were then ‘handsomely’ fed as a gesture of appreciation for the labour which they had provided to their fellow. After the meal, elders then began to partake of the African brew. As the drinking spree was progressing, several of them began to perform the Africanised choral music called *makwaya*. Some youngsters and I fell in love with the music performance, as we continued to watch the performers. For a very long period of time, that music kept echoing in my mind. I would then associate the music genre with *nhimbe*, a gathering when almost the whole village gathered to assist their colleague with labour. During my childhood, I would frequently come in contact with *makwaya* music. Owing to my pursuit of academic and professional education, my contact with *makwaya* diminished from the late 1980s.

However, mindful of the fact that I had touched on what transpired at the third (3rd) edition of the Research and Intellectual Output (R.I.O) of 2 - 4 September 2012, the event created a fertile ground for me to embark on an investigation on the *makwaya* music genre. I began to enquire on what the main challenge was in respect of non-performance by the majority of the participating institutions. I discovered that the institutions failed to present performances because of lack of knowledge on the musical genre. That, then, motivated me to embark on this research study. In addition, following the introduction of a new module on Zimbabwean Folk Music and Traditional Dances at Great Zimbabwe University in 2011 to a pre-service

undergraduate programme, I volunteered to teach it. It was the first ever class to take that module at the institution. That further increased my curiosity to look into issues to do with African indigenous music. It was also interesting for me to note that more recent publications in the local media continued to observe the downward trend in most of Zimbabwe's indigenous musical cultures. Thus, the persistent inadequacy of literature on Zimbabwe indigenous culture also inspired me to conduct this research study.

1.4. STATEMENT OF THE PROBLEM

Institutions like the National Arts Council of Zimbabwe (NACZ), which are supposed to promote *makwaya* musical genre, are seemingly neglecting their corporate mandate. This is a disservice to the nation because my observation was that the *makwaya* music genre was not receiving financial support from the central government and other non-governmental organisations that claimed to stand for the development of the country's communities. One wishes NACZ could be disbursing funds periodically, towards the revival of other aspects of the African arts such as the *Jikinya* Festivals of the Arts, a competitive cultural event for the country's primary schools. However, my experience was that, the genre of *makwaya* never received any funding, yet its lyrics carried very powerful messages that were critical for a community's sustainable development. As will be illustrated in Chapter Two and confirmed in Chapter Four of this study, *makwaya* music was transformed into liberation war songs, which became an ammunition used for puncturing imperial discourses. Before and during the colonial periods, the lyrics of *makwaya* were known to reprimand community members who might have been seen to have wayward behaviour. Organisations like NACZ appeared to lack appreciation of the values and rich messages in the lyrics of *makwaya* as an African musicological approach. It is a life truism that the message in a song can play a pivotal role in social cohesion. While lamenting the impact of Christianity and Western cultural ideologies on Tshivenda culture, Ramaite-Mafadza (2015) observes:

These self-depreciating tendencies which could be viewed as pointers to an inferiority complex, identity crisis, self-hatred and other traits that result from centuries of humiliations and subjugation, have not been confronted, and dealt

with, even the democratic South Africa, which purports to give equal status to all cultures and languages.

(Ramaite-Mafadza, 2015:6)

Whilst the author was commenting on the situation in South Africa, the same problem was also obtaining in the country's northern neighbour, Zimbabwe. The devastating effects of Western hegemonies on indigenous African culture, including the musical ones, are a cause for concern to many African researchers. In view of this backdrop, I felt compelled to discuss *makwaya* and add my voice, in an effort to contribute in the raging scholarly turf pitting Euro-Americans researchers on one hand, and African researchers on the other.

Despite being one of the magnificent intangible classics of the Zimbabwean indigenous music genres, *makwaya* has not been given fair attention in terms of research and documentation. The musical genre is given the barest minimum of attention, which makes it difficult for both the present and future generations to get information on the musical culture. Some researchers like Brenner (1997), Berliner (1981, 1978), Ellert (1978) and Axelsson (1993, 1981, 1974) have had a tendency to focus more on the non-living musical elements such as organology. The paucity of research on the *makwaya* music exposes it to extinction. It is imperative that the genre be given some attention to enable it to survive the tides of the mushrooming contemporary Western musical genres. There is need for research on the intangible cultural heritage, in order to enable present and future generations to easily access knowledge and appreciate it. On this basis, a nation without a properly documented musical culture is like a tree without leaves. In essence, if a country loses its musical culture, it would have lost heavily. There is no academic work I am aware of, to date, that gives a serious and balanced analytical picture of the once popular music genre in the then Rhodesia. What readers need to appreciate is that, owing to its kaleidoscopic nature, music is generally contested and, thus, it provides fertile ground for intellectual engagement.

1.6. RATIONALE FOR THE STUDY

The topic of the current research offers opportunities to intellectually engage some African musicological approaches and trends. It is worth noting that music has always been used to either react, or comment on cultural, socio-political, economic as well as climatic situations. Historically, the ever-changing societal needs made music remain relevant in the communities. By focusing on *makwaya* music genre, this study deals with a less frequently thought of concept. It discusses ways in which African indigenous music was composed and performed. It also focuses on the play motifs, aesthetic and utilitarian values of that musical genre. Though it is scanty, the available literature on the African musicological approaches affords me an opportunity to develop an insight into the nature of compositions and performance styles of the musical genre. *Makwaya* as an art form foregrounds crucial issues, particularly kaleidoscopic (the ever-changing) or transformation of an African musicological approach. This further helps me to develop a sound knowledge of the nature of the African musicological compositions and performances.

1.7. PURPOSE OF THE STUDY

There is very scanty research on the *Karanga* musical cultures, around Great Zimbabwe Monuments, despite the significance of the community in the country. It is where Zimbabwe, as a state, derives her name from. The purpose of the study was to demonstrate how *makwaya* musical genre was composed and performed in pre-colonial as well as during the colonial period in the rural communities of the then Rhodesia. By embarking on the study, my intention was to deconstruct the notion that, as one of the country's finest musical flavours, *makwaya* was introduced to the local Africans by the Euro-American missionaries. As an intangible cultural heritage of the *Karanga* people of Nemanwa community, *makwaya* offers a model of an African indigenous classical music. I utilised the musical culture as a means to demonstrate that the music was real African indigenous in nature. Stylistic features and themes embedded in the compositions and performance styles are illustrated in the subsequent chapters.

I felt duty-bound to embark on this research study after realising some distortion in some of the researches on the country's musical histories. In that regard, while commenting on a similar problem experienced in the Zimbabwe Film Industry in the Sunday Mail of 23 June of 2019, Prince Mushawevato observes that both local and foreign content creators have often been found wanting when it comes to telling the Zimbabwean narrative. Of significance in the citation is the issue of false narratives that seem to characterise most African creative arts, music included. Undeniably, such inaccurate narratives of the African epistemology have mainly been due to the fact that Africa has had no known documentation of cultural and historical knowledge. It is against such a background that the outsiders have continued to make claims that appear to be warped, hence the need to wrestle the European hegemony. The purpose was to capture the origins, nature and transformations of the musical genre from the community members, as it used to be performed before and during the colonisation of Zimbabwe. In that context, my intention was to improve the depth, quality and accuracy of one of the country's musical narratives. As quoted in the Sunday Mail (op.cit), the Director of The Zimbabwe International Film Festival Trust, Nakai Matema, concurs that Zimbabwe has a strong heritage that is being lost because the Zimbabweans tend to rely on oral and unrecorded information, thus putting the highly valuable knowledge at risk of extinct.

1.8. STUDY OBJECTIVES

The study sought to;

- discuss makwaya as an African indigenous musical culture,
- analyse the performance techniques and play motifs of the musical genre,
- establish the culture bearers' perceptions of makwaya music; and
- suggest ways of safeguarding the musical genre.

1.9. RESEARCH QUESTIONS

The overarching questions that determined the scope and depth of the study were:

- What is music?
- How is makwaya music composed and performed?
- What are the perceptions of African choristers and culture bearers regarding makwaya music?
- How can the musical culture be safeguarded?

1.10. LOCATION OF THE STUDY

The research study was conducted in Chief Nemamwa's area in Masvingo District of South-Eastern Zimbabwe. The area is largely rural and approximately twenty-five (25) kilometers south of the provincial capital, Masvingo. The community of Nemamwa is located near the famous ancient city of Great Zimbabwe. I chose that area because of the significant status it occupies in the history of the country. It is the country's most significant heritage site, from which the country (Zimbabwe) derives her name. In that regard, the site was seen as the nerve centre of the *Shona* customs, norms and values, including the musical culture. Further, I chose to focus on *Karanga* choral music because of my linguistic competence in *ChiKaranga*, one of the *ChiShona* dialects.

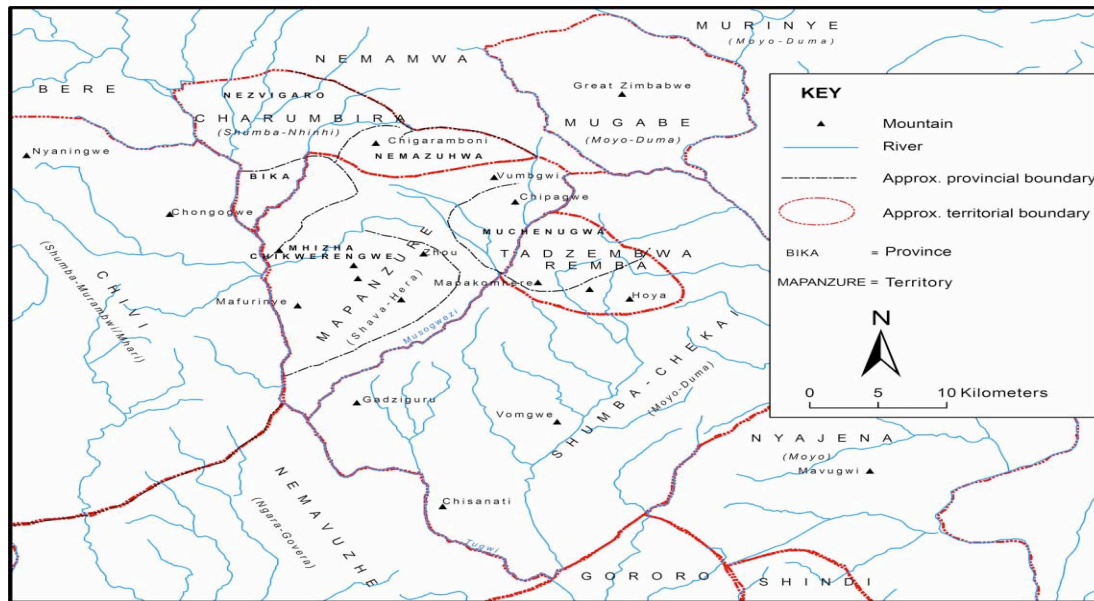


Figure 1: A Map Showing Nemamwa and surrounding communities around the Great Zimbabwe. (Source - Chishanga and contemporary autochthonous politics, c. 1750.)

Nemamwa is a large community area in Masvingo Province, South-Eastern Zimbabwe, with moderate rainfall and poor soil fertility. Traditionally, *VaKaranga* people in the area survived by practising agriculture whose activities were accompanied by work songs such as *jakwara*. The community surrounds the ancient city of the country (Great Zimbabwe). Legend has it that equally significant for work activities was the genre of *makwaya* music, whose songs used to be motivational and tended to spread across the cultural, economic and the socio-political public gatherings. However, one needs to understand that following a complete invasion of the country's communities in 1890, the British settler colonists and mercenary missionaries alienated the indigenous people from much of their music cultural practices, as evidenced by the available literature such as by Mhaka (2016), Chikowero (2015), Vambe (2004), Kwaramba (1997), Dube (1996) and Pongweni (1982). The rural African folk were largely confined to communal areas, while the remaining land was designated as white-owned commercial lands. Those land and resource allocation arrangements were first established under what Vudzijena (1998) calls the notorious Land Apportionment Act of 1930, which was further strengthened by the Land Tenure Act of 1969. Both the pieces of legislation were meant to consolidate white dominance on African peasant farmers. The disintegration of the country's communities, following the forced relocations that were meant

to create space for commercial farms for the settler farmers, resulted in heavy cultural losses, including *makwaya*.

1.11. CLARIFICATION OF KEY CONCEPTS

ChiShona is one of the main languages of the indigenous people of Zimbabwe. It comprises five dialectical clusters: *Karanga*, *Manyika*, *Zezuru*, *Korekore* and *Ndau*. The language is spoken by a large percentage of the people who are mostly in northern, eastern and south-eastern Zimbabwe.

Karanga is a *Chishona* dialect spoken in south-eastern Zimbabwe, around Masvingo town. The town is close to Great Zimbabwe, the national monument from which the country derives her name. Sub dialects of the dialect include the *Duma*, *Jena*, *Mhari* and *Ngova*. This study explores choral compositions and performances that are done in *Karanga*.

Makwaya refers to an Africanised choral music, usually performed by young members of the rural folk in African communities. Culturally, the music was primarily for entertainment purposes.

African Critical Theory is a discourse that seeks to challenge a racist Anglo-American cultural dominance over an African epistemology. It is a new way of interrogating African issues, including musical ones, in their true cultural contexts. The theory advocates for a reconstruction of logic on African discourses in order to develop perspectives that are relevant to an African ideology. It calls for a new direction and development of African epistemology, including the African musicology.

Culture bearers can be defined as a group of people that shares a territory and its resources as well as common culture. Normally, the group comprises elderly members of the community who interact frequently to transact somewhat raw cultural elements such as music.

1.12. OUTLINE OF THE STUDY

The decision to undertake a study on *makwaya* was reached after a realisation of the phenomenal rise of prejudices in most narratives on most African indigenous cultures including music. The thesis is made up of five chapters that trace and examine the functions, performance styles and evolutionary transformation of Zimbabwe's *makwaya* musical genre from 1890 to date. That genesis was examined in order to establish the origins and the changing contexts of the music, in effort to put the historical narrative of the musical culture into proper perspective. To attain a comprehensive view of *makwaya* music during the colonial period in the then Southern Rhodesia, a brief overview of the themes making up this thesis needs to be presented. The layout is presented as follows:

Chapter One

The chapter provides an introduction to the study. In the process it identifies the problem, its setting and justification for undertaking the study. The chapter also highlights the significance of the study, aims and objectives, the research questions that guided the study as well as the location of the study.

Chapter Two

The chapter provides an elaborate literature review on the meaning of music, integrating African and European worldviews. It traces the transformation of the musical genre of *makwaya* in colonial Southern Rhodesia. In discussing the changing context of the musical culture, an effort is made to illustrate the utilitarian values of music in African communities such as Nemamwa of Masvingo in the south-eastern part of the country. The chapter also highlights the relational politics pitting the Euro-American missionaries in cahoots with their relative colonial administrators on one hand, and the local Africans on the other. An argument is made that alongside contributing to the African consciousness in the communities, *makwaya* music transformed into liberation war music, a struggle which ushered in the country's independence in early 1980. In that context, the *makwaya* played a critical role in the liberation of the country from colonial bondage in 1980.

Chapter Three

The chapter provides an outline of the research paradigm employed in this study. It focuses largely on a detailed theoretical engagement of qualitative research as a process and academic venture. In the chapter, research epistemologies and paradigms are analysed together with the methodology employed by the thesis namely, the ethnographic method. The method was considered appropriate for research on musical culture in Zimbabwe. The thesis further explains the methods and strategies which were used to put together the participants as well as the collection, analysis and interpretation of the research of data. In that regard, it critically engages both primary and secondary sources in order to produce a narrative on the musical culture ownership issue in the country from 1890 to date. Chapter Three links with Chapter Four, which attempts to show-case the story of the Africans' attachment to their musical heritage for a purpose.

Chapter Four

This chapter relates the research to the research questions and reviews literature in order to establish the link between the two. It also presents, analyses and critically discusses the research findings which were obtained largely through indigenous lenses as opposed to those foreign to Africa. In that regard, I sought to establish how the indigenous Africans perceived ownership of *makwaya*. I also focused on peasant resistance to the demonisation of their cultural practices in their native country.

This chapter is important because it clarifies the concept of *makwaya* as a musicological approach, from the perspectives of the Africans. Much as the thesis may have avoided what some readers would see as delving into politics, the issue of the institutionalisation of the marginalisation of indigenous cultures in African communities has always been a political issue, hence a contentious matter which requires careful consideration. Thus, the chapter draws attention to the relationship between the Africans and their culture which obliged them to defend their heritage as was the case in the then Southern Rhodesia during the Second *Chimurenga* (war of liberation) of 1966 to 1979.

Chapter Five

The chapter presents a summary of the major research findings in the form of conclusions. It then highlights the implications of the research findings to the cultural industries Zimbabwe. At the end of the chapter, some recommendations are proposed on how the African musical cultures could be safeguarded.

1.13. SUMMARY

This chapter began by outlining the utilitarian values of African indigenous music. I went further to argue that African indigenous music has suffered prejudice in much of the scholarly works, despite the several decades of political emancipation from colonialism. This has seen many Pan African researchers and their compatriots calling for a reconceptualisation and resuscitation of the indigenous musical cultures. It has been noted that the Franco-phone and Anglo-Saxon theorists are still bent on perpetuating imperial cultural hegemony in the once colonised nations, including Zimbabwe. Through an examination of some selected textbooks, journal articles, newspapers, and some archival materials, I contend that despite a biased global trend in respect of perception given to the African indigenous musicology, Pan African musicologists should continue to interrogate, re-interpret and re-shape the discipline. African musicology remains relevant to the contemporary world, hence the need to interrogate it. In this research study, I sought to demonstrate that the *makwaya* music genre was not brought by the settler missionaries as some theorists want to claim. Rather, the musical genre was a product of the numerous transformations that the African indigenous musical culture went through. The aim was to correct the historical distortions that characterise the narration of the discipline of African musicology. While this chapter outlined the introduction, background of the problem, statement of the problem, objectives of the study, the research questions, as well as the clarification of operational or key terms, the next chapter focuses on review of related literature.

CHAPTER TWO: THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1. INTRODUCTION

This section of the thesis demonstrates the utility of the African Critical Theory in studying and understanding the African indigenous musicological approaches of the Karanga people of Nemamwa community of Masvingo District in South-Eastern Zimbabwe. The theoretical framework offers an explanatory tool for an analysis of the nature of an African musical epistemology. I drew the Critical Theory from Habermas' approach of diachronic, which focuses on what Leysens (2010) calls change and the potential for change within a particular historical structure. Meanwhile, Sinclair (1996) as quoted by Leysens (2010:269) observes that, "This diachronic moment seeks out the contradictions and conflicts inherent in a social structure and contemplates the characteristics of emerging social forces and the nature and extent of structural change that is feasible." Of significance in any theory is the issue of clarity, which any theory is in pursuit of. Any theorist would be known for trying to understand why there could be some divergence in understanding a particular phenomenon.

2.2. THEORETICAL FRAMEWORK: JUGGLING THE MAZE

The African Critical Theory (ACT) informs this study. It is a theory which emphasises an emic approach whose thrust is analysing of 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 other critical scholars who have helped to inspire, develop and popularise the Afrocentric ideas are Ama Mazama, Ngugi wa Thiongo, Cheikh Anta Diop, Chinua Achebe, Kariamuwelsh Asante, and Chancellor Williams. Of interest to the issue of the theory is the fact that it is a response to the pejorative or derogatory Western scholarship on Africa, Africans and their cultural heritage, including music. In that context,

Afrocentricity is a transforming agent in which all people's lives, attitudes, beliefs, values, and behaviours create, *inter alia*, a new revolutionary perspective on all facts. Taking a leaf from Molefi Kete Asante who happens to be the godfather of Afrocentricity, Mugovhani (2018:44) observes that, "Afrocentricity becomes a normative theory when it suggests centeredness, that is, [a] location in the context of African interest and culture as a standard of action." In view of the foregoing citation, Afrocentricity calls for all African phenomena, whereby the activities and ways of African life should be looked at and given meaning from the standpoint and worldview of the indigenous Africans. In that regard, Asante (1998:2) perceives Afrocentrism as a theory that places "...African ideals at the centre of any analysis that involves African culture and behaviour". This deformed Eurocentric worldview needs to appreciate that Africans have their own models which are completely different from those in Europe and that such models have often inspired communal issues. The fact that some Western writers and their African surrogates displayed a sceptical perspective about African indigenous culture and music created a situation in which almost all musical genres were often misunderstood, misrepresented, and distorted, hence they gradually got marginalised. Subsequently, that created a philosophy of the centre and the periphery which placed Western culture at the centre whilst the African culture and music were placed at the margins. In that context, the theory is ideal because it stands to correct the attitudes and actions of the past and present generations with regards to the cultural imperialism in African communities, including Nemamwa in South-Eastern Zimbabwe. By employing the ACT, one realises the need for the indigenes in properly articulating the role of African technology in their communities and how that should be conceived.

As Mandova (2016) sees it, the theory asserts that African history and culture should inform the analyses of issues to do with the African epistemology. In view of that, since Afrocentricity maintains that Africans had been moved from the centre in terms of identity, culture and history, the indigenes should seek for a redress of the status quo, where they urgently need to place Africans in the centre of their own narratives. In that context, P' Bitek (1986:37) asserts that "It is only participants in a culture who can pass judgement on it. It is they who can evaluate how effective the song and dance is, how the decoration, the

architecture, the plan of the village has contributed to the feast of life, how these have made life meaningful". The citation clearly shows that the theory is placed at the centre of this research as a counter discourse, against a culture of the Western critics and historians who have tended to regard the African culture as static and inferior. They had tended, and still want to advance the theory that Africans should look to Europe for ideal models in cultural practices, including music. That perspective is, however, refuted by Chinweizu and Madubuike (1980) who stress the need to look at the African indigenous models in an objective manner as one is undertaking a project on any Africa issue. In that sense, such indigenous models should inspire, just as they should determine, the path and pace of development on the continent.

In view of the foregoing perspective, the African persona is portrayed as an active participant and not just an object that can be tossed or acted upon. Thus, this study encourages the spirit of active participation in issues to do with African cultures, as panacea for sustainable development on the continent. For that reason, African Critical Theory forms the essential core of the idea that interpretation and explanation based on the role of Africans as subjects is most consistent with reality, hence it is opposed to theories which dislocate Africans and tend to throw them to the peripheral margins of the human thought and experience.

That being the case, the African Critical Theory locates research from an African vantage point, thereby creating Africa's own intellectual perspective. Such a position is considered critical so that African researchers avoid the dangers of misrepresenting their indigenous cultural practices. That way, they will avoid falling into the warp of continuing to perpetuate myths about the African indigenous cultures including music. Sharing the foregoing opinion is Mkabela (2005), who sees the theory as being the most appropriate as it has the advantage of analysing African realities from a point of rootedness in those same realities. From the foregoing opinion, one realises that the African Critical Theory aims at retrieving the African dignity, identity and pride which she lost at the mercy of mockery and humiliation by some Eurocentric scholars. Thus, the theory maintains that the indigenous Africans had been moved from the centre in terms of identity, culture and history, hence the need to place them

at the centre of their own narratives. In the same vein, Asante (1998) laments a situation in which the Africans have lost their cultural-centredness, and how that has also forced them to live in a borrowed space. That being the case, the denial of space has obstructed continent's efforts to determine her destiny. In this context, the theory seeks to restore the African communities so that the indigenous Africans can regain their existential space in order to transform their continent in ways that are commensurate to their needs. The ACT was found useful for this study since it is similar to a theory which was developed by some fellow Zimbabwean scholars, Gonye and Moyo (2018).

Gonye and Moyo's (2018) AfriCriticism Theory (AfriCrit), which happens to be an offshoot of the Critical Race Theory (CRT), acts as a critical lens that facilitates an understanding of lived oppression — the struggle to make a way out of no way — which propels African critical researchers to problematise the dominant ideologies in which knowledge is constructed. Specifically, Gonye and Moyo (op.cit) conceptualise AfriCrit as a theory that represents the belief that African traditional creative arts, including dances, embody notions of nationhood, identity, and sovereignty. In their view, AfriCrit becomes a useful heuristic to unpack this continued dominance which would generally enable an interrogation and reclamation of African arts and practices that range from wood carving, pottery, sculpture, theater, dance, song, to literature and architecture. Thus, they posit that AfriCrit could offer the disadvantaged people of the African continent heuristic for interrogating and understanding how they are positioned in the global world. In that context, AfriCrit becomes what the proponents term a hankering toward Pan-Africanism, which is etched in the traditions of resistance and reclamation of what is African. In that regard, AfriCrit offers tools for the development of a critical arts discourse that not only counters the entrenched colonial discourse but that also challenges the continued muting of the African voice many decades after independence. Thus, it is believed that such an approach could help correct the prevailing misconception by some Europeans and Western-educated African elites that arrogantly regard African creative arts as pagan performances, a situation Gonye and Moyo (2018) view as a misconception that has perpetuated the educational preference to modern Western European dances. In respect of the foregoing view, it becomes clear that the theory

can help Africans illustrate how the history of racial discrimination is reflected in the creative arts like music.

Just to further illustrate how the Europeans ridiculed African creativity, one wonders why the European colonialists doubted that the Zimbabwean people built the Great Zimbabwe monuments, preferring to ascribe this architectural marvel to ‘white,’ ‘foreign’ people, as observed by Fontein (2006). Implied in the citation is the issue of appropriation of the African intellectual by the Europeans. Whatever world class creativity was shown by the indigenous Africans, the Europeans would always want to steal that glory. For example, Gonye and Moyo (op.cit) note how some Europeans referred dismissively to the Great Zimbabwe monuments as the “Zimbabwe ruins”. Clearly, implied in the citation is how issues on African epistemologies were racially documented. This is why they believe that CRT and AfriCrit are useful heuristics to interrogate post-racist performances in formerly colonised sub-Saharan Africa.

In that respect, one can easily see that AfriCrit can enable African researchers and their compatriots to engage in a critical discussion and contestation of the legacy of colonialism in the creative arts industry in post-independent African communities, including Nemamwa in South-Eastern Zimbabwe. Thus, this study utilises the preferred theories to challenge dominant ideologies such as white or elitist supremacy in order to establish what Yosso (2005) perceives as social justice. To this end, some African scholars propose an adaptation of Solórzano and Yosso’s (2002) pertinent question in counter- storytelling on issues to do the once colonised nations. For example, one may ask the following question: Whose musicological approaches are privileged in the creative arts industry and whose musics are under-represented and marginalised? Following Solórzano and Yosso (2002), Gonye and Moyo (op.cit) are equally convinced that the Zimbabwean dances are not “fictitious” but are “grounded” in real cultural experiences that tell stories about indigenous Zimbabweans. In that regard, I draw from postcolonial and Afrocentric scholars such as Wa Thiongo (1993), who advocate for a decentring of the analytical centre from Europe to Africa. In this case, the African indigenous knowledge can be a decolonising tool.

Having outlined the tenets of theories that underpin this study, it becomes necessary to illustrate their value in the study. On that basis, it should be realised that a theory provides researchers with a framework on which they can base their studies of phenomena. Further, a theory can guide researchers towards understanding issues associated with a research study. Abeles concurs that:

For any discipline to be able to contribute to practice, it must offer a network of information, not isolated facts. The connecting links between knowledge and practice are provided by theory. Theories can provide explanations for events ... it is helpful if researchers also provide a model by which the study being conducted can be viewed in the larger context of practice.

(Abeles, 1992:234)

Implied in Abeles' citation is the issue of knowledge of musical genre such as makwaya of rural Nemamwa in South-Eastern Zimbabwe, which I intended to gain before embarking on the study. By and large, a theoretical framework for the study gave me the lenses through which I could look at Africans' perspectives on cultural issues such as makwaya music. At the time of writing this research study, there was a call for national reinstitution of the previously marginalised African indigenous musical cultures, makwaya included. That call was meant to correct a historical distortion on most Euro-centric inspired documentations on African cultures. For instance, most African musical cultures had always been wrongly captured in excerpts of journals of Western explorers, as noted by some researchers such as Mapaya (2012), Agawu (2003) and Herbst, Nzewi and Agawu (2003). Implied in the citation is that the African cultures were erroneously documented, hence the need to correct the anomaly. Sharing the view is Metzler (2016), who sees the writings on African music as being largely based on Western theoretical frameworks, which influence the discussions on African musical cultures. The same Metzler further regrets how most of the African music history has been surrounded by controversy on representation of cultural heritage by non-native observers. Of concern in the foregoing citation is the problem of African stories that tend to be told from outside the continent, by some researchers who might not have

experienced the African life. In that context, there is need for African Critical Theorists to correct that gap by generating African narratives that are based on Africans' perspectives.

According to Mudzanire and Mufanechiya (2010), all interpretations of works of art, consciously or implied, draw on the insights from an existing or evolving literary theory. Implied in the citation is that all literary work should be informed by some theory that acts as a tool for inferring a phenomenon. Such theory then enables a researcher to project and articulate the issue at stake. Similarly, Marian (2001), defines a theoretical framework as an explanation about a phenomenon. Drawing on the foregoing definitions, one can conclude that a theoretical framework provides light or a window through which a researcher can view the world's various conflicting perspectives. In that view, a theory can then be defined as a system of proposition deduced from a small number of principles whose objectives are to represent in as simple and precise form as possible. In this study, literature on theoretical framework was interrogated and analysed. Thus, in this study, the African Critical Theory was used as a referral framework to offer appropriate guidelines for the analysis of some performance techniques employed by the *Karanga* choristers as they composed and performed *makwaya* music. The theory enabled me to integrate the basics of the different perceptions of the discipline of music in different geographical locations of the world in general and in the community of Nemamwa, specifically. It also enabled me to describe the characteristics of African indigenous music as well as the performance styles, as composed and rearranged by the people in rural Nemamwa. Apart from the two critical works on African Critical and AfriCriticism Theories, some of the ideas utilised in this chapter focus on various facets borrowed from the Post-Modern Theory, which also has a functional approach to terminology. The latter aims to bring about a cognitive plausible account of what it means to know an artwork like *makwaya* and how such music was performed, just as it was used to suit the prevailing socio-political circumstances in a particular context in the community. Thus, this study largely took the culture bearers' perspectives into account, during and after the choral performances. Overall, the theory is characterised by a strong orientation towards practical problem solving. The literature review on the musical genre

gave me a theoretical base for the research study, as well as helped me to determine the kaleidoscopic nature of the musical culture.

In order to get an insight into the concepts emerging from the discussion on the theoretical framework of African Critical Theory in general and on African musicology in particular, I utilised the scholarly works and experiences of prominent researchers who include Mapaya (2014, 2012), Agawu (2003), Nzewi (1993), Andag'o (2005), Oehrle (2001) and Olandipo (1995). I argue that *makwaya* is an African indigenous hybrid classical music gem that went through several transformations from pre-colonial as well as during the colonial period, as evidenced by the performative style. Literature across the Sub-Saharan region aptly illustrates how widespread *makwaya* music was even before the colonisation of Zimbabwe. For example, even some non-indigenous African researchers like Rycroft (1969) and Coplan (1985) in South Africa have made some researches on musical genres similar to *makwaya* and confirmed the creativity of Africans in music making. The genres were commonly called *ingoma busuku*, *isicathamina* or *imbube*, which are reported to have been the brain child of musically illiterate Zulu and Swazi musicians.

However, one wonders why such musicians could be labeled illiterate yet they could compose music which was widely accepted and celebrated by many African communities. What is stunningly interesting is the fact that the composers had no influence of Eurocentric formal training in music. Thus, their music, just like *makwaya* was, and is still characterised by antiphony and polyphone, which are an integral component of an African musicological performance. In view of that, it should not be misconstrued to have been imported from outside the African continent. Its development and ultimate perfection were a result of change and continuity as people performed the music at different occasions and under varying contexts. As is outlined elsewhere in this study, the period 1890 to the present was considered critical because the year marks the beginning of the time Zimbabwe lay under siege from the influences of colonial hegemony. What should be noted is that different music cultures of the world were transforming into different landscapes, hence in the process of transformation, they adopted some cultural idioms from both domestic and foreign cultures through the

process of diffusion. It then becomes clear that as some changes occur, some enculturation bring with them some hostile cultural beliefs and practices to the innocent recipients. In that regard, Matiure (2013) observes that cultures in societies change over a period of time. The culture changes in communities are better explained by Akiwowo's (1983) "nascent theory" of satiation which states that as societies develop, they undergo some changes. Sharing the option is Shelemay (1996), who states that traditions undergo change as they are transmitted from the past to the present.

Of significance in the foregoing observations is that culture is dynamic and changes with time and space. Clearly, the dynamic nature of culture led to some transformations in *makwaya* as an African musicological approach. On that basis, one should realise that, like any other cultural element, the *makwaya* musical genre went through several transformations as it was passed from one generation to the other. A lot of things went through transformational stages in the music. For example, the materials which Africans used to make their musical instruments changed over a period of time. The changes also applied to the functions and the context in which some musical genres were performed.

It is an undisputed matter of fact that the Zimbabwean musical culture, like any other culture in the world, was constantly evolving and changing to suit and adapt to the changing needs and values of communities, including Nemanwa in South-Eastern Zimbabwe. That being the case, it should be mentioned that any musical culture is permeable since it can easily accommodate new elements, which in turn are modified to suit emergent contexts. It is also an uncontested assertion that all cultures, including the musical ones, are susceptible to change. While it is a life truism that culture may have many theories, in this study, I briefly discuss three cultural theories: cultural determinism, cultural relativism and cultural ethnocentrism. My interest in the three was that at the time of undertaking the study, the three seemed to have had a close link to the Zimbabwean society.

The cultural determinism theory is premised on the belief that people are what they are because of how they were brought up. In that sense, one's background determines how s/he

perceives the world around him/her. It is through social interaction that people learn, believe and perceive things to be right or wrong. On this basis, it should be appreciated that Africans and non-Africans view music differently. Not only do they differ in their preferences for lyrics, they also differ in their tastes and what constitutes an ideal musical composition. For example, if someone is born and groomed in a community that upholds African indigenous musical culture which emphasises the veneration of ancestral spirits, such a person is bound to firmly believe a life which is controlled and determined by his/her ancestral spirits. Basically, indigenous Africans in general and the *Karanga* in particular, are influenced by their belief in the spiritual hierarchy of existence, in which *Nyadenga* (God) is the most supreme being, followed by the *vadzimu* (ancestors) in their pecking order of seniority and down to the living beings on earth, as observed by Rutsate (2011), Viriri and Mungwini (2009) and Axelsson (1974). Further, cultural determinism is also evident in the way the *Karanga* people of the Nemamwa community conceive the issue of indigenous music. Technically, *ngozi* is the spirit of a person who has been murdered and then comes back to seek revenge in the family of the murderer by causing unfathomable sorrow through illnesses, misfortunes or a series of deaths, until the perpetrator pays reparations to the offended family, as observed by Mawere (2005). Thus, in the Shona culture, when the guilty family has failed, deliberately or otherwise, to pay restitution, *ngozi* strikes viciously by targeting the perpetrator of the crime as well as his kinsmen.

The other culture theory which appears relevant to the *Karanga* community in Nemamwa is cultural relativism. Herskovits (1973) proffers a very interesting definition of cultural relativism in which the theory is seen as an idea that each culture or ethnic group is to be evaluated on the basis of its own values and norms of behaviour and not on the basis of those of another culture or ethnic group. Thus, it would mean that cultural relativism appreciates and respects other people's cultures. In this regard, the European missionaries and colonial administrators in the African communities were supposed to respect the African indigenous cultures. What should be appreciated is the fact that every community has its own moral code to guide its members. In that sense, non-indigenous members of a given community should respect those values even if they differ from theirs. In that context, the terms and values of

European cultures were not supposed to be used to prove a perceived theory on the African cultures, since the universe has many diverse communities with different cultures which should be appreciated and respected by all. In that vein, what the European missionaries were supposed to remember was that their being residents in African communities did not mean that they should regard themselves as superior to the indigenous Zimbabwean population in general and the *Karanga* in particular. Therefore, it was important to respect and adapt to the way the local people lived. Such proactive adaptation to a community's preferred norms and values is called being culturally relative, a skill all non indigenous residents of a particular area need to learn. Clearly, there should be an understanding that the culture one is visiting is as important as hers/his. Thus, cultural relativism quite rightly conscientises us about the danger of assuming that all our preferences are based on some absolute rational standard. In that respect, a people's practices are merely peculiar to their own society. For that reason, the Europeans were just guests on the African land, hence they were supposed to be respectful of the local Africans' cultures, including the musical ones.

As was highlighted earlier in this chapter, the African Critical Theory was considered an appropriate theoretical base for analysing a raging debate on the makwaya musical genre, as part of an African epistemology. In view of that, the theory enabled me to tease out some contentious epistemological issues on the African musicological approach, thereby clearing the mist. In Stone's (2000) view, African oral histories have so far not been shown to be repositories of an overwhelming vocabulary for discourse about music. Implied in the citation is that lack of vocabulary for discourses on African musicology is a result of the scanty research work on the discipline. The problem is further compounded by the fact that in most cases, the African story is told from outside the continent.

Using the African Critical Theory as a launch pad, I sought to reconceptualise makwaya as an African musical culture, through an analysis of its aesthetic, cultural as well as the socio-political values. Thus, Mudzanire and Mufanechiya (2010:88) posit that "cultural products should thus, be appreciated through evaluating ideological frame of the class that moulds them". Basing on Mudzanire and Mufanechiya's assertion, it becomes imperative for any

advocate of African epistemology to analyse what is unfairly and unclearly documented. Sharing the same opinion is Oluede (2006), who believes that it is difficult to know all facts about music of the past in Africa because most available documentation was done by non-ethnomusicologists like European traders and travellers. He observes that:

The study of African music is deeply contingent on reports by non- Africans who are traders and travellers without ethnomusicological background. Such works have allowed copies of generalisations that lacked in-depth study. If the musical past of the Africans is not too known, does it appear credible to rely on the accounts of people who are primarily concerned about economic exploits? It should therefore not be an overstatement should it be said that certain pictures, obscure but still held as the gospel truth need re-imagining.

(Oluede, 2006: 157)

The foregoing citation can serve as clear testimony that fresh research should be carried out in Zimbabwe and the rest of Africa in order to correct the situation. Such research studies by Pan-Africans and their compatriots, the world over, will lead to a full share of ideological realignment, not only in the political realms but also in the cultural industries such as African indigenous folk music, *makwaya* included. While European traditions have been, and remain, dominant in studying African musical cultures, I boldly took that as an opportunity to assert an autonomous African voice. That was consistent with my argument that colonialism did not benefit Africans in the local communities. Rather, the reverse was true. Africans were stripped of their cultural rights, identity and dignity. Upon that basis, I further argue that African indigenous researchers must challenge the Euro-American hegemony in the academic field in general, and cultural spheres in particular. Though it is not part of this thesis, my advice to readers is that, based on an emic perspective, the bulk of what students learnt in institutions of learning was wonderful, though it was not always directly relevant to the African context. The field of African Critical Theory offers African researchers and readers an opportunity to rise to their own challenges without needing to take paternalistic advice from outsiders. Africans have had enough of biased or stereotyped stories from people who did not experience the nasty pinch of colonialism. For this reason, it is not surprising that Agawu (2003) asks the question: Who is entitled to write about the African story? Thus,

in Agawu's view, only people who were born on the African soil, and have experienced an African musical culture, are the ones who should give narratives of the African story.

As has already been highlighted earlier in this section of the thesis, in addition to the African Critical Theory, this research also borrows from Afro-centricity as well as its other foundation for the theoretical framework, applied to make meaning out of the historical and cultural patterns of indigenous African folk music in Zimbabwe. In Dei's (1996: 10) view, the "Afro-centricity discourse offers alternative 'ways of knowing,' informed by the histories and cultural experiences of all peoples of African descent." Significantly, just like the African Critical Theory, Afro-centrism endeavours to provide an oppositional movement aimed at restoring cultural values of the once-marginalised people. It is an undisputed fact that much of the available literature on African music was written by people who lacked appreciation of the African indigenous musical cultures. In the same vein, Christian (2012) observes that White supremacy marginalises African people within their societies. Implied in the citation is that Pan African researchers should interrogate racial issues in order to establish how the Africans can redeem themselves from the bondage of White supremacy. In fact, in his address to the delegates of 'The State of Folk Music in Bantu Africa,' Tracey aptly put it when he declared:

We Europeans are at a great disadvantage in talking about African music. Unlike most other members of this Conference, we do not represent or discuss our own music but that of a people radically unlike ourselves among whom we live. It is only because we have found that the African is pathetically incapable of defending his own culture and indeed is largely indifferent to its fate that we, who subscribe wholeheartedly to the ideals of our International Council, are attempting to tide over the period during which irreparable damage can be done and until Africans themselves will be capable of appearing at our conferences as well-informed representatives of their own peoples.

(Tracey, 1954:1)

Significant in the citation is that Europeans were at a disadvantage to write about musical cultures because of a number of factors, such as skin colour and language, which meant they were nowhere near the African epistemology. In spite of their interest in knowing the musical

cultures of the local Africans, the colonial settlers were biased in their documentaries on African cultures. Sharing the opinion is Mavhunga (2014), who, in his analysis of some Europeans' attitude towards African music, blames them for their failure to go deep into African music to understand its place in people's lives. Rather, they tended to look for the melodic and rhythmic characteristics as well as the performance direction terms and signs (aesthetics). In light of Mavhunga's observation, the Euro-American tradition of judging indigenous African music on the basis of the theories of the 18th-20th centuries saw it being indiscriminately labeled as largely pagan (worship of ancestral spirits) and source of conflict in everyday life. That colonial hegemony left many rural folks grappling with the problem of losing valuable musical cultures whose roles and values had been used for the well-being of Africans. Regrettably, like other aspects of the African culture, research on its musical culture is stagnant. Initiative programmes could be mooted, so that the traditional music is revived in developing countries like Zimbabwe, particularly in rural communities such as Nemamwa in South-Eastern Zimbabwe. In that context, Agawu (2003), as mentioned earlier, questions: Who is qualified to write about the African story? Agawu's question implies that Africans are better placed to write about their musical cultures, by virtue of their practical and theoretical knowledge systems. From an epic perspective, Africans can give a true account of the African musical experiences.

Sharing the same opinion are some African critical researchers such as Mapaya (2014), Kuseka (2012), Mungwini (2011) and Agawu (2003), who believe that the distortions which are inherent in most published work on African epistemology need to be overhauled if the task of understanding and knowledge construction are to proceed in earnest. Mapaya (op.cit) goes further to observe that the scenario continued to be produced in European discourse and sold to Africans, a number of whom have bought it just as they have internalised the colonisers' image of themselves. On the basis of such a view, one feels that there should be a paradigm shift in the way ethnographers generate exigencies or narratives on wide-ranging African musical issues. Such a change of perception is likely to result in embracing a true reconceptualisation of the discipline of African musicology.

In light of the vigorous debate about ethno-philosophy as opposed to ‘universal standing’, as advanced by some writers, several cultural activists are advocating for an African Critical Theory, with renewed vigour. For example, Agawu (2003) regrets the oversimplification of Africa’s cultural past and, thus, proposes the need to separate the “unspoiled” African from the Africa ‘spoiled’ by Europe. Significant in the citation is that such a presupposition diminishes African perspectives on musical knowledge. Thus, Amegago (2011) also observes that many Western epistemological theories have been used to define African knowledge on the assumption that Europe was the centre of universal civilisation. On that basis, one feels that a paradigm shift in scholarly presentation of African virtues is of paramount importance. In agreement with this line of thought is Oladipo (1995), who observes that in order to correct this underestimation of their personality by the colonisers and free themselves from the social subjugation that went with it, Africans should initiate a counter discourse. What should be appreciated from Oladipo’s observation is the need for reclamation of the lost African identity. Epistemologically, Africans were not, and at the time of writing this volume, were still not inferior in any way to Europeans, neither was their art, to which music belongs.

It is interesting to note how Alkebulan (2007) advocates for Afrocentrism, a movement which challenges and seeks to destroy European oppression, regardless of their ideological or value systems. Along the same line of thinking is Oladipo (1995), who urges fellow African researchers to react or respond to European denigration of the African personality and social subjugation. They should reject the biased histories and rise to an occasion where they can correct the historical inaccuracies. Although the Europeans, Asians or Americans can write on African issues, one feels that Africans should take a leading role in writing about cultural issues of their continent. Thus, Chukwuokolo argues 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.

(Chukwuokolo, 2009:25-31)

Pertinent in the quotation is the issue of an alternative approach, some kind of Marxism in which African researchers should speak with one thunderous voice. They should advance a paradigm based on the use of indigenous concepts. They should move away from the Euro-syndrome when articulating African issues and values. An analysis of published works on African cultural discourses reveals that one can have easy access to literary works and Visual Arts but very little about the various facets of African music. The scanty documentation that was available at the time of writing this thesis was so distorted and racially biased that a call for a radical anti-imperialist approach was the only option to take, in order to correct the situation. In that view, Schiele (2000) feels that the struggle for liberation and advancement of an oppressed group is not limited to its calls for equal rights and economic empowerment. The struggle, fundamentally, is to affirm the traditions, history and humanity of the oppressed, by validating and promoting their cultural world view. Implied in the foregoing citation is that just like the famous Karl Marx's call for unity of purpose among workers of the world, Schiele is also urging all peoples whose cultures have been distorted or marginalised to unite and shrug off the yoke of cultural bondage.

Dei seems to share the same opinion when he states that:

An anti-colonialist approach is also a celebration of oral, visual, textual, political and material resistances of colonised groups ... It offers a critique of the wholesale degradation, disparagement and discard of 'tradition' and culture in the interest of so-called modernity and the global space ... It is such a politicized evocation of cultures and traditions that resonate with a genuinely decolonising project.

(Dei, 2002:8)

Implicitly, such a decolonising or anti-imperialist approach should question the rationale for dominance of Franco-phone and Anglo-Saxon cultural values over Third World countries,

including Zimbabwe. On this basis, such an approach should seek to discourage reproduction or perpetuation of racially biased cultural traditions, including the *makwaya* musical genre. However, Africans need to remember that Africa is not under colonial rule any more. Africans have been in a privileged position to make decisions about their fate since political decolonisation started in the late 1950s, hence they should have no-one to blame. In that regard, Dei (2002:16) asserts that “The cultural revitalisation taking place today in many marginalised and indigenous communities is an affirmation and a reclaiming of the past (and its cultures and traditions) which has been historically demonised by colonisers”. Pertinent in the citation is the fact that whereas Franco-phone and Anglo-Saxon theorists are bent on perpetuating imperial cultural hegemony, there has emerged, however, some anti-colonial African researchers who include Mapaya (2014), Mugovhani (2012), Agawu (2003), Masoga (2002), Ngara (1990), Nzewi (1993) and Nketia (1982), whose aim is to create space for an African voice in academic discourses. This crop of African researchers is advancing oppositional views based on the utilisation of indigenous knowledge systems as well as cultural modes of referencing.

Sharing the foregoing view is Tanure (2012), who warns researchers against using Eurocentric theories to squeeze African issues:

The strident condemnation of the euro-modernist tendencies of poets [...] for their indebtedness to Western poetic traditions is meant to make the point of how difficult it will be for African readers to understand and relate to poetry written by African poets with borrowed techniques and poetic forms.

(Brown, 2005:286)

Significantly, while the citation addresses the question of literary aesthetics, to a large extent its relevance to performing arts like music cannot be queried. There appears to be little concern on the African indigenous or ethnic music by many researchers. In that regard, a study of an African community’s genres of modern music and content, form and aesthetic values, without paying homage to those aspects of music which endured the taste of time during the colonial period, would be incomplete. In fact, a focus on Africa’s post-colonial

music alone is akin to acknowledging that the scanty ethnographies on African music in general and *makwaya* music in particular, is a product of European influence on indigenous music.

It is amazing to note how underrated indigenous African music cultures are, owing to their nature. The expressive musical idioms used to exist in the mouths of culture bearers. Since the community of Nemamwa lacked, and continues to lack capacity to control institutions like the mass media and other devices of globalisation that have proved effective in advertising and promoting Western musical genres, that incapacitation has tended to stall the development of African musical cultures. While commenting on the relation between the rich Western and the debt-trapped developing Third World countries, Coleman (2000) notes that while globalisation is expected to inscribe the local into the global, the overwhelming domination of global institutions by the powerful West continues to leave African culture in a perilous position. Convincingly, the citation implies that globalisation is an effort by rich countries to re-universalise Western traditions. One can also claim that it is an ideological tool meant to coerce the world into approaching topical issues via the spectrum of Western theoretical frameworks.

Thus, Mahoso suggests that:

The concept of home coming involves not only locating the true DNA and the bloodline of the individual; it also means Africans accepting and reclaiming who they are and what is theirs. It means being at home with their Africanness and their heritage as well as taking responsibility for its projection and its place in the universe.

(Mahoso, 2013:2)

Significant in Mahoso's suggestion is that fellow Africans should make every effort to redeem themselves so that they can reclaim and restore their bruised cultural dignity.

2.4. A CONCEPTUALISATION: MUSIC THE DISCIPLINE

Relevant materials in the area of African indigenous musical cultures were consulted for this section of the chapter. It, therefore, focuses on issues that have some bearing on the theoretical content on African music. These include issues to do with the conceptualisation of the discipline, its history, functions, composition, performances as well as its transformation. Since most of these issues are discussed in literature at different levels of this study, my aim in this chapter was to take a look at the reflections that have been made by other researchers. In an effort to locate the African indigenous music in its true cultural context, I made every effort to achieve that through analysing ideas from a number of proponents of the African musicology. The proponents include African musicologists such as Mapaya (2014), Agawu (2003), Nzewi (2003) and Maraire (1998), who have written extensively on the discipline. While stressing the importance of African emancipation from mental and ideological slavery among a great chunk of the educated African population, the foregoing researchers are in agreement in their call for a revival of the African musical cultures. My wish was to add a voice in advancing this African epistemology on what African musicology is in general, and *makwaya* folk music is in particular. In order to address the issue, focus was on the origins, aesthetic and socio-political aspects of the musical genre.

Perhaps I need to point out that from its inception as a discipline, music has remained controversial in respect of its meaning. There is a raging debate on what it is exactly. From the abundant literature available, on one hand is a camp of Euro-Americans and their surrogates who look at music as a domain for a few highly skilled individuals who are specialists in both theory of music and performance. The premise of their stance is that the discipline's prime concern is the development and sustenance of music literacy and performance techniques. On the other hand, is a breed of quite energetic and reflective researchers, largely of African descent, who are advocating for a re-conceptualisation of the discipline. Their argument stems from the elitist nature of the Euro-American perspective that is used as a weapon to override other continents' epistemologies views.

It is worth mentioning that research on the discipline of music has generated a lot of controversies since the discipline is fraught with contestations, owing to its diversified nature. Researchers seem to fail to reach a consensus on what it is, especially in the current century, when there is a clear rift between Euro-American conservative proponents on one side, and a breed of African critical theorists on the other. That ideological turf has further thrown this much-contested terrain into heightened contradictions. The Afro-centric and Euro-centric researchers frequently fail to agree on what to consider when defining the discipline of music. However, John Blacking's (1972) definition seems to have received universal celebration and acceptance. In his analysis of the music of the Venda people of Northern South Africa, Blacking came to conclude that music refers to humanly organised sound.

In his other world-celebrated and most appealing book, *How musical is man?*, Blacking (1981:25) observes that, "... music is sound that is organised into socially patterns...". Implied in the citation is the issue of how music is produced and organised. Implicitly, only the human species has the ability to make music. All other creatures and objects of the universe can produce sounds devoid of musical essence. In that view, music ought to have certain elements that are appreciated and accepted by members of a given community. If a community disapproves of a particular music, the composition ceases to be music. Another fascinating issue, though not for discussion at this stage, relates to how a particular music is seen as being classic. The manner in which a piece of music is composed and performed determines its acceptance to the generality of the community. In that regard, music becomes classical if it appeals to the hearts of a large percentage of the population's listeners in a particular society or community.

Accordingly, music is composed and performed by people, for people. It is the community or society that determines what is, and what is not, acceptable music. In that regard, Agawu's (2003:3) concurs that, "... the degree of acceptability of particular organised sounds varies from community to community, since it is tied up with the purposes of art music ...". From the foregoing assertion, it is justifiable to claim that music is culture-specific because different communities conceive music differently. What is musically plausible in one

community may be quite sterile in another. On this basis, imposing a single definition on all of the world's music is difficult because people's opinions differ about what music is, or what is musical. Blacking (1964:9) contends that, "... musical styles and attitudes are anything but cultural acquisitions, and that if we are analysing the music of a particular culture or society, we have to study the meaning of that music to their culture". Clearly, embedded in the above notion by Blacking is the need to trace a trajectory of a people's or a community's music in order to best contextualise its historical and cultural configurations.

Increasing evidence shows that, owing to the different geographical locations, the perceptions of music in the Western world are quite different from those of the African indigenous traditions. On that basis, the discipline of music is conceived differently. Interestingly, many Euro-centric reference sources, such as internet groove dictionaries and journals, seem to be shallow and myopic in their definition of the discipline. Limited in scope as they are, they tend to put more emphasis on the Euro-American worldview. For example, Blair (2005) views the discipline of music as the scholarly study of the notation-based, a situation in which the discipline is considered either as a fixed object of investigation or as a process whose participants are the composer, the performer and the listener. Historically, the Euro-American notion of musicology, to a large extent, is associated with written scores which were written by the so-called great composers of the eighteenth and early nineteenth centuries. The list of composers includes Johann Sebastian Bach (1685-1750), who was considered to be one of the greatest musicians of all time, and who was renowned for composing several church pieces. Wolfgang Amadeus Mozart (1756-1791) was also renowned for composing many symphonies, sonatas and concerts. Ludwig van Beethoven (1770-1827) wrote several symphonies, sonatas, chamber music and songs. However, it is not part of this thesis to focus too much on what many other European composers of that time did. In respect of the foregoing argument, one finds that the Euro-American perspective of music tends to carry with it a connotation that the discipline is a preserve of a few elite members of a given community, especially those who would have successfully studied music of the so-called great composers. The tragedy of that perception is its elitist nature. The racial problem of the Western view of music is such that anyone who has not studied and who has

not been certificated by a formal institution of learning is not a musician, hence whatever s/he does or performs is not music. Basing on that notion, it is not surprising why the settler colonialists had low disregard for African indigenous musicology.

Sergeant and Himonides (2014:2), while borrowing from Lowery (1952), postulate that music is “a subjective phenomenon that only begins when the sounds heard are understood.” Clearly, the citation shows that at the centre of some people’s consciousness is the elusive nature of the definition of music. Different cultures interpret it differently, hence its subjectivity. Sergeant and Himonides (op.cit) further observe that the problem of meaning in music has been the subject of extended discussion in the literature, and lies within the province of semiotics, the theory of signs and their significance. Of interest in the citation is the problem of the controversial nature of the meaning of the discipline. Some definitions are riddled with ambiguities, where the discipline of music is portrayed as a theory of signs and symbols. Perhaps the significance of the signs and symbols is seen in concepts like pitch and rhythm, which are emphasised in the Western Art Music. Such signs and symbols are commonly referred to as performance direction terms as they usually tend to direct performers on how they should execute a given piece of music.

On the other hand, is African musicology which also employs signs and symbols. This happens when singers, drummers and dancers communicate symbolically. That makes the African music performance unique and aesthetically relevant, hence it is considered to keep the performance intact. In the same vein, the issue of communication augurs well with what Stone (2008) calls the dramaturgical theory which espouses that any musical performance is drama, reflecting life events of a given community. As was alluded to earlier, most reference sources just limit the definition to the Western art phenomena. Such a Western perspective tends to treat music as an object of beauty which is appreciated by the elite members of a society. In view of Stone’s observation, it would appear that the Western Art Music is held in high esteem, especially by those who have gone through the formal Euro-centric curriculum. Such graduates are able to appreciate musical sound, as an art because they can

identify cadencies and interpret performance direction terms like *allegro*, *adagio*, *dolce*, *diminuendo*, etcetera.

Meanwhile, in a study of Indigenous language as a tool in African Musicology: The road to self-assertiveness, Mapaya (2014) laments what was obtaining in most post-colonial African institutions of learning where the curricula were heavily Euro-centric. Thus, he saw the Western Art Music as being firmly rooted in European culture when he observed that it was reflected in the enlisting of concepts such as the German sixth, the Italian sixth, the French sixth, and so on, when speaking of certain harmonic devices, and the religious adherence to culture-sensed terminologies such as *allegro*, *andante*, *pianissimo* and the like. Implied in the foregoing citation is the difficulty many researchers face when they try to define African musicology. This is so because the tendency is to define the discipline through the Anglo-Saxophone and Francophone semantics and semiotics since the French, Italians, Germans and British are believed to have been the first Europeans to study and popularise the discipline of music. In that context, the languages used often alienate some scholars from accessing all aspects of the African musicology. In view of this line of thought, the definition of the African musicology gets trapped and becomes blurred or obscured because of some foreign definitions that carry some elitist insinuations or connotations.

Mapaya further observes that:

Almost divorcing it from its cultural conceptualisation framework, however, ethnomusicologists have interfaced with African music through one colonial language or the other, hardly or never on an African language basis ... this situation has in many ways, proved problematic to the study of African music.

(Mapaya, 2014:29)

Implicitly, the citation illustrates how the African musicology in the African communities would be defined through the lenses of an African perspective. The use of indigenous African terminologies can help to unpack a true flavour of the African musical discourse. Throwing

his full weight behind Mapaya's (op.cit) voice of discern are Agawu (2003) and Chernoff (1979), who observe that the result is a load of misinterpretations as well as misrepresentations of the African musical philosophy, thoughts and creative procedures. Thus, the two scholars, just like other critical African researchers such as Akpabot, Ekwueme, Nketia, Euba and Nzewi, blame the Euro-American researchers for trying to impose a single definition on the discipline, on all the music of the different parts of the world. Indeed, they seem to be genuine in their argument, for it cannot be a one-size-fits-all scenario.

In their analysis of the characteristics of the discipline of *makwaya* music, some researchers see it as whatever musicians do as musicians, be it on stage or off the stage. What it means is that musicians in different parts of the world compose and perform music differently. In this regard, the view clearly reflects the diversity of the interpretations people have, as it relates to the discipline of music. Most people interpret music differently. They interpret it differently because of different cultures in the world. The Africans have their own interpretation of what music is, whilst the Euro-Americans have theirs too. Basically, music denotes many different things to many different people. To some, music is a stress reliever since people can often find a way of saying things which they cannot express ordinarily. In that regard, it can be a bunch of lost feelings put together to create a lifetime of memories. As Jones (1959) sees it, music adjusts our moods, and is frequently used throughout our lives. Gleaning through the citation, one thing comes to mind. To lead a healthy life, people need to engage in music, whether as performers or as listeners/audience. Jones (op.cit) goes further to suggest that music is therapeutic because of its positive changes in human behaviour. Implied in Jones's assertion is that music consoles a troubled heart. The moment one gets immersed in music, be it singing, playing of instruments, responding to music, or listening to music, one gets relieved of one's worries. This, in turn, will build some communication skills, motor skills as well as contribute to emotional development. For some Afro-centric scholars, music is simply the desired sound whose organisation hinges on the African timeline. Yet for some, music is nothing else but just wild sounds which are governed by time and tune. Of significance in such ideas about music is that music involves calculating

the duration of time (rhythm) performed by the mind without knowing that it is counting, consciously or unconsciously. Due to shortage of space and time, I cannot give all the possible different global interpretations of the discipline of music. However, for Aiello and Slobada (1994), music is the art form that expresses feelings and meanings through the qualities of sounds and the relationship between sounds. Implied in the citation is the issue of the aesthetic values of music. It has the ability to evoke someone's feelings. Besides feelings, music can make someone deduce a deeper meaning of an issue of message as embedded in a piece of music. Chernoff (1979) defines the African music as a cultural activity which reveals a group of people organising and involving themselves with their own communal relationships. Clearly, the art of making music in an African set-up involves communal participation. In the African settings, everyone partakes in music making, each taking a different role for a common purpose. Sometimes when someone listens and examines the actual words in a song, it tells a story about something. It is all about the emotional connection to the words and the beat of the music.

2.4.1. Music as 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 art such as music. I should hasten to remind readers that culture is constantly changing. Through such changes, culture becomes a fragile commodity since it can easily get lost because it exists only in people's minds. In that context, it needs to be documented as a way of preserving it. As was mentioned at the beginning of this chapter, many researchers have toiled in different parts of the universe, in an effort to

find the meaning of the discipline of music to mankind. Berliner (1981), for example, discusses the Shona music of Zimbabwe and how the music creates a devotional frame when performed for religious rituals like a bira. The devotional frame is a situation in which some participants in a ritual mbira performance get into a trance, some kind of an underworld, or world of the ancestral spirits. Under such circumstance, music is seen in terms of its aesthetics values, because focus is on the acoustics. In the same vein, Matiore (2003) opines that music culture simply means the behaviour of musicians as they learn, create or compose music and perform it. In such a perspective, perhaps what I should remind readers is that, although music is often seen as universal, its meaning is not, owing to the diversified nature of global cultures. Thus, music gets its meaning from the culture within which it is practised or performed. It is on such a basis that plural cultures interpret it differently. In Elliot's view (1995:191), a person should consider the following when constructing a kind of cultural profile:

- Have I heard musical patterns like these before?
- To what culture and musical practice do these patterns belong?
- What cultural values are embedded in the music?

Clearly, the foregoing views by Elliot seem to suggest that whoever listens to a piece of music should have a critical ear that can distinguish similarities and differences between music in a performance and music the individual would have come across before. Thus, Elliot's views seem to indicate the indispensable union of music and culture. The two are so intimate that each of them is sterile without the other. Hence some people claim that different communities within a society tend to identify themselves with particular musical genres. A further observation on culturally-specific concepts of music is made by Tagg, who states that:

Although music is a universal human phenomenon, and even though there may be a few general bio-acoustic universals of musical expression, the same sounds or combinations of sounds are not necessarily intended, heard, understood or used in the same way in different cultures.

(Tagg, 2002:3)

Clearly, the citation illustrates how diverse musical cultures are, in any given society. Elliot further sees music and musical works as powerful ways of capturing and delineating the character of a culture. In view of such an assertion, music can also reveal pervading elements of a community's culture. These can include language as contained in the lyrics of songs, dressing, the material culture like musical instruments and behaviour of participants during a performance. Sharing the opinion is Andag'o (2007:11), who argues that, "The essential values of each culture are embedded in the culture's music, its content, processes and procedures of music making in a community, its existence, worldview and the nature are broadcast effectively." From the quotation, it cannot be over-emphasised that music does provide some highlights of a community's lifestyles. The performative antics by musicians often highlight aspects of a community's life. Sharing the same opinion is Flolu (1996:9), who posits that, "Every music is a social fact, a social reality. Music is made by individuals or groups of people who live within society." In respect of Flolu's notion, it becomes clear that music is made by people, for people, in a particular community. It then follows that music can best be understood in terms of social and cultural contexts under which it is performed in a given community. While giving his opinion on what music is, Nketia (1982) sees the discipline as consisting of four interlocking components. These are ideas of music, social organisation of music repertoires of music, and the material culture of music.

2.4.2. Ideas about music

These consist of what a particular community perceives as music and their belief systems. Elliot (1995) points out that different subcultures often develop and adopt certain musical practices that depict their culture, cultural beliefs and values. On that basis, one feels that such belief systems about music will hover around questions like: When is a piece of music seen as beautiful? (aesthetics). How long should a performance last? The third issue relates to the behaviour of the musicians and their audience during a performance. It should be mentioned that the way performers of a particular musical genre behave is different from the behaviour of performers of another. For example, the way South African Zulu musicians perform is different from the way Venda musicians perform. Similarly, in Zimbabwe, there

are several musical genres, each with a different performance style. In the indigenous choral music segments, the way makwaya singers from the community of Nemamwa in Masvingo perform their music is very different from that of the imbube singers of Matabeleland in South-Western Zimbabwe. In view of that scenario, it is evident that the behaviours of performers in the various musical genres vary.

Interestingly, just as musicians in the various musical genres behave differently during a performance, the ensembles also expect different behaviours from their respective audiences. On the other hand, different communities have different expectations from practising musicians in their localities. Thus, while commenting on the issue of musicians' behaviours on stage, Matiure (2003) says that the interaction of musicians during and after performance differs according to the style of music performed. In respect of Matiure's comment, musical preferences by a given community often dictate how musicians compose and perform their music. Nettl (1978) observes that people use music to separate themselves from others. In view of the foregoing observation, communities determine what is, and what is not characteristic of their piece of music. This is the reason why each community has a musical genre which is unique from the other communities. In Zimbabwe, each ethnic group enjoys a musical genre that distinguishes the people from the rest of the other parts of the population.

2.4.3. Social organisation of music: an african perspective

As argued elsewhere in this thesis, the discipline of music is a contested terrain on which many researchers fail to agree on its meaning. Blacking (1981) defines music as humanly organised sound. From the author's perception of music, one would claim that music is a product of social construction. This means that music is made by people, for people. While contributing to the same concept, Omojola (1999) remarks that an understanding of music among the communities in African societies usually is derived from the words used by the people to describe the music and the contexts under which such music is performed, the nature of musical expression itself and the meaning intended in a musical performance. Implied in the citation is that music is culture-specific. This happens considering the fact that

different communities have varying notions of what constitutes music and how it has to be performed. Thus, Agawu's (2003:21) asserts that we "... need to understand African musicians on their own terms and in their own languages, and to attempt to exorcise layers of European assumptions that might have impeded our understanding of African musical practice, remains pressing". Of significance in the citation is that much of the documented narratives on the African musical culture is ontologically incorrect, owing to distortions of the colonial legacy. Agawu (2003) further observes that musicologists and music theorists have tended to approach African music through Western eyes and ears, so to speak. In that context, what should be remembered is that the African music has many features, including dualism. For example, African music performance is characterised by call and response. However, due to the influence of syncretism on African music, most African songs are now sung in four-part Western harmony. Thus, when some people listen to an African song, the tendency is to expect such music to contain some elements of the Western Art Music, such as harmony, mono-rhythm, and timbre. However, since culture is said to be dynamic, issues of change and continuity are inevitable in this globalised world. The musical cultures of the world will always accommodate musical idioms from other corners of the world.

However, the challenge of many 'researches' on African music is that the majority of researchers tend to rely largely on Euro-centric perspectives rather than on direct contacts with African musicians. In that view, Hester (2010) sees it as necessary to develop a perspective that keeps indigenous African music within the proximity of appropriate socio-cultural contexts. In that case, the citation indicates that each type of music should be studied in its own true cultural context, hence there is need to tell it from an epic viewpoint. In that case, many Afro-centric scholars lament the negative impact of colonialism on African indigenous musical cultures. Of particular interest is Maraire (1998:13) who sheds more light on the debate about African epistemology, 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". Surprisingly, 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, it means that in the long run, most African

students and researchers 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 and their relatives, colonial administrators, had achieved their vision of twisting most Africans to turn against their traditional culture, which they began to regard as heathen and uncivilized, owing to its spiritual links with the ancestral world. At the time of writing this thesis, such a misconception about the African music still dominated most of the contemporary views on African music. Historically, it could be proved that such was the impact of the legacies left by colonialism, Westernisation and missionary education. In light of the foregoing, this study was intended to encourage a change in perceptions about the African music. Further, it was hoped that the study would encourage research on the development and promotion of the African musical culture. Although many non-African researchers such as Jones (1992), Nettl (1983), Blacking (1981), Axelsson (1974) and Hornbostel (1961) published several copies on African music, their theories seem not to have been shaped by African musical theory. In that regard, their narratives are skewed in favour of Western hegemonic perspectives.

In my survey of some ethnographies on the African indigenous music, I was enthused to debunk the stereotyped writing on African music which referred to it as music of the primitive world. Equally surprised is Agawu (2003:2), 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 African in his 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 would be ideal if African researchers could take a leading role in writing about African music. Drawing on the work of Rodney (1973), another researcher (Smiley, 2010:1) suggests that, “...African development is possible only on the basis of a radical break with the international capitalist system”. Thus, the citation shows that both Rodney and Smiley feel that social change is revolutionary and, thus, it should be part of the solution to Africa’s problem of faulty publications on the African musical cultures. In that view, Stone (2000:11) argues: “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 researchers who have written on African indigenous music seem to have tended to approach the discipline with a bias. Upon that basis, Hester (2010) observes that European musical and cultural values appear tempered with racist bias, so much that their perspective on African musicology has become much polarised. Basing on Hester’s observation, one feels the necessity of employing an Afro-centric perspective which will help to keep the African indigenous music within an appropriate socio-cultural context.

In view of the foregoing, it would seem that at the time of writing this thesis, the current perceptions and conceptualisation of the African music had led to a serious distortion of the understanding of the discipline. On such a basis, I felt there was need to locate the discipline appropriately, using some Afro-centric lenses. Thus, Kuseka (2012), while curling from Kauffman (1971), observes that in the contemporary African identities are rooted some mythical African past. Implied in the citation is the issue of an African indigenous identity which needs to be examined and redefined from an African perspective. Appearing equally disturbed by the state of the European hegemony is Rodney (1973), who laments the Anglo-Francophone domination of African indigenous cultures, including music. He sees African people as having reached the pinnacle of achievement in African technologies. Such an observation by Rodney might mean that Africans had a sound knowledge system of music making, even before the arrival of Europeans on the African continent. In spite of that view, the Europeans have continued to use both superior military power and ideological manipulation to impose their worldview. However, what the proponents of the 'manipulation view' chose to forget was that the entire musical basket of *makwaya* song repertoire had been confirmed by the men (Robert Kauffman, Fr Joseph Lenherr, K. T. Bergman, Dr H. Weman) who had been tasked to superintend over the enterprise of incorporating the African musical culture into missionary churches.

As a result of their economic power, at the time of writing this thesis, the West owned powerful cultural industries which continued to shape most people's perceptions of the world. Thus, it should not surprise readers when I argue that the Euro-centric conceptualisation of African music is fraught with biases. In that context, such a scenario tends to distort an understanding of the African epistemology, hence the need to bust the myths. In the same vein, while commenting on the decline of indigenous traditional music in Ghana, Chukwuokolo says:

For some time, there has been a danger of the music of the older type of folk music being abandoned by literate and urbanized Ghanaians as Ghana gets more and more 'industrialised'. Nationalism, however, is fostering a new pride in our folk music, and efforts are now being made to preserve or encourage the practice of the best in the older type of folk music throughout the country.

(Chukwuokolo, 2009:21)

Comparatively, what was happening in Ghana in 2009 was also obtaining in Zimbabwe. Colonialism had impacted negatively on the Zimbabwean indigenous music. Both the colonial and post-colonial periods had witnessed an emergence of new breeds of European music models, styles and genres which tended to attract the majority of African youths. The danger posed by that trend was that the African music was on the brink of collapse.

It should be realised that since time immemorial, music has always been celebrated and will continue to enjoy status as a discipline. In that sense, there will continue to be differences on what the discipline is really, because it is variously defined. In some analyses of the discipline, music is seen as whatever a view seems to unbundle loaders of tragic narrowing down of the term. In such a view, one can see the diversity of perceptions of the disciple of music. Thus, musicians in different parts of the world compose and perform music in different ways and for different reasons. In that context, some people define music as whatever musicians do as musicians, be it on a performance stage or off the stage. It should also be highlighted that, historically, in the Western tradition, musicology has, to a greater extent, been identified with the late eighteenth and early nineteenth centuries by composers such as Franz Joseph Haydn (1732-1790). Thus, such reasoning is not only inaccurate but

patently myopic. It fails to recognise that classical music has been, and will continue to be, composed in different parts of the world, irrespective of cultural background, location or skin colour. Thus, it must be appreciated that each geographical location had the skills to compose good music from time immemorial, just as it will continue to produce classical music. Throughout this study, classical music shall be used to refer to a musical gem, irrespective of where it is performed, be it Europe or Africa. It does not have to be necessarily the notation-based music of the Euro-American culture. It is a type of music that has the ability to evoke listeners' feelings and move them.

Herbst, Nzewi and Agawu (2003) are of the view that although some in the global culture may attempt to belittle African contributions by denigrating or disrespecting anything that represents African-centered perspectives, these same people look to Africa for musical and spiritual introspection. Implied in the citation is that many Africans may be more interested in emulating Western models, instead of correcting people's mindsets. Concerned African scholars and writers bemoan the deep colonial slumber in which some African people are still found, and thus, Dje Dje (2003) laments that some people have agonised about the dependence on the European music theories about music in general and also the misdirection of the published and practised misperceptions about African music.

2.4.4. Historicism: african indigenous music

This section of the chapter traces African indigenous music from pre-colonial, right through the colonial period, and how the music was performed during that time. An analysis of such cultural production is meant to illustrate what impact colonialism had on African indigenous cultures, including makwaya musical genre. A review of that historical episode helped me to unpack the transformations that occurred in the makwaya musical culture of the Karanga people in Nemamwa community of South-Eastern Zimbabwe before the area was colonised. That evolution of music occurred within the contexts of some changes that were happening in the country's communities, as a result of internal and external factors. In fact, in an effort to trace the origins, compositions and the changing contexts of the music, I discovered some

very interesting facts. While the Africans were labelled as backward in terms of music literacy, archival evidence seems to disapprove such a notion. The following timeline indicates that one of the world's earliest discoveries of music was on the African continent, particularly, in Algeria, in the year B.C 4000. What should be appreciated is that the Arabised North Africa used to have trade links with Great Zimbabwe, to which the community of Nemamwa is a neighbour. As Gellar (2006:3) notes, "Before the advent of colonial rule, most Africans were affiliated with traditional religions and to a lesser extent with Islam." Of significance in the citation is the issue of African communities having been trading cultures with the Arabic world. Those trade links must have opened opportunities for the Karanga people around the Great Zimbabwe Ancient City to exchange other elements of culture such as religion, and obviously musical ones.

Though it is not part of this thesis to discuss, I should inform the readers that trade visits by the Arabs best illustrate religious pluralism and tolerance in many African kingdoms, chiefdoms and local communities like Nemamwa. As a gesture of hospitality to the visiting merchants, there is no doubt that the local Karanga people would choose what to perform in order to entertain and welcome the guests. However, the coming in of the Euro-American colonial conquest and imposition of Western culture on the unsuspecting and innocent Africans then shattered the development of the African cultures, including musical ones. This was evidenced when in the subsequent years of colonialism in the country, the missionaries, in cahoots with some colonial administrators, began to craft pieces of legislation which denied Africans the right to their indigenous cultures, including makwaya music.

2.4.6. Timeline of music cultures of the world

Some dates are of a rough range of years, whereas some are precise.

- 4000 B.C. Rock paintings at Tassili n' Ajjer (Tassili Mountains in southern Algeria) dating from this period show a harp player performing for what appears to be a king.
- 2000 B.C. Writings about Chinese music theory first appeared, Playing of the Chinese zither *ch'in*. Chinese music notation was used already for a long time.
- 1500 B.C. Indian music was written down in *vedas* that contained hymns and chants.
- 500 B.C. Age of Pythagoras and the development of the Greek music theory including concepts a tetra chords, modes and the overtone series. Time of Confucius in China and new Chinese musical traditions.
- 200 B.C. Oldest known treatise on classical Hindu music theory. These ideas are still used in India today.
- 100 A.D. Start of hymn singing in Christian churches.
- 600 A.D. Development of concepts of models in the Catholic Church. Time of Pope Gregory and "Gregorian" chant i.e., organized Catholic chanting. The start of Gagaku, Japanese court music, the oldest documented orchestral music. Gagaku, however, flourished later, from the 9th of the 11th centuries.
- 800 A.D. A form of staff music notation started to be used in Europe. There was cultivation of musical activities in the memories. Bronze, single bells, were used in Zambia and the Congo.
- 900 A.D. Arabic musical instruments such as lutes, harps and tiers were introduced in Europe.
- 1150 A.D. This period introduced ideas of accent in relation to words and music and the concept of the harmony in Western music being largely based on the interval of the third. This was the start of the age of travelling singers and instrumentalists in Europe, i.e. *troubadours* and Meistersingers.
- 1350 A.D. Ibn Batuta travelled from Morocco to cross Africa and the Middle East. He offered many comments on the musical activities he witnessed.

- 1450 A.D. Double bells were used in Zimbabwe.
- 1500 A.D. First printing of complete song collections from movable type in Italy.
- 1530 A.D. Start of the age madrigal singing in Italy.
- 1550 A.D. A written music notation system developed in Ethiopia.
- 1586 A.D. A first written account of the instrument “*ambira*” (mbira) in Mozambique, cited by missionary, Fr Dos Santos. Other early European explorers from this period also offered significant information on the music of West Africa.
- 1600 A.D. Major minor tonalities become the standard tonal organisation in Western music. This is the start of the Baroque Period of a Western music history.
First performance of *kabuki*, Japanese theatre of song, dance, and acting.
- 1630 A.D. First public opera house built in Italy.
- 1640 A.D. Bronze plaques made by the Portuguese show musicians playing double bells in Benin City, Nigeria.
- 1685 A.D. Birth of Bach and Handel.
- 1700 A.D. First piano built by Bartolomeo Christofori. The first clarinet developed by Johann Denner.
- 1742 A.D. Handle’s *Messiah* is first performed.
- 1750 A.D. The start of the Classical Period of Western music history.
- 1756 A.D. Birth of Mozart.
- 1770 A.D. Birth of Beethoven.
- 1807 A.D. Beethoven’s 5th *Symphony* is first performed.
- 1815 Merzel invented the metronome after suggestion from Beethoven.
- 1819 A.D. Transcriptions made by Edward Bowdich of drum ensemble music of Ghana.
- 1869 A.D. Transcription made by Carl Mauch of *mbira* music in Zimbabwe.
- 1884 A.D. Alexander Ellis in England developed the “cents system” for describing intervals different from Western intervals.
- 1889 A.D. First use of the Edison wax cylinder for recording non- Western music “in the field”.

(Author: Unknown)

2.4.7. Deconstruction of the white supremacy distortations

In this section and elsewhere in this thesis, I argue that if indeed civilisation began in Egypt, then it should be accepted that music was part of that civilisation. It would mean that music originated in Africa and then spread to the other parts of the world. While the Euro-centric assumptions see Greece as having been the origin of civilisation of all kind, I categorically refute such a myopic creation. In the book *The Egyptian philosophers: Ancient African voices from Imhotop to Akhenaten*, Asante (2000) dispels the myth of Euro-American civilisation having preceded African civilisation and demonstrates how the pyramids of Egypt were built way back in 2800 BC, before Greek civilisation. Similarly, Mawere (2014) asserts that the civilisation of Africa was not only centred on Egypt but many other regions of the continent, such as the eastern, western, central and southern Africa. Mawere goes further to mention that philosophers from early African scholars are rarely acknowledged in the texts studied in African countries. In respect of the foregoing observations, some racially biased reportage is evident on issues to do with the level of development in Africa. There are no given particular examples of musical developments for that continent. All the blatant narratives about the origins and development of *makwaya* as a musical culture were a ploy to portray the Africans as having been people who had no musical culture to share with the rest of the world, on the basis of Europe's tag of Africa being a dark continent. In relation to this, Malcolm X posits that:

European and European-American art galleries display African art, but they usually fail to name the artists. They credit tribes or regions with the production of works of art, but rarely were these artifacts created by more than one person. Similarly, they pay scant attention to the history of the regions from which African art emerges. This suggests that museums, like zoos, are interested primarily with the ownership of African art (and the profit that can be made) and hold less concern for the African people who produced the art.

(Malcolm X, 2011:4)

Implied in the citation is that although there could be a significant number of African indigenous innovations in the creative industry, including music, acknowledgement of such developments remains clearly distorted. Thus, Malcolm X (op.cit) goes further to observe

that the legacy of exploitation and bigotry that the slave era ushered forth left indelible imprints on the entire history of Global African music. Clearly, the citation serves to show how important it is to shed some light on what Europeans long considered the ‘Dark Continent’ as a restitution process.

In the same vein, Masaka (2011) sees the colonisation of Zimbabwe and the rest of Africa as having been predicated on the labeling of the continent as a dark continent, heart of darkness, a race of half devil, half children. The citation also shows that it was that European labeling theory which led to the myth that Africans were not rational enough to contribute significantly to the world’s musical cultures. However,, the history of the development of music in Africa might have followed similar patterns in many geographical locations on the global scene. The only minor differences might have been to do with language. Otherwise, the nature, characteristics, and functions of African indigenous music remained comparative with that of the entire world. Thus, the debate of when music began exactly may be fraught with ambiguities and contradictions. Malcolm X (2011) notes, with concern, the failure by the Euro-Americans to pay attention to the history of the African Arts, as a result of such neglect to capture events correctly. In that context, Malcolm X sees the task of exploring the complex history of the continent as large and as diverse as Africa with a few introductory pages as an insurmountable task. Of concern in the foregoing assertion is the issue of how difficult it is to compile a hassle-free documentary of an African musical culture, owing to the scarcity of literature on the history of African musicology.

A perusal of the little or scanty literature makes one believe that the ancient histories of Egyptians and Nubians reveal continual cultural exchange between the northern regions of the African continent and those from Africa South of the Sahara. As literature illustrates, anthropologists generally agree that the early Egyptians and Nubians share cultural features which, according to genetic studies of early human remains from the two societies, suggest that little physical variation could be detected among the inhabitants of these regions. Basing on that observation, one can safely believe that over a period of time, physical distinctions became more pronounced due to trade links with the outside world such Asia. What is of

significance in the available literature is the mention of Old Kingdom Egyptian music which by then was classified as secular, sacred, and military, though the categories clearly overlap. In an article captioned *The Origin and History of the Black World*, Cheikh Anta Diop (1923 - 1986) makes an observation that in prehistoric times, it was the Blacks who created the Nilotic Sudanese civilisation and what we know as Egypt. Malcolm X (2011) observes that these first Black civilisations were the first civilisations in the world, because the development of Europe had been held back by the last Ice Age. Of significance in the foregoing citation is the issue of Africa having been leading the world in trade and civilisation. In fact, literature reveals that the first continental civilisations were founded on the western and southern parts of Africa, Ghana and Great Zimbabwe included. In the East Coast of Africa, Roman coins are reported to have been discovered at the port of Dunford and Zanzibar, indicating a flourishing sea trade.

However, it should be noted that despite these achievements by Africans, the Euro-Americans always concealed this information. Their motive was to give an impression that Africa was a dark continent. Surprisingly, some Africans also tend to buy that racially motivated Euro-centric perspective. In respect of the Euro-centric agenda of vilifying African intelligence, I saw it fit to challenge the hegemony, by reconstructing the narrative of the *Karanga* choral compositions in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe. The musical culture had continued to be misinterpreted or misrepresented, hence the musical philosophy remained a load of the downtrodden stuff. In that regard, Kongo (2012) bemoans that scenario when he states that sometimes, the intellectually humoured and materially patronised African scholars have been recruited to authenticate dubious research findings about African knowledge systems.

Clearly, the citation shows a form of perceptual challenge that needs an urgent solution of refocusing of the African thoughts and creative procedures. Interestingly, the same Kongo (op.cit) goes further to note that "If the 'sins' and 'errors' of our scholarship godfathers are not acknowledged as well as critiqued, to correct speculative scholarship the plague of mental and systematic misrepresentation they generate and foster would persist forever." The

foregoing citation bears testimony to Western hegemony, which needs to be checked and corrected by the victims, Africans. Thus, it should be realised that despite all the evidence of Africa's creative arts having developed well before slavery and colonisation periods, the Europeans did not want to acknowledge that. Their tendency had always been to throw all sorts of derogatory names at the African creative arts, including music.

Similarly, Malcolm X (2011) observes that the history of the early Egyptian music presents little evidence of the use of drums prior to 2000 B.C. Egyptian music was apparently melodically driven during early periods. Implied in the citation is the absence of musical instruments in musical performances. In that regard, one can argue that African music has always been choral, hence the Euro-American missionaries could not have introduced vocal music, called *makwaya*, to the Africans.

In this section of the study, like any other part of it, I continue to argue that every human society has its own literature, philosophy and musical culture that distinguish it from the rest of the continent and the entire world. These three are the same core values or traits that distinguish members of the society or community from other societies. It should be realised that they are also transferable from one generation to another. The metamorphosis or transformation of a people's culture and philosophy may lead to an extinction of their indisputable human traits or character. It should not be debatable that Africa, like any other continent, including Europe, underwent many stages of human development.

While the developments in Africa may have been slow, it should be realised that all societies and communities have humble beginnings and that their creative arts originated from the time their ancestors first occupied the communities. The dilemma which Africa had was lack of documented literature. Whereas the Euro-American researchers beamed their lights on their continents' literatures, cultures, philosophies as well as civilisation, none, comparably, was done to Africa. Thus, it becomes indisputable that any society that develops the written mode of transmission and preservation of knowledge stands to have a better way of preserving knowledge for the future generations. Such recorded knowledge usually has some evidence

and stays quite more durably than those that are aurally and orally transmitted. This is the reason why African narratives continue to be distorted, especially by those outsiders who perceive African cultures as being of low status. Sharing the foregoing idea is Kamba (1987: v) who, in her foreword to the *Zimbabwe Political Materials Published in Exile 1959 - 1980* says, "It is a predicament of modern Zimbabwean historical research that one of the most important categories of national documentation was in fact created outside Zimbabwe and is still not available in its entirety within the country." Implied in the citation is that although some historical materials, including songs, were composed by exiled Zimbabweans and other researchers, the challenge of fictitious narratives still persists. It is bi-directional; either those Zimbabwean researchers had restrictions on the nature and scope of materials as was determined by the host countries or sponsors.

The other possibility could have been that those non-Zimbabwean researchers who might have had an interest in the Zimbabwean story had a completely different perspective of the Zimbabwean agenda at the time of their compilation of the materials. In view of that, perhaps it would be prudent to suggest that researches be undertaken to examine the role of foreign solidarity organisations' efforts in enhancing the Zimbabwean agenda of restoring a true African indigenous culture.

However, people need to appreciate the dilemma of Africa in terms of the availability of documentary evidence. The continent has just a few instances where little effort was put to document its cultural heritage. The little evidence of the written tradition was left on rock paintings, which are believed to have been done by the Khoisan. The other little evidence that historians often cite is believed to have been written by the earliest Arab traders who used to come from East Asia. Perhaps these are just speculative narratives that are meant to cement the claim that Africa was just a dark continent. However, this might be yet another area which begs future research initiatives. If we are to buy the notion of the Arabs having brought literacy to Africa, it would mean that we give buoyancy to the myopic Western hegemony which insists that pre-colonial Africa was characterised by savagery and barbarism. Nevertheless, refuting that assertion is Axelsson (1974:90), who advises that "It

is, however, necessary to treat African music and its different styles or different forms of expression during different times with more objectivity.” Of significance in the citation is the idea of heritage being a human rights issue. As enshrined in the (UNBHR) United Nations Bill of Human Rights of (1945), all nations of the globe must respect each other’s dignity, including the musical cultures. Pre-colonial African indigenous music has been receiving, and continues to receive, negative labels by foreign providers of formal education. In view of that, this study advocates the need to refocus the image and performance of African indigenous musical cultures. This is one of the best options in which Africans can redeem themselves from a European discourse that underestimates and disparages African indigenous cultures and identity. In agreement is Oladipo (1995:27), who observes that “In order to correct this underestimation of their personality by the colonizers and free themselves from the social subjugation that went with it, Africans had to initiate a counter discourse.” Of significance in Oladipo's observation is a call for the Africans to rid themselves of the warp that was created by colonial bondage. For this and other reasons, Mapaya (2014) alleges that most African music materials are couched in Euro-centric language and cultural formations. Implied in the citation is the need for African researchers and their compatriots, the world over, to fight for a sonic space on the academic landscape. If that is not done, otherwise Africa will continue to be ridiculed by those who consider themselves superior.

Viriri and Mungwini (2010) note, with concern, that to dominate Africa, the Europeans used philosophy and culture as well as literature. Implied in the citation are the strategies by which the Euro-Americans used to subdue African intellectual rights. Readers need to understand that right from the time of slavery, colonialism, up to the post-colonial era, the Euro-Americans have been writing, and continue to write, books about the imagined African continent. In their belief, Africa is a continent of people who are stupid, speechless, cultureless, without history, barbaric and uncouth. Thus, Viriri and Mungwini (2010) go further to observe that in their literatures, the Europeans describe Africa as a continent infested with all kinds of diseases and pestilences and called it the heart of darkness. Adding a voice is Malcolm X (2011), who observes that African characters are couched in the form

of Mephistopheles, and, above all, European writers “imagined” Africa, that is, they do not understand Africa and its cultures before coming to conclusions. In that context, the European writings were mere imagination, fictional and not from the perspective of the Africans. Most of the earlier European writers on Africa did not come to Africa to live with the people before writing their books. Thus, one can conclude that the books they wrote were from the perspective of non-Africans. Implied in Malcolm X’s observation is that most publications on African indigenous cultures in general and the Zimbabwean musical cultures in particular, have been written by outsiders who did not understand the context of African musicological approaches. As a result, they tended to eulogise and glorify the virtues of the European world, and saw themselves as quintessence and essence of human development. Therefore, any society that was not as developed as theirs was perceived as primitive and inferior. That was typical of writers speaking of the African musical cultures from a colonialist's hateful gaze.

Meanwhile, in his analysis of the Western hegemony and conquest of Africa, Mawere (2014) argues that with the advent of colonialism in Africa, the African indigenous values, beliefs and practices that did not conform to European norms were considered odious and repugnant. The same author goes further to observe that capitalism, industrialisation and domination made colonialism one of the most complex and profoundly far-reaching de-humanising processes that the world has ever experienced before, on a large scale. Implied in the citation is the issue of colonialism affecting many aspects of the local Africans. The Africans' production and political spheres were adversely affected by the whims of the colonial project. In line with Mawere's observation are Viriri and Mungwini (2010), who assert that for the process of colonisation to appear to be a noble undertaking to the European perception, it needed justification by expropriating the Africans’ beings by turning their minds into Western objects. That process resulted in the invention of a European-made Africa. Perhaps what people need to realise from Viriri and Mungwini's assertion is that it was out of Europe’s explorations and expropriations that it embarked on a mission to re-map, re-shape, re-name and re-brand Africa according to how it viewed the world. Thus, in that process of expropriation of the African epistemology, almost all African indigenous standards were replaced by a single monolithic African identity as was specifically reworked by the

European empires. Of concern was that names of communities, creative arts and even institutions were re-branded and, thus, they began to bear foreign designations. That kind of action towards Africans was a case of crime against humanity. For this reason, African critical researchers should call for a redress of the colonial injustice against Africa. It sounds not fair that Africa was forced to swallow the bitter pill: values and cultures of her conqueror, at her own peril. To borrow Viriri and Mungwini's (2010) words, the world tends to lose much when people forget that Africa remembers what, in the words of Patrice Lumumba's famous speech during a Congolese independence ceremony:

We were insulted; we had to suffer beatings, morning, noon and evening because we were niggers. Who is going to forget that a black person would be addressed tu, not of course, because that is how one addresses a friend but rather because the respectful vous was reserved to Whites only?

(Viriri & Mungwini, 2010:28)

The foregoing citation best illustrates much of what goes into defining African cosmology, stemming from what was developed from the privileged position of the outsider. In that regard, the misrepresentation of the African at various levels did not only end with the Westerners but a few African surrogates in the mould of mostly the first crop of African Christian scholars. Even at the time of writing this thesis there were still some indigenous African scholar who continued to perpetuate the biased Euro-centric rhetoric, thereby damaging the image of the African heritage in order to please their colonial paymasters. It is with this in mind that a number of African critical researchers such as Chikowero (2015), Mapaya (2014, 2012), Mugovhani (2012), Agawu (2003), Nzewi (2003), Ramose (1998) and Makgoba (1997), are calling for a restoration of the African knowledge, which has suffered ridicule and has been regarded as inferior, for centuries.

Meanwhile, Malcolm X (2011) notes, with some concern, how Africa is deprived of her success story when some misrepresentations claim that education and religion in Africa were introduced by the Arabic world. In their creation of an imagined Africa, some racially motivated writers give the impression that the Arabs were the ones who were able to create a civilisation that gave the world some of its earliest centres of knowledge and universities

in Cairo and Sudan. The Arabians, as it is claimed, also started slave trade in the North and Eastern regions of Africa. Thus, a few more concerned researchers, Asante (2007), Gellar (2006), Thorsen (2002) and Roberts (2001), join Malcolm X in querying why some European theories would claim that written traditions of Egypt, Sudan and Ethiopia came to Africa via the continent's contact with some outsiders. In the same context, Malcolm (op.cit) further illustrates how in Nigeria, for instance, the establishment of the University College of Ibadan facilitated the emergence of the written tradition in History, Philosophy and Literature. Although the author does not provide any evidence of a book written by a Nigerian prior to the colonialism of Africa, there are claims of some books written by African Arabic and Islamic scholars in Northern Nigeria.

However, those books were largely on poetry, medicine and sciences as well as religious injunctions. Thus, it is assumed that the Europeans began to expand and develop during the renaissance epoch. Of interest is the remarkable demise of the Roman Empire which had become the centre of human knowledge and civilisation. That collapse of the Roman Empire triggered yet another dramatic precedence. Chamberlain (2010) and Roberts (2001) seem to concur that European countries began to fight amongst themselves for independence and dominance. Among those Western countries which proclaimed their independence from the Roman Empire were Britain and France That political emancipation then translated into some economic, cultural and lingual independence.

In turn, such development put the African continent in jeopardy. The industrial revolution that followed led to the rise of capitalism, which led the new capitalists to seek new countries to sell their wares and technology to, as well as to exploit natural resources of the new markets. When the demand for labourers became imminent in those fast-emerging economies, many European preachers, philosophers and supremacists encouraged the capitalists to look towards Africa. This led to the rise of colonialism in African societies. What people need to understand is that at that stage Africa was still not as militarily developed as Europe, hence she succumbed to the marauding colonial predators. The African communities may have been easily defeated presumably because they were divided, since

they may have been fighting amongst themselves for political dominance and expansion. Of course, what is clear from literature available is that they had managed to develop their creative cultural arts. However, their educational systems were declared informal by the colonial administration that had just established its network.

Meanwhile, Malcolm X (2011) hints that Curt Sachs claims that a fragment from Ne-user-re's temple of the Sun (about 2700 B.C.) near Abusir, now in the Munich Museum, shows the top of a large drum, believed to be an instrument which was regarded as having been unique to the Old Kingdom of Egypt. Perhaps it might sound safe to assume that its existence was due to an importation from outside the Kingdom, most probably the Asiatic world, where the Arabised Northern Africa is reported to have had some good trade links. Nevertheless, as it stands, the most common iconography and descriptions are generally believed to be depicting military trumpets and drums with the processions of the gods. The same Sachs goes further to posit that the Cairo Museum owns a cylindrical drum which probably was made during the twelfth dynasty, 2000–1788 B.C. That cylindrical drum, which is reported to have measured seventy-five centimeters long and twenty-nine centimeters wide, had a network of thongs with a tightening tourniquet to stretch the leather skins.

At the time of writing this research study, it was not certain if the same drum was still in use on the Egyptian soil. Perhaps it might be another area begging research studies. However, what is of significance in the foregoing citation is that the drums and trumpets were played together by the military. Although there is no clear representation of the other musical instruments, no-one can rule out the use of other instrumentalists at various musical functions during that period. In that regard, musicians should have been involved in performing a variety of music at social functions in which instrumental music, song, and dance employed, as depicted on ancient paintings of the Old Kingdom of Egypt. As is revealed by literature, there is a wooden model of an ensemble dating from the Middle Kingdom which has a harpist sitting on either side of the tomb owner and his wife, while three girls sit facing one another at his feet, clapping and singing. In that context, one would assume that both men and women

apparently played most musical instruments during ancient Egypt, hence my argument stands.

Africans had always led human civilisation, including musical cultures. In that respect, it would be folly for the racially motivated theorists to claim that Africa had no musical culture to share with the rest of the world until *makwaya* music was introduced to them by the Euro-American missionaries. Although no detailed accounts of the types of music are given, my belief is that vocal music should have been prevalent because even in the bible, musical instruments are seldom mentioned. The only known instrumentalist is King David. Otherwise, vocal music should have been dominant.

2.4.8. Ancient Nubian music: perspectives on the Arabised northern Africa

The earliest extant evidence of human remains in the entire Nile Valley has been discovered within this region, during the period perhaps even earlier than that of the first Pharaohs of Egypt. Thus, most people who think of African indigenous music assume that oral and aural traditions were the mode of inquiry used exclusively during the earliest times on the African continent. Besides evidence of Egypt having been the hub of industrial innovation, some literature sources also link Ethiopia to some advanced music production. Indeed, all the foregoing illustrations on how widespread African music was bears clear testimony that Africa had a rich musical culture which she shared with the rest of the world. There is no doubt that African indigenous music composers might have developed a sophisticated music writing system that might have been so highly revered that even the Catholic pontiff might have learnt something from it. According to Malcolm X (2011), a Catholic Music Professor called Yaréd, who was well known for composing all the Old Testament oriented music for the Ethiopian church's chants, had acquired his knowledge of theology, natural history, and music from his uncle, Gedewon. It is further reported that the same Gedewon introduced Yaréd to songs used for praying and singing by Ethiopian churchmen inherited from the creative works of the ancient Nubian Empire.

Clearly, the foregoing assertion best explains how incredible and influential the African music compositions were to the rest of the world. Regrettably, although all the facts are narrated, the hegemony in academic discourses would never allow that to be made public, especially to the once marginalised communities in Africa. However, the truth of the matter is that the early traditional Ethiopian classical music composers (especially Yared's students) must have inspired many communities in Africa and indeed the rest of the world. Thus, such a development best explains how advanced African communities were, in respect of the creative arts.

2.4.9. African indigenous music during the pre-colonial period

In this section of the thesis, I argue that since human civilisation began in Egypt, it should then be accepted that music originated in Africa and then spread to the rest of the other parts of the world. It should be realised that the issue of vocal in Africa is also biblical, as reported in the Book of Exodus 12:1 – 15:21, when the Israelites sang songs of liberation as they were fleeing from Egypt. According to Michael Barrett (2017), the Songs of Moses and his sister Miriam on the safe dry banks of the Red Sea, the first act of the Israelites was to break into music, singing songs and dancing as they celebrated their triumphant exit from bondage. There are two songs listed in the passage – that of Moses as well as that of Miriam. Of interest in Michael Barrett's submission is that Moses and his sister appear to have been born to parents who should have been musicians, hence the talent. In that regard, readers should remember that Moses received almost all his knowledge and skills in Africa because from youth to adulthood, he spent his life in Egypt, which is found in Africa.

However, one may feel that perhaps Miriam's songs were the frequently used ones since her daily chores were not as loaded as those of her brother. On the contrary, Barrett goes further to claim that Moses' songs were commonly believed to be the oldest, more revolutionary, and contained most important poems in the Hebrew Scriptures. In view of that, one can easily realise how the songs of Moses provided a form and sequence of events to the Jewish faith. While it might sound a bit divorced from this study, the Book of Exodus further denotes

Yahweh as first a warrior, then Yahweh as a Lord of Cosmic power, a leader, and finally Yahweh emerges as the object of worship to be realised in the eventual construction of a temple sanctuary. However, switching back to the main discussion of this thesis, the Israelites are reported to have sung in joy and victory as well as thanksgiving for a safe exit journey from the cruelty of Pharaoh, quite a number of centuries before European civilisation began. That assumption still resonates well with the current musical practices. From different corners of the world, people still make music and sing songs. Extant literature captures well the impact and importance of worship in music because we believe that music is a gift from God that allows believers to express their deepest heart responses to God and His truth in meaningful and memorable ways. In that sense, it would come as a surprise when some theorists want to give the impression that God belonged to one continent, the Western world. They would not believe that even the Africans were also given the same talent of creating melodious music like *makwaya*.

It is in this context that the current thesis is talking of African indigenous technology, in an effort to deflate the forces that are bent on denigrating the African creativity. Sharing the opinion is one renowned Zimbabwean historian, Ngwabi Bhebe, who blames colonialism as having been an impediment to the advancement of African science and technology when he remarks:

Before the European conquest of Africa, Africans had built up a pool of knowledge and technology which they used to sustain agriculture, human and animal health, industrial production involving food processing, metallurgy, leather tanning, timber seasoning, fermentation of beverages, making of dyes, mining and architectural engineering. But political subjugation by Europe so traumatized Africans that many of them lost confidence in and looked down upon their own culture, forcing some of them to view and embrace Christianity and Islam as a progressive move but without totally losing their old cosmology or basic beliefs.

(Bhebe, 2000:7)

Clearly, the citation illustrates the disastrous consequences of European colonialism on African communities. Of concern to many African critical researchers is that the African indigenous systems and other aspects of human civilisations that had been achieved in pre-

colonial Africa were, upon the total forced occupation of the African communities, were suddenly condemned as backward and relegated as irrational. In that respect, at the time of writing this thesis, much of what constituted the contemporary African epistemology was to a large extent a product of the European hateful gaze. It was that superiority complex which made Europeans enjoy the privilege of labeling Africa and other non-European continents as the '*Other*'. What readers should take note of is the fact that in the process of gazing the 'Other', Europe took that as an opportunity to prescribe her culture to the Africans.

In a bid to illustrate how Africa was the hub of human activity and early civilisation, Adamo (2011) demonstrates that Egypt/Egyptians and Cush/Cushites are always mentioned together in the Old Testament, since they both belong to Africa. The same author goes further to explain that Egypt belongs to the northern part of Africa and to the so-called Ancient Near East (ANE). Adamo also notes, with concern, that despite the fact that the ancient Egyptians saw themselves as belonging to Africa, some Western biblical scholars have tried to de-Africanise them, thus taking Ancient Egypt to be a European nation instead of an Africa one. Thus, in an earlier publication, Adamo (2006) believes that Napoleon's invasion of Egypt in 1798, particularly the Volney in 1890, opened Egypt up for archaeological discovery. The massive discoveries in Egypt and the development of the New Hamite Hypothesis, which were bent on debasing Negroes, could not permit Egyptologist to talk of the possibility that Negroes had developed the civilisation of the Nile Valley. Implied in the citation is the issue of racial classification, in which the Europeans tried to prove that the ancient Egyptians were not Africans. In that context, it should be noted that several researches have been carried out and their results confirming that indeed, the Egyptian Nile Valley represents a very strong Afro-centric view that that the Egyptians and the people of the Nile Valley were one race.

Meanwhile, in a contribution on the hegemonic academic struggle between the European and African scholars, Mawere (2014) notes that there seems to be a connection with what transpired in all African indigenous cultures, when he posits that it is an undeniable historical fact that with the advent of colonialism and the influence of the over-emphasised Western 'civilisation' in Africa, the local Africans' daily practices, knowledge systems, values, needs,

relationships with the environment, experiences and way of life in general, were significantly transformed. Implied in the citation is the issue of the dynamism of culture. In as much as some people might be tempted to believe that the occupation of African communities by the Euro-Americans was a blessing for the continent, I beg to differ. What people should remember, as is reported elsewhere in this thesis, is the fact that the African communities, including Nemanwa of Masvingo District in South-Eastern Zimbabwe near the famous Great Zimbabwe City, was constantly interacting with visitors from other parts of the world. However, while the African culture may have transformed due to external influences, readers should note that not all the changes were good for the African communities. Thus, Mawere (op.cit) observes that despite the fact that European imperialists used the discourses of modernity, commerce and civilisation (among others) to dominate Africa, many researchers have never bothered to expose that colonial hegemony. In view of that observation, it becomes clear that the missionaries, in cahoots with some European settlers, tended to vilify, suppress and despise any African cultural beliefs and values. That tendency was to portray Africans as people who had nothing to share with the rest of the world, especially in the field of creative arts, to which music belongs.

In a related observation, Viriri and Mungwini (2010) seem to feel pity for their fellow Africans when they lament that the African humanity remains a victim of racism. That being the quandary in which Africa finds herself in, it becomes necessary to expose the European hierocracy of fabricating multifarious or assorted images of Africa. It is a fact that the whole idea of Europe labeling Africa as a dark continent was a ploy to justify the territorial occupation of the continent for economic and political benefits. The Europeans' belief was that Africans were inferior to whites, hence they had nothing to share with the Western world. It was unfortunate that such racist practices were meant to twist the Africans' perceptions of themselves as human beings. Thus, in the long run, they began to doubt the integrity of the people whom they called natives, and resultantly, that process dehumanised the African race.

At the time of writing this thesis, Africa was essentially the European made Africa, characterised by a lot of Euro-centric perceptions in respect of cultural issues. In that view, it should make sense to readers when they listen to my argument. The denial of history to the Africans was meant to belittle and brainwash them so that when some of the rebranded cultural elements were reinstated, the impression would be that it would have been imported from Europe. Thus, by implication, the Africans and their compatriots should take action to reclaim their stolen histories. This, then, opens one's eyes to see that the Africans had a lot of knowledge systems which they could share with the rest of the world. Indeed, it was not that Africans had no future of their own to look forward to. As such, it was not supposed to be the prerogative or privilege of the Europeans to carve out a future for the local Africans. In fact, what the Europeans wanted was to dominate the Africans through perpetuating the myth of Africa being a dark continent. Perhaps to make the case clearer, I should refer to a glaring example of a racist speech that was given during the apartheid era in South Africa. In that disheartening instance, Viriri and Mungwini (2010) quote a blatant speech made by former South African President P.W. Botha (2006:12) adapted from Sunday Times of South Africa on the 18th of August 1985, published by the *Daily Monitor*, titled “*From the grave: Botha’s dark plan*”. That speech must have shocked and mind-boggled many people, to say the least. Says Botha:

The fact that, Blacks look like human beings and act like human beings do not necessarily make them sensible human beings. Hedgehogs are not porcupines and lizards are not crocodiles simply because they look alike. If God wanted us to be equal, he would have created us of a uniform colour and intellect.... It is our strong conviction, that the Black is the raw material for the White man. So, let us join hands together to fight against this Black devil...Surely, God cannot forsake his own people whom we are. You’ve seen that Blacks can’t rule themselves. Give them guns and they will kill each other. They are good in nothing else but making noise, dancing, marrying many wives and indulging in sex. The Blackman is the symbol of poverty, mental inferiority, laziness and emotional Incompetence.

(Sunday Times of South Africa on the 18th of August 1985, published by the Daily Monitor).

An evaluation of the citation leads one to realise how inaccurate the perception of the African is. That perception is very misleading, to the extent of even manipulating some biblical

images, simply to bestow authority that reinforces the relationship between the so-called primitive and the civilised. However, the solace which the Africans have lies in the fact that despite all forms of insults and denigration, the people remained, and still remain, composed and hold onto their cosmology (theory of the universe) in line with the principles of *ubuntu/unhu*. In that context, while some elements of their cultures have been lost, some ideas have managed to survive the total onslaught by the outsiders.

As is argued elsewhere in this thesis, the local Africans in their communities had vocal music well before the coming of the settler missionaries, especially if one considers the fact that there have been songs of liberation even during the slave trade, a period that preceded the colonisation of African communities, including Nemamwa in Masvingo District of South-Eastern Zimbabwe. What is vividly clear is the fact that abundant literature by Mawere (2014), Malcom X (2011), Nemavhandu (2002), Asante (2000) and Rodney (1973) illustrates that the Africans in their local communities were despised, suppressed and dominated by the European settlers who, together with the missionaries, perceived themselves as superior to the Africans in all positive respects, including the musicological approaches. In fact, Mawere (op.cit) even observes that the superiority complex which the Europeans had, even at the time of writing this thesis, needed scholarly attention. As is reported in the other sections of this thesis, my intention was to deconstruct the notion that colonialism brought civilisation to Africa, including an emergence of some musical cultures such as *makwaya*. What people need to bear in mind is that the musical genre had always been practised, many years before the colonisation of the Sub-Saharan Africa, including Zimbabwe.

Some available literature shows some evidence that proves the fact that quite some notable civilisations were in place way before the colonisation of Africa, as documented by Nzewi (2007), Ramose (2005) and Bhebe (2000). Sharing the opinion is Rodney (1972), who in his book titled *How Europe underdeveloped Africa* aptly links the current challenges of underdevelopment in Africa with the slave trade and blames colonialism and its machinations for the sorry state of the African continent. At the time of writing this thesis, the continent was still reeling under the effects of colonialism, including the suppressed African cultures

to which music belongs. Sharing the opinion is Kwame Nkurumah, a great Pan Africanist who believes that for Africa to develop culturally, economically and socially, there is clear need for African unity. In his book *Africa Must Unite*, Nkurumah (1963) presents an argument based on the notion that all economic activities and financial gymnastics in Africa were siphoning wealth from Africa to Europe. In view of the foregoing observation, one can only wish that only unity of purpose by the Africans and their compatriots would bring an end to current hemorrhage of African resources, tangible and intangible. I could continue giving quotable quotes from other prominent Pan African scholars like Tobby Tafirenyika Moyana of Zimbabwe, Nelson Mandela and Steve Biko of South Africa, as well as Chinua Achebe of Nigeria and Ngugi Wa Thiong'o of Kenya. However, due to space and time, I have decided to illustrate my point about how the Euro-Americans bruised Africa, culturally and economically, by giving insights from just two of the continent's sons.

However, in view of the premise of this thesis, it is totally erroneous by some theorists to suggest that Africa has only been at the receiving end of ideas. If the truth be told, Africa produced many brilliant ideas, some of which have even influenced the West in many ways. For example, those who have read History will agree with me that musical genres like reggae, jazz and the Negro spiritual emerged on the global scene as a result of the impact of what the Europeans call 'black culture' on aspects of life in the United States of America, Europe and in South America. These musical styles were introduced by the slaves who had been stolen from Africa and were working on sugar as well as gum plantations in the afore-mentioned places. Further, I should remind readers that, earlier in this chapter, I also highlighted how the ideas which were developed in Ancient Egypt impacted upon the Greek and Roman civilisations, though the Europeans were at pain to acknowledge that. Of the same opinion is Nzewi, who gives a straightforward view of how an African mind looks at life when he posits that:

His indigenous African mental ecology, philosophies and human-cultural rationalizations are unique. They make appropriate and abiding human sense in the African human environment, and have sustained Africa's cultures through millennia of relatively peaceful, health and research-conscious human development. Indigenous Africa understood best its human environment and

accordingly reasoned adequately functional cultural systems and practices for living in harmony with the physical as well as metaphysical cosmos.

(Nzewi, 2007:139)

Of significance in the citation is the way Africans interpret life, which is totally different from the way the Euro-Americans do. In that regard, cultural practices should be viewed from original perspectives of the originator, the African. By implication, African civilisations should be respected and raised to the level of prominence which they deserve and not from the perception of an imagined 'dark Africa'. To further illustrate the African contribution towards the world's development, Asante (2000) remarks that way before the civilisation of Greece, Egypt and literature sufficiently denote Africa around the Great Lakes region as having been the hub of knowledge. There are reports of Africa being host to many philosophers, mathematicians, ministers of religion, agriculturalists, engineers, lawyers, artists, musicians and medical practitioners. Going in the same direction of opinion is Nemavhandu (2002), who argues that there was some intellectual fraud and its impact on human development by the Greeks who plagiarised the African wisdom. This ought to be considered true since it is an undisputed fact that Egypt was the hub of greatest academic activities.

In view of Nemavhandu's argument, one can easily deconstruct the notion that European colonisation of Africa ushered in development, including an emergence of fine musical genres like *makwaya* in African communities such as Nemamwa in Masvingo District of South-Eastern Zimbabwe. Such a claim appears fallacious, and a mere misrepresentation of facts. It is a false claim that Africa was a dark continent before her colonisation. For Euro-Americans to claim that the missionaries, in cahoots with some settler farmers, introduced logic and civilisation to Africa is a slap in the face of Africans and a depiction of deception which needs to be busted. Adding his voice to the devastating impact of European superiority policy towards Africa, Rodney (1972:111) protests that;

This simple logic escapes those who speak about the European slave trade benefitting Africa: from the quotations, for some people to claim that the slave trade and colonisation had some benefits accruing to Africa, defies logic. Rather the two were very destructive and a distortion of the African experience.

(Rodney,1972:111)

2.4.10. Traditional music in the Karanga community before 1890

In order to get an insight into the nature of African indigenous musicological approaches in pre-colonial Zimbabwe, I consulted quite a good number of sources with accounts of human activities at the Ancient City (Great Zimbabwe), which is considered to be the nerve centre for the country in general and surrounding communities in particular, especially Nemamwa. Although Great Zimbabwe Ancient City is surrounded by chieftainships such as Mugabe, Nemamwa and Charumbira, I saw it appropriate to pick Nemamwa because within the vicinity of that great monument, there is a big growth point and a primary school which are named after Chief Nemamwa. While a considerable number of researchers have made reflections on other aspects of the African musicology, in this study I heavily leaned on Chikowero (2015), Mapaya (2014; 2013a; 2013b; 2012), Loytty (2005), Chitando (2002), Kwaramba (1997), Pongweni (1997), Dube (1996), Abeles (1992), Axelsson (1974) and Weman (1960) to get an insight into the influence of church music on the African indigenous musical styles in Southern African communities in general and the community of Nemamwa in particular. My review of literature by the other researchers on the influence of church music during settler colonial regime in the then Southern Rhodesia (now Zimbabwe) helped me in terms of the effects of acculturation and syncretism processes, which subsequently led to an evolution of the esteemed makwaya musical genre, which was then adopted by the Euro-American missionaries.

In fact, the missionaries made a blunder when they hastily demonised the African musicological approaches at the point of first encounter with the African musical heritage. In Chishona there is a saying which goes: Chokudya chose, tanga waravira (Whatever is edible, one is supposed to taste before declaring it unpalatable). In essence, what that saying

entails is that anyone who declines some foodstuff from another person, without tasting it, runs the risk of embarrassment, when one day s/he finds himself/herself asking for more of the food that he/she despised previously. Unozonyarira kupi? (How will one avoid humiliation?) Precisely, that is what happened. After realising how utilitarian the African indigenous musicological approaches were, the Euro-American missionaries then decided to adopt the music in their church denominations for liturgical purposes. That was an appropriation of the African musical cultures which they had previously declined before tasting the stuff. I am sure many readers will agree with me that the missionaries first demonised African music such as makwaya, and later on decided to re-introduce it so that they would give an impression that they founded the musical genre.

Meanwhile, some people may need to be appraised on one of the greatest challenges which characterised this research study. There was a paucity of literature on the nature of indigenous musical styles that existed at Great Zimbabwe Ancient City, particularly in the Nemamwa community. While commenting on a similar scenario on the music of the Owambo people of Namibia, Loytty has this to say:

Little scientific data exists about early indigenous music of Owambo. We therefore have to rely on projections based on musical practices as they are today, and as people described them to have been in the past. It is probably safe to assume that while some forms of musical practices have undergone many changes in the last 150 years, others might in principle have retained many other original characteristics.

(Loytty, 2005:18)

Implied in the citation is the issue of African indigenous cultures undergoing many changes, at the mercy of foreign cultures. The settler colonialists' norms and values were seen as an imposition on the entire African culture, including music. It should also be noted that culture is plastic. As an element of culture, music does not decay but will always stand the test of time. Although many African indigenous musical cultures were banned, Chikowero (2015), Hancock-Barnett (2012), Thorsen (2004) and Dube (1996) observed that the local Africans devised strategies and continuously made some modifications which would frequently

manifest in many of those musical cultures, from generation to generation. For example, although mbira music was devastatingly affected by foreign cultures, it being religious music, underwent several transformations just like what happened to makwaya. By virtue of being ritualistic or sacred in nature, such music was bound to continue existing through continuity and change, since such music belonged to the private domain. Performance events under such contexts were such that outsiders would seldom be invited, hence there would be little chance of fusing alien musical idioms. As custodians of the African musical cultures, elderly members of the invited guests would continually advise the young generation on best practices. In that respect, chances of the sacred music coming in contact with foreign musical idioms were slim because the community elders would jealously guard against any erosion of their esteemed cultural practices.

Meanwhile, Chikowero (2015), Mudenge (2015), Chitando (2002) and Jones (1992) point to the fact that Munhumutapa was one of the most successful emperors of the Great Zimbabwe kingdom in pre-colonial period and is documented as having had a number of professional musicians, praise-singers and jesters for the amusement of the court and for ceremonial occasions. However, what is surprising is why such professional artists were called marombe, plural of rombe. In ChiShona, the word rombe simply refers to a jester in English. Hawkins (1995:219) defines a jester as "a person who makes jokes; entertainer at a medieval court". Of significance in the citation is the important role which jesters played during the medieval period. They provided entertainment at the king's court, thereby lessening the boredom to people who would be waiting for court proceedings. Chimhundu (2001:871) offers the following definitions for the word rombe:

- Rombe munhu asina pfungwa dzakakwana, anoita zvinhu zvisina ungaru uye zvinoita kuti ave murombo. (A jester is a half moron person, who does foolish things that will make him/her poor).
- Rombe munhu anofamba achipemha. (A jester is a person who moves from place-to-place begging for things).

- Rombe munhu aifamba achidetemba nokurumbidza madzishe kare. (A jester was a person who would move from place-to-place reciting poems in praise of the king).

Implied in the foregoing definitions is that a rombe is a person who is sometimes considered to be mentally challenged by the community because of his/her irresponsibility. In most cases such a person usually lacks family commitment. Interestingly, just as Europeans had jesters during the time of Shakespeare, Africans had the same notion of entertainers whom they commonly called marombe. As highlighted in the different sources of literature, the popularity of jesters peaked during the medieval period, which some sources refer to as the Middle Ages, generally considered to be fifteenth century. The issue of entertainment appears to be one of the elements of culture which seems to have crossed social barriers. Playing for courtly events, the jesters were considered as representatives of the angels because of the spurious association with King David. Literature further indicates 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.

According to the Free Wikipedia Encyclopedia, popular music, usually in the form of secular songs, existed during the Medieval Period. While musical life was undoubtedly rich in the early Medieval era, as attested to by artistic depictions of instruments, writings on music, and other records which seem to have been the only repository of music which survived from 800 to the millennium. During that period, several important developments took place. The first one was a major effort by the Church to unify the many chant traditions, and suppress many of them in favour of the Gregorian liturgy. Then came the second, which witnessed the earliest polyphonic music being sung in the form of parallel singing known as organum. Thirdly, there emerged the music of wandering bands which were then suppressed by the Church, and the period was immediately followed by what became known as the Black Death when their activities were vividly recorded and well-documented with notated music. Due to shortage of space and time, this thesis cannot go deeper into the activities which followed.

However, what is pleasing is that Africa was a powerhouse in terms of the development of the Creative Arts industries, from 1150 to 1450 AD. That period was way before European colonialism in Africa. Such African indigenous philosophies can also include the musical ones. In view of that, I 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 musical genres as well as musical instruments. In fact, Mudenge (2011) observes that there were court musicians, just as they were court musicians in Europe. What is clear from Mudenge's description of the Munhumutapa Kingdom of Great Zimbabwe, to which the community of Nemamwa is neighbour, the musicians at the King's court spent all their time performing. However, what is of interest in Mudenge's description of those court musicians is the label which was attached to them. They were called *marombe*. Apparently, other researchers like Mugandani (2017), Chikowero (2015), Viriri (2014), Mutero (2013), Mudenge (2011), Vambe (2004), Musiiwa (2000), Dube (1996), Jones (1992) and Kahari (1981), have also made some reflections on the concept of the marombe trope. *Marombe* is plural for *rombe*. Of interest to the foregoing definition of a *rombe* is that even in the time of Shakespeare, jesters were there.

What is further interesting is the lack of clarity on why the king's singers would be viewed as being of low status. The musicians at the royal palace could not have been as poor as some people might think, by virtue of them being part of the royal institution. Those musicians were confidantes to the King and indeed the whole royal family, hence anyone can assume that they were handsomely paid. Just to illustrate the point further, I can give similar examples of other professions that are often looked down upon by many people in society. A security officer, gardener, house maid or cook working at the residence of the King or Queen, let alone a Head of State, would undoubtedly be earning far more than many civil servants such as nurses, teachers or agricultural extension officers. Why the artistes were given that label remains a mystery. However, due to lack of time and space, deliberating on why the early musicians were labeled *marombe* is not appropriate at this stage. Perhaps it is yet another area which warrants a research study in future.

Of interest is that those artistes, as documented, were rewarded for their services. One could claim that the musicians of the time were part of the civil service, hence they were rewarded handsomely. Thus, Dos Santos, as quoted by Mudenge, also believes 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, 2011:101)

Clearly, the citation illustrates that as early as the Medieval period, the local Africans in their communities, including Nemamwa in South-Eastern Zimbabwe, had a developed musical culture, just as was the case elsewhere in Europe. Thus, the case of music virtuosos (experts) had been established in Africa way back before the coming of the Euro-American missionaries and colonial administrators. Thus, one would argue that makwaya had always been an ingredient of the African musical flavour. However, there is no literature with much detail on the nature, composition or even the performance of most of the African musical styles during the ancient times. It is that type of weakness with the African mode of knowing which has tended to expose the African stories to some academic cultures from outside the continent who, in the process of writing their voluminous copies, tend to demean the African humanity. It is in that spirit of African Critical Theory that I call fellow African researchers and their compatriots to rise and defend their ancestral cosmology. Though commenting on an environmental topic, Mawere (2014), concurs and bemoans the way the Euro-centric environmental and conservation practices in post-colonial Africa were managed. Similarly, any African critical researcher should bemoan a situation in which many African researchers ignore studying how Europe's colonisation of the African impacted on the continent's cultures, so that they can correct the misconceptions that are bedeviling indigenous cultures.

Lamenting on the drought of literature on music in Africa, Agawu (2003:3) observes that "Information about music in post-colonial Africa is scanty. The earliest records stem from archaeological findings in which dance movements and musical instruments, are featured."

Clearly, the citation affirms the difficulty researchers often encounter when they try to access information on pre-colonial African music. In that sense, the scanty literature on pre-colonial African music seems to have stayed unwritten for too long a period. That explains why many African researchers are at pains to give details of their historical past. That being the case, more often than not, we read archival sources that illustrate how the earliest records produced on African cultures are based on rock paintings featuring dancers. Agawu (2003 :4) further believes that, “By far the clearest imaginings of pre-colonial musical society came from the written accounts of various travelers, explorers and missionaries.” Going by Agawu’s citation, one would then doubt the accuracy of such records that were written by people who could have no, or had very little knowledge about the African culture. In that context, most of their reports were just based on assumptions. In view of that, such narratives were, and continue to be, distortion of the African epistemological cosmos.

However, in spite of the paucity of literature on when, and how music in pre-colonial Africa was produced, considerable effort has been made to establish the role of music in traditional African communities. As evidenced by literature, quite a number of researchers such as Mapaya (2014), Loytty (2005), Chitando (2002), Dube (1996) and Nketia (1982) concur that music performance fulfilled quite a multiplicity of roles in the indigenous African communities, including Nemamwa. In his examination of the changing context of African music performance in Zimbabwe, Dube (1996:100) notes that “Pre-colonial music performance production was embedded within society’s activities of daily life that ranged from birth, through life, to death.” Implied in the citation is the utilitarian use of music, through the rite of passage. The indispensable role of music in pre-colonial Africa centered on human developmental stages such as initiation ceremonies and related rituals. There was also music for work, religion, war, leisure and funeral.

Sharing the same opinion is Mapaya (2014:235) who, in his *Rhythm or rhythmic incentives? An African justification for a common responsive musical behaviour* 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 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, 1982:121)

Clearly, implied in the citation is how music played a very pivotal role in the life of the African people, including the Karanga in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe.

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 communities, whatever indigenous people did was accompanied by music. This, therefore, suggests that indigenous Africans, including the Karanga people of the community of Nemamwa, had an accompaniment of some musical performances to their socio-economic, political and religious activities. For that reason, it should not surprise readers to find someone claiming that the African people had always been good musicians, well before the missionaries introduced their hymnody. In fact, the Karanga people in the community of Nemamwa had always been having music oozing in their DNA. It has always been an integral part of their culture. Sharing the same opinion is Dube (1996), who illustrates how music was found in specific contexts like rites of passage. Examples of such rites of passage included birth, marriage, wedding and death.

Loytty (2005), and Nketia (1982) go a step further to illustrate that music had three categories, each of which is outlined in the subsequent paragraphs. It was categorised as rites and rituals, work-related and leisure. As reported in the documentaries, some music had gender specifications. Loytty (op.cit) observes that, “the dances practiced in the different phases were done according to the rules dictating the selection of the participants and the way they have to dress and behave.” Clearly, the citation illustrates how instrumental African music used to be, in determining an individual’s personality development. It determined how an individual would behave in society. There was an expected code of conduct from males or females, in their everyday interactions.

2.4.11. Ritual music

Much of the music in that category marked a transition from one stage to another. In Loytty’s view:

The transformation from different stages of life to the next one, like infancy, childhood, puberty, marriage maturity, old age and death involved various rites in ... culture. These ceremonies linked with the rites usually comprised music, either vocal music or dance, accompanied by singing and instruments.

(Loytty, 2005:34)

As is illustrated in the foregoing citation, music was part and parcel of everyday life. There was music for ceremonies which were done to induct both boys and girls into adulthood. It should be mentioned that at the time of writing this thesis, some contexts for such music performances were still being practised in some communities neighbouring the Nemanwa community area. My experience was that the Tadzembwa tribe, under the Mapakomhere chieftainship, was still conducting initiation ceremonies. Such functions resulted in teenagers, both boys and girls graduating into adulthood. In fact, Loytty (2005) further envisages that the transformation ceremony of girls played a significant role as an initiation rite from childhood to the adulthood and as a preparation of the girls for marriage. An analysis

of Loytty's observation may lead one into claiming that the curriculum for such a transformational ceremony for the girls was akin to official pronouncement by the community. That would grant the girls the right to start searching for potential husbands since they would have come of age.

In view of the foregoing traditional proclamation, one sees an African epistemology in respect of rights of women in the community. Among the several human rights bestowed on the female persona was the right to conceive and bear children in order to perpetuate humanity, hence such a right was considered as both community and national duty.

2.4.12. Work music: The *jakwara*

The focus of this section is a musical genre called *jakwara*. I chose the genre because there is a close link between it and *makwaya*. The similar identity of the two musical genres is that both were used to reprimand bad behaviour by members of the community, thus they were a form of sarcasm. Further, since there were neither electronic nor print media, more often, the musical styles were employed as a form of communication to the illiterate community populace in pre-colonial Africa. Therefore, the musical genres appeared to be two sides of the same coin. That being the case, it should be mentioned that extant literature suggests that the *jakwara* ceremony was a very common phenomenon among the various ethnic groups in pre-colonial Zimbabwe as observed by Nzenza (2018; 2012), Mugandani (2017), Dodo (2015), Matiure and Matiure (2015), Ngara (2015), Machingura (2014) and Mavhunga (2014). However, *jakwara* is a somewhat elusive term with no clear-cut definition. It only comes to clarity when it is diagnosed through the lenses of a particular community in which the ceremony is practised. The phenomenon was known by different titles in different regional communities, depending on a particular ethnic culture and how the culture bearers in that community practised it. As recorded in literature, the practice was known by an assortment of names such as *jakwara* (labour pooling), *nhimbe* (collective work), *janganu* (rotational duties), *humbe* (work party) and *humwe* (cooperation) amongst others, as recorded

by Dodo (2015) and Machingura (2014). Implied in the foregoing observation is that the practice had multiple names, owing to the multi-cultural nature of the African society.

As revealed by literature, the *jakwara* ceremony was practised in many African countries, including Kenya, as documented in Wafula, Korir, Ojulong, Siambi and Gweyi-Onyango's (2017) article. In Zimbabwean communities, the indigenous musical ceremony used to be performed during cooperative work, done by a community to relieve a family of the burden of working in the fields in activities such as planting, weeding, harvesting and thrashing, as observed by Nzenza (2018; 2012), Matiure and Matiure (2015), Machingura (2014) and Ngara (2015). In the same vein, Dodo (2015) defines a *jakwara* as an approach that was used in communal areas to help each others execute heavy tasks, especially related to agricultural activities. Significant in the foregoing citation is the issue of community members helping each other to execute a heavy task. The ceremony was practised for a long time before and during the colonial periods, with the aim of furthering a variety of developmental programmes in the community, ranging from agricultural activities to construction of infrastructure.

Sharing the opinion is Machingura (2015), who notes that as people executed their work collectively, they sang traditional songs that motivated them to work hard and endeavored to complete the task then rest. The same author goes on to observe that the songs also assisted to synchronise the movement of whatever tools so that participants kept the same tempo and pace. On the other hand, Chiwome talks about *jakwara* songs in which he says participants are permitted to sing about topical issues in the village: rumours, scandals, and secrets commonly known as *chihwerure*, some form of satire. According to Chiwome (1992), such songs and their messages could not be repeated in any other social setting and neither could that be taken to implicate any person involved in criminal activities.

Perhaps I should share my background. I grew up in a *Karanga* community of Mahlebadza in Mberengwa District of the Midlands Province, which happens to be neighbour to Masvingo Province. It was during the colonial period when the *jakwara*, just like *makwaya*

ceremony, was still practised. From the lived experiences, I noticed that *doro* (African brewed beer) would then be served at different intervals as the participants were working. As they worked, people would sing relevant and motivating songs. Some of the songs were meant to encourage people to work hard. Further, lyrics in other songs were meant to relay reprimands. They had corrective undertones, messages satirical to particular individuals in attendance, or absentia. In the case of a message directed to a person who was absent, it was the role of the *sahwira* (best friend) to convey the message to the suspect. Each participant was supposed to listen attentively in order to determine who a particular song was targeted at.

The lyrics were an expression of people's inner feelings about issues threatening peace and prosperity in their community. The compositions and performances were designed in such a way that the musical meanings exhibited primarily a celebration of a community culture's artistic creativity. The cultural components of the *jakwara* cultural music comprised rich language structures such as metaphors, proverbs, riddles and similes. While culling from Mugodzwa's (2013) work, Dodo (2015) sees *jakwara* as a widespread technique by which farmers performed productive work on their fields. Thus, according to Dodo (2015), a *jakwara* is a communal labour practice which was responsible for the increase in peasant production in many communities, resultantly influencing peasant farmers to produce bumper yields. Significant in the citation is the issue of the *Shona* people who used the *jakwara* ceremony as an occasion to maximise production and process subsistence food. It was a communal way of working together which meant a self sustenance food strategy. My experience of the *jakwara* ceremony was that some rich members of the community provided delicious food to *jakwara* participants as a way of luring as well as motivating them to work. Such a good gesture by rich members of the community made them very popular. At the time of writing this thesis, the *jakwara* musical performance or ceremony was no longer popularly practised, thereby rendering its capacity to address some of the societal challenges almost impossible.

Matiure and Matiure (2015), on the other hand, perceive *jakwara* as *nhimbe* which is used in *Shona* societies to address some conflicts and topical issues, largely using satire and theatre. Culturally, just like the rest of the Shona speaking people, the *Karanga* communities would have work accompanied by beverages like *doro* (traditional African brewed beer). The aforementioned authors go further to mention that the participants would then be urged to sing out any denunciations they had, against anyone else in the community for as long as the hostility and anger were not taken home and harboured permanently. However, as was mentioned earlier in this chapter, due to the advent of the arrival of the European missionaries and their relatives, colonial administrators, most African communal ceremonies like *jakwara* declined as a result of them having been outlawed.

The jakwara phenomenon

For whatever reason, the discourse on the *jakwara* performance events has gained prominence in academic circles. In particular, the following researchers: Nzenza (2018; 2012) Mugandani (2017), Dodo (2015), Matiure and Matiure (2015), Machingura (2014), Ngara (2015) and Nzenza (2012) have made reflections on the philosophical tenets of the soul-searching musical genre. They have grappled with various facets of the concept, underscoring sexuality and extra-marital debates, governance, as well as sarcasm. However, very little attention has been committed to the roles and values of the musical performance in conflict resolution among indigenous Africans in their communities. I contend that most of the challenges of conflicts experienced in the contemporary African communities could be nipped in the bud if the villagers' musical cultures were not disturbed by the missionaries and the settler colonialists. It is with that view in mind that I am arguing that the contemporary African humanity is encouraged to remove the shackles of Western hegemony in order to retrieve the lost African philosophy of *ubuntu/unhu*, which the Africans were robbed of. A return to such cultural practices could help ease the problem of conflicts that frequently emanate from relational politics in the communities.

Further, neo-colonialism, corruption, lack of respect for others, debilitating poverty and hunger as well as the problem of rising prostitution could be mitigated through the African musical genres such as the *jakwara* ceremony. The argument is that despite the dynamism of culture and the globalisation trends, African cultural values and norms still remain relevant to African community life. Such a worldview seems to resonate well with Mbeki's concept of African Renaissance as noted by Cossa (2009). While it was not part of this research study to set out to discover the different interpretations of *jakwara* by different communities, I was interested in understanding the roles and values of the pre-colonial musical performance and how that culture sustained peace and development in the African communities as it transformed into *makwaya* musical genre.

As was highlighted earlier in this study, Mavhunga (2014) blames the Europeans whom he accuses of not going deep into African music to understand its place in people's lives, but rather, looked for the melodic and rhythmic characteristics and the outward-looks signs (aesthetics). He further sees that tradition of looking and judging African music as having been particularly clear in the 18th-20th centuries, in which they saw it as largely pagan and worship of ancestral spirits, warlord, release of tensions and conflict of everyday life. Implied in that observation is the issue of foreign religions and ideological principles influencing the colonialists in the manner they treated African indigenous musical cultures. The colonial racist tendency towards African cultures was very detrimental to the development of African indigenous creative industries. Sharing the opinion is Barz (2003) who, as quoted by Machingura (2014), notes how the colonialists and some European missionaries had teamed up to attack the African musical styles. They became determined to do everything in their power to discredit all African musical genres. Viriri (2017) also adds a voice and laments the impact of Western civilisation and globalisation for the implosion and collapse of most African clan set-ups which used to help in conflict resolution. For example, the role of elderly members of the community was either abrogated, or usurped by missionary personnel like pastors.

In view of such negative developments in the African communities, one would claim that most of the conflicts affecting the traditional villagers were ushered in by colonialism. As argued in this thesis, in pre-colonial Zimbabwe, the *Karanga* communities remained united in their culture through the use of music. It was a tragedy that the missionaries disturbed the development in African communities to such an extent that all the things that had been developed by the Africans fell apart. In that regard, Machingura (ibid) seems to concur and notes that the term ‘indigenous songs’ became synonymous with pagan songs associated with darkness, evil and sin. Implied in the citation is that the local indigenous musical practices were censored and became a victim of scorn and segregation by the dominant white colonial rule. Sharing the opinion is Mapaya (2013) who posits that colonial imposition gravely affected the African musical norms and values, as a result of the Euro-American and their surrogates whose attitude was to look down upon African customs and music. Implied in the citation is the issue of the African musical culture undergoing some underdevelopment as a result of stigmatisation by those who showed no respect for the African cosmology. The colonialists tended to disparage African musical practices, which they believed were inferior, as well as labeling them as sinful. Further, the use of African traditional music, language and dance was emphatically prohibited and labeled as profane, pagan and primitive, as observed by some concerned African researchers such as Dodo (2015), Machingura (2014), Mapaya (2014) and Masiyiwa (2013). Clearly, the observation shows how hypocritical the missionaries and colonialists were. The stereotyping of indigenous African musical practices negatively affected the local people's culture.

The colonial ideologies and liturgy became an instrument for power and oppression of the indigenous Africans, together with their musical cultures. In view of that, as is mentioned elsewhere in this thesis, the thesis is guided by the African Critical Theory whose aim is to clear the space for expression of the African voice which had been previously marginalised. In that context, it is argued that the local *Karanga* people used to compose and practise music as a cultural capital in which they celebrated and that promoted peace and prosperity, as guided by their philosophy of African values of *ubuntu/unhu*. In that regard, the European theorists should not claim that Africa was a dark continent before they invaded her under the

guise of spreading civilisation to the communities. Thus, I sought to establish the culture bearers' views on African indigenous musical cultures which at times acted as nexus between production and cultural practice.

Roles and values of jakwara music

It is a life truism that colonialism brought with it a variety of influences that impacted negatively on African indigenous cultures. The *Karanga* people in pre-colonial Zimbabwe are reported to have had a variety of ways of attending to social conflicts, through some music. I continue to argue that such cultural music functioned as an engine for collective work, thereby leading to socio-economic and political development of the communities. It can be claimed that apart from being a conflict resolution measure, the music provided a platform for equal partnership for unity, respect, faith and loyalty among the community members. In respect of such benefits of the practice, efforts should be made to revive it in order to realise sustainable development in the modern communities. It should be realised that a community in which there is peace is poised for development; economically, socially and politically. As such, most of the music can be employed as one form of what Dodo (2015) calls endogenous conflict resolution strategies which, after years of recession, could be revived in order to play some invaluable purposes in contemporary conflicts.

In Dodo's (2015) view, apart from it being used as a tool to mobilise people to work collectively, *jakwara* also provided a neutral forum where most topical issues were deliberated and dissimilar thoughts addressed peacefully. It was a forum and tool for education and socialisation, hence people worked, shared stories, skills and knowledge which were very critical for household and community survival. Some of the shared information would help to resolve conflicts in the community. In the same line of thinking is Nzenza (2018), who sees *jakwara* as a celebration which afforded people an opportunity to voice angers, sorrows, love, hate and unresolved conflicts. The invited guests to the *jakwara* performance would then find relief in speaking as they pounded the millet hard, until all the anger was taken away by the flat rocky area on which the crops were spread. In view of that,

it becomes clear that the *jakwara* performance gave people the platform to laugh, to eat, and to let go of some of the pains of the bygone life events and circumstances. Thus, the ceremony was a catalyst for food production, hence harvests became plentiful.

In Chiwome's (1992) view, some of the songs sung during *jakwara* performances helped individuals ladden with secrets and defiant feelings to say them out in an orderly mode while involved in an economically productive project. Implied in Chiwome's view is that the performance would allow the people to freely express their feelings, without animosity. The humour, in the form of jokes, would help to ease the tension among people. Chiwome's view was confirmed during the focus group interviews. As participant Number One put it during the interview: *Vanhu vairova bembera*. (People would say things satirically). The phrase means that people would not mention the names of the wrong doers, rather, they would use pseudo names, as disguise. That was done to avoid confrontation. Significant in the foregoing citation is that the singers would not point fingers at an individual as that would be interpreted as a direct provocation, something that was against the principles of the *jakwara* ceremony. The strategy was such that the messages of the songs would help people to reflect on their behaviours and then, perpetrators of bad behaviour would reform and become responsible members of the community. Undeniably, *jakwara* provided a platform where community members would share ideas and information on topical issues. As people worked, threshed, and winnowed finger millet, they would share ideas on issues to do with family and community politics, through music. In that context, it becomes a surprising matter when some theorists want to give an impression that Africans had not developed artistically, before the coming of Western missionaries into the African communities.

One might be tempted to believe that the revival of the African knowledge is the panacea to the continent's developmental needs. In that respect, at the time of writing this thesis, Africa was lagging behind other continents in many aspects because the continent was heavily dependent on prescriptions coming from external institutions. Thus, resorting to culturally relevant knowledge belief systems could be an emancipator. In that regard, such an effort would provide sustainable solutions to the continent's contemporary problems affecting

humanity: the families, communities and even the macro-societies. Sharing the view is Viriri (2017), who, while discussing on the Zimbabwean scenario, asserts that the need for such an approach comes from the realisation that Zimbabwe needs to engage indigenous models to surmount the tragedies that continue to plague her. Significant in the citation is that Africans should revive practices which were once deeply rooted in the African culture, including music, which was sometimes used for healing purposes in traditional cultures. Thus, traditional cultures such as music could be viewed as an indigenous philosophy that validate what Viriri (ibid) further calls the relevance and significance of indigenous solutions to African existential challenges.

While commenting on the same matter, Machingura (2014) asserts that the general problems in Africa are only going to be solved by rebuilding the family, the extended family and the community and to re-establish strong values of *ubuntu/unhu* within that group of institutions. Implied in the assertion is that challenges like infidelity, violence, theft and all other social illnesses which the contemporary communities were experiencing could be minimised or even eliminated through the use of African solutions, instead of relying on foreign-inspired remedies. Such ills could be dealt with within the communities through traditional ceremonies such as the *jakwara* event. Otherwise, if no effort was made to that regard, communities in post-colonial Africa would continue to experience a myriad of challenges relating to conflicts and hunger, which, by nature, threaten sustainable development.

Quite a big number of researchers who include Nzenza (2018), Mugandani (2017), Dodo (2015), Matiure and Matiure (2015), Machingura (2014) and Masiyiwa (2013), have made a reflection on the food component of *jakwara*, just like any other celebratory social gathering. What should be realised is that *jakwara* was accompanied by some hospitality, through the serving of some African dishes as well as *doro* (traditional beer). Culturally, both food and beer were served intermittently, until the end of the activity. After the work had been accomplished, the invited guests would then sing, dance and make merry till the food and beer were finished. It should be realised that the guests or participants were allowed to carry food left-overs to their homes. In view of that arrangement, it can be seen that such ceremonies would be a rewarding service for poor families to enjoy delicious food, which

they could not afford in their homes. As one elderly culture bearer aptly put it, "*Munhu wese anouya kuzokutsira kuita basa uye kana napakudya zvatinenge tapiwa tinoita maonera pamwe*". (Everyone is supposed to come so that the workload becomes light. Besides working, we also share food).

Clearly, unity was at the core of the *jakwara* ceremony. That arrangement subscribes to the African notion of unity, which hinges on the adage: *Ukama igasva hunozadziswa nekudya*. Literally, the proverb means that all relationships are cemented by sharing of food. In human life, the issue of food is critical. That is the reason why even in the biblical stories the concept of food was very topical and constantly mentioned. The New Testament, especially the gospels, are awash with examples relating to the mention of food, such as: *Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God, Our Father who art in heaven, hallowed be thy name. Give us this day our daily bread, and when the Pharisees saw it, they said unto his disciples, Why eateth your Master with publicans and sinners? 5 000 fed.* Further, in the *Shona* culture there are proverbs which emphasise on the need for unity such as one which goes thus: *Chawawana idya nehama mutorwa ane hangamwa*. (Whatever edible thing you get, share it with a relative because a stranger quickly forgets).

Undeniably, the *jakwara* ceremonies helped to ease some of the heavy workloads which individual families and communities had to contend with. In the process, it influenced development in the communities, as people cooperated in whatever they did. Sharing the idea, one elderly culture bearer remarked that: *Kureruswa kwebasa kunoreva kusimudzirana*. (Making the task easy means promoting each other to rise). Implied in the saying is that people would share societal expectations such as hard working, thereby developing a collective vision. Thus, the *jakwara* ceremony was one ideal vehicle through which community norms and values were promoted. Through the *jakwara* performances, the participants would get to appreciate each other's divergent views and perceptions on social issues. In the same vein, Dodo (2015) posits that hostilities and suspicions would begin to wear off and that would build good relationships. Clearly, the citation shows that the *jakwara*

performances allowed communities to amicably resolve potential conflicts among community members. Dodo (op.cit) goes further to say, besides providing entertainment, the *jakwara* songs provided an opportunity where potential enemies would interact peacefully, despite the criticisms that an individual had about another person. By virtue of its principles, the *jakwara* performance allowed participants to freely express their thoughts and criticism, without any fear of reprisals from any member of the community, especially those one would not directly confront. As is said elsewhere in this section, that practice helped allay fears, tension and any suspicions among members of the community. As dictated by the rules of *jakwara*, after the performance event, no-one was expected to seek clarification from the composer of a song, even if s/he felt hurt.

From all that has been said, it can be seen that the roles of African music were to promote unity and cohesion in the community. Thus, some African cultural events should be encouraged so that members in a community minimise chances of hostilities to each other, even in contemporary community life.

In Dodo's (2015) view, the *jakwara* practice undeniably transformed into *makwaya*, owing to factors like modernisation, ecumenical activities, and rural-urban migration which saw thousands of rural people moving to urban centres as well as townships, merging with people of other ethnic groups with musical backgrounds. Displacement of indigenous cultural activities, coupled with the technological advancement which the society was gradually experiencing, contributed to the demise of the *jakwara* practice in the local communities. People then abandoned their cultural norms and values as they relate to methods of preparing, producing and processing food. Such processes used to be accompanied by *jakwara* music.

The demise of *jakwara* musical culture was precipitated by two pertinent issues. Firstly, it was caused by the harsh colonial laws which outlawed most indigenous musical cultures. Secondly, it was caused by the communities' reluctance to adapt or align themselves to the dynamic community life, which included a Christianisation of the local people. Observations made from some research findings seem to indicate that some people in the rural communities

were no longer aware of the *jakwara* practice and how the ceremonies helped people to resolve societal challenges. There was also a stagnation of indigenous musical arts. In view of that, as is argued elsewhere in this thesis, the *Karanga* people in the community of Nemamwa had always been musical, and never been taught any musical genres by the missionaries. Their music was largely choral. The *jakwara* music used to be performed without the accompaniment of musical instruments, and thus, it can be claimed that the music kept transforming to suit different social contexts, until it turned into *makwaya* to meet ecumenical expectations, as was dictated by the settler colonialists, together with the missionaries.

2.5. AFRICA'S EARLY CONTACT WITH EUROPEANS

In this section, a description is given of the early contact between the Dutch Reformed Church and the local Africans in the community of Nemamwa of South-Eastern Zimbabwe. As is argued elsewhere in this thesis, the music of Africa must have had some effect on ancient and medieval European music. Malcolm X (2011) singles out one Donald Jay Grout, whom he claims to have asserted that early African music was an inseparable aspect of European religious ceremonies. Readers might wonder why I constantly refer to ancient Egyptian, Nubian and Ethiopian musical cultures as I trace the early origins of art music. The ancient Greek heritage is believed to have had its roots in Africa, particularly Egypt and Ethiopia, where philosophy and Christianity are believed to have begun. In view of that belief, Malcolm X claims that the Greek creative arts developed from the ancient Egyptian and Ethiopian rituals.

However, in his evaluation, Grout fails to demonstrate any Moorish influence of the European music history. In that sense, the influence of African music to European music must be allowed to enter into any discussion of the development of music. Of course, due to the dominant presence of the European hegemony, such a dream will never be given any lease of life. The Moors are one of the Moslem people of mixed Arab and Berber descent who lived in northern Africa. In Europe, Spain prospered in art, literature, and science for

nearly eight centuries under Mohammedan rulers from Northern Africa, at a level and in a fashion not reflected elsewhere in Europe.

It is reported that European fear and hatred of the Moors lasted some years beyond their European conquest. Thus, Mozart's two-act opera, *The Magic Flute*, is given as an example of the negative perception of Moors in the late 18th century. Moorish theoretical tendencies are assumed to have influenced the gradual abandoning of quintet harmony (used in Medieval harmony) in favor of North African tertian harmony (harmony in thirds), eventually contributing to the development of French fauxbourdon and English gymell styles in later periods of European music. As argued in this thesis, the ancient histories of Egypt and Nubia reveal that there was a continuous cultural exchange between the northern regions of the African continent and Africa South of the Sahara, including the community of Nemanwa in Masvingo District of South-Eastern Zimbabwe. In this regard, it is no surprise within the complex network of African and Arabian cultural exchange in the region of the Mediterranean and elsewhere. It is a fact that sometimes the African continent and its different communities received visitors from across the world, hence there could have been a possibility that periodically, some errant Europeans often paid visits to the King of the once famous Great Zimbabwe Ancient City. In that regard, it could also be claimed that the Africans might have had an influence on the music of the Moors in Spain, which is reported to have been leading Europe in terms of technology during that time.

In an effort to establish the reasons why many Europeans flocked to the African continent in the eighteenth century, Chamberlain (2010:41) concludes that their penetration into the interior of Africa was a phenomenon which "... profoundly shaped European society, politics and religion". Implied in the citation is that the Europeans benefited from interacting with the Africans in many ways: economically, politically and culturally. Thus, in the course of time, the music of the Moors in Spain must have had some impact on the evolution of culture in the entire European region. Many accounts confirm that a very large ten-string lyre called baganna is the descendant of one of Ethiopia's oldest instruments, the harp, which King David played 3000 years ago. The question of whether that story is true or false is not part of

this study. This remains an area for future researches if readers are to appreciate the complexities and dynamism of African music. That musical development was, however, disturbed by heavy European intervention which began in the mid-fifteenth century when European merchants, possessing charters from their monarchs, raided the African coastal areas for slaves, ivory, gold, and hides. The technical advantage they had over the Africans (in weapons of destruction) changed the Africans' relationship from trade to dependence, which became the pattern for all future contacts. Some reports from European explorations and raiding expeditions make bewildered mention of African music and dance. The reports further illustrate that from the middle of the seventeenth century, a new factor entered the African communities south of the Sahara.

Having picked an interest in African raw materials, many European traders rushed to African communities in general and Great Zimbabwe Ancient City in particular, to bargain with the local African people. However, although they claimed to spread civilisation to African communities, those early traders apparently took little interest in African music and culture. For this reason, documentation on African musicological approaches is scanty because those who claimed to have been champions of knowledge did not know what the world really wanted to know about Africa's richness in terms of creative arts. Though it is not part of this thesis, readers should take note of the fact that the European expansion exploited African resources and communities to such an extent that many of the communities finally collapsed. Sharing the idea is Chinua Achebe in his works such as *Things Fall Apart* (1994), *A Man of the People* (1966) and *Anthills of the Savannah* (1988) in which he traces and castigates both colonial and post-colonial government administrations for plundering African resources and barricading upward mobility of ordinary Africans. In view of Chinua Achebe's observation, it is not surprising that the gradual transformation of human relations between the European and African continents resulted in tremendous sustained political friction.

The resistance against territorial annexation and forced acculturation by the Africans were frequently thwarted through merciless military aggression and intimidation by the settler colonial administrators, in cahoots with missionaries. In that regard, the conflict between the

settler colonial administrators and the missionaries on one side, and the local Africans on the other, provided fertile ground for the development and transformation of African indigenous music. The local African musicians would frequently compose songs to denounce what they felt as being unjust governance by the settler colonial administration agents. In their reaction, the colonialists usually attempted to criminalise African musicological approaches since it had been realised that music tended to unite the Africans against colonialism. Great efforts were also directed toward turning the African people into servants and dependents. As is reported, in southern Africa for example, an influx of Euro-Americans gradual spread its settlements outward from Cape to Cairo. The indigenous Africans were heartlessly displaced, dispersed, or integrated into the colonial economy. Chitando (2002) concurs and states that as Zimbabwe's economy underwent some changes, protest music became more daring and pronounced. What people need to appreciate is the fact that such African musicological approaches were very critical of the colonial injustices in the local African communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe.

Meanwhile, please note that while the next two paragraphs might sound a bit off topic to this thesis, my intention is to illustrate how the relational politics between the two races, Africans and the Euro-Americans, influenced the transformation of African musicological approaches. Frequently, the oppressed Africans would employ music to appeal to their ancestors and their Supreme Being. In that regard, compositions of African indigenous music became a paramount and well-established trend among the Bantu-speaking people further inland in Sub-Saharan Africa. At that point the Euro-Americans began to attempt to establish a hostile stance towards African indigenous cultural practices, including music.

On the other hand, the Africans were also determined to keep reviving their cultures. Some substantial literature by Mhike (2016), Chikowero (2015), Chitando (2002) and Turino (2000) confirms that music plays a pivotal role in religious as well as secular activities in the Zimbabwean traditional culture. Implied in the citation is the issue of music being central to everyday life in African communities, including Nemamwa. On that basis, I continue to argue that Africans had a well-established musical culture well before the missionaries introduced

their ecumenical music to the local African communities. It is only unfortunate that the African story has been told, and continues to be told, largely from outside the continent.

The Euro-American traders who visited the African communities in search of ivory, cattle, hides, and servants were supposed to have written positive things about Africa. Unknown to the culture of documenting about their stories, the Africans continued to welcome the foreign traders, not knowing that the same people looked at them in bad light. The Africans wanted metal, beads, horses, and, later, manufactured goods such as blankets, knives, guns, and brandy. Trade was difficult to maintain because of the long distances between the administrative capitals and the African communities. Thus, literature also shows that due to the increasing hostilities pitting the Europeans and Africans in the local African communities, the two remained relatively separate despite active trading, and that mutual detachment prevented cultural understanding.

In many Sub-Saharan communities, economic concerns were usually the prime motivators for the development of different genres of music. That was also the case with the Nemanwa community, which saw the development and subsequent transformation of *makwaya* music which was sometimes used as a protest tool against colonialism. Some researchers like Mhike (2016), Chikowero (2015), Mutero (2013), Dube (1996) and Kahari (1981) concur on what the settler colonial farmers and miners did to develop their businesses which they had established in the local African communities. Each time they realised a project required a quantity of labour that far exceeded the human resources available in a given project, they would devise a labour-saving mechanism to make sure they would achieve what they wanted. An example of such labour malpractice was the infamous *chibharo* or forced labour. In what some people might perceive as having been a blessing for African communities to have the Euro-American missionaries operating in the local environments, one would argue that those missionaries had a dual mandate given to them by the settler colonial administrators. In as much as they were fronted as an important factor in encouraging interaction between the settler colonialists and the local Africans, their other role was to whip the latter into a docile lot, as observed by Roberts who says:

What the missionaries spread was not merely the doctrine and practice of Christianity Their schools, hospitals and dispensaries also brought with them secular ideas and techniques. ... Yet through the reciprocal interplay of European civilization and the world was to continue, Europe remained, on balance an exporter of culture.

(Roberts, 2001:38)

Clearly, as is implied in the citation, apart from theological activities, the missionaries' other role in the colonial agenda was to disseminate European ideas to the African communities. Their influence tended to favour settler communities at the expense of indigenous Africans. In that regard, literature reveals that the local Africans often misunderstood those preachers. Instead of acting as bearers of what should have been considered to be civilised life, the missionaries chose to participate in oppressing the local Africans. Once invited and established in the African communities, some of the missionaries would proceed to “win the souls” of the African people through many strategies. Some of the strategies included building hospitals and clinics that would usually treat children of families who would have been converted to Christianity.

It should be revealed that the early contact of the Europeans and the Africans was not as cordial as one would have expected it to be. Extant literature suggests that the missionaries and the colonial administrators ignored or maligned the Africans and their indigenous knowledge, including music, depicting it as primitive, simple, static, and being "not knowledge," or folklore. Similarly, Genier, in a book entitled *Indigenous Knowledge: A Guide for Researchers*, observes that:

This historic neglect (regardless of its cause — racism, ethnocentrism, or modernism, with its complete faith in the scientific method) has contributed to the decline of IK systems, through lack of use and application. This legacy is still in evidence. Many professionals are still skeptical. Also, in some countries, official propaganda depicts indigenous cultures and methodologies as backward or out of date and simultaneously promotes one national culture and one language at the expense of minority cultures. Often, formal schooling reinforces this negative attitude. Local people's perceptions (or misperceptions) of local species and of their own traditional systems may need to be rebuilt.

(Genier, 1998:5)

Implicitly, the citation illustrates how the indigenous people of Africa lost a lot of cultural norms and values, including musical ones, as a result of their contact with the European missionaries. It is an undeniable fact that some local Africans in their communities were tricked into losing confidence in their ability to help themselves and became dependent on external solutions to their local problems. English was imposed as the official language in institutions of learning, primary, secondary and tertiary. As illustrated in the foregoing citation, the strategy used was that the official propaganda was employed to portray indigenous cultures and methodologies as backward and ungodly. In as much as the church might have claimed that it periodically involved the local people in developmental projects such as the construction of schools and churches, what is clear from that relationship is that many of the Africans were demanding the right to be heard in development decisions. For many local people, the acceptance of the concept of unity was an indication that they were prepared to cooperate with the missionaries as long as the church recognised them as important stakeholders. That was considered very critical because it also determined the future of the Dutch Reformed Church (DRC) in Zimbabwe. The establishment of the DRC was legitimised because the members spoke from the same viewpoint. However, the model of worship was the main reason for some members either boycotting or leaving the church to form or join some African initiated churches such as the Zion Christian Church, which was headquartered in Venda, South Africa. What is fascinating is that the African initiated churches had gospel songs that were slightly different from the Euro-centric choirs.

Perhaps what I should inform readers is that one of the notable African critical researchers, Mugovhani (2012), observes that in South Africa, for example, the foundations of choral music as an art form were laid as early as 1850. The pioneers of those foundations are listed as having been composers such as Tiyo Soga, Rev. John Knox Bokwe and Enoch Sontonga. However, since they were Western missionary-educated, much of their music is reported to have been devoid of substantial traces of the African indigenous music of their language groups. Further, readers also need to appreciate the fact that already in the 1960s, some researchers like John Blacking were busy studying African music and frequently made remarks about its demise. In Blacking's (1964) observation, the missionary-educated

Africans in South Africa began to gradually associate European music with power and prestige. In that context, many educated Africans may have tried, as best as they could, to assimilate European cultural norms and values. Thus, such enthusiasm might have driven them towards the acculturation of the missionaries' cultural practices, hence the indoctrination of the local Africans into Western ways of life.

This view is also captured in recent documents by other South African music scholars such as Mapaya (2013), Dontsa (2012) and Parker (2000), in presented papers and articles written on various issues to do with the contemporary musical issues in Africa. The same issue of acculturation and indoctrination of Western values on the Africans is also captured in doctoral theses by Human (2008), Ntaka (2007) and Detterbeck (2003). The information given is that it was only after the rise of political movements influenced by the Pan Africanist Movement and the African Consciousness philosophy in the 1970s that conscious efforts were made by the local African eclectic choral music composers to include features in their music that were identifiably African. In that regard, Mugovhani (2010) observes that a quest for more African traditional musical approaches to choral compositions became the drive, to which music composers such as Mzilikazi Khumalo then adopted a counter-mission, to preserve and promote the African culture.

Meanwhile, other African countries had also embarked on activities to promote their indigenous knowledge systems, including music. In an article captioned *Indigenous forms in contemporary South African Christian choral and popular music: an Appraisal*, Dontsa (2012) narrates how the inclusion of elements of indigenous genres to the choruses and hymns of the African churches and works of the young choral music artists became a popular trend. Dontsa (op.cit) goes further to note that it was a nineteenth century initiative driven by earlier composers such as Ntsikana ka Gabha and popularised by twentieth century composers like Rev. Knox Bokwe, Benjamin ka Tyamzashe, Enock Gwashu, J. Mohapeloa, to name a few. Thereafter, many composers across Sub Saharan Africa followed in choral music.

Furthermore, the same Dontsa gives an analogy which goes thus:

Despite attempts to wipe out African music by the missionaries through the purported progressive assimilation, it has risen from the "ashes" like the Persian phoenix and kept surfacing in many forms. Missionaries managed to kill only the bodies of the African people and not their culture as it survived all endeavours to eradicate it. Like the guinea fowl's chicken (hatched by the hen in the fowls run at the ranch or home) responds to the crackle of other guinea fowls in the forest and takes off unceremoniously to join other wild birds in the forest, so is an African to the music with elements of indigenous African music. S/he reacts immediately with a sense of rhythm and feeling even if s/he was not born in that culture.

(Dontsa, 2012:64)

Of interest in the citation is the issue of African converts who did not break away from their African cultures completely. They are reported to have continued to practise some of their cultural practices, behind the back of the European missionaries, in solidarity with their fellow Africans. That way, some critical researchers would even applaud the converted African Christians for having gone a long way towards promoting the African indigenous music in the missionary churches across the whole Southern African region.

However, despite all the consented effort by many African critical researchers and their compatriots to call for a redress of the problem of distortion in African musical culture narratives, at the time of writing this thesis, Mugovhani (2012) lamented what he saw as post-colonial Africa being at the crossroads. In his view, African institutions were supposed to vigorously advocate for the redress of past imbalances in the arts and culture, which were caused by European colonialists. Perhaps what Mugovhani seems to see as a problem is that most African institutions and individuals seem to be a bit reluctant in fighting the European hegemony which tends to manifest itself in several aspects of the African cultures, including musical ones. In this context, one would wish that if the African institutions and individuals could take heed of Mugovhani's plea, probably the musical culture of the previously marginalised people of Africa could be developed and brought to the same level with those cultures of the rest of the world. Thus, according to Mugovhani (2010), the previously

looked-down-upon cultural manifestations of the various demographics of the South African populace need to be re-affirmed, in line with the South African government's vision.

The views by some South African critical researchers on African music, such as Mapaya (2013), Dontsa (2012) and Mugovhani (2012), seem to suggest that from North Africa, down to the Sub-Saharan Africa to which Zimbabwe belongs, music had already existed long before colonisation of the continent. In that regard, I wonder how some Euro-centric theorists would claim that *makwaya* as an African musicological approach was a derivation of the Euro-American choral music. What could be acceptable is the issue of enculturation and fusion of African indigenous musical elements with those from European musical idioms such as having someone conducting an ensemble. In fact, my view is that the concentration of the various genres of music such as *makwaya* in Zimbabwe is clear testimony that Africans were very musical and were never awakened by the missionaries and the colonialists. The theory advanced in this thesis is that Africans had a sophisticated musical knowledge and could not have adopted any foreign musical culture from the Europeans. In fact, it was Europe which tended to copy from the African indigenous knowledge systems. This is confirmed in some research studies which were done by some non-racist and progressive Europeans such as Axelsson (1993), Waterman (1980), Weman (1960), Kauffman (1984), Jones (1979) and Tracey (1954).

To a large extent, the somewhat peaceful environment which prevailed in the communities was attributable to the resilience of the Africans who, against all odds, were able to absorb the brutalities which were perpetrated against them by the missionaries and colonial administrators. As illustrated by literature, the local Africans were always hospitable to the missionaries. Even the *makwaya* musical genre which some theorists want to glorify as having been a European transplant, was made a reality by the cooperating African composers such as John Nduna Muregi of the Evangelical Lutheran Church, Peter Ponde of the Roman Catholic Church, and Dumisani Abraham Maraire of the Methodist Church. Had it not been for the hospitality and cooperation of the Africans, the missionaries could not have managed to engender an emergence of the genre, which is at the centre of this discussion. What readers

need to be informed is the fact that the Africans always cooperated, hence they were heavily involved in the compositions of African rhythms which had proved complicated for the several European musicians. Literature attests to the fact that the Europeans had failed to live up to the level of complexity of the African indigenous music. As Chernoff (1979) confesses, many European musicians had failed to transcribe the African music, owing to its polyphonic and polyrhythmic nature. It is quite interesting to note that the local African expert musicians representing the three church denominations succeeded in what had remained a pipe dream for the Europeans, after several attempts.

In respect of the foregoing assertion, one may find it even illogical that the Africans were vilified and taken as people who had no musical culture to share with the rest of the world, yet all the preparation for the adoption of some African musicological approaches in the three missionary churches which co-existed in the local African communities is evidently shown to have been done by Peter Ponde of the Roman Catholic Church Zimbabwe (RCCZ) and his colleagues. Therefore, this thesis is premised on the notion that Euro-centric modernistic belief of elevating Western musicology, while relegating African musicology and all other forms of non-European knowledge, is very unjustified and warrants correction. It is in light of this realisation that this study sought to contest the West's 'holier than thou' mentality. Similar sentiments are expressed by a fellow Zimbabwean, Mawere who, while writing on the pre-colonial state of agriculture in Africa, observes that:

While it is agreed by many researchers that Africa is the oldest and first continent in the world to become civilised in all respects, this was distorted by forces such as the slave trade and colonisation that underdeveloped not only the material wealth of Africa but 'stole' away the intellects of its own people (Mawere, 2014:7). Implied in the citation is the issue of Africa having been home to the first inhabitants on the earth, hence the continent saw the first or earliest forms of civilisation. Notable civilisations in ancient Egypt were in agriculture, literacy (the shandoof and hieroglyphics) as cited by Malcolm X (2011) and Rodney (1972), among many other scholars. In fact, Africa has always been ahead of other continents in terms of development since it is the cradle of mankind, as proclaimed by one Kenyan-British

paleoanthropologist and archaeologist, Louis Seymour Bazett Leakey (1903 – 1972), whose work was important in demonstrating that humans evolved in Africa, particularly through discoveries made at Olduvai Gorge. It is not surprising that musical genres like reggae and dancehall emerged on sugar and banana plantations, having been introduced by the slaves who had been shipped from Africa and who, according to the late musician Bob Marley, had been stolen from Africa. Sharing the Bob Marley's sentiments is Malcolm X (op.cit), who further bemoans the disastrous effects of colonialism on Africa's material culture, including *makwaya* music. It is wrong for some racist Euro-American scholars, together with their African and other non-European surrogates, to fail to acknowledge the good artistic works of African communities, simply because such good creative arts were the works of some Africans. Such an approach is contradicting the United Educational Scientific and Cultural Organisation's (hereinafter referred to as UNESCO) principle of promotion and preservation of culture from diverse of ethnic groups.

The failure by some racist Western scholars to acknowledge or recognise the African worldview, as far as musical cultures are concerned, is unfortunate, just as it is quite morally wrong to portray African communities as having been devoid of classical musical cultures before the colonisation of the continent. It is my belief that the once marginalised musical cultures of African indigenous descent need to be acknowledged, just as they should be promoted, as a way of restoring the African dignity. This will be one way of puncturing the Western imperial hegemony that has dominated the academic discourses for over over one and half centuries at the time of writing this thesis.

In this thesis, the approach advocated for augurs well with Freire's (1993) *Pedagogy of the oppressed*, and Ngugi waThiongo's (1999) call for a decolonisation of the African mind, especially in the languages and literature. Such a revisionist approach can also be applied to music. That will foster confidence in many African scholars, particularly those whose research interests are in music, culture and heritage history. While commenting on the cruel distortion of Africa cultural practices by the racist colonialists, Mawere (2014:31) says "though in varying degrees, this kind of experience was encountered in all African societies

that experienced colonialism and was executed through conquest and subjugation by European imperialists”.

Similar to the foregoing observation by Mawere (2014), Mukamuri (1995) also laments that the relegation of indigenous African musicologies by colonialists on one hand, and promotion of Western musicology on the other, was a crime against humanity. Such a heinous culture destroyed an African cultural development and forced the African population into adopting European thoughts and practices. Some people may perceive such forced changes on the African cultures as a form of some hypocrisy by the Euro-American missionaries. Subjectively, they would claim the bible considered all races were equal before the Lord, yet practically they considered themselves as superior to the Africans in every respect of daily life. In toto, the advent of Christianity and colonialism in Africa resulted in African cultural haemorrhage on the African continent in general and in Zimbabwe in particular. The mere assumption that there was nothing which the local Africans could do, could be seen as having been some arrogance.

While there was nothing which they could do to stop the onslaught of their musical culture by the Euro-Americans, in many communities the Africans tried everything within their power to revive their musicological approaches. It should be highlighted that the draconian laws which were imposed on the local Africans were designed to strip them constitutionally, culturally and politically. In view of that scenario, many African indigenous musicological approaches then gradually disappeared from the communal set-up. Unfortunately, at the time writing this thesis, the Zimbabwean legislation had not improved satisfactorily. It remained colonial in nature and still entrenched in the colonial legacy, despite the several cosmetic amendments it had gone through. Frequently, print media captured reports of harassment of musicians on the grounds that sometimes they released songs with some political undertones, thus exposing corrupt activities by some members of the ruling elite. Of interest to this discussion is the Zimbabwe government's reluctance to repeal colonial laws that used to suppress the African voice of dissent. Being surprised by the Zimbabwean government's failure to repeal colonial laws in the country, Mugari (2008) embarked on compiling an

ensemble of such laws as the Law-and-Order Maintenance Act (LOMA) Official Secrets Act (OSA), and the Emergency Powers Act, as a way of contesting the elite's hegemonic holding on to the draconian laws. Thus he, like any other concerned Zimbabwean, was not comfortable to see the regime determined to suppress any open-minded voice of dissent, owing to the perpetuation of some colonial pieces of legislation which were still intact and considered relevant by the sitting government. The ruling elite had been in power for four decades, yet little had been done either to improve or even repeal the laws that appeared to stifle the musicians' freedom of expression. It can be argued that in some cases there were reports of musicians who were harassed by the country's law enforcement agents on the grounds that they were subscribing to an opposition political party. That was in contrast with what one would expect in a democratic state. In that regard, Mugari says:

The governing elite in Zimbabwe have exploited their incumbency to strengthen their hegemonic hold on power by employing all kinds of tricks borrowed from the colonial rule book and by resurrecting policies that throw obstacles and foreclose entry into the media market by independent players and by direct manipulation through a system of threats, incentives and disincentives for media employees in media houses that fall under direct government control, to retain a firm grip on the media.

(Mugari, 2008:13)

In that regard, in an article entitled *Rhythmic or Rhythmic Incentive? An African justification for a common response musical behaviour*, Mapaya (2014) even reminds us that African music is one of the main means of communication that could inform the audiences about diverse issues. Of significance in the foregoing citation is the issue of the multiple functions of music in African communities. What some people should remember is that, both literature and legend illustrate that in the pre-colonial period, Africans used music in many socio-cultural, economic and political spheres of their lives. Music was an embodiment of their daily activities. For that reason, it is not surprising that Kwenda (2011) alleges that sometimes the ruling elite maintains such 'fascist' pieces of legislation as a strategy to curtail freedom of expression as enshrined in the Constitution of Zimbabwe. Some critics feel that the

authorities do that in order to prevent political dissent and suppress the free flow of information.

That being the case, some critical African researchers such as Mapara (2009) and Altieri (1995) bemoan and link the state's heavy handedness on divergent views to the current stagnation of cultural music. The idea of subjecting the African indigenous musicians under censorship has had some ripple effects on the entire African indigenous cultural fibre. However, it is an undeniable fact that Africa-underwent tremendous transformation as a result of contact with the Euro-American missionaries and their relative settler farmers. As noted by the authors in the foregoing observations, European colonialists tended to despise African epistemologies including musical ones. The same authors go further to blame the Euro-American missionaries for the underdevelopment of Africa's creative arts. Adding a voice to the raging debate on missionaries' vindictive approach to African culture and their negative effects on the communities, Masaka (2011:331) says "the colonisation of Zimbabwe and the rest of the African continent was predicated on a treacherous basis of trying to improve the lives of the people of Africa when in fact it spelt doom to the Africans" Implied in the citation is the issue of the missionaries and the colonial administrators who were bent on marginalising and even destroying the African musicological approaches in the communities, thereby betraying the local Africans who had accepted to cohabit with them. Sharing the opinion is Rino Zhuwarara of The Patriot newspaper, who observes that:

. . . there are many as well as those who believe white missionaries were the most unchristian of characters who went about, bible in hand, dismantling without mercy chivanhu chedu and hunhu hwedu lock, stock and barrel and that, since then, we have never fully recovered from this singular misfortune which befell us.

(Zhuwarara, 2016:5)

Of significance in the citation is the issue of brutality of the missionaries on the African epistemology, including African musicological approaches. While Zhiwarara might sound too harsh to the missionaries, what some people need to understand is that the missionaries seem to have worked in cahoots with the settler colonialists in oppressing the local Africans.

In view of such an assertion, one would expect that the missionaries were supposed to have voiced on the maltreatment of the local Africans by the colonial administrators. Thus, the missionaries are seen as having been part of Europe's colonial agenda in African communities.

2.6. THE MOTIVATION OF DUTCH MISSIONARIES AROUND GREAT ZIMBABWE

There have been numerous studies on the role of missionaries on the colonisation of Africa in general, and Zimbabwe in particular, especially the ancient city of Great Zimbabwe. However, most of such scholarly work on colonial Zimbabwe, even by some renowned historians such as Mudenge (2011), Zvobgo (1996), Chigwedere (1980), Bhebe (1979), Zvobgo (1976) and Garlake (1984), are largely historical events. They lack critical analysis of the impact of missionary activities, particularly on the musical cultures of the local people who were settled around the ancient city of Great Zimbabwe. The communities surrounding Great Zimbabwe include Murinye to the eastern side, Mugabe covering the northern and southern part as well as Nemamwa to the western side of the monument.



Figure 2: The Greate Zimbabwe City. (source, AFP/Getty Images)

Perhaps what some people need to know is that, prior to the colonisation of the African communities, there were some events in Europe which necessitated the sudden rush to conquer other parts of the world in general and African communities in particular. In that regard, Netherlands and its cultural horizons in the nineteenth century stands accused of pioneering the destruction of cultural and political geometric of the African indigenous people. According to McKay, Hill and Buckler (2003), from the sixteenth century, the northern provinces of the Netherlands fought for and won their independence from Spain as the Republic of United Provinces of the Netherlands. It should also be mentioned that, after the seventeenth century, Europe then witnessed an unparalleled flowering of Dutch scientific artistic and literary achievement as further documented by McKay et al (op.cit). Implied in the citation is that, after the seventeenth century, Netherlands became the hub of great discoveries in many spheres of life. There was hunger for knowledge in different disciplines which pushed researchers to go to the different parts of the world in search of knowledge. This explains why in most cases the research output is higher in European countries than any other continent.

As professionals in the different disciplines went into different parts of the world to search for knowledge, they became eager to spread their cultural norms and values to the whole universe. That was how Christianity, just like science, rose and spread to African societies and communities including the Nemamwa community in South-Eastern Zimbabwe. It is not surprising that the community of Nemamwa subsequently fell victim to the preying colonial mongers. In that sense, though discussing events which took part in present day Namibia, Loytty (2005) notes that Sweden, Germany and English missionary movements and activities increasingly influenced the world order. The same Loytty (op.cit:47) goes further to observe that "The whole 19th century was later called 'The golden century of the mission'. A lot of missionary societies were founded during these decades in Europe. This influenced the different denominations and spiritual movements ...".

Significant in the citation is that the quest for recognition and prestige among European states gave rise to competition for spreading the so-called civilisation to the 'dark edges of the

world.’ On that basis, it might be argued that the turn of the 19th century must have witnessed a demonic spirit among the European missionary movements as they jostled enthusiastically to introduce a European culture to the African communities, including that of Nemamwa. However, Europe's quest was not to enlighten the African continent as such. The whole motive was to seek economic opportunities, just like what had happened during the slave trade. Thus, the Trans-Atlantic slave trade radically impaired Africa's potential to develop economically, socially, politically as well as culturally.

According to M'baye (2007), the arrival of Europeans on the West African Coast and their establishment of slave ports in various parts of the continent triggered a continuous process of exploitation of Africa's human resources, labour, and commodities. The same M'baye goes further to note that such exploitative commerce influenced the African political and religious aristocracies, the warrior classes and the biracial elite, who made small gains from the slave trade, to participate in the oppression of their own people. Implied in the citation is the issue of Europeans greatly benefiting from the Atlantic trade, since it allowed them to amass the African continent's human resources, minerals and other raw materials that fed the Industrial Revolution, to the detriment of African societies and communities alike. The African communities' capacity to transform their modes of production into a viable entrepreneurial economy was severely crippled. In that context, for some theorists to claim that the Africans lagged behind in human development as they lacked intellectual capacity to transform their continent, is real a shocker and negation of reality. Africans were robbed of their able-bodied as well as skillful human resources.

2.7. THE EUROPEANS’ CREATION AN UNCIVILISED CONTINENT

Some racist theorists created the myth that Africans were not rational enough to contribute significantly to the world’s musical arena. In respect of that, what such theorists need to appreciate is the fact that the history of the development of music in Africa might have followed similar patterns in many geographical locations in other parts of the world. However, there might have been minor differences, such as language. Otherwise, the nature,

characteristics, instrumentation and functions of the music remained the same. In that respect, while commenting on the Euro-centric environmental management and conservation practices in post-colonial Africa, Mawere (2014) bemoans a situation in which several African scholars ignore studying how colonisation impacted on African cultural issues, so that they can argue for the reinstatement of African's indigenous philosophies. While Mawere's focus was on the environment, one would think that such advice could also be applied to other cultural industries, including the creative arts to which music belongs. What should be appreciated is the fact that well before the colonisation of the country, Zimbabweans in general and the community of Nemamwa in particular, were musically active as demonstrated by the concentration of a variety of musical genres such as *makwaya*, *bira*, *mbira*, and *chipendani*. Thus, in Mudenge's (2011) observation, there were court musicians residing at the king's residence.

As was highlighted earlier in this chapter, what is interesting is that, just as there were court musicians in Europe, there were also court musicians at the Great Zimbabwe Ancient City during the same period. That should have been during the medieval period. In light of this assertion, people should not be surprised because the Great Zimbabwe Ancient City was always an economic hub, where international traders like the Portuguese are reported to have had regular visits for trading purposes. On that note, Mawere (2014:3) asserts that "it is an undeniable historical fact that with the advent of colonialism and the influence of Western 'civilisation' in Africa, the Africans' daily practices, knowledge systems, values, needs, relationships with the environment experiences and way of life in general were significantly transformed." Implied in the citation is that culture changes when people of different races interact. While some people see a lot of positive effects of culture merges, others would see the opposite. The impact of colonisation on the country's culture was so disastrous that indigenous Africans were left disfranchised/ dislodged. Mawere (op.cit:3) goes further to observe that "Despite the fact that European imperialists used the discourses of modernity, commerce and civilization (among others) to dominate Africa..." Of significance in Mawere's observations is that the European settler colonialists and the missionaries tended to vilify and suppress any African cultural beliefs and values.

As has been argued in the other sections of this study, the various music performances in African settings were as old as humanity. Therefore, *makwaya* was not a new phenomenon to the African communities as what some writers would want readers to believe. In that respect, I continue to argue that the *makwaya* musical genre was not a product of colonialism or Western enlightenment to the African continent. Rather, historians such as Chikowero (2015) and Chigwedere (2011) illustrate that the creative arts had always been an embodiment of the African culture, especially vocal music. It is a matter of fact that pre-colonial Africa has had music as part of the court proceedings, just as it was for leisure time in the community. Apart from its aesthetic values in the community, music was also part and parcel of the socio-political and religious activities. Though it is difficult to get a full and clear description of the early musicological approaches in pre-colonial Africa, the available literature makes mention of the relationship between music and several other human activities. It should be noted that legend attests to the fact that music permeated all developmental, cultural and institutional activities in the community.

As is argued everywhere in this study, music had always been an embodiment of human life in pre-colonial African communities. Although precision of the nature and structure of that music is lacking in some cases, what people should appreciate is the fact that the indigenous Africans had a vibrant musical culture, way before the colonisation of the continent. In light of this observation, I advance the notion that there should be a revisit to the early narratives on African musicology by non-indigenous African scholars, in order to correct the distortions which were documented by most of the non-African researchers. However, being irrational as many of the settler missionaries, settler farmers and miners were, their obsession was such that they viewed the African communities as the heart of darkness a stereotyped perception, as illustrated by Fox's model in Vignoles, Smith, Becker and Easterbrook's (2016) 'Beyond the 'East-West' Dichotomy: Global Variation' in *Cultural Modes of Selfhood Journal*.

Implied in the Fox's model is the issue of Europe's supremacy, seeing the continent as the purest and divinely favoured race, hence the Euro-Americans saw themselves as civilised and modernised while the rest of the world was uncivilised and primordial. Thus, Mawere

(2014) believes that the model was understood to mean that the world's values and meanings diffuse in one direction, from the West to the rest of the world. An analysis of the citation reveals that the Europeans considered themselves superior to Africans. In their perspective, they had the right to dismantle all non-European cultural practices in the communities around the continent so that those which they saw as backward communities would be realigned and given European education as the gateway to civilisation. In that respect, Mawere (op.cit:67) further observes that "This was used as the premise and justification for Europe's move to colonise Africa, among other continents". Implied in the citation is Europe's supremacist hegemony. The Europeans saw their continent as a centre of universal knowledge, which, in the view of the once colonised citizens, would appear as arrogant pride. While it is not part of this thesis to speculate which knowledge was worthwhile at the time of contact between the Europeans and Africans, perhaps it might be prudent to illustrate some of the false assumptions which the settler colonialists harboured in their minds. For example, legend has it that they discouraged the Africans from practising African initiation ceremonies for the young African boys. The assumption was that the practice was unhygienic and tended to violate children's rights. Interestingly, at the time of writing this thesis, there were high pitched calls for a change of perception.

The same people who once opposed the initiation ceremonies were then encouraging young and old males the world over, to 'get smart' by being circumcised in formal institutions like hospitals, clinics and surgeries. That was after researches had confirmed that such practice had health benefits, including reducing the spread of deadly infections such as the dreaded HIV/AIDS. Of course, in their wisdom, some theorists would claim that the practice came into effect as a result of extensive research studies, yet in actual fact it, was an African health practice which had just been previously dismissed without fair consideration. What is interesting is that circumcision was blatantly criticised as being uncivilised by the Euro-Americans, yet the practice was there even during the biblical times. As documented in the book of Leviticus 12 verse 3, we read that: And in the eighth day the flesh of his foreskin shall be circumcised. Implied in the foregoing citation is the Lord's instruction to Moses as

leader of the Israelites. The Jewish law expected that every boy child was supposed to be circumcised within a period of one week.

Another point to illustrate Europe's false knowledge belief system was that of the human skin pigment. Some people might claim that some Euro-Americans saw themselves as being white, while the Africans were perceived as black people. In their wisdom, the white colour represented purity while the black colour was meant to symbolise sin, thereby portraying the Africans as sinful people. The world was made to believe that, yet a close analysis of the difference in skin colour does not resonate well with that assumption. The truth of the matter is that, the skin pigment of an African is chocolate, or rather, brownish. However, in the interest of time and lack of space, I leave the issues for people to decide which colour codes best describe the skin colours of the two races. It is not part of this thesis to go deeper into such a controversial concept. What is pertinent in the whole idea about the European - African relationship was that, it was a cultural struggle. As can be seen, there was nothing positive which the settler European colonialists saw in Africans. All they saw was doom as an ingredient of life among the indigenous Africans. Oh, what an insensitive description of the innocent Africans by those who had been shown excellent hospitality by unsuspecting traditional African leaders!

2.8. CRIMINALISATION OF AFRICAN MUSIC BY THE MISSIONARIES

Perhaps some people need to be reminded that when the missionaries came to Africa, the local villagers that they chose to cohabit with had welcomed them and given them land to construct their infrastructure, including churches. Those Africans did not even imagine that in the long run, the same missionaries were agents of colonialism who were preparing the way for their fellow European colonialists. The same missionaries would use their acquired land to build clinics and schools where the African children were taught. The local Africans who accepted the biblical teachings and were 'born again' were incentivised by way of having their children accepted into the missionary schools. Literature indicates that the graduates from the mission schools were usually offered jobs as preachers and teachers.

Those who would have refused to be converted to Christianity often received a hostile attitude from the missionaries. Abundant literature by Chikowero (2015), Mapaya (2013), Mudenge (2011), Mugovhani (2012), Kwaramba (1997) and Zvobgo (1996) indicates that in most cases the missionaries worked in collaboration with the colonial administration to ban most activities that had something to do with African culture. The bans so introduced by the missionaries against many activities of the African traditional life, and the demand on the African Christian to break totally with his own background and heritage meant, at least for the first Christian generation, an up-rooting from the familiar society and a transformation to a foreign one, where social, political, economic and religious aspects were not separable as in his own society.

What some people might want to know is that, if an institution, organisation or individual breaks up the social structure of a community, or individual, that action destroys the roots of the affected entity, to such an extent that the entity dries up culturally and spiritually. That is precisely what took place, in respect of events which transpired in the then Southern Rhodesia. In that regard, when such an occurrence takes place, it affects the way some people cope with their daily lives. In that context, the missionaries affected the local African communities, including the Nemamwa community of South-Eastern Zimbabwe. The settler white community and the different Euro-American church denominations dislocated the African indigenous worship systems which had previously been dominant in the neighbourhood of Nemamwa. It must be highlighted that since the civilisation of the Western nations was regarded as superior to that of Africa, the Christian principles were henceforth considered the only pure civilised culture which the local Africans were supposed to absorb unquestioningly. In respect of that, most local Africans were then forced to adapt to, and adopt, Christian principles with their related Western cultural norms and values. In that view, the Africans were expected to receive the so-called 'message of civilisation' from the Western nations so that they could succeed culturally and politically. However, the most pertinent question any African critical researcher would ask is: Whose culture?

As is argued elsewhere in this thesis, the church music activities in the then Southern Rhodesia should have been a result of an acculturation process between the African and European musical cultures. It would be quite unjustifiable for some theorists to claim that *makwaya* musical genre was founded and introduced to the churches in Rhodesia by the missionaries. What is crystal clear and undisputed is the fact that the musical genre was purely an African musicological approach in which the common characteristics of the African indigenous music were ingeniously blended with a few Western musical idioms. What could be quite overtly convincing is the adoption of some few European idioms in the musical approach, such as the concept of having participants standing in a crescent shape, as well as having someone directing the choral ensemble. As will be illustrated verbatim in Chapter Four of this thesis, interviews with some African culture bearers established that the trend of the four-part harmony became pronounced in *makwaya* during the mid 1960s and early 1970s. Perhaps the popularity of some European idioms in *makwaya* was a result of the increase in the number of mission institutions such as churches and schools, which tended to mark a total eclipse of the African indigenous forms of music.

The influence of the European theories began to take its toll on most African indigenous cultures, including music. However, Erlmann (1991) observes a very specific difference between folk music and the other popular African indigenous music styles. Of interest in the foregoing observation is the issue of the African Folk music being a product of what some people would see as culturally and politically conscious reworking of the traditional performance styles by the African intelligentsia under the conditions of the rural community set-up. In Erlmann's (op.cit) opinion, there was popular music which, although equally grounded in traditional music, was a product of a much greater blending of the musical styles from a much wider range of cultural and class sources in which the labouring masses had a greater stake than in folk music. Implied in the citation is that African music must have absorbed a few musical idioms from other continents since the King at Great Zimbabwe Ancient city used to receive traders from Asia, and later on from Europe. That encounter among the people might have resulted in African music borrowing some cultural elements from outside the African continent.

Like any other element of culture, indigenous African musicological approaches were going through transformations, before and during the colonial period. Though chances are high that the superimposition of Western musical idioms on African indigenous musical cultures had an impact on the Africanness of the musical genre, it can be argued that the level of development to which *makwaya* rose cannot, in any way, be suggested to be an innovation by the settler colonial masters and the missionaries in the then Southern Rhodesia. That could not have happened because the settlers had a negative attitude towards the African indigenous music, as documented by Chikowero (2015), Mapaya (2014), Mugovhani (2012), Musiyiwa (2013), Shizha (2013), Mukasa (2003) and Axelsson (1981; 1974). What needs to be understood is the fact that the racially motivated stereotype documentation 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 African indigenous music was to portray it as static music of the so-called uncivilised communities, music which represented the lowest forms of human development.

However, it must be pointed out that the African communities, including Nemamwa, had a good reputation of music performances prior to the colonial period, although the missionaries disregarded it. 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. *Makwaya* as an African musical style, with all its different forms of expression, needs to be documented objectively in order to put it in its proper perspective. While the local Africans had no written history of their musical compositions and performances, that should not have been taken to mean they had no musical culture to share with the rest of the world. The *Karanga* people in the community of Nemamwa still had a history, because the theory of historicism, as propounded by Stone (2008), confirms that every phenomenon has a history. Implied in the citation is that everything has a history. That is the reason why at the time of writing this thesis, I interviewed culture bearers in the community of Nemamwa. The reason was to trace the history of *makwaya* as a musical genre. Even if the Euro-Americans had not introduced hymnody to Nemamwa and the other local communities, *makwaya* as a musical genre was still going to

transform into the finest art. The musical genre would still develop because the local African communities were constantly changing due to internal and external pressures, as a result of the trade in minerals like gold. According to Mudenge (2011), Chikowero (2010), Mazarire (2009), Kwaramba (1997), Dube (1996) and Zvobgo (1996), as the changes occurred in the local African communities around the ancient city of Great Zimbabwe, so did the cultures, including the musical ones.

In view of that, it then becomes unreasonable for some theorists to assume that there were no changes taking place in the African indigenous music before the arrival of the Euro-American missionaries and their relatives, settler colonialists, in Nemamwa and the rest of the local communities in Masvingo District and indeed the entire society.

As is argued elsewhere in this thesis, the African musicological approaches in pre-colonial African communities may have reflected some kind of diffusion of cultures due to the interactions with traders from within and beyond the continent's borders. As observed by Mudenge (2011) and Mazarire (2009), enculturation in some of the African musical cultures was due to the contacts which took place among the local Africans and the Asians as well as the Arabs. Similarly, researchers Haecker (2012), Mazarire (2004) and Dube (1996) believe that the African cultures were also transforming due to the migrant labourers, especially from the South African and Mozambican firms and mines. As implied in the foregoing citation, the musical genre of *makwaya* was founded by workers in well established South African and Mozambican mines and other industries, hence the missionaries could not have introduced the concept to the local Africans. Sharing the opinion is Ntaka (2007), who asserts that migrant workers popularised most neo traditional musical genres like *mbaqanga*, just like *makwaya*.

It would appear that the earliest foreign influences on the music which was practised in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe were introduced from neighbouring countries such as South Africa, Zaire, Mozambique, Zambia and Malawi, by some workers who constituted a large proportion of the migrant labour force in both

Southern Rhodesia and South Africa. As observed by Dickie (2017), Ntaka (2007), Chitando (2002), Chiwome (1992) and Kahari (1981), workers from Mozambique, Zambia and Malawi who laboured in the then Southern Rhodesian mines, farms and factories brought with them the music to their fellow Rhodesian workers during festive seasons like Christmas. Of significance in the citation is that from the early colonial days, the African indigenous musical genre of *makwaya* was influenced by music from the neighbouring countries, through the migrant labourers. By implication, even if the Euro-American missionaries had not introduced hymnody in the various denominations such as the Dutch Reformed Church in the community of Nemamwa, the local Africans were still going to adopt, or rearrange the neo traditional popular music in their performances. I choose to single out the Reformed Church because it was the firmly established European church in my research site.

However, what is not clear is the name which they were going to give to the music. What should be remembered is that the local Africans in Nemamwa and other communities unanimously rebranded their music as *makwaya* in order to avoid censor by the missionaries and some other colonial agents. The idea was to give the colonial authorities an impression that the local Africans were performing a musical genre that was in compliance with the Christian principles.

It would also be appreciated that despite all the vilification and attempts to push the African indigenous music into isolation and stagnation by some racists in the country during the colonial era, the music continued to remain in the hearts of many of the local people. What might have obtained on the ground is that, instead of abandoning or discarding the old musicological idioms, some few new European musical idioms were assimilated, thereby transforming the African indigenous music into neo-indigenous musical styles, as evidenced by literature. In a rather passionate plea to fellow Europeans, Axelsson's (2008; 1974) states that as the people of Africa had accepted cultural traits and ideologies of Western origin but changed them in meaning and content to suit their own environments, the Europeans were also supposed to accept the African musical idioms and change them according to their own concepts without the superimposition of neo-colonial attitudes. Implied in Axelsson's

suggestion is the issue of acculturation processes that took place as a result of culture merger between the African indigenous and the European musicologies. In that regard, I continue to argue that in as much as the Dutch Reformed Church hymnody activities might have had some influences on the local people's perception of the new world order, the majority of Africans continued to hang on to their African indigenous music, as a source of identity.

In Axelsson's (op.cit) view, from the early nineteenth century, Euro-Americans came to Africa with a sense of imperialist mission and an outlook of almost absolute superiority, colonising the continent not only materially, but also spiritually and philosophically. Implied in Axelsson's view is the issue of the dual nature of the European missionary agenda. Perhaps what people should take note of is the fact that throughout the missionary process, its approach was seen as having been a fore-runner of colonialism. Consciously or unconsciously, to the missionaries, the escapade of evangelism would always be followed by the secular colonisation of the African communities. To the dismay of some local traditional chiefs and their subjects, the whole trend of Christianity seemed to have been a transplant of Europe's concept of worship, with its own ecumenical cultures, which was then imposed on the Africans in their local communities. In that respect, one sees that without due consideration and respect for the African epistemology, each Christian denomination introduced its own characteristics of worship, which in most cases demonstrated one-sidedness: upholding the Western hegemony.

2.9. THE AFRICAN APPROACH TO MUSIC MAKING

African musicology in general and *makwaya* in particular employs signs and symbols that are unique to Africa, and nowhere else in the world. This happens when singers, drummers and dancers are communicating symbolically, during a musical performance. Such communication helps to keep the performance intact. While scanning through some literature, I came to realise that a *makwaya* musical performance may have one or two conductors to direct the performance. In that regard, the process of conducting a choir becomes a signifier to the participants. The choristers then construct some meanings from

the conductor's body language, which includes hand signs as well as eye coordination.

Sergeant and Himonides concur that:

The adjudicative responsive of the listener to a gesture therefore represents the meaning of that gesture, but the affective value of its signification is dependent on the contribution the perceiver brings to the event, and is therefore, not inherent in it.

(Sergeant and Himonides, 2014:12)

Sharing the opinion is Agawu (2003:3) who observes that “a composer may, or may not care whether the sounds he or she has assembled are conceptacle to audiences.” By contrast to the above assertion, a performer's intention will be to entertain, inform or educate society, hence s/he should do that in a manner that captures the attention of the audience. Failure to comply with societal expectations of an ideal musical package will relegate such compositions and performances to the dustbins. Society cannot approve some 'unhygienic' music or compositions with dirty lyrics. Performers do not perform to themselves, hence the need to remain relevant to the community or to the society they serve. In this regard, musicians should try by all means to remain within the confines of society's musical values and norms, in their effort to appeal to the hearts of their fans so that they remain relevant. In her dramaturgical theory, Stone (2008) sees music performance as drama in which a performer is communicating with the fans or audience. When a musician performs, s/he will be communicating with the audience through lyrics and body language (gestures). Since effective communication responds to the performer, through vertical means or cues, they can show an approval of a music composition through dancing, tapping, nodding or even passing immediate comments. Sometimes comments may be posted later on social platforms such as twitter and WhatsApp.

The impact of the missionary role in the colonial project needs African researchers and their compatriots, the world over, to interrogate the issue as a means of reshaping the African identity. The impact of colonialism on the African communities and their cultures was so disastrous that indigenous Africans were left a disfranchised or dislodged race. However, in an interview I conducted with *Sekuru* (uncle) Bhoiyi Chivava on 02 August 2015 at his home, it emerged that since all African performing groups were situated in a rural community set-

up where the music performance was not seen as an entrepreneurship, most members did not meet regularly to rehearse their performances. In that respect, they would only do so when a need arose. Under such circumstances, they would normally assemble through a request. Perhaps what people might be interested to know is that, upon request, I was able to watch the choir in action. Of particular interest was that the group showed a lot of knowledge and experience of the musical genre. As opposed to the Euro-centric version of choral music, in performing the Africanised choral music, the performers largely combined singing with some musical instruments, particularly drumming. The other unique feature of the music was that the vocals were largely responsorial; they consisted of call and response, as illustrated in one of the songs which were performed for me. The following are the lyrics of the song:

KwaMhofu kune nzara

Lead

KwaMhofu – uuu

Kune nzara -aaa

KwaMhofu -uuu

Kune nzara -aaa

Kowoenda – aaa

Mukoma – aaa

Kunenzara – aaa

Inopfutidza moto - 000-0000

Chorus

Kunogaiwa inda-aaa

Inopfutidza moto-000

Kunogaiwa inda-aaa

Inopfutidza moto – 000

Kunogaiwa inda-aaa

Kunogaiwa inda-aaa

Inopfutidza moto - 000-0000

(Source: Nemamwa indigenous choral group)

English version

KwaMhofu kune nzara (There is a food famine in the Eland family)

Lead	Chorus
In the Eland family	
There is food shortage	They grind lice
The eland family	Extra ordinarily big drought
There is food shortage	They grind lice
Where you are going	Extra ordinarily big drought
Elder	They grind lice
There is food famine	They grind lice
Extra ordinarily big drought	Extra ordinarily big drought

The song is a typical African marriage (wedding) song in which the younger sister is warning her elder sister who is marrying a fiance from a poor family. At the surface, one is tempted to criticise the younger sister for being blunt in discouraging the elder sister from getting married to someone coming from a poor background. However, the deeper significance of the song is that, actually, the lead singer is encouraging the elder sister to go and upgrade the status of the family she is joining so that she will receive honour in the new family. Of interest is the issue of sarcasm in the lyrics of the song. Ironically, the Eland family is portrayed as one of the poorest families in the community and is known to have lice in abundance, as opposed to having grains for food. The family is mocked because they are perceived to be lice farmers, instead of being crop farmers, hence the singer is warning the elder sister that the family she is joining is so poor that they do not own anything. In that regard, what could be inferred from that situation is a case in which the elder sister is encouraged to go and develop the Eland family. The advice given to the elder sister is that she is supposed to go and transform the family which she decided to join, through marriage. However, what I learnt

from the choristers was very disturbing. It was a pity to learn that most of the founding members of the original community's traditional choir had passed on.

As was reported, only two members of the choir were surviving at the time of writing this research study. Those members who were passionate about carrying the legacy were also advanced in age and frail. When asked what they felt about the future of the genre, they responded that there was little or lack of interest among young generations to carry the legacy. In that regard, there were no youths willing to learn and continue the culture. There was no effort by government to help revive the musical culture. Perhaps this is one area that begs answers, hence the need for fresh researches. In a related matter, Phibion (2003) carried out research on the Bukalanga people of Plumtree and made an observation that if there is any assistance from the Zimbabwean government, the African traditional musicians had no knowledge of it. Clearly, of concern in the citation is that the Zimbabwean government was not showing any meaningful effort to develop the African indigenous musical cultures such as *makwaya*. At the time of writing this research study, the attitude was seemingly negative. In view of that, one would wish to see the government making a conscious effort to find ways of assisting the African indigenous musicians so that they could keep reviving their musical cultures in line with what most African critical researchers like Mapaya (2014), Mugovhani (2007), Agawu (2003), Axelsson (2008) and (1974) expect from the African governments.

2.10. THE TRANSFORMATION OF AFRICAN INDIGENOUS MUSIC

Although much literature indicates that the popularity of *makwaya* peaked during the 1960s and the 1970s, its trajectory can be traced back to the time before the occupation of present-day Zimbabwe by the Euro-American settler farmers and miners. However, the missionary and subsequent colonisation activities in the country influenced the rate of transformation of the African musicological approaches. In view of that, much of the discussion in this section of the thesis focuses on the early contacts of the missionaries and the local indigenous people of the community of Nemamwa in Masvingo District in South-Eastern Zimbabwe, and how the acculturation and enculturation processes might have influenced the music of both races.

The arrival of the Dutch missionaries in Zimbabwe in general and the community of Nemamwa in particular, presents an unpleasant narrative of the early contact between the Dutch and the local Karanga people. However, that history helps to unpack the nature of the social, political and cultural factors in Holland, which could have shaped the missionaries' behaviour and attitude towards the local indigenous people and their cultural beliefs. In my analysis of the missionary activities in the community of Nemamwa, I argue that presently, the African musicological approaches are in a limbo because of the devastating effects which were caused by the Euro-American missionaries.

Since music and religion were seemingly inseparable, the impact of missionary work on the local people in Nemamwa and their culture can help reveal the resultant cultural frame that emerged thereafter. Early missionaries, as agents of the colonial West, showed lack of respect and appreciation for African cultures, including music. Owing to what some researchers like Mapaya (2013), Gellar (2006), Loytty (2005), Thorsen (2002) and Dube (1996) consider to have been their glorified self-esteem, the missionaries considered the African indigenous musical cultures very primitive and pagan, hence they got determined to ban them. An analysis of the various narratives about Europeans' attitude towards African musical culture drives one to lay blame on them because they packaged the gospel which was usually accompanied by their own musical culture, without due respect for the Africans' indigenous musical idioms. In fact, the greatest socio-spiritual assault on Africans, including the Karanga people of the Nemamwa community, was the view that indigenous musical cultures were backward, archaic and heathen. Thus, Amanze observes that "This includes the African's song, African's social system ... and all that made him an African. In essence, to be an African Christian meant to denounce the whole African" (Amanze, 1998:52).

Africans, as illustrated in the citation, were being forcibly instructed to denounce and renounce their African indigenous music. In view of the foregoing view, most Africans began to view the missionaries' attitude as a direct attack on the dignity of their musical cultures. What boggles many African critical researchers' minds is how every African musical culture could symbolise sin. In a study on the Music traditions of the African indigenous churches:

A Northern Sotho case study, Mapaya (2013:46) analysed the emergence of acculturated hymns in African independent churches and concluded that, “Some African scholars assert that Christianity was bad for Africa, citing among many, the fact that African cultural practices including song and dance, were regarded ‘savage’ and as such needed to be eradicated.” Clearly, implied in the citation is how the early Christian missionaries were determined to destroy the indigenous musical cultures in African communities. So touching is the fact that what was happening in South Africa was obtaining elsewhere across the entire African continent, including Nemamwa in South-Eastern Zimbabwe.

Sharing the forgoing opinion is Dube, who observes that:

Thus, they justified the imposition of Christian and European music and culture on Africans. The music took the form of hymns, and the church became an important vehicle for the introduction of western music. Another institution that the church used was the school ... In the church, Africans learned to play European musical instruments.

(Dube, 1996:106)

Clearly, the citation best illustrates how hypocritical the missionaries were. Instead of being friendly and sensitive to the cultural needs of the Africans, as expected of men of the cloth, they tended to be cruel towards African indigenous cultures, including music. As part of their colonial agenda, they constructed churches and schools as institutions where the Euro-American knowledge belief systems would be propagated. They used formal education as a strategy to dominate the local Africans whose education was declared informal. That way, most Africans gradually began to look down upon their knowledge belief systems. It is no wonder that even at the time of writing this thesis, some Africans did not value their African indigenous cultures. It can be argued that the missionaries' determination was to wipe out the African musical cultures so that they would replace them with the Euro-centric ones.

In light of that, Mapaya (2013:46) further recounts how the missionaries “... placed a strict ban on all forms of native music, musical instruments, and rhythmical devices, which were feared would encourage the people in their old practices.” Really, any critical person can see

how such an attitude by European missionaries must have agonised the local Africans even if they would have liked to readily embrace Christianity. It was erroneous for the missionaries to underrate the Africans and regard them as people of low religious orientation. In that regard, it became erroneous for them to believe that the local Africans would easily embrace all the Euro-centric theological packages without question. In view of what transpired during the early stages of Christianisation of the several African communities, including Nmamwa, it is not surprising that in most cases the relationship between the church and the local Africans was sour. Thus, in Amanze's (1998:52) observation, it is ". . . apparent everywhere in Africa that the encounter between Christianity on one hand and African culture on the other has never been a good one." Clearly, the citation illustrates that the relationship between the two races could not have been any good. The former had a problem of treating the latter's religious beliefs and cultural practices as demonic. As a result, there always existed a spirit of mistrust and hatred between the church and the local custodians and bearers of the African indigenous cultures. Otherwise, it is incontestable to suggest that such a scenario could have been avoided, if the missionaries had treated the Africans in a dignified manner. What, perhaps, the missionaries were supposed to consider right from the onset of their evangelical programmes was a situation in which they would incorporate some African cultural values as they fulfilled their quest to Christianise the African communities.

2.11. NEO-TRADITIONAL MUSIC

It should be noted that the various music performances in African settings were as old as humanity. *Makwaya* music was not a new phenomenon brought to Africa by European missionaries, as some racist theorists would want to claim. There is no historical account by anyone of the luminary historians (Ngwabi Bhebe, Stan Mudenge, Aneas Chigwedere, Moze Chikowero, Brian Raftopolous, Alois Mlambo, Gerald Chikozho Mazarire) on the Zimbabwean soil to have ever confirmed that *makwaya*, like any other African musicological approach, was a derivative of Western culture. Rather, the vocal music has always been an embodiment of the African culture, particularly for the King at the Great Zimbabwe Ancient City. All the information we get from the historians, anthropologists and musicians is that

pre-colonial Africa has had music always, as part of the court proceedings, just as it was for leisure time in the communities. Apart from its aesthetic value in communities, music was also part and parcel of the political and religious activities. Though giving a full and clear description of the early *Karanga* musical performance in pre-colonial Nemanwa is difficult because of the scanty literature available, mention could still be made, of the relationship between music and several other human activities. Indigenous Africans had always been very musical because they frequently conducted religious ceremonies which were accompanied by music. As Mbiti sees it:

African religion is a dynamic phenomenon found in all aspects of Africans' lives in their activities, which include occasions like the birth of a child, the giving of names, circumcision, marriage, funerals, harvesting festivals, praying for rains, protecting the natural environment and many others.

(Mbiti, 1975:19)

Significant in the citation is that music was embedded in all human activities. That means it permeated all developmental, cultural and institutional activities in the community. As was mentioned earlier, music had always been an embodiment of human life in African communities. Although precision of the nature and structure of that music is lacking, what should be appreciated is the fact that Africans had a vibrant choral musical culture, way before colonisation of the continent. In light of this observation, I am advancing the notion that there should be a revisit of the early narratives on African indigenous musicology in order to correct the distorted African narratives by non-African writers. Such an approach would go a long way in correcting the battered image of the African cosmology which, at the time of writing this research study, was racially constructed.

If anything has to be written about colonialism and imperialism in Africa, the bulk of the effects are negative, especially on the development of the African indigenous musical cultures. The creation of wrong impressions on the development of African musical cultures requires that all progressive African researchers embark on researches, with a view to setting the African record straight. The Europeans were bent on creating a false impression that whatever African musical cultures which were there before the colonial period did not

warrant academic recognition, and therefore, were supposed to be thrown to the dustbin. That onslaught on African musical cultures saw a dramatic decline and ultimate death of the majority of musical genres. Perhaps this could be another area that demands research, with a purpose of establishing ways of reviving the African musicological approaches as a means of safeguarding the African heritage. In that context, it will go a long way in curbing the cultural imperialism which was implanted on the African humanity to such an extent that the Euro-centric perspectives began to dominate many African indigenous forms of knowledge. In that regard, every indigenous musical culture was despised and relegated as useless material. However, determined as Africans were, they kept transforming their musical cultures, alongside the changes that were taking place both internally and externally. Thus, such changes which frequently characterised the African music such as *makwaya* cannot be taken to have been born out of the missionary activities in Zimbabwe. Rather, a compromised argument could be to claim that the genre was a result of culture merger; enculturation between the indigenous African and European musical idioms.

As is the argument elsewhere in this thesis, the Euro-centric theories which claim that Greece was the original centre of civilisation of all kind are just a myopic creation. Asante (2000) also dispels the myth of Euro-American civilisation having preceded the African civilisation. He goes further to demonstrate how the pyramids of Egypt were built way back in 2800BC, before the Greek civilisation. Similarly, in a book titled “*The Egyptian philosophers: Ancient African voices from Imhotep to Akhenaten*”, Mawere (2014) asserts that the civilisation of Africa was not only centred on Egypt but many other regions of the continent such as eastern, western, central and southern Africa. The same Mawere goes further to question why the philosophies from the early African scholars are rarely acknowledged in the texts studied in African countries. Implied in the citation is the issue of prejudice in respect of public discourses. It should be highlighted that while the foregoing observations focus on the level of development in western, northern and central parts of Africa in general, similar developments were also taking place in Zimbabwe. In view of that, people should appreciate that some commendable magnitude of development had long taken place in many other

African musical genres, such as *mbira* music which, at the onset of colonisation, had become a symbol of the Zimbabwean musical culture.

2.12. COMPETING PERSPECTIVES ON *MAKWAYA* MUSIC

Extant literature by Mapaya (2013), Mawere (2014), Malcolm X (2011), Nemavhandu (2002), Asante (2000) and Rodney (1972) indicates the extent to which African heritages, including music, were subjugated, despised, suppressed and dominated by the European settler missionaries and their relatives, colonial administrators who perceived themselves superior to Africans in all positive aspects. However, it should be noted that many such theories were seen as misleading by many Africans. The dimension of the 'small continent' and the 'big continent' dichotomy in the politics of race in Africa left an indelible mark in the history of the African communities. As is reported elsewhere in this thesis, I want to deconstruct the notion that colonisation brought civilisation to Africa, including an emergence of musical cultures. It should be realised that some African musics, including the *makwaya* of the Karanga people in the community of Nemamwa, were developed many years before the colonisation of the country. This notion is shared by Mawere (2014), who criticises the superiority complex which some Europeans had during the entire colonial period and even at the time of writing this thesis. It is not an exaggeration to claim that some African civilisations were already there quite a number of years before the civilisation of Greece.

According to Asante (2000), many African communities in Egypt and other parts of Africa around the Great Lakes region were already hosts to many philosophers, mathematicians, ministers of religion, agriculturalists, engineers, lawyers, artists, musicians and medical practitioners. Going in the same direction of opinion is Nemavhandu (2002) who, in his paper titled "The intellectual fraud and its impact on human development", argues that the Greeks plagiarised African wisdom because Egypt was the hub of greatest educational activities in the earliest years of humanity. In view of Nemavhandu's argument, one can easily deconstruct the Euro-centric debate or claim that the colonisation of Africa ushered in development to the continent, including an emergence of fine musical genres such as

makwaya. Such a claim is erroneous, misrepresentation and impish, just as the claim that Africa was a dark continent before colonisation. For some Euro-American theorists to claim that they introduced logic and civilisation to Africa is a slap in the face of Africa and a depiction of deception.

Adding a voice to what some scholars view as the devastating impact of the Euro-American supremacy policy towards Africa, Rodney (1972:111) complains that “This simple logic escapes those who speak about the European slave trade benefitting Africa.” Honestly, as implied in the citation, for some theorists to claim that the slave trade and colonisation had some benefits accruing to Africa defies logic. Rather, the two were very destructive and a distortion of the African experience. Sharing the foregoing opinion is Malcolm X (2011), who believes that the ancient histories of Egypt and Liberia reveal continual cultural exchange between Northern regions of the African continent and Africa South of the Sahara. Clearly, going by Malcolm’s assertion, one easily realises that civilisation began in Egypt, before it spread to the rest of the globe.

If we are to be objective about how music and other creative arts began, then it should be accepted that music originated in Africa and then spread to the other parts of the world. In view of such a perspective, it then becomes an undeniable fact that the indigenous people of Africa had a lot to share with the rest of the world even before the colonisation of their communities. That development included a whole lot of cultural norms and values as well as the musicological approaches. In that regard, it would suffice to say that from North Africa (Egypt) down to Sub-Saharan Africa, to which Zimbabwe belongs, musical styles like *makwaya* had already existed long before the colonisation of the continent. The concentration of various types of mbira music in Zimbabwe is clear testimony that Africans were very musical and were never awakened by the colonialists as some Euro-centric theorists would want readers to believe. The theory advanced in this thesis is that Africans had a sophisticated musical knowledge and could not have inherited *makwaya* as a genre from the colonialists. In fact, Europeans tended to copy from Africans' indigenous knowledge system. Examples

of what they copied from the African epistemologies include the African drum which they modified into a conga.

Although a Euro-centric perspective insists that the genre of *makwaya* was introduced to Africans by missionaries through missionary churches and schools, that standpoint is thwarted by some vivid acknowledgements by some European musicologists (One Dr H. Weman, Fr Joseph Lenherr, Robert Kauffman, John E. Kaemmer) who were part of the experts that witnessed the expropriation of the African musical genre by the churches. Their accounts clearly confirm that *makwaya* music was a product of the African thought and practice. Besides some confessions by few of their fellow European researchers, some level headed Euro-American researchers like Axelsson also help to put the record straight.

For example, Axelsson observes that:

During the first workshop held at Masase, West Nicholson, in January 1969, two primary school teachers presented their first attempts. The compositions were at once tried in church, and were received with great pleasure by the congregation. From this time the barriers were broken down and many new compositions by Africans have been added to the first two. A fair number of African Christians, especially teachers, have shown great musical gifts, and have come to be more and more established as composers and church music leaders in their own congregations. At the time of writing this article, Evangelical Lutheran Church composers in Rhodesia have created between 60 and 70 hymns and Psalms which are presently being transcribed and edited, and will shortly appear in a songbook called Imbirai She — Dumisani Nkosi (Sing to the Lord — Praise the Lord).

(Axelsson, 1974: 98)

Significantly, the citation clearly shows that the first attempts at composing the *makwaya* musical genre were made by two African primary school teachers, at a workshop which was held at Masase mission in 1969. The hymns were composed in two local languages which the European musicologists were still struggling to learn. Indeed, the songs were well received in the Evangelical Lutheran Church of Rhodesia. Secondly, the other interesting fact emerging from Axelsson's revelation is that as more African composers joined the exercise of composing the musical genre, the church realised a net profit of between sixty

(60) and seventy (70) hymns and Psalms. That being the case, it becomes clear who the owners of the musical genre were. The same Axelsson goes further to declare that at an early stage of the development of such workshops, participants moved further and further away from the direct adaptation technique and ultimately composed vocal music which was genuinely their own African approach. The result seems to have been exactly what some level headed European music experts such as Robert Kauffman had hoped and strove for.

As was highlighted earlier in this chapter, each church denomination had some African music specialists who were instrumental in overseeing the composition of songs. The local composers were in the mould of John Nduna Muregi of the ELCZ, Peter Ponde of the RCCZ, and Dumisani Abraham Maraire of the MCZ. Perhaps some people might be interested to know that during my initial teacher preparation at Diploma level, the late John Nduna Muregi was one of my Music tutors, though it never came to our knowledge what contribution the man had done in the development of music in the country. What I still remember is that the man was very passionate about issues to do with African musical cultures. Nonetheless, coming back to the topic of discussion, literature shows that the local African music experts were heavily involved in the compositions of African rhythms, which the Europeans had dismally failed to do. They had failed to compose, transcribe or even perform the music. In that regard, Chernoff (1979) conceded that African musicological approaches were so complicated that the Europeans had dismally failed to make head or tail of the level of complexity in the indigenous African music. Of significance is the issue of African composers who then succeeded in executing what the Euro-American music specialists had failed. In respect of the foregoing assertion, I found it even illogical that the Africans were vilified and taken as people who had no musical knowledge yet they had a rich musical acuity.

The Euro-centric modernistic belief of elevating Western musicology by some scholars and relegating African musicological approaches on the other, was just sheer lack of respect for the African people. In this context, the current study is criticising the Europeans' 'holier than

thou mentality'. Similar sentiments are also expressed by Mawere who, while writing on the pre-colonial state of agriculture in Africa says:

While it is agreed by scholars that Africa is the oldest and first continent in the world to become civilized in all respects, this was distorted with forces such as slavery and colonisation that underdeveloped not only the material wealth of Africa but 'stole' away the intellects of its own people.

(Mawere; 2014:7)

As revealed by the citation, as the cradle of mankind, Africa was leading the rest of the world in terms of knowledge, including musical knowledge. In fact, many scholars, such as Rodney (1972), and Malcolm X (2011), continue to argue that Africa had always been ahead of Europe in terms of development since it is the cradle of mankind. It is not surprising that musical genres like reggae and dancehall emerged in the American sugar and banana plantations, having been introduced by the stolen African sons and daughters (slaves). Malcolm (op.cit) goes further to bemoan the disastrous effects of colonialism on Africa's material culture. In view of that, it becomes wrong for the Euro-Americans to fail to acknowledge that many African communities had good artistic works. Such an approach needs some correction, otherwise it is contrary to the United Educational Scientific and Cultural Organisation's (UNESCO) principle of promotion and preservation of culture from a diversity of ethnic groups. Thus, the failure to recognise the African worldview by some Euro-centric theorists would be considered immorality by some critical individuals.

It is my belief that the once marginalised musical cultures of indigenous African descent need to be respected as a way of restoring their dignity. The approach advocated for in this thesis augurs well with Freire's (1979) *Pedagogy of the oppressed*, in which he criticises the Euro-Americans for imposing their worldview on the innocent neo colonial nations. He, thus, calls for a decolonisation of the African mind, especially in the languages and literature. Clearly, such a revisionist approach can also be applied to the African musicological approaches. That will foster confidence among many Africans and their compatriot researchers, particularly

those whose research interests are in African Musicology, Culture Studies, Heritage, History and Anthropology. This will be one way of puncturing Western imperial hegemony.

Meanwhile, while commenting on the cruel distortion of the African cultural practices by the racist theorists, Mawere (2014:31) observes that “Though in varying degrees, this kind of experience was encountered in all African societies that experienced colonialism and was executed through conquest and subjugation by European imperialists.” In light of the foregoing observation by Mawere, the destruction of indigenous African epistemologies by the Euro-American settler colonialists, music included, was a crime against the dignity of the African persona. Such a culture of destroying the African culture forced the African populace into adopting European thoughts and practices. This shows why Euro-American missionaries were accused of purging indigenous musical cultures.

Subjectively, the missionaries would claim the bible considered all races as being equal before the Lord, yet practically, they considered themselves superior to Africans in every aspect of their daily lives. The advent of Christianity and colonialism in Africa resulted in a haemorrhage of the African cultural vein. The impact of such European action was considered a form of brutality by some critics of the colonial system. That is how the African cultural fibre undoubtedly became so weak that corrective measures need to be taken urgently. Generation after generation, Africans find themselves in a vicious cultural crisis. That scenario needs redress, if African communities are going to have their musical heritages developing. Sharing this idea is the then United Nations Secretary-General Ban Ki-moon. In his opening remarks at the General Assembly in New York in June of 2013, he acknowledged that:

Too many well-intended development programmes have failed because they did not take cultural settings into account...development has not always focused enough on people. To mobilise people, we need to understand and embrace their culture. This means encouraging dialogue, listening to individual voices, and ensuring that culture and human rights inform the new course for sustainable development.

(Government of Zimbabwe: National Arts, Culture and Heritage Policy, 2016: xvi)

Of significance in the citation is the issue of respecting a people's culture in all developmental projects. Without that consideration, some communities will continue to lag behind others. This is why African communities, including Nemanwa in South-Eastern Zimbabwe, are still reeling from the effects of colonialism. This would mean that races should respect each other in order to boost a mutual understanding for sustainable development. In that sense, the Euro-Americans were supposed to appreciate the unique African music genres in the communities. That would have been one of the surest ways of ensuring social cohesion, unity and peace as people would mutually strive to empower themselves using their heritage to create sustainable livelihoods. In that respect, a people's cultural heritage empowers them to take ownership of their development projects for their respective mutual and inclusive benefit. Perhaps it is yet another area which needs research to determine how a people's culture can contribute towards a community's development.

However, coming back to our issue under discussion, people need to appreciate the fact that there was nothing which the local Africans could do to stop the discriminatory treatment of their culture by Euro-Americans. Many local Africans perceived the colonial laws which were imposed on the defenseless Africans as having been draconian in nature. The view was that such laws were meant to strip the Africans constitutionally, culturally and politically. As a result of that, many indigenous African cultural practices, including, music, began to decline. This is why even at the time of writing this thesis, some African indigenous values, beliefs and practices which do not conform to the Euro-American norms are considered loathsome and distasteful. For this reason, in his book chapter captioned "Western hegemony and conquest of African imperial hypocrisy and the invasion of African cultures", Mawere (2014:29) notes that "This connotes that with colonialism; Africa was painted and tainted with a brush of Western particularity, but in the false name of civilisation. Such a move, no doubt, had incredible adverse and extra ordinary ramifications on the sons and daughters of Africa especially in terms of their social life, culture and religion." Implied in the citation is the issue of lasting consequences of European cultural imperialism on the African people's dignity, norms and values. The European settler colonialists tended to despise African epistemologies owing to their supremacist hegemony.

Adding a voice to the debate on colonialism and its negative effects on the African continent is Masaka (2011:331), who laments that “the colonisation of Zimbabwe and the rest of the African continent was predicated on a treacherous basis of trying to improve the lives of the people of Africa when in fact it spelt doom to the African...” The citation best illustrates how disastrous colonialism was in Africa, hence the need to puncture its effects, including on African musical genres.

2.13. THE ACCEPTANCE OF *MAKWAYA* IN MISSION INSTITUTIONS

For some researchers like Axelsson (2008; 1981), the more successful results were possible to achieve only in Shona society than they were in the Ndebele society. However, it is not part of this study to focus more on the reasons for that disparity between the two major African groups in the then Southern Rhodesia. Perhaps Axelsson's observation might have had something to do with some sociological considerations. However, what is clear is that abundant literature shows that soon after the initial attempts of expropriating the African music by the missionary churches, Lenherr left Rhodesia for a considerable time, but the musical activities were continued through the leadership of an African musician and composer in the person of Stephen Ponde of the Roman Catholic Church, as documented by a number of researchers who include Axelsson (2008), Chitando (2000), Torino (2000), Mushayapovaka (1997) and Dube (1996). Axelsson (ibid) goes further to mention that when Lenherr returned to Rhodesia in 1966, he discovered that the African music experts under the leadership of Stephen Ponde had made the following progress:

- The cause of the indigenous church music had been taken up by both the educated and illiterate African Christians alike and made their own.
- The internal body of the church’s African indigenous musicians had produced 40 new church songs composed in 1962. Although at first badly distorted, partly due to the insufficient introduction of the musicological approach, particularly to the illiterate Africans, makwaya had become established tradition in liturgy.

That having been the case, it should be noted that the literature and oral interviews which I conducted as part of data gathering during this study, indicated that the practical use of some African musical idioms had blended just a few Western harmonies to parts of the songs. Additionally, the then new approach to church music making had brought about an occasional employment of the African indigenous musical instruments such as the *ngoma* (drums), *hosho* (rattles) and the *mbira* (thump piano). The playing of the once outlawed musical instruments, and even dancing to such tunes, were then allowed among the Christians, especially if the performance was done outside the church building. Thus, the acceptance of African musical instruments into church music meant that it was no longer seen as obscene to perform African music in the missionary institutions. In that respect, the idea that such church music was accompanied by African musical instruments was clear testimony that indeed the genre of *makwaya* was purely African. This is even confirmed by Axelsson (2008), who reports that soon after the initial stages of composing *makwaya* songs for the church, Lenherr left Rhodesia for a considerable time, but the musical activities were continued through the leadership of one African musician and composer; Stephen Ponde. Of significance in Lenherr's observation is that the songs which Stephen Ponde and his colleagues had composed between 1962 and 1966 were many enough to demonstrate their ability to compose their own African music without help from the Europeans. In that regard, *makwaya* became a household name. Extant literature shows that the musical genre became very popular around 1940s and the 1950s in many Sub-Saharan communities, including Nemanwa.

This is revealed by Axelsson (1981) who, in a paper on the development of African church music in Zimbabwe which was presented at a symposium on Ethnomusicology at the Rhodes University, Music Department from 2 to 7 of December 1981, gave a historical background of the Christian missionary work in Africa, with particular focus on Zimbabwe. In the presentation, a discussion was made on the development of African indigenous music in the church in the then colonial Rhodesia. Of significance is the mention of three main denominations that contributed to the transformation and subsequent expropriation of the African indigenous music by the missionary churches. Three church denominations were

instrumental in the adoption and adaptation of *makwaya* as an African musicological approach, including the Roman Catholic Church which took the lead after the Vatican 11 Council had given the mandate to indigenise the mass music. However, what should be noted is that at first it was recommended that the expropriated African indigenous music was supposed to follow the Gregorian chant model. According to Axelsson (1981), that trial of using African indigenous music in the missionary churches bore some successes. Taking a leaf from the Roman Catholic Church, the United Methodist Church also resorted to the indigenisation or what some could call an Africanisation of the existing Western hymns. The Evangelical Lutheran Church finally followed suit. What was of interest to me was that literature reveals that *makwaya* was part of an Africanisation of the church music, which started as a project by some European priests experimenting with African indigenous music in the churches during the 1950s and 1960s. The most glorified liberal Western musician who was famed for having given life to the African musicology was Father Lenherr. Axelsson (1993) reports that just before the Vatican 11 Council on Sacramentum Musica in 1967, the then Stephen Ponde of the Roman Catholic Church had become one of the first African composers in the then Southern Rhodesia. Other renowned emergent African composers of the African church music from sister denominations included Abraham Dumisani Maraire of the Methodist Church in Zimbabwe and John Nduna Muregi of the Evangelical Lutheran Church in Zimbabwe. The other composers are listed in as A., Nyika, P. Matsikenyire and S. Mashoko.

As Axelsson (1981) observes, in the Catholic Church for example, Father Lenherr was instrumental in the appropriation of *makwaya* as an African musicological approach. He must have been seen as a rebel by some of his kith and kin, as he got to the forefront of campaigning for the African music which previously had been labeled pagan by the Euro-American missionaries. In his submission, Axelsson (1981) maintains that Father Lenherr pioneered a project in which the African indigenous musical compositions were skillfully blended with Western musical elements. In view of the foregoing submission by Axelsson, I therefore continue to argue that *makwaya* was never a Western musical style as what some theorists would want people to believe. What is interest in the narration by Axelsson is the issue of

how level minded Father Lenherr was. He is reported to have done that without emphasis on prior musical training to the composers, for fear of distorting the African idioms and aesthetic expressions. The author goes further to cite Father Emmanuel Ribeiro as having been the second popular composer with the Shona Gloria which, resultantly, led to a formation of the National Association of Sacred Music (NASAM), which later became a national organisation of Catholic composers. Perhaps that could have been the source of the misrepresentation of facts, in respect of what *makwaya* was, how it originated, as well as how it transformed because those who formed and subsequently mounted a series of workshops on the NASAM might have written accounts which suited their agenda, as well as those of their sponsors.

However, there is yet another opinion regarding how *makwaya* became so popular to the extent of being absorbed into the mission churches. Some researchers such as Stewart (2000 and Erlmann (1991) observe that industrialisation of some South African communities, coupled with the social influences of what I would term missioneology, as well as the results of urbanisation which were clearly becoming visible during the 1930s and 1940s, resulted in the development of musical styles in urban areas. Evidence from some researchers like Mhike (2016) and Stewart (op.cit) also indicates that the mission school graduates, who were not able to identify with traditional or urban music cultures and looked down on the African cultures, turned to the Western-style choral singing. Stewart (op.cit) goes further to observe that initially, black Western-style choral singing was performed by the educated black elite that generally formed part of the programme at 'couth' recreational functions such as tea meetings and evening concerts. At a later stage Mhike (op.cit) and Chikowero (2015) concur that the few educated African youths who were trying to embrace the concept of Western civilisation gradually established a culture of Western-style choral singing in the form of tea-meetings as well as choir concerts.

Further, Mhike (op.cit) observes that the night dances were an expression of fluid cultural identities and a medium contesting power by the youth within the context of the 'civilising' influences of education and Christianity. In view of such events, it would not surprise one if a suggestion is proffered that even some African teachers who were politically conscious, as

enlightened members of society, could have been involved in organising some choral performances by the youths. In that regard, those developments in the African choral music flourished, resulting in the transformation of an African urban popular music: *makwaya*. The phenomenon became widespread across the country's communities, within which each ethnic group would compose its own brand of that genre. For that reason, each dialect had its own slant.

For that reason, if one makes a reflection on the works of some researchers like Musiyiwa (2013), Human (2008), Mugovhani (2007), Ntaka (2007), Giddy and Detterbeck (2005), as well as Soeiro de Carvalho (1999), one realises that the musical genre was variously named *makwaya*, *amakwaya*, and *amakwayela*. Literature also suggests that *makwaya* transformed as a result of some adoptions of certain musical idioms from earlier African styles of vocal music, such as *iscathamiya* in South Africa. The styles were performed in some kind of a four-part harmony. In respect of such an observation, Human (2008) is quick to question why some racially biased theorists would want to claim that the origin of choral music in Africa was from outside the continent. Thus, the same Human (op.cit) begs answers from those that claim to know the history of the genre to tell readers where, when and how the music developed. While some people might not have had a chance to trace the history of choral music in Africa, particularly South Africa where a lot of industrial revolution activities were taking place, they need to understand that Zimbabweans, by virtue of their proximity to the former, had a knowledge of vocal music, which they gradually developed over a long period of time.

It is an undeniable fact that Euro-American missionaries had quite a significant influence on African music. However, there is need for people to be mindful of the fact that African musicological approaches had an influence on church music as well. In the *Journal of South African and American Comparative Studies*, Erlmann (2007) examines two episodes in the production of music in South Africa. The first was by a South African Choir to England in 1891-92. According to Human (op.cit), the performances by that group were full of images that were both local and modern, which were perceived by audiences of the time as

convincingly “civilised and uncivilised.” The second episode involved the collaboration of the Ladysmith Black Mambazo choir, which, in the eyes of several commentators, was a prime example of both “world music” and postmodern cultural production. Within the context of these preceding examples, one can argue that the production of global classical music shows how advanced African indigenous music was, before the colonial settlers had taken full control of the land. There are accounts of how, at the turn of the nineteenth century, African choral music in South Africa was influencing the development of African choral music in the whole of Sub-Saharan Africa. Human (2008) talks of some tours made by that South African Choir to England and North America from 1891 to 1894. A number of performing ensembles in South Africa, including the famous Ladysmith Black Mambazo, could be credited for popularising the indigenous African music globally. That 'take-off' of high traditional music puzzled many Europeans. Thus, Mugovhani (2007) remarks that the most notable composers who laid the foundations were from the Nguni language groups, and those included Tiyo Soga (1829-1871).

By covering such a broad historical spectrum, my intention is to demonstrate how the *makwaya* musical genre first emerged in the South African mining compounds and townships, and then spread to neighbouring countries in the 1890s, suggesting that such development of the genre cannot be substantially attributed to the Euro-American missionary activities. From this perspective, I hope to shed light on the ways in which the compositions, performance and transformation of *makwaya* music is situated within a historically interconnected region. In light of that, the kind of analysis helps people to realise why there is need to deconstruct the Euro-American images constructed around some African musical genres such as *makwaya*. Further, there is need to understand that the tours of Europe by the South African Choir in the early 1890s were significant in a number of ways and what appears clear about the events of the 1890s onwards is the political climate of the time. Sharing the opinion is Human (2008), who asserts that the 1890s was an era of dramatic change in South Africa that saw the birth of an enormous industrial expansion and consolidation of the Cape Colony to the largest territorial state on the subcontinent. At the same time, the 1890s was a period when the new structures found the sympathetic approval of early Black Nationalist

leaders. Human (op.cit) goes further to observe that the colonial administration increasingly failed to live up to the norms set by imperial ideology. The black nationalists and their white liberal allies increasingly began to appeal to the “white man’s burden,” hence it was in that sort of political climate that the South African Choir left for England in 1891 and 1893 as emissaries to the imperial consciousness, musical reminders of “England’s duty.”

Of significance in Human's assertion is that the South African Choir could have been formed as an African answer to black nationalism. Precisely, such a perspective seems to suggest that the genre of *makwaya* was music by Africans who were beginning to show some political disgruntlement owing to grievances. Perhaps one could also speculate that such songs could have been in the form of the Negro spirituals, which were then at the heart of the oppressed culture of the America’s black slaves. As Human (2008) asserts, deep into the black South Africans’ hearts, the tours also set ablaze the minds of South Africa’s black population with a vision of black pride and dignity more powerful and clearer than had ever been voiced before, from a South African theatrical stage.

Meanwhile, some researchers who comprise Stewart (2000), Erlmann (1991), Manuel (1988) and Coplan (1985) give a simplified version of *makwaya* as a Nguni term for choir. However, such an assertion tantalisingly demonstrates a clear scope of who the originators of the musical genre were, though it lacks clarity on what a choir is exactly. Nevertheless, in Human’s (2008) view, *makwaya* denotes the Western-style choral singing which was the direct legacy of white missionary influence in South Africa. In this context, as is the argument elsewhere in this thesis, Human’s definition is part of what I see as a biased Euro-centric perspective. In this regard, I totally oppose that notion of a choir being a term referring to the Western-style choral singing, as claimed by Human and other scholars who include Haecker (2012), Squinobal (2009), Turino (2000) and Jones (1992). In my view, *makwaya* simply refers to an African musicological approach which was appropriated by Euro-American missionaries, and was then used to enhance their liturgical services. As noted by many researchers on African music, the music was either sacred or secular vocal music which was developed by mission-educated Africans. It largely consisted of African traditional vocal

music. In that respect, the local Africans had an impressive choral musical culture, which might have been circulating or spreading throughout the whole Sub-Saharan Africa and that became the envy of many listeners, including missionaries.

What needs to be appreciated is that the development of African music took place well before the Euro-Americans and their settler colonial agents took full control of African communities, including Nemanwa in South-Eastern Zimbabwe. To that end, if one scrutinises how the musical genre transformed into a popular culture, perhaps one can buy the assertion that the genre of *makwaya* developed as a result of the contact between local musical traditions in southern Africa and some bit of the Christian hymnody of Europe. In that context, one would be subscribing to the issue of change and continuity in the African indigenous musicological approaches, as a result of the blending of African and Western musical idioms. In view of that, it would be acceptable and respectful to the African epistemology to treat *makwaya* as neo-traditional, instead of labeling it European music which was code named *makwaya* and then introduced to local Africans, via missionary churches. Thus, while contributing to the debate on how *makwaya* evolved, Manuel (1988) suggests that the success of the contact and interchange was due to the fact that the African traditional music in the Sub-Saharan region was predominantly vocal, being characterised by choral singing in complex, overlapping responsorial patterns.

The same author goes further to observe that the influence of hymn-singing, with its three-chord “harmonic structure” and which could be identified in popular South African music, was widespread. As has already been alluded to earlier in this section of the thesis, South Africa was the leading industrial hub in the Sub-Saharan region. In respect of that, her industrial and cultural advancement influenced the rest of the Southern African region, hence it would be logical to claim that the development of *makwaya* as a musical genre in the then Southern Rhodesia, was from South Africa and not as an initiative of the Euro-American missionaries. In the same line of thought with Manuel (1988), other researchers such as Mugovhani (2007), Turino (2000) and Dube (1996) have demonstrated how the genre of *makwaya* music evolved on the South African land, illustrating how the music stretched from

marabi, through *kwela* and *imbube*, to the mainly media disseminated *mbaqanga*. Of significance in such an assertion is the issue of *makwaya* borrowing some musical idioms from its predecessor African indigenous music such as *marabi*, *kwela*, *imbube* as well as *mbaqanga*. Due to the shortage of time and space, I cannot discuss the four dances in this volume. Perhaps it could be yet another area that begs research initiative to determine the impact of such music genres on the different facets of African culture.

Perhaps it would suffice to say that some researches should be conducted to establish the emergence as well as the sociological and philosophical foundations of some neo-traditional musicological approaches such as *marabi*, *kwela* and *imbube*. However, turning back to the topic of discussion, I continue to argue that the genre of *makwaya* was not introduced to local Africans via missionary churches. Rather, it was an African initiated choral musicological approach whose roots may have stretched from the compounds of the rich diamond deposits at Kimberley as well as the gold deposits of Johannesburg in South Africa. While some adaptations and adoptions of foreign musical idioms may be easily traceable in the *makwaya* musical genre, which the racist theorists would claim were an imitation of the hymn, people need to take note of the fact that the genre was undergoing some continuous transformations.

In view of that, the music is likely to have borrowed some features of performance techniques from some South African musicological approaches such as *marabi* which had become popular music among the urban dwellers in Johannesburg. In that regard, some researchers like Manuel (1988) and Coplan (1985) have established that initially, *makwaya* was directly associated with the emerging of an African middle class in rural and urban areas. In that respect, many Africans might have desired to be associated with class hierarchy and modernity, hence they enthusiastically practised performing *makwaya* music. The same Manuel (op.cit) and Coplan (op.cit) further concur that during the early phases of the then contemporary music development in South Africa, the music was taught to the choirs through the use of tonic-solfa system of notation. As a result, there were competitions among the different choirs which emerged on the South African land. According to Erlmann (1991), some African Folk Music and the Western style choral competitions became widespread,

specifically in KwaZulu-Natal, where a 'cultural osmosis' began to appear amongst the black cultural leaders, to 'create an authentic but modern African culture', which moved away from the imposed white Christian styles to an individual identity created by the black elite.

In view of the foregoing observation by Erlmann, it becomes clear that the performance of the African choral musical genres was a struggle for racial identity. Interestingly, in an article *The Foundations of Venda Choral Music and its Relationship with identities of class*, Mugovhani (2007) discusses on the Vhavenda choral tradition: struggle for identity and recognition. In the article, the researcher identifies a number of Venda composers who came after one Dzivhani who is famed for writing on a variety of subjects. Mugovhani further discloses that whilst some were prompted to write their compositions to reveal the beauty of their country and the traits of their own ethnic group, other Vhavenda performed compositions based on the Venda legend. Furthermore, there were some who derived an inspiration from events and everyday happenings, and some few produced action-type compositions akin to the popular traditional singing and dancing prevalent amongst most African choirs.

Thus, it becomes clear that *makwaya* musical genre was an African invention which was later expropriated and possibly transformed by Euro-American missionaries. Otherwise, if it was a European derivative, there could have been one (uniform) *makwaya*. In that regard, the idea that there were different types of *makwaya* means that the music was Afro-centric. Diversified as African musical cultures were, each ethnic group had its own unique way of performing the *makwaya* music genre. In the same vein, Stewart (2000) asserts that the style was similar to popular African music which was later appropriated from the peasant traditions by the urban elites. In Mugovhani's (2007) observation, the foundations of choral music as an art amongst Vhavenda were laid between 1930 and 1960. If we look at the year 1930, it was approximately forty years after the Euro-American missionaries had settled in the country north of the Limpopo River, hence the period must have been very brief for any theorist to claim that the local Africans in colonial Rhodesia had their cultural fibre dislocated. The mission choral music must have been struggling to take root as an art form

among the majority of the local Africans. Thus, Mugovhani (op.cit) further observes that although the Christian composers' music was based mainly on missionary hymnody, it contained elements of the local peoples' folk music. Perhaps the local Africans were inspired by the few opportunities available to them during those difficult times. During a period when they were forced to drop their own birthright music and embrace a foreign musical culture, they attempted to establish some Africanised choral tradition and in doing so, they incorporated a lot of African musical elements into their works.

Indeed, it is an undisputed fact that the composers were partly influenced by the musical activities of the missionary schools they attended. In the case of Nemamwa, some composers had attended Morgenster Mission school, an establishment of the Dutch Reformed Church. As shown in the www.rhodesianstudycircle.org.uk reports, the mission work was started by both white and black missionaries. It is reported that Seven Sotho-speaking evangelists volunteered as mission workers, who then started their mission on 9 September 1891. Readers might be interested to know that Morgenster Mission lies seven kilometres south-east of the famous Great Zimbabwe Ancient City and thirty-five kilometers from Masvingo city. While it is a life truism that the Africanised church music appeared to have adaptations of Western musical elements, that can be attributed to the fact that the Dutch Reformed Church (D.R.C) and its mission stations were the sole custodians of education in the community of Nemamwa during that time. Thus, many of the composers could have been heavily influenced by the Dutch Reformed Church, whilst in pursuit of their educational careers. Since the www.rhodesianstudycircle.org.uk has illustrated that the first mission was started by one Andrew Law and some Seven Sotho-speaking volunteer evangelists, it is likely that the musical knowledge of the missionary personnel in charge of music at the mission and the mission schools at the time must have been very minimal. In respect of that fact, one would assume that they were incompetent to master, let alone teach the local Africans, the subtleties of *Karanga* traditional music. Perhaps one interesting observation is that the seven Sotho-speaking volunteer evangelists might have influenced the transformation of *Karanga* choral music in the community of Nemamwa. In that context, one would again suggest that

makwaya was an Afro-centric approach to church music which the *Karanga* people of Nemamwa learnt from their fellow African missionaries, the Sotho of South African.

Meanwhile, while commenting on how the Vhavenda of present-day Thohoyandou treated the Euro-American missionaries during the early colonial period, Mugovhani (2007) says that unfortunately, ignorant VhaVenda regarded the missionaries as experts, and whatever the missionaries introduced was accepted unquestionably as correct and regarded as the best. Perhaps, since those Euro-American missionaries were the sole custodians of music education at the time, they could not question the missionaries because doing so was regarded as a crime against authorities. It should be highlighted that those VhaVenda music students became teachers, carrying on their masters' work, during and after a programme of study. That way, a choral tradition was created and established amongst the 'educated' VhaVenda. Implied in the foregoing observation by Mugovhani is the issue of the missionary activities which laid the foundations for inappropriate setting of VhaVenda lyrics which were forced to suit the Euro-American melodies, which inevitably resulted in a conflict between speech patterns and melodies in most VhaVenda choral music compositions.

In that respect, the practice tended to stifle any references to traditional VhaVenda music. Perhaps what people need to appreciate is the fact that the African choral music in the VhaVenda community, like any other African community at that time, was strongly related to identities of class. Thus, choral music composers of the time developed some personal identities. Of interest during that time was the issue of one's participation in a community choral group, which was viewed as a privilege for a few educated or Christianised members of local community. That served to affirm one's identity as a member of an educated class with standards that were considered superior to those who were 'uneducated' and much uncivilised. Undoubtedly, one can easily see that a distorted sense of identity was being deliberately created and consciously instilled into the so-called mission trained musicians. They were trained and made to believe that they were great composers of choral music which, during that time, was considered the supreme manifestation of one's improvement and progress in a civilised community.

What might be worrisome to some African critical theorists is the fact that whilst the idea of composing a new Africanised choral music was an encouraging creative fulfillment, it was fermenting some class divisions amongst the local Africans in the community. In that context, Mugovhani (2007) seems to regret when he reports that there was generally a negative attitude among indigenous South African intellectuals towards their indigenous art and, thus, the African indigenous music of the Vhavenda was not considered to merit serious scientific study. The same Mugovhani goes further to assert that it is not surprising, therefore, that the compositions coming from the pens of those ‘brain-washed’ educated composers showed lack of identifiable indigenous Venda characteristics. Of significance in Mugovhani’s assertion is that the Africanised choral music of the educated Vhavenda tended to be dominated by Western values, albeit with Venda texts. In that regard, one can easily argue that such Africanised choral music lacked the incredible musical artistry which one would expect in some authentic traditional Venda rhythmic, melodic and harmonic patterns. Whereas those educated local Africans were esteemed by some as having acquired a rare craftsmanship as part of their cultural heritage, unfortunately, the same educated class began to disregard their indigenous music. Blacking (1964) even laments that the sad situation and attributes that to either lack of musical sensitivity or a tendency to identify the Euro-American music with prestige and power, thereby maintaining Western hegemony.

While it is an acknowledged view that *makwaya* music might have absorbed some Euro-American musical idioms following the total colonisation of the African communities, including Nemamwa, perhaps people need to be reminded that the African musicological approaches remained closer to the hearts of the local African people. The stance by Africans to resist being bullied by Euro-American missionaries and the colonial administrators finally paid some cultural dividends. The Euro-Americans gradually began to accept some African indigenous musical idioms in their missionary activities. That acceptance of the African musicological approaches marked the beginning of some kind of an Africanisation or rather, an indigenisation of the church music in the main stream missionary churches such as the Roman Catholic Church, Evangelical Lutheran Church, Reformed Church in Zimbabwe, as well as the Methodist Church. In that regard, Axelsson (1974:89) observes that “In some

missionaries of the present church-music activities in Africa, an attitude among some missionaries of accepting compositions only by Africans and containing only pure African musical idioms has emerged." The foregoing citation seems to imply that the neo-African church music was an acculturation of Western ideologies and some styles of African indigenous musical idioms. In this thesis, I continue to argue that Western musical idioms were not necessarily more aesthetic than those of African origin. The local Africans must have had quite some beautiful vocal music even before colonisation, and the subsequent superimposition of Western musical idioms on the African continent in general and the community of Nemanwa in particular. The influence of European music was some kind of underdevelopment in the music of Africans. Many researchers have pointed out that the common attitude by Western nations towards African indigenous music before Western intrusion and domination was that the local music represented the earliest forms performed by the earliest man on earth. However, in view of that, Axelsson (2008) humbly urges his kith and kin to treat African indigenous music and its expression at all the times with more objectivity.

Earlier in the 1970s, Axelsson (1974:90) had cautioned his kith and kin that "Although African doesn't have a written history to the same extent as some other parts of the world, it still has a history, and it is illogical to believe that no changes took place in African music before the Western intrusion." Of significance in the citation is that African indigenous music, including *makwaya*, was changing like the other elements of the African culture. What should be realised is that any society changes as it interacts with other societies. In that regard, there should have been obvious changes to the Zimbabwean culture owing to her trade activities with the outside world. Some researchers like Chikowero (2015), Mudenge (2011), Mazarire (2009), and Raftopoulos and Mlambo (2009) reveal that before the colonisation of the country by the West, Zimbabwe had some trade links with Asian nations. As a result of such trade links, its African indigenous music in general and *makwaya* of Nemanwa in particular, could have been transforming, owing to the diffusion of the musical idioms of the two continents. In view of the foregoing argument, one finds it funny that some Western theories would not want to acknowledge the existence of some African musicological

approaches before the colonisation of the African communities. Interestingly, the same pessimists were quick to acknowledge the existence of Asian musicological approaches.

Thus, it would be wrong to assume that African music was static. Fundamentally, it would also be a fallacy to assume that African indigenous music was completely swallowed by Western hymnal styles or idioms. In as much as the Western theorists and their missionary agents had wished to see a total destruction of African indigenous musicological approaches, it should be remembered that music, like any other element of culture, is plastic; it does not decay. Under the guise of civilising African communities, the settler colonialists were determined to eradicate African indigenous musicological approaches and other elements of African cultures.

There is no way one would claim that the same Euro-American missionaries could then develop the African indigenous musicological approaches like *makwaya* when it is a well-known fact that those people had tried to ban every aspect of African musical cultures as observed by some researchers like Dickie (2017), Mapaya (2014), Turino (2008), Thorsen (2004), Agawu (2003), Chitando (2002), Axelsson (1998), Grangvist (1993) and Tracey (1954). In fact, in Axelsson's (op.cit) observation, all African indigenous musical idioms, after the Western colonial period commenced, had either been disregarded, or had been treated with a rather profound skepticism. Of concern to many Afro-centric researchers in the citation is the attitude of the settler colonial administration agents towards the various African musical cultures. The Euro-Americans' historical role in the so-called development of African indigenous music like *makwaya* then becomes questionable. How could a group of people who were bent on destroying the African musical cultures be credited for the development of the culture, that which they marginalised and despised for a number of decades? As has already been indicated earlier in this thesis, many advocates of African musicology have analysed how the settler colonialists adversely affected the musical cultures of African communities.

The need to preserve the cultural diversity as a living and renewable treasure must not be perceived as being a process of being racist by some concerned Africans. Rather, it is a form of guaranteeing the survival of humanity and a revision to the segregation and fundamentalism which, in the name of cultural differences, would sanctify those differences and so counter the message of despair which continues to be peddled against the once colonised African communities. The debate on culture restoration by some African researchers and their compatriots, the world over, hinges on defending their cultural goods and services which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods by those racially biased theorists who hope to cling to their supremacist hegemony. In view of that, this study was taken to examine the nature and transformation of *makwaya* as an African musical culture in the *Karanga* community of Nemamwa. That was in line with UNESCO documents of 2012; 2008 & 2005, which call for an equality and fair treatment of all peoples in different communities of the world. In that context, UNESCO's objective is to encourage a fair treatment of the different forms of the world's cultural expressions, including African music.

It should be highlighted that people of all races need to embrace each other's cultural strands so that the world would be a good place to live in. Irrespective of one's cultural background, music researchers across the globe should show oneness in issues to do with documenting of the musical cultures. Just to illustrate how responsive African communities were to the global changing trends, just as some Europeans had the concept of monarchs, kings and queens, so had Africans. The *ChiShona* word for a king was *Mambo*, who was Head of the state at the Great Zimbabwe Monuments, hence there was no justification for Western theorists to believe that Africa was a dark continent. In fact, the kaleidoscopic (transformation) of *makwaya* as an African musicological approach bears a true reflection of how indigenous Africans produced and celebrated their creative artistry. In line with African oral tradition, the *makwaya* musical genre was taught and learned by word of mouth, without the use of written notation. By nature, it was the music of a rural community in a rural set-up. Sharing this notion is Nnamani (2014:305) who observes that there are songs "... which are purely for entertainment; enjoyment by the performer or listener. It is usually the music of the

relatively uneducated and unsophisticated strata of the society" Implied in the citation is the issue of the music being relevant to the rural African set-up, when compared to other forms of choral compositions from those racially motivated theorists who claim to be champions of vocal music. Thus, *makwaya* music was designed in such a manner that it could be easily performed by almost everyone, including the ordinary members of the community. In that regard, one can argue that it was a type of music which depended on the performers' creative processes, rather than the fixed written Euro-centric scores. In that vein, I continue to argue that Euro-American missionaries did a lot of harm to African indigenous music, hence they cannot claim to have founded *makwaya* music.

While Africa has always been at the receiving end in terms of stereotyped publicity, she continues to be resilient in terms of maintaining some of her traditional thoughts and practices. In this regard, a number of reflective researchers such as Mapaya (2014), Nnamani (2014), Kamien (2000), Jones (1992), Nketia (1982), Axelsson (1981) and Merriam (1980) have also asserted that the music in pre-colonial African communities was always transmitted from generation to generation, orally and aurally. Implied in the assertion is that African indigenous music had been, and continues to be, transmitted informally through aural and oral means. On that basis, one wonders why some theorists would claim that *makwaya* music was introduced to Africans by some Euro-American missionaries yet there are many features of the music which clearly indicate that the genre is an African performance style.

It was surprising to learn that many years after Zimbabwe attained her independence, there were some theorists who still insisted that Africans had no capacity to produce classic music. For example, Bergman (2002) maintains that in Zimbabwe even after independence in 1980, the only existing musical material was the hymnal *Nziyo* that was produced by the Dutch Reformed Church with a Swedish supplement, which consisted of hundreds of hymns written with four-part tonic sol-fa arrangements. Implied in the assertion is that the country had nothing to celebrate as an achievement because she continued to rely on Euro-centric models of culture. What the scholar forgets is that he could not swallow his pride so as to accept the reality on the ground. In that light, people of his social orientation needed to appreciate that

they lacked the experience of the true communal music performance. There were some few culture bearers who still had a fair competence in how the true *makwaya* was performed. In fact, Bergman's (op.cit) view of the type of African music is a contradiction of the reality of what transpired practically, during the colonial period. As is reported elsewhere in this thesis, the missionaries banned almost every African indigenous musical culture, on allegations that they were pagan and represented the lowest level of barbarism. The truth is that *makwaya* depicts a true African musical performance; whose technique involves antiphonal, improvisation and creativity.

Thus, my claim is that the African indigenous musical genre of *makwaya* was not a creation of the missionaries. Rather, the missionaries expropriated that musical genre. In Nnamani's (2014) view, most African indigenous music is folk and also popular musical culture. He goes further to explain how terms such as folk music may be seen as part of a schema comprising tribal, art, folk and popular. What is inherent in such an assertion is that African music is diversified but unified. There is diversity in the music because each tribe or community has a unique musical culture. In the case of the community of Nemamwa, the *makwaya* was unique as it evolved through oral transmission, with no known composers in most of the songs. That is the reason why there is no repository to validate who composed most of the African *makwaya* songs. Otherwise, the music is seen as a community's intellectual heritage. Further, the music was distinct in its own right, owing to the dialect that was used in the compositions.

It should also be noted that the music of indigenous Africa was unified because all the different types of community music had common features. According to Mapaya (2014), Nnamati (2014) and Nzewi (2003), African indigenous music is primarily percussive in nature because of the drums, rattles and clappers which tend to dominate. Indeed, during my ethnographic activities in the community of Nemamwa, I also observed that most performances were dual, involving music and dance. There was seldom music without dance. Any music would be aesthetically appropriate when it was accompanied by dance. Thus, in Mapaya's (2014) view, true African music performance has no such concepts like the

notation system, four-part harmony, time signatures and performance direction terms. Similarly, the *Karanga* choral compositions of *makwaya* do not have such Euro-centric concepts like time signatures, fixed keys, fixed four-part harmony and performance direction terms. The musical genre is characterised by the lead-response performative skill.

In his article *Dipsticking the study of African indigenous music*, Mapaya goes further to suggest that “It does not go round, only to touch on the starting point again and again. Rather the next time it comes around, the corresponding point is elevated and is also in a slightly different orbit sometimes even faster” (Mapaya, 2014: 623).

Implied in the citation is the distinctive difference between any Euro-American choral music score and the *makwaya* of the *Karanga* dialect of Nemamwa and many other African musical genres. Most of the songs are what many people believe to be cyclic. Responsorial is the most vocal technique in *makwaya* music. Further, the music is accompanied by some African musical instruments such as *ngoma* (drum), *hosho* (rattles), *hwamanda* (horn), *makwa* (clappers) and *gandira* (tambourines). One other important feature is that the melodies are kept short so that they are easy to remember. However, to reduce the problem of monotony, there is room for improvisation in the compositions.

It must be noted that, as an art form, African indigenous music is of great importance to the Africans. One of its utilitarian values in communities is that it fosters social cohesion, just as it develops some fine motor skills such as playing of musical instruments. In *makwaya*, the other performance skills often involve yodeling, hocketing as well as ululating as means of decorating the music. There is also music drama and miming (melodrama). Further, some researchers like Mapaya (2014), Kamien (2000) and Axelsson (1981) have made reflections on African musicological approaches and then concluded that most African musicological approaches are ethnic repertoires which are inherited and communally sourced. Implied in the foregoing reflection is the issue of *makwaya* which is portrayed as a purely indigenous African musical genre since the performance style involves indigenous African choral

techniques such as the free rhythm, which happens to be an African musical element of priority.

However, some songs of the *makwaya* genre of the *Karanga* community of Nemanwa are reported to have had a fair share of adoptions of some elements of non-African music as a new trend of globalisation, as observed by some researchers like Adedeji (2006), Agawu (2003), Nzewi (2003), Kamien (2000), Torino (2000) and Kwaramba (1997). As Nzewi's (op.cit) sees it, in the African indigenous musical arts milieu, a competent musician is likely also to be a capable dancer, visual plastic artist, lyricist, poet and dramatic actor. Implied in the foregoing citation is the issue of multiple talents which some African performers possess. It would appear that in the African performance, a competent musician is one who can perform many roles in an ensemble. Some of the roles of an African chorister may include being a vocalist, a dancer and a poet.

In Nzewi's view:

The musical arts are organised and structured in an African communal principle that provides secure social and psychological support for members to explore individual merits and capabilities without anxiety. This is the social meaning of chorus-solo structures that are prevalent in African musical cultures. The African philosophy and principle underpinning communal and or group action provide that the chorus is more important than the solo, and has to as such structure, affirm and guide...

(Nzewi, 2003: 15)

Significant in the citation is the issue of indigenous traditional music being communal in nature. In view of such an observation, one would realise that group performances feature frequently in most indigenous musical genres like *makwaya*. The chorus-solo structure being referred to could be a leading soloist in the singing of the music. The purpose of such a performance technique is to guide entry points for the other singers. In a way, one could take the indigenous traditional choir to mean a community choir in which anyone with a passion could participate, as opposed to the Euro-centric choir that normally consists of the so-called professional choristers who are chosen on the basis of their vocal competences.

Nzewi (2003) further posits that in the chorus-solo form and action, the chorus foundation liberates the individual and/or soloist to explore personal creative capabilities. Implied in the foregoing citation is the freedom with which the lead enjoys during a vocal or choral music performance. The lead or soloist can improvise as he or she sees fit. Sharing the view on aesthetics and practices in African indigenous choral approaches is Adedeji (2006), who states that choral music in Africa could be classified as African art or indigenous African choral music, which includes traditional classical style. A close analysis of the foregoing citation shows that African indigenous singing was a well-established profession long before the colonisation of the African communities. An emotional Mugovhani (2012) describes those who once colonised Africa as thieves from the seas and those from the deserts. Such an accusation by Mugovhani emanates from the fact that at some stage, many Euro-American and Asian states stole or looted numerous African human and natural resources. Those he calls thieves from the seas were the Euro-Americans while the thieves from the deserts were the Arabs.

Even at the time of writing this thesis, some of those accused former colonial powers were still pretending to make economic partnership with the African continental body. For example, every year, the the French, Americans, Swedish, Chinese, Indian and Japanese governments would host conferences for the African Heads of States and Governments, as if they were doing the African states a favour. However, a closer look at such partnership arrangements reveals something fishy. The whole purpose is to bribe the African leaders so that they could allow the sponsors to secure business opportunities. In the process of conducting the business, those economic giants plunder Africa's natural and human resources. However, due to lack of time and space, I cannot go deeper into the finer details of the issue. Perhaps it is yet another area which begs research.

Coming back to the issue of African indigenous musicological approach, Adedeji remarks:

The harmonic textures include unison, homophonic parallelism and polyphony, while the arrangement of scores is completely oral, serving through oral traditions. Unlike the western practice, the conducting is carried out by the

master musician or the lead singer, while the voice arrangements and stylistic techniques are distinct.

(Adedeji, 2006:3)

The citation seemingly illustrates the uniqueness of the African indigenous musicological techniques. The aesthetic principles applied in the performance of the music are a clear testimony of an indigenous performative artistry technique. The lead - response principle applied in the performative presentation is uniquely African and seldom Euro-centric. Further, the unison, homophonic parallelism and polyphony as an arrangement of scores of the aesthetic practice cannot be taken away from an African choral heritage.

While commenting on the aesthetics and practices of the indigenous choral styles of the Yoruba of Nigeria, Adedeji (op.cit) further observes that though the term indigenous choral is used in African styles, it, however, differs from that of the Western interpretation. In light of Adedeji's foregoing assertion, it should also be mentioned that the *makwaya* musical genre of the Nemamwa community is not a Soprano Alto Tenor Bass (SATB) hallmark, though it is group performance. The arrangement is purely African performance style, though there could be some fusion of certain foreign musical elements in the musical genre. It is an undisputed fact, because when two cultures meet, definitely there is bound to be some culture merger. In light of this view, the encounter between the indigenous local members of the community of Nemamwa and the missionaries must have resulted in adoptions and adaptations of foreign musical elements by both sides.

What is untrue in most narratives is the fact that some theorists tend to glorify colonial mentality that tends to denigrate the African indigenous music. Sharing the opinion is Masaka (2016: 111) who sees the need for a revisionist exercise to some prejudices in African narratives as "this is necessary because the imposition of the colonisers' knowledge paradigm was premised on the supposed absence of an epistemology among the indigenous people". Implied in the citation is the issue of the colonial superiority syndrome on the part of the

Euro-American hegemony. The tendency was to portray the local Africans as having had no classical musical genres to share with the rest of the world.

In an effort to contest the raging debate, I reject the contention that the colonialists and the missionaries brought civilisation to the indigenous people, including the emergence of the *makwaya* musical genre. What should be remembered is that Africans had their own worldview of *makwaya* as part of their culture. In light of that, one would pose some questions: Did the Euro-centric missionaries know the materials used to make the African musical instruments? Where did they learn how to play the instruments? On that basis, it becomes clear who the owners of the musical genre were.

2.13.1. Characteristics of *makwaya*: an afro-centric perspective

As has been highlighted earlier, this study was primarily concerned with the origin, nature, transformation and the expropriation of *makwaya* musical genre in the Euro-American mainstream churches by the missionaries. However, it was essentially necessary to examine some of the characteristics of the African indigenous musical idioms which I then used as a tool to advance my argument to validate my views on the musical genre. What should be noted is that the genre of *makwaya* was African-initiated, as opposed to some theories which seek to mislead readers that the genre was introduced to the Africans by Euro-American missionaries. Sharing the opinion is Malcolm X (2011), who notes that one of the earliest scholars on African traditional music, Erich Von Hornbostel's work is significant to anyone researching on African studies because the scholar was the first European to recognise the use of hemiola as an important element in most African musicological approaches. Thus, Von Hornbostel is reported to have made some observations of a combination of binary and ternary time as one of the major characteristics of the African meter in general.

However, a casual glance at the majority of the songs of *makwaya* as a musical genre reveals that the style represents the common characteristics of African indigenous music. Many African researchers and their compatriots have extensively focused on the African

musicological approaches, with a view to add their voices on what exactly African musicology entails. The serious contenders of researchers who have heavily studied African musicological approaches have unanimously established the concept of meter in the African musical performances include Mapaya (2014), Agawu (2003), Jones (1992), Locke (1978) and Nketia (1974).

As a novice researcher, I have constantly leaned on the works of the foregoing African researchers to get an insight into what the genre is. Precisely, my argument here is that there are three principles of African rhythm that are useful to illustrate why one would claim that *makwaya* music is truly an African musicological approach, as opposed to some theorists who claim that the musical genre was born as part of a European missionary agenda to give light to local Africans. A number of researchers like Haecker (2012), Squinobal (2007), Axelsson (1993) and Erlmann (1973) reflected and ultimately gave the following observation which applies to *makwaya* as an African musical idiom. Firstly, they argue that African music is conceived in terms of a subjectively felt, steady framework of regularly spaced beats. Secondly, polyrhythm and polymeter are commonly used. Thirdly, song melodies and drum rhythms use the off-beat phrasing consistently and according to pattern. From the foregoing observations which were mentioned in the preceding statement, one sees that *makwaya* music fits the three descriptions of the African indigenous music. There is no way, therefore, it could have been a creation of the Euro-American missionaries because they had not even liked to learn African epistemologies.

Music being one of the elements of the African culture could not have been founded by agents of the colonial system which was determined to wipe the African culture in its entirety. I firmly believe that there is no single beat in most African songs which helps performers to maintain accurate timing during a musical performance, without the blending of African musical instruments like *ngoma* (drums). The issue of *ngoma*, which dominantly accompanies most African songs in the *Karanga* communities, including Nemamwa, brings in another interesting factor. The *ngoma* sets the rhythmic pattern of most African musical performances involving songs. On that basis, it becomes mind boggling when some theorists

claim ownership of an African musicological approach, yet they cannot account for the reasons behind certain types of trees as in relation to why particular woods were chosen in the manufacturing of the musical instruments. The choice of woods, as determined by their properties, was an African technological know-how, which the Euro-Americans cannot usurp from the Africans. Sharing the opinion is Nketia (1982) who, as one of the early African scholars to provide an alternative view to Jones's staggered bar lines, observes that the placement of the rhythmic phrase in relation to the main beats is variable. It may start with it, or come before or even after a rhythmic phrase. Off-beat phrasing is of particular interest to the African as a means of heightening the rhythmic tensions of a single line of music. Nketia's observation may further explain why there is great flexibility in the accentuation of phrases in most African songs. Many researchers believe that the strong accent of each phrase marks the downbeat of the phrases.

Of particular interest to the debate on African music are some non-indigenous African researchers like Lebaka (2017), Haecker (2012), Squinobal (2007) and Tracey (1967) who tend to agree on how visible the general traits are, in both the vocal and instrumental music genres of the many different ethnic groups that inhabit the African continent in general and the Ndemwa of Masvingo in particular. The same authors further observe that among these common African musicological approaches or procedures are the ostinato, sequence, repetition and variation, all of which provide a ready means of elaborating a piece indefinitely. Upon this basis, Jones (1992) defines an ostinato as a musical phrase which is repeated over and over again. Of significance in the citation is the issue of the cyclic nature of most, if not all, of the African musicological approaches, since the music is largely folklore. The music culture cannot be attributed to any one composer because the music belongs to the people of a particular culture in a community. The music is learnt and passed aurally and orally from one generation to the next. That being the case, it then follows that since the *makwaya* genre is largely African folk music, it automatically becomes rational to tag it as an African indigenous musical culture.

The act of extending a cyclical piece indefinitely is one of the features found in many African indigenous musical styles of any African community, including *makwaya*. Thus, this current research study is important in that it voices the concern of many African critical researchers and their compatriots the world over. As is my argument everywhere in this study, there is a lot of distortion in the theory regarding the nature of *makwaya* as a musical genre and how it transformed and finally got its way into missionary churches. Against such a backdrop, while the racially motivated narratives give an impression that Africans had no capacity to produce such classical music, the truth of the matter is that the music was largely African. In this regard, attention should be given to the performative style of the musical genre so that readers get an insight into what the *makwaya* is. Like any other African music, the genre regularly employs the continual and cyclic phrases, thereby showing the nature of influence of the African epistemology as it relates to music making. An analysis of *makwaya* provides ample evidence on the melodic application of pentatonic scales in most African songs.

Locke (1978) asserts that every member of the performing group shares a commonly felt subjective beat: African rhythms which are highly syncopated. Of significance in the citation is the issue of phrases that usually start at different entry points. Locke goes further to assert that the opposition of rhythms is a desired effect, but these rhythmic events occur within an unchanging rhythmic framework which exists for all performers. He continues to explain that since several streams of beats of different duration often occur simultaneously, it is necessary to point out that one beat series is paramount, while the other beat series occurs in cross rhythm relationships to it. Implied in the citation is the prevalence of the cross rhythm beat pattern in the majority of African music, including the *makwaya* genre. On that basis, it is essential to realise that such rhythms are conceived in relation to the fundamental meter, and that the powerful musical effect of a drum or drums adds beauty to the performance, setting the timing, pitch as well as timbre. These are some of the African musical idioms which provide the much-needed ornamentation dynamics, articulation, and polyrhythmic coordination among the performers. In view of such a scenario, the racially motivated theorists can not tell the world that some outsiders were so musically gifted that they could teach the local Africans such complicated African musical idioms. In the same vein, Mapaya

(2014) observes that by Western standards, African music is characteristically complex as it is often polyrhythmic, heterophonic and polyphonic. Implied in the citation is that African musicians do not conceptualise their music in the same manner Euro-Americans do. Of interest to me and many other researchers is that African musical nuances have their own unique nuances which are not usually verbalised. Thus, in Haecker's (2012) submission, there should be an effort to understand African music from an African perspective.

In that regard, as a concerned African, I feel determined to challenge the Euro-American hegemony and correct the historical imbalances in the manner African indigenous musical narratives are presented. Adding a voice is Haecker (2012), who goes further to state that starting with a detailed description of some general characteristics of African music, people should reach an aesthetic appreciation that will refer them to a style of living and a sensibility toward life-revealing cultural patterns, ethical modes, and standards of judgment. Implied in the citation is the issue of sensibility which apparently translates to the modes and standards of judgment in terms of aesthetic values of music. From that point of view, non-African researchers are in a dilemma since they cannot competently interpret the African indigenous musical features like polyrhythmic nuances.

The reason is very simple. They are unfamiliar with those concepts to do with African musicology. It is for this and other reasons that Agawu (2003) poses a question: Who is eligible to write about the African musical story? Of significance in the question is that outsiders should give Africans space to tell their own story, especially those that have experienced and lived African musical performances at different stages of their lives. In that sense, Western theorists should accept the blame that, during the colonial period they did a lot of undesirable things that underdeveloped African musicology. Some people also need to be reminded that whenever Euro-American missionaries failed to understand African indigenous musical idioms, they were quick to label the music as being pagan, yet it was not. Largely, the compositions and performances of *makwaya* music begins with non-European compositional technique, and ends with only an African material as well. In view of that, I

will continue to argue that there were very limited external or non-African musical idioms in the composition of the music genre.

What some people might be interested to know is the issue of multiple layers of African music in terms of compositions, during and after the colonial period in Zimbabwe. Following several decades of African colonisation by the Euro-Americans, there emerged different breeds of musical cultures. Below are some examples of the musical cultures that have since emerged on the African continent:

- Music based entirely on Western models and in which the composer has not consciously introduced any African elements. At the time of writing this thesis, the bulk of music in this category constituted the contemporary Eurocentric musical stuff.
- Music in which thematic material is borrowed from African sources but which is otherwise Western in idiom and instrumentation. Again, at the time of writing this thesis, the bulk of what the country's youths saw as current musical genres belonged to this category. In principle, while the lyrics of the songs were largely in the African indigenous languages, most other musical idioms in the genres were largely foreign to the true Zimbabwean musical cultures.
- Music in which African elements form an integral part of the idioms, through the use of some African indigenous musical instruments, texts and style.
- Music whose idiom is derived from the African traditional culture, employs African musical instruments and in which the composer has not consciously introduced non-African ideas.

In respect of the four layers or categories of music outlined, one realises that *makwaya* music falls under the third category. It is the type of music in which African elements form an integral part of the idioms, through the use of some African musical instruments, texts as well as the style. Sharing the idea is Nzewi (2003), who describes the rhythmic motion in African performing and visual arts as being regulated by a shared feeling of pulse, defined as the foundation of energy and flow of African musical arts and the basic organising factor

of life and music, centre-focal to thoughts and actions. What people need to appreciate is the idea that in any African community music event, the pulse is perceived as a multi-sensory phenomenon which can be sensed physically, in movements and instrumentally. The performance of *makwaya* sometimes involves singing, humming, as well as playing the African drums and hand clapping. It should also be noted that the basic participatory behaviour expressed by the majority of participants at a typical African music event would include singing with the chorus, the basic dance sequence as well as playing one of the support musical instruments.

An analysis of the characteristics of *makwaya* music as an African musicological approach undoubtedly confirms the genre as African traditional culture. The compositional techniques of utilising call and response form an integral part of African musical idioms. I do not buy the notion that Western musical influences bore *makwaya* as an African musical culture, as a result of colonialism. The misrepresentation of facts in some publications on the subject of the emergence and development of *makwaya* music in Zimbabwe deserve scrutiny. As is the case elsewhere in this thesis, my argument is that there should be a more accurate representation of African music, one that includes narratives by those who engage in such music making. Thus, this research work is important because it presents an insightful and concise critique of many early narratives of *makwaya* as an African musical culture. A cursory glance at Agawu's (2006; 2005) publications on African music confirms the complexity of African rhythmic systems. As is shown by literature on African performance techniques, sometimes rapid succession of meters and unusual groupings of notes, together with other features, make it difficult to find the conductor's beat that would unlock the secrets of African music playing. Sharing the opinion is Jones (1959), who concurs that the cardinal principal of African music is the clash and conflict of rhythms.

Further, Agawu (2006) postulates that polyrhythmic patterns in African music typically feature an ostinato pattern known as a timeline. The same Agawu goes on to illustrate how timbrally, a distinct asymmetrical in structure, and aurally prominent timelines have drawn comment from many researchers as key to the understanding of African rhythm. It should

also be noted that the structure (including its internal dynamic, metrical potential, and rotational properties) is juxtaposed with an acknowledged African-cultural understanding (inferred from the firm place of dance in the culture, patterns of verbal discourse, and a broad set of social values) in order to further illuminate the nature of African rhythm and foster dialogue between structural and cultural perspectives.

In that regard, *makwaya* was one of Africa's classical musical genres. Just like Euro-American music, African music employs some signs and symbols that evoke feelings and move its listeners. This happens when either the singers, the drummers or the dancers are communicating symbolically. The communication helps to keep the performance intact. For example, a *makwaya* musical performance may have one or two conductors to direct the performance. The process of conducting a choir becomes a signifier. In that regard, the choristers then construct some meanings from the conductor's body and hand signs. To that end, Sergeant and Hymonides concur that:

The adjudicative responsive of the listener to a gesture therefore represents the meaning of that gesture, but the affective value of its signification is dependent on the contribution the perceiver brings to the event, and is therefore, not inherent in it.

(Sergeant and Hymonides, 2014:12)

Of significance in the citation is the issue of the receivers or audience as interpreters of a music production. The audience decodes and validates any musical artwork that comes to the ear. Sharing the opinion is Agawu (2003), who observes that a composer may, or may not care whether the sounds he or she has assembled are acceptable to the audience. Perhaps what readers need to appreciate is the fact that when a performer does his or her performance, the intention will be to entertain, inform or educate members of a community or the society at large. S/he, thus, should do that in a manner which captures the attention and interest of the audience, otherwise failure to comply with societal expectations of what a musical package is will result in the relegation of the composition. Therefore, it is the prerogative of the community or society to either approve or disapprove of a piece of music which would

have been composed and released. In that regard, the performers do not perform to themselves, hence every musician would want to remain relevant to the community s/he serves. On that basis, the musicians try by all means to remain within the confines of society's musical values and norms, in their effort to appeal to the hearts of their fans as consumers of their products. Thus, in her dramaturgical theory, Stone (2008) sees music performance as drama in which the performer is communicating with the fans or audience. When a musician communicates to an audience through lyrics and body language (gestures), the African view is that the other participants respond to the message. As participating audience, that becomes effective communication as they respond to the performer through verbal cues. The audience can also show an approval of a musical performance or composition through dancing, tapping, nodding or even posting instant verbal or non-verbal comments.

That is how the Africans compose and perform their music. Nowhere in the world will that performing style be found. In view of that musicological practice, Herbst., Nzewi and Agawu (eds.) (2003: vii) remind the racially motivated theorists that "Although some in the global culture" may attempt to belittle "African contributions by denigrating or disrespecting anything that represents African-centered perspectives, the same people look to Africa for musical and spiritual inspection." Of concern in the citation is how unfortunate the scenario on African narratives is when some Africans seem more interested in emulating Western theories. In light of that, some concerned African researchers and their compatriots bemoan the deep colonial slumber in which some of their fellow Africans are. Thus, Nzewi (1997) observes a scenario in which some fellow Africans are agonised by the dependence on European music theories, hence there is a misdirection of the published and practised African music.

2.13.2. Methods of composing African music

Each geographical location has a unique way of composing its music. In that sense, Africans had a unique way of composing their *makwaya* music. Thus, Haecker (2012) believes that while compositional characteristics are not exclusive to one community, culture, or country,

one can extract the dominant musical concepts and procedures in a given area. In the same vein, Agordoh, (2005) and Nettl (2005) refer to this as a “culture area concept”, defined as geographic units whose inhabitants share a relatively homogenous cultural style. Implied in the citation is that culture is categorised according to the recurring performance styles and techniques displayed in a musical composition. In other words, one can discover a number of similarities in various musical styles, despite the ethnic diversity of communities. This is because Africa is believed to have been one state before it was partitioned by the Euro-Americans at the 1884/5 Berlin Conference. While time and space do not allow me to give a full account of the conference, I must remind readers that the conference was convened at the request of the German Chancellor, Otto von Bismarck. According to Asante (2007), the conference attracted some leading figures from Europe and the United States of America. Asante goes further to say:

. . . because of the immense size of Africa and the numerous European national interests as residuals of the slave trade-trading activities, the conference was conceived as a way to avoid the pitfalls of an internecine battle between European powers over Africa.

(Asante, 2007:217)

Clearly, implied in the citation is the issue of power control. By implication, it meant that some colonial powers wanted to discuss how best they could control their economic interests in African communities without clashing amongst themselves. In that regard, clashes among the competing European states over territorial boundaries were considered wasteful. On the basis, it can safely be argued that although different states and communities were demarcated by means of European designed boundaries, culture remained homogenous in most cases. Thus, it can be claimed that there is unity in the diversity of African musical cultures. What needs to be appreciated is that although some scholars may try to emphasise differences in performance techniques, in African musical cultures there exist similarities in characteristics of musical styles. The following categories are examples of some characteristics of African musicological approaches. According to Hacker (2012), these categories include formal structure and organisation, melody and tonality, speech-tones and song texts, as well as

rhythmic structures. Additionally, African indigenous music is also characterised by the use of dance as an integral part of the African musicological approach.

2.13.3. Organisation of African music

Like any other musical performance, an African musicological approach, as it relates to singing, does not rest with any particular individual. Rather, the process is a shared responsibility among members of a community. Of course, within the spirit of group participation, an individual is allowed to improvise as s/he sees it fit, as long as the expression complies with the community's expectations. This collective approach to music performance is important since it encourages what some researchers like Bajila (2018), Lebaka (2017), Tonsing (2017) and Haecker (2012) describe as a flexible formal structure, which allows individuals the option of deviating from the given musical construction. Implied in the citation is the fact that much of African indigenous music's organisation is dependent on the context of performance and the interpretation of participants themselves. In most cases, the individuals are free to improvise as long as the improvised material is compatible with community ethos and values. What people might want to know is that formal relationships within the African music are flexible rather than rigid, as what is often the case with most Euro-American conventions of music performances. Whereas European music arrangement is premised on the meter, for the African musicological approaches, an individual is afforded an opportunity to play around rhythm as they try to beautify the performance. Each participant's creative musical expression adds value and context to the occasion.

Additionally, it should be understood that greater flexibility in most African music was meant to reduce boredom in the short phrases which characterised the musicological approaches. The phrases were made short so that it would be easy to memorise since music was taught or learnt aurally and orally, as it was not notated. It was on that basis that the guidelines of performances were, and are presently easily manipulated to suit an individual's expression desires, as long as such compositional techniques were within the communal expectations. African music, therefore, comes with a distinct process of both its composition and the

manner in which it was/is organised. It should be noted that characteristically, music performance hinges on the call-and-response organisation, which happens to be one of the most frequently employed performance techniques in African indigenous music. Accordingly, responsorial singing in African societies is typically designed for a lead singer, or a group of lead singers, and a chorus. Of significance in responsorial singing is the issue of involving a lead singer leading other singers in performing a repetitive/cyclic song. In most cases, the other singers respond to the lead singer by repeating or echoing the same material immediately and exactly the same way as the lead singer.

The second call-and-response structure has clearly defined sections for the lead singer and the chorus, whereby each portion of the song consists of a single phrase, sung by the lead singer and answered by the chorus with a set response, as noted by a number of researchers like Dickie (2017), Lubaka (2017), Haecker (2012) and Malcolm X, (2011). Clearly, the foregoing view points to the fact that the choral responses may be similar to the lead phrase in melodic and rhythmic form or it may be a continuation of it. The same authors go further to explain that in either section of the song, the call or the response may be sung in parts, often using simple chordal harmonies.

Precisely, the lead singer's call may also overlap with the choral response. Literature indicates that in most cases, the lead singer is typically the one who interrupts the chorus with the entrance of the next phrase. Thus, such overlapping alternation allows the lead singer to select a convenient point before the end of the response phrase to introduce a new lead call. The chorus is then expected to respond with the correct phrase. It is often the case that alternating call-and-response phrases are rounded off with a concluding section or refrain sung by both lead singer and chorus. According to some literature sources such as Tonsing (2017), Haecker (2012) and Chernoff (1979), the melodic and rhythmic components of the lead singer's call and the chorus's response may include variations, especially if there are significant changes in text. In essence, this happens when the lead singer decides to alter the call while the choral response remains the same. In other circumstances, the lead singer may decide to improvise variations over the choral responses.

The third arrangement of call-and-response singing happens when the voice parts neither alternate, begin simultaneously, but enter independently, thereby creating polyphony. In other instances, at least two voice parts convey different texts. Thus, Agawu (2003) asserts that when a third or fourth voice part is added, often sharing the text of one of the main parts moves parallel to it and can be considered a dependent sub-part. Implied in Agawu's assertion is that if the additional voice parts bear new text, there often emerges a third or fourth level of what David Rycroft (1967) calls "offset temporal contrast." The term offset temporal contrast can be described as the concurrent shifting of phrases, the temporal relationship between phrases which is never consistent. In respect of the foregoing assertion, one can claim that this structural relationship is built on non-simultaneous entry of two to four voice parts, occasionally with distinct texts, creating a complex vocal and formal texture.

2.13.4. Melody and tonality in *makwaya* music

Some researchers like Haecker (2012) and Tracey (1967) believe that in measuring the incidence of the distance between the pitches of the African scales without prematurely attempting to generalise is difficult. This is usually the case when someone takes a closer look at how Africans perceive their music, as compared to the Western measuring criteria. Thus, Tracey's (op.cit) goes further to note that within any African scale, typically having from four to seven pitches, one may find a greater tolerance of pitch variation for specific steps of the scale. Implied in the citation is the issue of the pitch and corresponding intervals of most African scales which are not absolute, let alone of equal temperament. In actual fact, not all African melodies are exclusively pentatonic, as some melodic structures are based on the controlled use of selected interval sequences. On this basis, sometimes it happens that something crops up, such as reoccurring sequences of intervals, as opposed to scales, when dissecting the melodic constructs. Sharing the opinion are Adedeji (2006) and Nketia (2004), who argue that most African songs make use of the major seconds and major thirds to fill in the outlying fourths. Just to substantiate on that fact, I should hasten to disclose that the amount of literature on many African musicological approaches shows that the process of

adding equivalent whole-tones between the fourths produces scales that often resemble pentatonic or hexatonic scales.

However, the concept that the melody is constructed in reference to a scale or tonal hierarchy may mislead in some instances. For example, researchers like Bajila (2018), Tonsing (2017), Adedeji (2006), Nketia (2004) and Akpabot (1986) unanimously agree that the melodies of most African songs are based primarily on short melodic motifs which give emphasis to specific interval sequences. In view of such an assertion, one can claim that most African melodies are conceived as a linear sequence of intervals upon which variations and improvisation occur.

For Haecker (2012), the use of fourths as a framework for melodic phrases in most African songs also emphasises the inverse interval of the fifth. Thus, it should be noted that in the African melodies, the fourth, fifth and octave are considered “companion tones” and are, therefore, more prevalent. It should, however, be noted that this does not mean that a perceived tonic-dominant relationship functions in a way is similar to Western or European Art music. Rather, where some clear tonic-dominant or tonic-subdominant harmonic progressions are employed, one may assume obvious influences of Western theories on African melodies, as a result of acculturation and enculturation. However, tonal shifts are achieved by melodic movement and the changing of companion tones. It should also be clarified that the variability of a pitch’s function within a given tonality indicates that any pitch may be used as the final in a cadence.

In respect of the foregoing view, it would then be logical to conclude that African indigenous choristers are not concerned about scales or hierarchy in the development of melodic materials as they are of interval sequences in melodies. In that regard, it is the controlled use of selected interval sequences that forms the basis of melodic structure in African indigenous songs. Thus, African indigenous songs are methodically set with reference to spoken declamation, as claimed by Malcolm X (2011). Sharing the opinion is Haecker (2012), whose belief is that this custom can be traced back to the social institution of solo poetic recitations

which used to be a common feature among the Tswana, Basotho, Zulu, and Xhosa societies of South Africa. In this case, it should be noted that while the citation is giving reference to South Africa, Lesotho and Botswana, the same principles were also applied in other Sub-Saharan African communities, including Nemanwa of Masvingo District in South-Eastern Zimbabwe. That mode of performance is often referred to as praise-poetry or praise-singing, a practice which hovers around speaking and singing on a limited number of pitches. Chernoff (1979) concurs that the narrator's dedication to speech patterns and register relationships of their native language heavily influences the musical form in which it is couched.

Chernoff (op.cit) further asserts that the interrelation of melody and language is further complicated by the function of speech-tones within native African languages. In the same vein, Haecker (2012) specifically established that in Zulu and Xhosa speech-tones (also known as tone languages), each syllable has its own pitch, intensity and duration beyond the vowel and consonant. The same Haecker goes further to observe that in setting speech-tones to music, the phonemic structure of the tone language constrains the melodic structure of a song. Of particular interest to the foregoing debate on the African musicological approach is the issue of text. Some people may claim that when the texts in tone languages are sung, the relationship between higher and lower intonations is maintained in the contour of the melody. In that regard, changing the pitch of a syllable to fit a melodic contour can alter the meaning of the word. Needless to say, the text of a song is to keep its meaning.

However, some researchers observe that despite the linguistic constraints inherent in tone languages, it is important to note that creativity and musical considerations continue to play an integral part in melodic composition. To illustrate the point further, the sequences of repeated pitches such as the ascending and descending intervals, as well as the slides, are reflective of the intonation patterns used in speech. In that regard, the actual size and direction of the interval used is left to the discretion of the musicians. Significantly, the falling intonation of a speech-tone may be as small as a second or as large as an octave. Chernoff (1979) seems to share the opinion when he states that for many African communities, the

musical and textual fusion is not considered a burden. What Chernoff seems to imply is that when most African singers believe that the melody is conceived as clothed in the words that it conveys, only then does it become a song. Thus, it would not be erroneous to claim that the relationship between music and language facilitates the composition and the performance appropriate to the community's context. What this would mean is that the manner in which a specific text is treated involves not only the phonemic features of the language, but is inspired by the importance of the song as an avenue of verbal communication. In that light, Chernoff (op.cit), sees the song as a medium for creative verbal expressions that reflect both personal and social experiences. Implied in the words is that most African communities seem to have a tendency to group texts and compose melodies which are based on the function and context of the repertoire. For instance, some music experts see historical songs as categorised according to their textual references to ancestors and genealogy, famous battles, as well as some communal royalty. In that regard, it would appear the corresponding music is often presented in a chant-like pattern punctuated by drumming and improvisatory renovations.

2.13.5. Rhythmic structures in African songs

Many researchers on African music agree that the rhythms in African songs are governed by the syllable length and stress placement of the text in much the same way melodic intervals are influenced by speech tones. In Haecker's (2012) opinion, there are some distortions on the syllabic length and offbeat placement that characterise much of African indigenous songs. The same author goes further to observe that there is a form of syncopation, the habit of placing word stresses off the beat in relation to the downbeats of the body meter, which he believes to be a widespread performance phenomenon in Africa. Many reasons could be behind that scenario. One such reason could be that the offbeat phrasing of the melodic and textual accents is intended to give the impression of natural speech rhythms. Some researchers on African music have identified that the voices or instruments, especially the drums, enter independently with contrasting rhythmic phrases, thus creating cross-rhythmic relationships. Concurring to that notion are researchers like Malcolm X (2011), Squinobal (2009) and Nketia (1982), who assert that one of the characteristics that give African

indigenous music its distinctiveness is the large number of colorful instruments used both individually (as accompaniment to singing) and in large and small ensembles. Sharing the opinion is Mapaya (2014) who, in his article *Dinaka/bika: A descriptive analysis of a Northern Sotho song-dance performative compound*, observes that players in an ensemble of African music can manage to manipulate the instrument in such a way in order to produce simultaneous sounds by playing overtones of a variety of other small instruments like the bow. By way of analysis, one sees that in most cases the performance of African indigenous music is percussive in nature. Above all, the melodies often consist of two or three balanced phrases.

Some researchers like Krone (2011), Agawu (2003), Nketia (1982) and Axelsson (1974) observe that there is often a lead and response relationship in performance, as well as polyphonic performances which are generally structured so that two parts or two groups of vocalists or instrumentalists often perform in antiphony. Mapaya (op.cit) goes a step further to assert that this binary musical form often occurs with variations or improvisations on short melodic motifs. In view of the foregoing citation, one realises that much of African indigenous musicological approaches involve song and dance. This is meant to add value aesthetically, as the practice enhances the multidimensional effect of the presentation.

Additionally, Krone (2011: 5) observes the features with which most African indigenous music is identified. These include the following:

- The music is often very percussive (this means it is made by beating objects which make a rhythmic sound).
- Melodies are often short and simple, but the rhythms are very complex compared to the Western music.
- Musicians have the ability to perform for long periods of time without deviating from the exact tempo (beat).
- Group performances are more common than individual performances.
- Singing is often done in a call-and-response style.
- Musical skills are usually learnt by imitation, and the music is often not written down

What a befitting description of an African musicological approach by Krone! In essence, the genre of *makwaya*, therefore, becomes unquestionably African indigenous culture as it fits all the features which are outlined in the foregoing list. In this regard, the Euro-American missionaries seem to have never founded the musical culture for the local Africans, neither did they teach the local Africans how to compose and play it. Rather, the genre was home-grown. It was founded by Africans for their own cultural, philosophical and sociological utilities, hence the music was context-specific. Thus, it becomes clear that the music could be performed under different contexts.

Of interest is the issue of the rhythmic features of African songs which lie in the cross-rhythms which are created by the vocal offbeat phrasing and any repetitive, underlying pulse. There are two fascinating theories as to why the offbeat phrasing is very common in most African indigenous musicological approaches. One opinion is by Rycroft (1967), who sees the vocal offbeat phrasing (syncopation) as having originated with strenuous physical activity, such as manual work or strenuous dancing. The second theory comes from the Austrian ethnomusicologist Hornbostel (1928), who states that the African rhythm is ultimately founded on drumming. However, other rhythmic instruments like the *mbira* (thump piano), *hosho* (rattles) or *makwa* (wooden clappers) or simply hand-clapping, could replace the drumming. What really matters is the act of beating as a means of setting the meter. Researchers who have a keen interest in African musical performances observe that each single beating movement is again two-fold: the muscles are strained and released, when the hand is lifted and dropped. Only the second phase is stressed acoustically, but the first inaudible one has the motor accent, as it were, which consists of the straining of the muscles. Of interest in the foregoing observation is the essential contrast between the rhythmic conception among the Africans and the Euro-Americans.

To add on, Von Hornbostel (op.cit) goes further to claim that Africans conceive their rhythm as a byproduct of movement, whereas Westerners perceive rhythm based on the moment of sound. Thus, one can claim that the effect of the African movement-based conception of rhythm is that the physical motion of raising one's arm carries the strong beat, while the

actual striking of the drum becomes the weak beat. In that context, one can even claim that an African rhythm has no relationship whatsoever with the European bar lines. In respect of that, there is no justification to talk of the genre of *makwaya* as being a product of European craftsmanship. That imagination is a gross misrepresentation of facts. What people need to consider is the fact that the aspect of African drumming, hand clapping as well as using *hosho* (rattles) in accompanying the lyrics generates the rhythmic structures of most African *makwaya* songs, hence the musical genre becomes purely an African indigenous compound. Further, what the Euro-Americans consider as repetition in African musicological approaches is the concept of offbeat phrasing in songs. Hacker (2012) concurs that the issue of repetition of a well-chosen rhythm continually reaffirms the power of the music by locking that rhythm, and the people listening or dancing to it, into a dynamic and open structure.

In fact, the Euro-Americans see that as being repetitive or syncopated rhythm, which is usually accompanied by what some musicians consider as lively movements. Hacker goes further to note that the subtle changes in the rhythmic repetition typically coincide with changes in the text and dance, thereby allowing the African musician to demonstrate an awareness and involvement with the occasion for performance. In view of that, it would appear that the complexities of the rhythmic structures are reaffirmed through repetition because the participants and audience are encouraged to listen and respond, to each layer of the rhythmic relationship. Perhaps what needs to be understood is that the issue of African cross-rhythms or overlapping rhythmic patterns and accents relates to one another through what some musicians regard as the creation and dissipation of tension. Thus, in a way, some people might liken the practice to the way chords function in the Western concept of harmony.

2.13.6. THE DANCE COMPOUND IN *MAKWAYA* MUSIC

Traditional African music is always performed with dance and movement. For some people, traditional drumming in African indigenous music is an essential component of the musical culture. It is believed that the energy of the drum forms an important triad of music, dance

and song that is an integral part of any African musicological approach. Thus, the performers would feel connected to the music by the rhythm as the heartbeat of drums. The stimulus for the movement comes from the rhythm of the piece. In light of this occurrence, a performer derives the physical feeling from the rhythmic structure. From an African perspective, a piece is not music unless it is danceable; one should be able to dance to it easily. In that view, there should be a connection between rhythm and dance so that the musicians as performers can regulate the scope, quality, speed, and intensity of movement through the choice of rhythm, repetition, and structure manipulation. What that means is that sometimes some changes in rhythmic patterns effect some changes to the flow or timing of bodily movements.

In that regard, it is common for the body movements to provide another layer of rhythmic intricacy. Of interest is the issue of the sectional structure of a song which may influence the organisation of movement. In essence, it would mean that in songs that use the call and response structure, there may be different movements for each section for the participants: musicians and dancers alike. Thus, in Chernoff's (1979) view, the resulting rhythms are often so complex that they are often difficult to reduce to staff notation. Implied in the citation is that although repetition is a fundamental feature of African songs, a skillful dancer may creatively decide to interpret the rhythm of the music in different ways and respond to it in a variety of playing techniques or styles. As a result of such creativity, and as determined by the desire to provide variety, skillful performers are at liberty to do whatever is possible to minimise the boredom that may sometimes come as a result of the repetitive nature of most African indigenous music.

Further, some people see African music-making as encouraging some physical response to the sound, and a means of intensifying the enjoyment of music. In that sense, African music making usually involves or incorporates dancing, then becomes an accentuation of some part or parts of the body. For example, there are some opinions which suggest that African dances vary, depending on the geographical location on the continent. For instance, dancers in Sub-Saharan African communities emphasise on leg gymnastics, whereas those from the Great Lakes Region emphasise the hips through swaying or bumping gestures. Reasons given for

the differences in the dancing styles emanate from the historical antecedences. For example, those that use the legs as the most active part of the body are believed to have an influence from the ancient periods when people used to run away from the wars of Tshaka the Zulu warrior. On the other hand, those that tend to use their waist as being the most active part of their human anatomy are believed to have acquired the tradition from fishermen who used to drive the canoes on the Great Lake, as they went about catching some fish. What is of interest is the issue of the dance movements which can include what some music analysts see as restructuring important events, miming traditional customs, advancing in a procession or even performing a choreography.

In an article titled *Post-apartheid South African choral music: An analysis of integrated musical styles with specific examples by contemporary South African composers*, Haecker (2012) observes that the choice of movement, posture and facial expression can convey an attitude or belief toward a personal or social event. Implied in the citation is the idea of the African indigenous dances which are a vital means of social communication while providing a physical release of emotion. In that regard, African indigenous music and dance are an essential medium for community expression.

Against that backdrop, one can easily claim that African songs and dances are art forms which promote an awareness of their living community and expression of pride in its continuity. In that context, Haecker (2012) also believes that fundamentally, African music and dance are ways of posing structures and restrictions for ethical actualisation, and the spiritual element present is one form of wisdom. It is for this reason that in most cases the elders in African communities are held in high esteem, particularly by the young and middle-aged generations, because the older generation has vast knowledge of the African musical traditional cultures. In light of that, elders in African communities are respected not for the virtuosity of the dances, but for their expression of dignity, balance, and experience. Implied in the citation is the issue of the need for African younger generations to respect their elders since they are the ones who are custodians of the African culture. The elders in each African community are respected for their knowledge of African traditions and customs which they

possess. Perhaps what people need to know is that, as experts in their own African indigenous musicological approaches, the elders occasionally help the younger generations of the community on how to perform the music. As was mentioned previously, most African culture connoisseurs do not consider music to be solely an aesthetic phenomenon; it ought to have utilitarian values as well.

In view of the ongoing argument about the composition and performance of African indigenous music, Euro-American theorists should respect the African epistemology. Precisely, early Euro-American writers on African societies and communities were supposed to take cognisance of the integrity and dignity of the African community elders who were capable of expressing their tastes while making precise value judgments about their music and the quality of the performance. It must also be realised that the significance of the music should be judged on how well it serves the occasion and the audience it is performed for. For that reason, the nature and function of a particular musical genre such as *makwaya* cannot, therefore, be divorced from African musical nuances. In that view, it must be highlighted that in the African perspective, this means that sounds, no matter how beautiful they might be, are meaningless if they do not contribute to the expressive and communicative quality of a performance. For that reason, it should also be acknowledged that African indigenous music is no less creative because of its geographical location, as some theorists would want the world to believe. African music should be respected and given the dignity it deserves because there is no less craftsmanship in it. Supporting this view are researchers like Haecker (2012), Malcolm X (2011) and Agawu (2003), who believe that not only does African choral music display complex formal composition, the cultural context also conveys a compelling sense of community and interdependence. Thus, African music-making is a vehicle of traditional ethics and social identity which also serves as an occasion for demonstrating the character of the community.

It should be made clear that any analysis of music which is outside one's familiar culture should be done objectively, with minimal prejudice. Frankly speaking, the way one analyses a piece of music stems from the way one perceives it, because the analysis is politically

motivated. In that regard, African indigenous musicological approaches are mired in a lot of controversies because of some racially motivated theorists who wanted to arm-twist facts to suit the hegemony of European supremacy over African cultures. In that respect, if any researcher or scholar overlooks that principle, the analysis is likely to be influenced by generalisations of the foreign culture. Thus, it becomes clear that any researcher's perception of a foreign people's music within his or her own culture may greatly influence the issues s/he raises in the analysis of the music. Therefore, genuine researchers need to employ the correct lenses when they focus on analytical methods associated with non-native musical traditions in other parts of the globe. Sharing the view is Mawere (2014), who alleges that Euro-Americans used a model which was understood to mean that the world's values and meanings diffuse in one direction, from the west to the rest of the world. An analysis of Mawere's citation reveals that it was that superiority complex which generated a lot of pomposity among the Euro-Americans, who, during the whole period of colonialism, never bothered to value the local African cosmology. In that regard, my argument here and elsewhere in this thesis, is that the European missionaries, in cahoots with the colonial administrators, wanted just to maintain the hegemony. It then surprises one where they get the audacity to declare to the whole world that they are the ones who founded *makwaya*, yet they are known to have declared that the Africans had nothing creative in their communities.

2.14. THE CHANGING CONTEXTS OF *MAKWAYA* MUSIC

Since sociologists observed and concluded that culture is dynamic, African music also underwent numerous changes during the colonial period in African communities, including Nemamwa of South-Eastern Zimbabwe. As will be illustrated in Chapter Four of this thesis, participants in the focus group discussions disclosed that in pre-colonial Africa, *makwaya* music used to be performed contextually, depending on the situation obtaining at a particular moment. Some available literature sources, such as Chikowero (2015), Chitando (2002), Turino (2000), Axelsson (1993) and Kahari (1981), also reveal that the choral music was performed in the communities at various occasions like beer inspired communal thrashing of small grain, weeding or even roofing a hut. Further, the music could be sung at traditional

memorial services as well as at royal functions involving the king or chief. Thus, the African indigenous choral music differed from the Western interpretation because it had multiple cultural functions. Above all, *makwaya* was not the Soprano Alto Tenor Bass (SATB) tradition. What was obtaining in the music genre as an African musicological approach was that the performance was just group singing, which in most cases was a lead singer ostinato and chorus. Thus, in a study of African folk-music, one Weman established that the music had become a blending of both African and European cultures. He posits that:

African folk-music, hard pressed by alien influences is in danger of losing its individuality, and it is therefore of the utmost value to save all that can be saved, by means of recordings, before African folk-music is lost once and for all.

(Weman, 1960:11)

Of interest from the citation is that even some Euro-Americans felt pity in the manner their kith and kin treated the Africans and their cultural practices, especially music. While the missionaries might have thought of the Africans as having been primitive, such thinking failed to recognise their achievements in aspects of the African life. At the time of the colonisation of Africa, the indigenous people had made commendable developmental achievements. For example, one of the illustrious achievements of the local Africans in pre-colonial Zimbabwe was the construction of the world class edifice of stone structures which up to the time of writing this thesis, were dotted around the whole country. The daily activities at that ancient city included the compositions and performances of some scintillating creative arts, including the *makwaya* musical genre. Though it is not part of this thesis, readers should be informed that the local Africans had some artistry which even the global scene could marvel at; they were competitive on the global market. One such magnificent example of the *Karanga's* series of achievements was the architecture and artistry at the Great Zimbabwe monument, which up to the time of writing this thesis was one of the great wonders of the world.

Just as the Great Zimbabwe Monument illustrates how creative the Africans were, even well before the colonisation of African communities, *makwaya* as an African musicological

approach provides yet another symbol of African civilisation. However, despite the glaring truth about who built the Great Zimbabwe monument, the story of Great Zimbabwe is embroiled in controversy. The question of who built the city always cops up. That story is shrouded in a lot of controversy regarding whether or not the Lemba built the Great Zimbabwe city before they proceeded to Mapungubwe in present day northern South Africa. One shocking view claims that the structure was not built by the local *Karanga* people. Wuriga (2012) concurs and notes that the view was put forward by many writers after a German geologist, Carl Mauch, who claimed to have “discovered” Great Zimbabwe in 1871. In his exploration and explanation of that view, Brown-Lowe asks the following question:

Where did the ancient Karanga, born and raised cattle-herders on this central Africa savannah, acquire a sophisticated knowledge of architectural geometry, the mathematics of load and stress-bearing structures and the measuring devices to service the architects, not to mention the function of drains and foundations, the graded battering of rising cones, and beautiful arts and crafts which went on inside these walls?

(Brown-Lowe, 2003: 127)

As is implied in the citation, Brown-Lowe, like any other Euro-American writer of the colonial period, questions the ability of the local Africans to think scientifically enough to build structures like the Great Zimbabwe monument. Opposing Brown-Lowe’s view is Wuriga (op.cit), who asserts that what baffled the 18th – 20th century European observation, blinded by racism and various prejudices of that time, was the high level of skill evident in the construction of Great Zimbabwe. Such a perspective was influenced by the colonial hegemony which characterised the colonial tower as a perfect geometrical progression from the base to the top. However, what was scientifically proven was that the Great Zimbabwe monument was built by local *Karanga* people.

Still focusing on the Great Zimbabwe monument story, there is a third view, which is espoused by Brown-Lowe who holds that “[A] quick glance at the evidence that Zimbabwe culture was the product of a number complex multi-racial associations or partnerships with

Great Zimbabwe arguably the most important ancient monument to cultural partnership on the planet” (Brown-Lowe, op.cit:130).

Clearly, although it may be conceded that there is no civilisation which is an island, the suggestion put forward by non-African literature in respect of the origin of Great Zimbabwe is not Afro-centric and does not convince any African Critical Theorist. What should be remembered is that during the colonial period in the then Southern Rhodesia, there was a censorship law which prohibited any government official from imparting any correct information on that was built by local Africans before colonialism.

The Great Zimbabwe city is said to have been established around 1250 CE and developed to statehood owing to the influence of the Mutapa and Torwa outgrowths which eventually evolved into strong political and economic states. Other literature sources like Mudenge (2011) and Beach (1983) indicate that as time went on, the state of Great Zimbabwe began to deteriorate and the city was abandoned around 1450 CE. However, Wuriga (2012) observes that the reasons for its deterioration and abandonment remain a subject of conjecture. Mudenge goes further to identify some three distinctive groups of outsiders in the Mwene Mutapa Empire, who could have provided some expertise in some of the developmental projects which were springing up at the great city during that period. The three groups comprised the Portuguese, Moors and Arabs. However, in spite of such an assertion, it should be remembered that the majority of the population in the Mwene Mutapa Empire were the *Karanga* of the communities of the Nemamwa and Mugabe.

Interestingly, Wuriga (op.cit) makes a reflection in which he observes that the problem with most European writers was that they thought of the Moors as Berbers from the Roman province of Mauritania, who joined Arabs in invading southern Europe in the eighth century BCE and conquered Spain. Later, the Berbers became Muslims and adopted the Arabic language in addition to their own language. However, one may ask: Who were these people referred to as Moors in the Mutapa state? Anyway, due to space and time, I should put this issue of Great Zimbabwe city on halt and turn to my main topic.

It should be understood that in the absence of some culturally relevant African musical idioms in the liturgical services, the Euro-American missionaries were increasingly failing to attract large numbers of local African converts. In view of that, the missionaries finally thought of expropriating the African musical culture of *makwaya* so as to give the Africans an impression that their indigenous musical culture had been incorporated in church services. It would appear that after the realisation that many Africans were flocking to the African initiated churches where some African musical idioms were being employed, the colonial agents had a change of heart to the African indigenous musical approaches which they had previously despised and dismissed as demonic.

After having realised how complicated the variations of the manifold African scales were, Weman (1960:17) confesses that "There are many things which confuse the westerner when he makes this encounter, perhaps first of all the unfamiliar intervals, which no way match western ideas on the subject." Of significance is that African musicological approaches fall outside Western scales. On that basis, one wonders how a group of people who were failing to come to terms with the complexities of African indigenous music could suddenly be glorified or credited for introducing a musical culture in the churches, yet they did not invent the musical genre.

Interestingly, as a liberal Westerner, Weman goes further to remark that:

African music for the African' is not a motto which is to be coupled with either African nationalism or any attempt to keep the African at the kraal stage. What we do desire though, is that the African might become conscious of the worth of his own folk-music, and that he might be given the opportunity to develop it, as has already happened with folk-music in other countries.

(Weman, op.cit:13)

Clearly, the citation indicates that there were some Euro-Americans on the African continent who saw no sense in why African music, including *makwaya*, could continue to be marginalised on the grounds of racial discrimination. In that regard, researchers like Weman began to call for Euro-American churches to incorporate some African indigenous music in

their services. On the basis of Weman's submission, my argument is that it was not a question of the missionaries introducing *makwaya* music to the Africans, rather, the missionaries expropriated the African indigenous musicological approach from the local communities. Indeed, they had previously been grossly unfair to the Africans by failing to acknowledge that they embraced *makwaya* into the mainstream churches.

As is the case elsewhere in this thesis, my argument is that the genre was a very African indigenous musicological approach because it originated before the missionaries had even set foot on the Zimbabwean soil. In that regard, people need to note that Africans were the brains behind the founding of the musical genre, as opposed to some false misrepresentation of facts by some theorists. The musical genre, therefore, was not introduced to local Africans by Euro-American missionaries. It should also be appreciated that by way of interpretation, the musical genre was exclusively an African musicological approach by the *Karanga* people in the community of Nemamwa in Masvingo. In fact, what should be realised is that following a total ban on all the African indigenous musical approaches, the local Africans decided to rebrand the performances to *makwaya* so that the colonial agents would embrace the musical cultures on the grounds that the music complied with the European culture. In support of the foregoing view is Adedeji (2006:4), who remarks that the chord style of a particular people says a lot about their culture. In line with such a view, *makwaya* was indigenous because of its performative style, such as the use of African traditional musical instruments.

Readers should realise that instrumentation is another aesthetic element in indigenous choral styles of many African communities, including Nemamwa. In most African indigenous musical performances, group singing is accompanied by musical instruments, especially the *ngoma* (drums), the *hosho* (hand rattles), and sometimes the *hwamanda* (kudu horn). Additionally, dancing is a part and parcel of the singing performance, hence *makwaya* is an African musicological approach since its performance involves the blending of the aforementioned African indigenous musical instruments.

In his description of the aesthetics of Yoruba indigenous choral styles of Nigeria, Adedeji (2006) says they are multifarious, multilateral and cosmological. In light of the foregoing description, it would be clear that in the African sense, the aesthetic principles are primarily based on what Nketia (2004) calls the functionality and music for life's sake. Here what it means is that the choral groups are not organised on the basis of activities and functions which are considered primary. Practically, some of these functions permeate the entire life of the Africans, including the *Karanga* of the Nemamwa community. Some of the activities are religious, social and political, such as protests songs. It should also be understood that the *Karanga* people also have a common concept of the artistic beauty. That is demonstrated by the various theatrical accomplishments that often go with the choir, which are meant to beautify the performance.

The aesthetic principles of *Karanga* indigenous choral styles are often expressed as, '*Nziyo iyi inonakidza*.' Translated, in English the phrase means that the song is beautiful. In terms of number, the size of a *Karanga* indigenous choral ensemble depends on the number of individuals who want to partake of the music. The African approach to music making is quite different from the Western tradition in which selection of the choir members is based on the voice range and skills of an individual. In the *Karanga* indigenous choral singing, elements like the voice range, quality and skill are not prerequisites for would-be singers. Unlike the Western practice, the African approach to choral music is such that the number of people that qualify to participate in the performance is not limited. The ensemble can be any number, ranging from two to four (Adedeji, 2006). On the contrary, the Euro- American principle of assembling a choir involves some auditions, in which those perceived to lack talent are dropped from the choir.

Generally speaking, African indigenous choral music is text-bound. In that view, music is also considered beautiful if it carries a relevant message for the intended recipient or recipients. It follows that music should have reality and utility in the community. It should be noted that music serves as a social medium, hence it carries a powerful message. This is one major characteristic that distinguishes African music from other world cultures. Among

the *Karanga* people, for example, the choral music must have a message that communicates pertinent issues to the listeners (audience). Above other elements of compositional techniques such as melody, harmony, improvisation, and rhythm, the message in the song reigns supreme. One other important aesthetic principle in the African choral music is the issue of instrumentation.

While it is a life truism that the group singing performances are largely unaccompanied, sometimes there are a few instances in which the performers add beauty to the music by way of blending the voices with some musical instruments, especially the *ngoma* (drum), *magavhu* (leg rattles) and *makwa* (clappers). Sharing the opinion is Akpabot (1986) who affirms that, unlike Western music where it is possible to have a clear dichotomy between vocal and instrumental music, for example, in many parts of the African communities, the vocal and instrumental music are compatible and contagious since they easily pass from one person to the other. Implicitly, the citation illustrates that music making is a communal effort: almost all the people at a particular gathering can participate in music performance. There will be no passive audience, as is the case with Western concept of choral music performance.

Besides what is expressed in the preceding assertion, some African researchers like Adedeji (2006), Nketia (1994; 1982), Kaemmer (1975), Axelsson (2008) and Kauffman (1989) go further to highlight some of the organisational structures of group singing in Africa. The structure includes strophic responsorial between lead singer or group of lead singers and the chorus, call and response, overlapping between call and response, as well as simultaneous elaboration of a basic phrase design by individual singers in the group. Implied in the observation is that African choral singing usually occurs in two parts in which the lead and response alternate. In agreement with Kauffman's assertion is Adedeji (op.cit), who describes the nature of African indigenous choral singing in a more detailed form and posits that:

Songs by vocal groups are usually in the call-and-response pattern. The cantor improvises his song as he goes along and the chorus answers intermittently with an unvarying chorus line which can be an exact repetition of the solo, derived in part from it, or made up of entirely new material.

(Adedeji, 2006:25).

Significant in the citation is the issue of the call and response performance technique which is known to be one of the major characteristics of African indigenous music. As revealed by literature in this section, the African choral music of the *Karanga* community was organised in line with the African musicological approaches. As observed by Kaemmer (op.cit), in a true African indigenous setting, choral performance without lead singing rarely exists among the tribes. In view of such an observation, it would seem proper to claim that African choral music among the people, both by concept and practice, is basically designed for both the lead singer and chorus.

2.15. FACTORS WHICH HEIGHTENED *MAKWAYA* IN COLONIAL RHODESIA

It is a life truism that people study historical events in order to better understand the present. In light of the view, I felt it was necessary to establish the factors which enhanced the development of *makwaya* music. By the way, it should be remembered that whenever two different cultures meet, the result is a culture merger. Presumably, *makwaya* should have emerged as a result of an acculturation of Western performance techniques, such as having a choir director (choirmaster/mistress) and the styles of indigenous music which infuse musical instruments such as *ngoma* (drums) and *hosho* (rattles)). The popularity of the musical genre was just some kind of a revival of an African culture which had been in idle, because of a total ban which had been imposed on all African music. Perhaps what people need to be updated on is the kind of resistance by the majority of the local Africans who did not want to turn to Christianity through force or the top-bottom persuasion approach.

In Axelsson's (2008; 1993) analyses of the Africans' resistance to missioneology, some missionaries gradually began to accept compositions that were done by local Africans

without the help of non-African musicians. Besides, such compositions were expected to contain only pure African musical idioms which were beginning to gain popularity. In view of such an analysis, the Western musical idioms were not necessarily more aesthetic than those of the African indigenous origin. By virtue of accepting the local music compositions, the missionaries had conceded that Africans have had beautiful vocal music even during the pre-colonial period. In that context, a superimposition of Western musical influence on indigenous African music was detrimental to the development of the creative industries. In essence, one could even allege that the attitude of the Western missionaries towards African music displayed a serious crime against the humanity of the local Africans. In their 'wisdom', the missionaries had viewed African indigenous music as representing the earliest forms of performance by the earliest man on earth, hence the music was considered crude and static. Such an attitude of the Euro-American missionaries towards African epistemology was undesirable, just as it was hypocrisy from a race that claimed to be more rational than any other race in the whole world.

In Axelsson's (1981) view, researchers should treat African indigenous music and its expression with more objectivity. In essence, the citation is discouraging prejudices whenever one is documenting the musical cultures of other races. For this reason, Axelsson (1974: 90) cautions that "Although Africa doesn't have a written history to the same extent as some other parts of the world, it still has a history, and it is illogically to believe that no changes took place in African music before the Western intrusion." Implied in the citations is that the African indigenous music was changing, just like any other element of the African cultures, since culture is continuously transforming.

The ancient city of Great Zimbabwe's contact with the Asiatic world meant that internal and external factors gave rise to changes of the musical cultures too. In as much as the neo-African music reflects a fair share of foreign adaptations, the uncontested fact is that African indigenous musical approaches are undeniably African: heavily laden with pre-colonial idioms. Thus, it would be unfair to assert that the African indigenous music was very static and only came to be a discipline worthy of recognising as a result of Euro-American

missionaries. On the contrary, the music was transforming, in line with how it was composed and performed for its aesthetics and utilitarian values. What should be realised is that any community changes as it interacts with other communities. During the course of the early trade between Africans and the Arabs, a lot of changes should have taken place in the realm of the African indigenous culture. As revealed by Mudenge (2011), Zvobgo (1996), Garlake (1984), Chigwedere (1980), Bhebe (1979) and Zvobgo (1976) in this and other sections of this thesis, I continue to remind some pessimistic people that before the colonisation of the country by Western countries, Great Zimbabwe city had some trade links with the Arab states. Those trade links could have been one way through which the *Karanga* shared their musical cultures with countries in other parts of the world. As is argued elsewhere in this thesis, African music was at the king's heart, hence his daily activities are reported to have been largely punctuated by choral music: *makwaya*. In view of such an argument, there is no way the music could have remained static. It should be acknowledged that the culture was developing, owing to the diffusion of musical cultures between the local one and those from the trading partners, just in the same way Western music was developing.

Fundamentally, it would also be fallacious to assume that African music was swallowed by the Western hymnal styles or idioms. In as much as the missionaries had wished to see a total destruction of the African musicology, it should be remembered that music, like any other element of culture, is plastic; it does not decay easily. Under the guise of civilising the local Africans, the Euro-American missionaries and their relatives, settler colonialists, had attempted to eradicate the African indigenous musicology. In that regard, there is no way one would claim that the same missionaries introduced and developed the *makwaya* when in actual fact it is well documented that they were opposed to the African musical culture throughout their colonial stay on the African continent. Abundant literature by Masaka (2016), Chikowero (2015), Mkallyah (2015), Mapaya (2014), Flou (2004), Thorsen (2004), Wiredu (2004), Agawu (2003), Chitando (2002), Turino (2008; 2000), Axelsson (2008) and Tracey (1954) reveals that the same missionaries and settler colonialists had repeatedly tried to ban every aspect of African cultures, almost throughout the entire colonial period. Clearly, the attempt to wipe out the African culture was targeted at all the elements of the African

indigenous cultures. In that regard, there was no way in which the same Euro-American missionaries could play double standards to the Western hegemony by promoting African musical cultures which they were repeatedly instructed to eradicate.

In Axelsson's (1974) observation, all African indigenous musical idioms, especially after the Western colonial period commenced, had either been disregarded, or had been treated with a rather profound skepticism. From the observation by Axelsson, it can be seen that such an attitude by Euro-American missionaries towards the various African indigenous musical cultures was rather criminal and unjustified. In fact, the historical role of Euro-American missionaries in the destruction of African indigenous music becomes a UNESCO bone of contention. Every attempt should be made to reinstitute the African cultures which bled profusely, because of the Euro-American induced vandalism for many decades. Like any other concerned African critical researcher and their compatriots, I wonder how a group of people who were claiming to be democratic and wanted to help spread civilisation to the 'dark continent' would be bent on destroying the latter's indigenous musical cultures. It becomes a fallacy when some theorists claim that colonialism ushered in the development of many things, including the musical cultures, which its proponents were eager to marginalise. As is argued elsewhere in this thesis, colonialism affected the African indigenous musical cultures of the local Africans in general and the community of Nemamwa in particular.

However, it is commendable that UNESCO documents of 2012, 2008 and 2005 call for equality and fair treatment of all cultures of the world. In respect of that, it would be nice to see an objective approach in which respect is given to the African intellect, with all its different forms of expressions, irrespective of its past history, just as much as it should be to the other parts of the world. Like any other African indigenous culture, *makwaya* is largely intangible, hence the need to document it accurately. People would need to be reminded that *makwaya* was an intangible heritage which used to be taught and learned orally and aurally, through the word of mouth, without the use of written notation, unlike what happens with the European practice. By nature, *makwaya* was the music of a rural community, with rural origins. Most of the songs of the musical genre which were performed largely focused on

everyday life activities in the rural community. Sharing the notion is Nnamani (2014: 305) who asserts that some songs " ... are purely for entertainment, enjoyment by the performer or listener. It is usually the music of the relatively uneducated and unsophisticated strata of the society" Implied in the citation is the issue of most African indigenous music which is very relevant to its consumers. This is in contrast with the other forms of choral compositions from the Euro-centric theorists who claim to be champions of vocal music. Thus, the genre of *makwaya* would be composed in such a manner that it could easily be performed by even the ordinary members of the community. It was a type of music which depended on the performers' creative prowess, rather than fixed written scores. The absence of written scores in *makwaya* as a musicological approach is clear testimony that there is nothing to justify the claim that the genre was a product of Euro-American missionaries.

In fact, one would be excused to believe that the Euro-American missionaries and their settler colonial colleagues did a lot of harm to African indigenous musical approaches. Otherwise, the musical genre could have been much more advanced than it was at the time of writing this thesis. It should be noted that the European conquest stalled the development of most African indigenous cultures, including *makwaya*.

Sharing the opinion is Thorsen (2002), who believes that most current African thoughts and practices bear salient features of colonialism. Implied in the citation is that the colonisation of the African communities, including Nnamwa, meant that the musical heritage changed, hence it was no longer the pure African traditional music, but neo-traditional. However, the music remains largely African because as an element of the African culture, most of it will continue to be transmitted from generation to generation, orally and aurally, as noted by some researchers like Mapaya (2014), Nnamani (2014), Kamien (2000), Jones (1993) and Axelsson (1981).

Implied in the assertion is that African indigenous music has been, and will continue to be transmitted informally through aural and oral means at social gatherings as determined by African societal needs. On that basis, one wonders why some theorists would claim that

makwaya was introduced to the local Africans by the missionaries, yet the performance style vividly gives a reflection of how African indigenous music was composed and performed. In view of the assertion, one sees some glaring contradictions in perspectives of what really *makwaya* was. Elsewhere in this thesis, it is reported that Euro-American missionaries alleged that African music was pagan and represented the lowest level of barbarism. It then becomes ambiguous when the same theorists suddenly got credited for a development in which they never invested.

As is my position elsewhere in this thesis, the argument is that *makwaya* was not a creation of the missionaries. Rather, the missionaries expropriated the musical repertoire into their mainstream churches. In Nnamani's (2014) view, most African indigenous music is folk and also popular musical culture. He goes on to explain that folk music may be seen as part of a schema comprising tribal, art, folk and popular. What is inherent in the citation is that African indigenous music is diversified and unified. That diversity denotes the music as having been tribal in nature. For that reason, it comes as no surprise that people would talk of *makwaya* ekwaNemamwa, kwaChivi, kuZaka, kwaGutu kuMhondoro and so forth (choirs from Nemamwa, Chivi, Zaka, Gutu, Mhondoro). However, it should be appreciated that there was diversity in the music because each African tribe or community had a music which was unique to itself. In the case of the community of Nemamwa, the *makwaya* music was unique as the music evolved through oral transmission, with no known composers.

Historically, the music of indigenous Africa was unified because all the different musical genres had common features that were in keeping with African cosmos. As observed by researchers like Mapaya (2014), Nnamati (2014) and Nzewi (2003), most African indigenous music was primarily percussive, with drums, rattles and clappers equally dominating the performance. It should also be reiterated that even the contemporary performances in most African set-ups involve the principle of dualism. In that regard, there is seldom music without dance, which is usually accompanied by drums, rattles and clappers. As such, any music is considered aesthetically appropriate when it is accompanied by dance. In an article titled *African Musicology: Towards Defining and Setting Parameters of the Study of the*

Indigenous African Music, Mapaya (2014) adds that a true African indigenous musicological approach has no notation system, time signatures and the like. Similarly, the *Karanga* choral compositions of *makwaya* do not have such Euro-American concepts as time signatures, fixed keys, fixed four-part harmony, as well as the performance direction terms. Thus, the music genre is characterised by the lead - response performative skills. Mapaya (op.cit) goes further to observe that, as an art form, African indigenous music helps drummers to develop fine motor skills such as playing of musical instruments.

The other performance skills often involve yodeling, hocketing, as well as ululating as means of decorating the music. There is also music, drama and miming. This is the distinctive difference between a Euro-American choral music score and *makwaya* of the *Karanga* dialect. Further, the compositions are ethnic repertoires which are inherited and communally sourced, as observed by Mawere (2014), Kamien (2000) and Axelsson (1974). However, the music of the *Karanga* community in the Nemamwa area, just like any other African indigenous music, would grow with a fair share of adoptions of some elements of non-African music, as observed by Adedeji (2006), Agawu (2003), Nzewi (2003), Kamien (2000), Kwaramba (1997), Dube (1996) and Jones (1992).

Nzewi (2003) opines that the African indigenous musical arts milieu entails that a competent musician is likely to be a capable dancer, visual artist, lyricist, poet and dramatic actor. Of significance in the citation is the issue of African indigenous musicians being multi-talented. It would appear that in an African performance, a competent musician is one who can perform many roles in an ensemble. The roles include being a vocalist, a dancer and or a poet. Nzewi goes further to note that:

There were of course, experts and people who had exceptional skill in certain specialized areas of the musical arts such as choreography, singing and the playing of certain instruments. Otherwise, the average African participated in musical arts activities in tradition as an actor, a dancer, an instrumentalist or an active audience.

(Nzewi, 2003)

Implicitly, the citation illustrates the talent with which indigenous Africans were endowed during the ancient times. In that regard, it was not just Europe which was developing culturally; even Africa was in the race in the development of the creative industries, including music. Legend and literature concur that some of the performers were so talented that an individual could be known for specialised skills in a particular musical performance.

In fact, in Nzewi's view:

The musical arts are organized and structured in a communal principle that provides secure social and psychological support for members to explore individual merits and capabilities without anxiety. This is the social meaning of chorus-solo structures that are prevalent in African musical cultures. The African philosophy and principle underpinning communal and or group action provide that the chorus is more important than the solo, and has to as such structure, affirm and guide...

(Nzewi, 2003: 15)

Significant in the citation is the issue of indigenous African music being communal in nature. In view of such an underpinning, one would easily see that from time immemorial, group performance featured frequently in many African indigenous or traditional musical genres like *makwaya*. The chorus solo structure being referred to, assumably, could have been a leading soloist in the performance of the genre of *makwaya*. Technically, the purpose of such a performance technique could have been to guide entry points for the other singers. Thus, in a way, one could take the African indigenous or traditional choir to mean a community choir in which every interested community member was free to participate. Such an approach was, and continues to be, totally different from the Euro-American approach whereby the choir normally consists of the so-called professional choristers.

Thus, Nzewi (op.cit) further observes that in the African chorus-solo form and action, the chorus foundation liberates the individual and/or soloist to explore personal creative capabilities. In that regard, one sees the freedom with which the lead enjoys during an African indigenous choral performance. The lead or soloist can improvise as s/he sees fit. Sharing such a view on the aesthetics and practices in African indigenous traditional choral

approaches is Adedeji (2006), who states that choral music in Africa could be classified as African art or African indigenous choral music, which includes traditional classical style. A close analysis of the foregoing citation reveals that just as is mentioned elsewhere in this thesis, African indigenous singing was a well-established profession long before the occupation of the African communities by Euro-American colonialists.

As observed by Adedeji, some of the features of the African musicological approaches are:

The harmonic textures include unison, homophonic parallelism and polyphony, while the arrangement of scores is completely oral, serving through oral traditions. Unlike the western practice, the conducting is carried out by the master musician or the lead singer, while the voice arrangements and stylistic techniques are distinct.

(Adedeji, 2006:3)

Clearly, the citation illustrates that unison, homophonic parallelism and polyphony constitute the hallmark of the indigenous *makwaya* music. Such an arrangement of the scores of the aesthetic practice cannot be divorced from an African indigenous choral heritage. While commenting on the aesthetics and practices of the indigenous choral styles of the Yoruba of Nigeria, Adedeji (op.cit) states that although the term indigenous choral is used in African styles, it differs from that of the Western interpretation. In light of Adedeji's observation, it should be realised that *makwaya* is not a Soprano, Alto, Tenor and Bass (SATB) tradition or hallmark. Whilst it is a group performance, the musicological approach is purely African, irrespective of its seemingly derivative name. The performance style is distinctive, though one would claim that there could be some fusion or enculturation of some foreign musical elements in *makwaya* as a musicological approach. It cannot be a disputed fact that *makwaya* might have absorbed one or two elements because when two cultures meet, definitely there is bound to be some culture merger.

However, even if people were to take that perspective of culture merger, one wonders why the Euro-centric theorists were quick to claim that African music absorbed Euro-American musical idioms. The fact should have been precisely stated that both sides borrowed from

each other. It should have been bi-directional, as opposed to the hegemonic claims of *makwaya* having been an offshoot of the Euro-American ecclesiastical music. In light of this view, the encounter between the indigenous local members of the community of Nemamwa and the missionaries might have resulted in some adoptions of, and adaptations to, foreign musical elements by both sides. However, my argument still stands against the idea of *makwaya* having been developed by the settler missionaries. The truth remains that the musical genre was a result of some transformations that were taking place in the African indigenous creative arts.

What I find surprising is a scenario in which a group of theorists are found to be glorifying a colonial mentality that tends to denigrate the African indigenous intellectual power. It should be realised that Africans had a rich musical culture to share with the rest of the world, way before the colonisation of the African communities. In fact, there should be a rethink on the African epistemology. In carrying out this study, my intention was to re-align people's mindsets on the nature of *makwaya*. In the same line of thinking is Masaka (2016: 111) who concurs that “this is necessary because the imposition of the colonisers’ knowledge paradigm was premised on the supposed absence of an epistemology among the indigenous people”. Implied in the citation is the issue of the colonial superiority syndrome regarding the African cosmology. The tendency was to portray the local Africans as having had no classical music genres, yet Africa is known to have had a vibrant musical culture.

In an effort to contest the debate on the *makwaya* genre, I totally reject the contention that the missionaries brought civilisation in the creative industries, music included. What should be remembered is that *makwaya* music, like any other element of culture, was in existence among the *Karanga* people as part of their heritage. In light of this assertion, it becomes mind-boggling when some people try to proffer a picture of Africa as having been a gloomy continent, yet there was so much in terms of civilisation in the communities. Further, it should be appreciated that the local population of Nemamwa had a powerful and most civilised empire which was headquartered at the ancient city of Great Zimbabwe. The empire was a

centre of world class developments, including the majestic stone wall which was proclaimed one of the world's famous heritage sites by UNESCO.

2.16. SAFEGUARDING THE AFRICAN INDIGENOUS MUSICAL CULTURE

The main thrust of this section of the thesis is to discuss ways in which the Zimbabwean government can safeguard the country's indigenous musical heritage. It should be emphasised that the national heritage resources provide the living communities with some sense of continuity from the previous generations. A country's intangible cultural heritage includes singing, dancing, theatre, oral tradition and storytelling, displays of craftsmanship, sports and other entertainments. The named activities form part of our identity as Africans; hence they need to be jealously safeguarded against possible extinction. At the time of writing this thesis, African communities, including Nemanwa of Masvingo in South- Eastern Zimbabwe, were changing at an unprecedented rate, hence their indigenous musical cultures were in danger of extinction. In respect of that, any concerned citizen would feel the need for some measures to be taken in order to protect the cultures for sustainable cultural development. Such measures would help the communities to pass the cultural knowledge to the next generation. A number of researchers have written on ways in which the African indigenous intangible heritages, including music, could be safeguarded against extinction.

According to Kallinikou (2005), there are various ways in which African indigenous musical cultures are being threatened. A number of factors are attendant to the problem threatening African musical cultures such as *makwaya*. Chief among the challenges are globalisation, foreign religions and urbanisation. Kallinikou (op.cit) further observes that globalisation brings with it an ever-spreading power of a relatively homogeneous Western-sponsored pop music, backed by enormous marketing budgets. Other researchers like Mutero (2015), Emmons (2005), Chitando (2002) and Jones (1992), as well as the SAMES (1998), also indicate that the Western musical genres have, and continue to, displace the local African

musicological approaches. Thus, it should be realised that historically, the African indigenous musical cultures used to grow from the circumstances of rural life experiences. However, owing to rural to urban migrations, such relocations have tended to weaken as rural life changes. The urban dwellers comprise multiple ethnicities within their populations who, in most cases, prefer to dump their culture in preference for foreign religious fundamentalism. Ultimately, that tends to weaken the African indigenous music. As it appears, the traditions can decline or disappear because many people no longer practise them, for various reasons. Unfortunately, time and space do not allow me to dig deeper into the issue. Perhaps it would suffice to say this is yet another area which could be researched on. In fact, at the time of writing this thesis, I witnessed that the country's youths were becoming increasingly disinterested in African traditional music, in preference for Western contemporary musical genres.

What is not in doubt is that at the time of writing this thesis, there was a breed of some African researchers whose research efforts showed some concern over the disappearance of African traditional musical cultures. Their wish was to see a situation in which the conditions of pre-colonial Africa were resuscitated. As an African musical culture advocate, my simple desire was to document on the transformation of *makwaya* as an African indigenous musical culture so that it would be known, and that would help sustain it. In the same vein, Zindi (2011) tries to trace the African indigenous music back to the 14th century and concludes that the ancient African music was used by the *Shona* people, to which *Chikaranga* is a dialect, for the development of the Zimbabwean culture, for hundreds of years. The same author goes further to ask why certain sections of Zimbabwe's communities would shun their different African indigenous musical genres. Similarly, some fellow African researchers such as Musiiwa (2013), Muparutsa (2012), Onwuekwe (2009), Dube (1996) and Kahari (1981) bemoan the negative impact of Western influences on the indigenous African musical cultures.

At the time of writing this thesis, my belief was that some factors such as foreign religions, urbanisation as well as globalisation were driving the local African youths to dump their indigenous musical genres in favour of Western ones. It would not be surprising if someone

claims that a greater part of the population in urban centres shows no passion to play purely African indigenous musical genres as such music is perceived as being primitive. That is a cause for concern, as raised by some researchers like Mutero (2015), Zindi (1985) and Chitando (2002), who believe that only the things coming from the Western world would make one more acceptable, respectable, more modern and more fashionable. Implied in the foregoing citation is that most Africans were either dumping or frowning upon their African musical cultures, in favour of the Euro-American ones, yet such cultures are not part of their identity as Africans.

At the time of writing this thesis, the protection of the African indigenous musical cultures had been discussed by some researchers for quite a number of years, though it still remained a thorny issue. According to the UNESCO document of 2009 and Kallinikou (2005), the advent of new technologies in the matter had resulted in a number of contentious variables, raising not only the legal but the political concerns in the context of international organisations. Embedded in the foregoing citation is the issue of modern technologies which had tended to give rise to meanings, values, and beliefs of African communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe. According to the World Intellectual Property Organisation (WIPO) of (2008), the interpretation, the traditional heritage or intellectual property can be described as works consisting of characteristic elements of the traditional artistic heritage developed and maintained by a community or by individuals, reflecting the traditional artistic expectations of that community, depending on the form of musical expressions, such as folk songs and instrumental music.

Kallinikou (2005) further sees the intellectual property laws as playing an important role in the protection of traditional cultural expressions by providing legal clauses which can enable communities and their members to benefit by commercialising their traditional creations, if they wish to do so, or exclude competitors from free exploitation. In view of the foregoing citation, it should be highlighted that communities in former colonised countries like Zimbabwe need to attach particular importance to the protection of their creative art industries. Such a measure will go a long way in safeguarding their traditional heritage,

which, for several decades of colonial subjugation, has been spoiled and exploited commercially by those whom Mugovhani (2012) labels thieves from the seas and others from the deserts. His emotional attack on those who once colonised African communities comes against the backdrop of what some critics perceive as having been a wanton plundering of the African continent's resources. They squandered the African resources without due respect for the cultural and economic interests of the African communities. The major concern among communities that were once victims of colonialism is lack of protection of their expressions of folklore against misappropriation or distortion that may result from the use of their intangible heritage by people who were accused of being unscrupulous.

That being the case, it should be mentioned that the African musical cultures form part of the folklore which, in my view, is the wisdom of the people which ought to be protected since it is a living tradition that forms part of the universal heritage of humanity. However, it should be realised that sometimes the identification of the creator of the work is not known; hence the folklore becomes public domain because they go back much further in time than the term of legal protection granted by the international conventions. Kallinikou (2005) suggests that a copyright of a community's intangible heritage should be based on the identification of the creators of creative arts. In that regard, what worries many concerned African culture activists is the anonymity of composers to many African indigenous music which ends up being stolen by selfish people.

Nevertheless, the fact that the tradition is the attribute of a community means whoever wants any musical material from a community should have the courtesy to ask for permission from the community's leadership as well as culture experts. Kallinikou (op.cit) goes further to observe that a copyright confers the exclusive right of exploitation on the person who creates the work, which is difficult to reconcile with the diffusive nature of folklore within a community. In respect of that scenario, one wishes that some researches could be done on effective strategies of collecting and archiving the African indigenous music and other folklores. This could be one way of protecting the community's content in its original form.

It is a life truism that regardless of the profound utilitarian role which indigenous musical cultures play in the African communities, their popularity is waning. Mutero (2015) observes that scenario and laments a situation in which indigenous African music faces an unhealthy future since most young people shun African indigenous music in favour of foreign music like the hugely popular genre known as Zim-Dancehall. This Jamaican-influenced popular youth culture, therefore, threatens the continued existence of Zimbabwean indigenous music as its rising popularity is juxtaposed on the seemingly ailing African indigenous musical genres like *makwaya*. At the time of writing this thesis, one would be excused to allege that not much was being done by the Zimbabwean government, civil society or corporate organisations to safeguard the country's varied indigenous musical heritage. McLaren (2001) expresses regret that it is a sad fact that in Zimbabwe, indigenous traditional dances have been restricted largely to competitions. The country valued only two prestigious traditional music and dance festivals, namely the *Jikinya* dance festival and the *Chibuku Neshamwari* traditional dance competitions. The *Jikinya* festival was meant for the country's primary schools whilst the *Chibuku NeShamwari* was meant for everyone who is above the age of eighteen years. The latter festival's aim was to encourage both the young and old to appreciate the country's indigenous dances through practical performances.

However, although the two competitions appeared to enjoy national recognition, one wished their scope were expanded. As it was at the time of writing this thesis, the national performance platforms were somewhat isolated events. There were no clear programmes set up to safeguard and promote the posterity of the country's traditional music. In that regard, one feels that there was need to have the programmes coordinated properly. While giving further options on the preservation of a community's cultural heritage, Kallinikou (2005) singles out how, in 1962, the Korean government launched a cultural preservation system that went on to guide the transmission of well over 100 traditions, which were then designated as important intangible cultural properties (*Chungyo Muhyöng Munhwaje*). Many of those traditions would undoubtedly not have continued without the government's intervention. Significant in the citation is that the government's preservation system can make great strides in perpetuating the country's cultural norms and values. That Korean success story could have

been achieved through the co-operation of stakeholders. Those who are given roles to play in the creative arts industries should be prepared to learn, teach, and perform in particular ways while providing rewards in cash or kind, as a way of motivating indigenous culture practitioners. If the Zimbabwean government could initiate similar safeguarding initiatives, that might help to revive the otherwise neglected musical culture. Above all, any government which intends to effectively implement its cultural policies, including the musical ones, should inject some financial resources into the creative industries, as an investment drive in order to safeguard the heritage.

While making a plea on what the South African government could do to avert the extinction of the *mbilamutondo* instrument, Mugovhani (2015) suggests that it would be prudent for the government to play its role to preserve and safeguard the cultural heritage, by preventing the influence of alien cultures in order to see a continued existence of indigenous African musical materials and values. Taking a cue from Mugovhani's suggestion, I also opine that unless African governments help in preserving indigenous music genres like *makwaya*, the valuable indigenous cultures will remain endangered. In that regard, one would wish to see a situation in which there is an interaction among the different stakeholders in the creative industries. They can play a leading role in identifying the people who are knowledgeable in musical genres, so that such people can provide information which can then be documented by researchers.

However, it should also be noted that although some people may be very spirited to get some fame or simple recognition in the preservation of the cultural industries, they should stand guided by the country's statutory instruments. For example, if the work is unpublished because the identity of the author is unknown, but where there is a ground to presume that s/he is a member of a community, the artwork should be taken to belong to the respective community. Researchers should not seek to appropriate communal works of particularly the marginalised people who seem to lack knowledge on the copyright laws.

In pre-colonial African communities, music genres used to make significant functions that were known communally, by many members of the earlier generations. At the time of writing this thesis, the nature and functions of the music genres were something which the majority of citizens did not appreciate, let alone know. In respect of that, it becomes clear that there is need for that heritage to be recorded. Besides recording, an advocacy should be made for the resuscitation of such African indigenous knowledge. While this section focuses on measures of protecting the African musical cultures such as *makwaya*, further researches could put emphasis on how to popularise the heritage among the country's modern-day population.

Perhaps it is prudent at this point to reiterate the importance of African indigenous musicological approaches. They transmit the African philosophy of *unhu/ ubuntu* values from one generation to the next. The African indigenous music plays multiple roles, including transferring cultural beliefs and traditions. In view of that, it becomes imperative to protect the African music so that it remains recognisable nationally, regionally and internationally. In that regard, it becomes crucial for communities and individuals to safeguard the African indigenous music because it is a means of transferring cultural beliefs, values and traditions to the future generations. Accordingly, the UNESCO document of 2003, encourages member states to take measures to safeguard their intangible cultural heritages through activities which include the identification, documentation, research preservation, protection, promotion, enhancement and transmission of information about a culture.

As shown in the foregoing citation, the processes mentioned could be some of the most effective ways of safeguarding the intangible cultural heritages, as a means of ensuring a transmission of some valuable knowledge and skills to the younger generations. One way of safeguarding the African indigenous musical genres like *makwaya* is including such heritage in the school curricula. Sharing the opinion are Pati, Yousuf & Kiros (2015) and Wang (2008) who assert that the educational curricular at school, colleges and universities need to be updated and infused with some components of the African cultural heritage, folklore, and cultural rights of the people in the context of international enactments. In view of the foregoing assertion, one would suggest that experts could be hired to train

the classroom practitioners to do an in-depth study of the different African indigenous musical genres so that they become acquainted with best practices of safeguarding the heritage like what happens in other parts of the world.

Another big menace to the African indigenous music is that of piracy. https://en.wikipedia.org/wiki/Music_piracy (2019) defines music piracy as the copying and distributing of recordings of a piece of music for which the owners (composer, recording artist, or copyright-holding record company) did not give consent. Implied in the citation is the issue of copyright infringement, or unauthorised use of an artist's creative artwork by an individual or organisation. It is an act which is an illegality, according to the Constitution of Zimbabwe (2016) and other statutory instruments. In view of the foregoing opinion, it becomes imperative to suggest that the African indigenous music should be protected from piracy and exploitation so that the local communities like Nemanwa of Masvingo District in South-Eastern Zimbabwe will continue to produce more traditional music for the industry, without exploitation. Kallinikou (2005) suggests that the intellectual property laws may play an important role by providing the legal protection for the traditional cultural expressions.

Of significance in the foregoing citation is that such protection can enable the local communities and their members to commercialise their traditional music repertoire, just as it can exclude competitors from exploiting the culture bearers. One idea that quickly comes to mind is the fact that some indigenous music genres like *makwaya* can be safeguarded by promoting the traditional artists in their fields of expertise by reducing production costs of the music and copyright fees when they want to record albums. In light of that line of thought, some researchers like Muro (2014) and Kallinikou (2005) observe that there are some people who are so much concerned with the music business that they have gone to the extent of demanding a change of the copyright law. This comes against the backdrop of many local African musicians in the communities who happen to have first-hand information on African indigenous cultural beliefs, traditions and values that are normally found in remote communal areas.

However, owing to scarce financial resources, the poor African traditional musicians usually find it very difficult to record their music. In light of that situation, the government of Zimbabwe and many other governments in developing countries may moot the idea of having their indigenous music getting recorded and played live on air on radio and television stations. That way, the African indigenous music will be easily marketed and known nationally, regionally and globally. It is, therefore, important to give African indigenous musicians a subsidy in all the production and advertisement costs of the music.

Perhaps to show compliance with the moving global trends, technological tools could also be considered as another viable option. As the sustainable development agenda takes centre stage, the communities in African states could also consider embracing technology in the creative arts industries, music included, in order to keep the African indigenous heritage on the market. It is an undisputable fact that African indigenous music, including *makwaya*, ought to be recorded by highly skilled personnel and then be uploaded onto You Tube so that it attracts a wide listenership base. That can be achieved through what is known as music trending on platforms like You Tube. Trending shows someone what is happening on YouTube and in the world. Trending also aims to distribute the videos to a wide range of viewers. The same source gives two categories of trending. For example, some trends are predictable, such as a new song from a popular artist or performance ensemble or a new movie trailer. The other category comprises trends which are surprising, like a viral video. While time and space do not allow me to discuss this aspect in detail, it is worthwhile to mention that trending is neither personalised nor displays the same list of trending videos in each society to everyone. In that respect, there may be videos in trending which are not in the same language.

It should also be highlighted that trending aims at showcasing videos which are appealing, just as they capture the breadth of what is happening on You Tube and in the world. Further, they showcase a diversity of creators. Echoing this voice are Pati et al. (2015), Wang (2008), Kallinikou (2005) and McDonniel (2001) who argue that the digitalisation and commercialisation of music and other forms of cultural expressions have disturbing impact

on the musical culture. What it would mean is that, as the African indigenous music trends on You Tube, the musicians will be receiving some royalties. This will be one way of economically empowering those cultural dinosaurs, hence they can make a living out of producing their creative artworks. In essence, the good videos could also be shot as natural as they are. They can then be produced using some HD cameras so that they will be attractive to viewers. Wang (2008) agrees with the notion and posits that mass media such as Television (TV), radio, prints, VCDs and DVDs are widely used in the world to revive intangible culture. Significant in the foregoing citation is that the practice will enable the current and future generations to appreciate the richness of the African indigenous musicological approaches. This is significant as some people are audio-visual learners who need very attractive media for them to appreciate African indigenous musical cultures.

The Zimbabwean government in general, and the community of Nemamwa in particular, would be encouraged to put in place some special programmes where African indigenous music would be broadcast from the national television. Such programmes would then educate those who are into the creative arts industry on issues of national significance, in respect of African musicological approaches. Apparently, Pati et al. (2015), as well as Wang (2008), seem to share the foregoing opinion when they assert that the greater priority is on the popularisation of music through radio and television shows, just as it should be, through the internet. In that regard, if a programme on African indigenous music could be broadcast live on the national television, then there will be a greater chance of the survival of the African indigenous musical cultures like *makwaya*.

In respect of such a programme, the government would be encouraged to engage highly skilled personnel to present the programme with HD African musical videos. This will enable the whole world to appreciate, and ultimately embrace African indigenous music. By involving all the country's ethnic musical repertoires in the production and broadcasting of the African music, that will promote multicultural production of music. In the same vein, the UNESCO document of 2001, and some researchers like Pati et al. (2015) and Wang (2008) assert that different ethnic communities of Africa have their different types of music for other

occasions. This will be one good way of encouraging participation in music production by the county's different communities. What should be understood is that some African communities are multi-cultural; hence some ethnic groups might feel marginalised if their music is not broadcast. This may lead to a lack of appreciation of certain genres of African indigenous music. The issue of embracing the different cultures in the composition and performance of African music will even foster peace and harmony in the communities. In the long run, such an initiative will enable all the ethnic groups in their respective communities to develop a sense of equality and belonging. In that regard, the arrangement will then encourage many citizens in the society to support the musicians so that they keep producing quality music that can compete on a global market.

One feels that as long as African indigenous music is given the necessary financial and legal support, the composers and performers will always strive to produce good quality products. In this regard, Pati et al. (2015) even observe that the audience in both rural and urban communities will develop a great attitude and mindset to appreciate the combination of African indigenous with Western music. In addition, some tokens of appreciation should be given to the practising musicians as a way of motivating them. It should be realised that when a society shows interest in, and appreciation of, local indigenous musical content, then the composers and performers will have the zeal to produce more, as they will be aiming at maximising the presence of their music onto the local and foreign markets.

The other option of promoting the African indigenous musical cultures would be to ensure that musical concerts which promote the indigenous musical repertoires like *makwaya* are introduced and broadcast live whenever they are performed. For instance, there could be music galas which promote the local African indigenous artists. Sharing the same opinion is Abright (2005), who suggests that many efforts should be made to preserve traditional music and dance. What that could mean is that there should be a deliberate effort by the government, in conjunction with non-governmental organisations, to embark on the construction of infrastructure for the purpose of promoting African indigenous musical cultures. In that

respect, there should be provision of various cultural centres that teach African indigenous music and dance, African musical instruments for use during regular performances.

If indeed the project is to remain viable, then it means that there should be an honest and transparent leadership in the administration of African indigenous music. Undoubtedly, an appropriate leadership in the music industry will strive to promote the development of indigenous music in the local communities, as a way of safeguarding the heritages. One hopes to hear of a policy articulation as what happens in other parts of the world. Such an arrangement will develop greater zeal in the music composers, performers, producers and distributors. In view of that, motivation is required for those who are involved in the creative arts industry, including music, so that the genres will be kept and made available for future generations.

At the time of writing this thesis, the Zimbabwean music industry was in a sorry state, owing to a number of factors. Chief among the factors was the issue of unscrupulous leadership in the industry, whose practice always made other stakeholders lose interest. In view of the foregoing observation, African indigenous music requires a lot of resources for it to be produced and broadcast, commercially. It should be realised that most of the African indigenous musicians were very poor and resided in distant remote places where there were no facilities for recording. In that context, it would involve a lot of travelling to get to them with the aim of assisting them to record competitive albums. Further, more time would be needed to convince them to regard their performances as family businesses, since some of them do not have entrepreneurial skills.

In addition, the Zimbabwean government would also be encouraged to develop a computer system which will deal with copyright issues as well as private organisations that encourage and protect any artistic creative work by local culture bearers. Sharing the foregoing opinion is Brown (2015), who posits that the government can safeguard its indigenous music by banning multi recording music markets and mass media. Of significance in the foregoing citation is a call for a penalty for those corporate entities and individuals who will be caught

flouting the country's laws on copyrights. It should be appreciated that such policies by the state would be meant to protect the communities' intangible heritages, including *makwaya*. However, this has its own challenges in a country like Zimbabwe where, at the time of writing this thesis, unemployment was estimated to be hovering above ninety-five percent and the majority of the citizens were vendors some of whom who were openly selling the pirated copies of music in the streets and any other places which they saw convenient. In that respect, the copyright act can also affect the lives of those who may see the 'business' as augmenting the meagre financial resources which are realised after selling commodities on the informal market.

Perhaps the government would need to fully involve the communities and other stakeholders in the music industry, with the purpose of enacting copyright policies so that the society at large will learn to respect their national agenda and practices. Going in the same line of thought is Aikawa (2006), who postulates that social practices, rituals and festive events are habitual activities that structure the lives of communities, are shared, and are quite relevant to many of their members. The events mentioned in the foregoing citation are very significant in that they reaffirm the identity of those who practise them as a group or as a community and, whether performed in public or private, are closely linked to important events. Aikawa (op.cit) goes further to note that the social, ritual and festive practices may help to mark the passing of the seasons, events in the agricultural calendar or the stages of a person's life. In view of that, the government should, thus, encourage people in the local communities to practise performing African tradition music and dances to celebrate community, provincial and national events as a means of encouraging the safeguarding the music.

While it is not part of this thesis to discuss the anthropological basis for African practices such as rituals and other festive events, it should be appreciated that these festivals have been accompanied by indigenous African music, from time immemorial. For example, Hailu (2006) observes that the festivals often took place at special times and places and they tended to remind a community of some very important aspects of its worldview and history. What should be noted is that, as they celebrated the events, the community elders as custodians of

culture, would be transmitting the African indigenous culture to the younger generations. According to UNESCO (2004), traditional music and social practices shape everyday life and all members of the community are familiar with them, even if not everybody participates in them. Of significance in the citation is that the distinctive social practices that are relevant to a community help reinforce a sense of identity and continuity with the past traditional music.

As a matter of fact, the government of Zimbabwe, and perhaps many other African governments, would be advised to introduce very comprehensive formal programmes on indigenous music education. It should be noted that both formal and informal education play a pivotal role in encouraging students to continue playing music as part of their school curriculum or extra-curricular activities. In view of this assertion, Tarsitani and Abdulahi (2009) seem to concur when they submit that indigenous traditional music is strongly affected by the changes communities undergo in modern societies because they depend so much on the broad participation of practitioners and others in the communities who lack expertise. Further, the UNESCO document of (2008) also states that the processes such as migration, individualisation, and the growing influence of major world religions as well as other effects of globalisation have a particularly marked effect on music.

From the foregoing quotation, it appears that globalisation has done a huge blow to the trends on African music, particularly from the once colonised and marginalised communities such as Nemamwa of Masvingo District in South-Eastern Zimbabwe. In that respect, the government could encourage the communities to document their endangered music genres, as a way of preserving the practices for future generations. In view of that assertion, one also wishes to see a situation in which there will be some grants disbursed to deserving researchers so that they will undertake detailed fieldwork to record the almost extinct music genres like *makwaya*. Taking a similar approach is the British Museum document of (2019), which suggests that recipients of grants can work collaboratively with local communities for significant periods, observing and recording the different material practices in detail. Implied in the foregoing suggestion is the issue of collaborative research activities among researchers

and members of the community in which the research is undertaken. In view of that, the collaborating partners could video record indigenous music performances. Such activities can go a long way in preserving the musical practices. The same British Museum document goes further to suggest that once the material has been collated, it can then be uploaded onto an open access digital database at a local museum, which can either be community or national. In that context, the government of Zimbabwe would be encouraged to build community museums and archives so that the community's indigenous music could be documented and archived. If that is done, no doubt, the local museums and archives could attract both domestic and foreign tourists, who may want to experience African indigenous music in a particular community.

Clearly, through such an intervention strategy, the fast-disappearing intangible heritage will be preserved for the communities and for all humanity. In an effort to realise maximum benefits from such initiative programmes, one would wish to see the government's role in mounting awareness programmes on national broadcasters as well as hosting periodic workshops on how to manage and sustain indigenous musicological approaches. No doubt, great dividends are likely to be realised since many people are likely to develop an appreciation of African indigenous music as well as the related musical instruments.

It should also be mentioned that one other militating factor against the development of African indigenous musics is the issue of migration. According to Tarsitani and Abdulahi (2009), migration, especially of young people, may draw those who practise forms of intangible cultural heritage away from their communities and endanger some cultural practices. Implied in the citation is that sometimes some of the best practitioners of African indigenous music may decide to migrate to other countries. However, the remaining members of the ensemble may fail to maintain the groups, thereby resulting in the demise of the musical heritage. In that regard, one feels that African governments, Zimbabwe included, could organise traditional musical events where the communities' performing ensembles participate and share both theoretical and practical experiences. In the long run, the ensembles would be able to assist each other in times of need. Such an arrangement may

serve as special learning occasions for the participants. As the participants celebrate with their sister ensembles in some community events, they will be reaffirming their identity and link to the community's musical traditions.

Further, community cultural events will significantly generate income for the performers of African indigenous music such as *makwaya*. The host communities would generate money from tourism and the money could help the performers of indigenous music in the communities. To that end, Blake (2007) postulates that many communities find that tourists are increasingly participating in some communities' festive events and while there may be positive aspects to tourist involvement, some festivals often suffer in the same way as traditional performing arts. Of significance in the foregoing citation is the issue of a positive attitude that can come from tourists. In essence, that appreciation of African indigenous musicological approaches by tourists could prove to be a money-spinning exercise by the local communities. However, the viability of the festive events may heavily depend on the prevailing general socio-economic conditions of the host community. Sharing the opinion is Hailu (2006), who observes that the preparations of events, the production procurement of costumes and masks for the participants is often very expensive and may not be sustainable in times of economic meltdown. Such was the situation which was obtaining in Zimbabwe at the time of writing this thesis.

Perhaps one other suggestion to the government of Zimbabwe would be to mobilise financial resources which will then be used to fund all identified knowledgeable people and experts with cultural history and traditional musical knowledge. Such experts can then be given the task of teaching others so as to safeguard the African traditional music. This seems to resonate well with Aikawa (2006), who posits that knowledge and practices concerning the nature and the universe include knowledge, knowhow, skills, practices and representations developed by communities by interacting with the natural environment. Implied in the foregoing citation is that a community's worldview is usually expressed through oral traditions, and feelings of attachment towards a place, memories as well as the spirituality aspects. Thus, Tarsitani and Abdulahi (2009) concur that traditional knowledge and practices

lie at the heart of a community's culture and identity but are under serious threat from globalisation. In this regard, the custodians of the community can help the government in safeguarding musical heritage by educating others on ways of conserving the available intangible heritages which are, nevertheless, disappearing alarmingly due to a number of factors. Further, some legal and formal measures need to be put in place in order to guarantee the access rights to some culture bearers in the community so that they can legally and freely visit the sacred places, crucial objects, or natural resources necessary for the performance of social practices, rituals and festive events.

2.17. SUMMARY

As a way of summarising this chapter, I wish to disclose my observations, in respect of the younger generation and their attitude towards the African indigenous musical cultures. The generation appears to lack interest and appreciation of their own traditional music cultures in general. Thus, the performance of the genre of *makwaya*, like most African indigenous musical cultures has, therefore, become one of the most endangered traditions. In Mugovhani's (2016) view, the decline in the performance and the promotion of the intangible African cultural practice and musical instruments, and the prospect of their continued existence, may not be guaranteed. Implied in the foregoing observation is that the indigenous musical repertoires, *makwaya* included, are disappearing at an alarming rate. Perhaps it might help if the government could employ some intervention strategies to preserve the heritage. Regrettably, the limited number of practitioners of the African indigenous music is on the brink of extinction. After the current generation of those who were born during Zimbabwe's colonial period has gone, no one in the next generations will be performing the African indigenous music anymore. Therefore, the Zimbabwean government should take into account ways in which it can safeguard and protect its African indigenous musical heritage. Measures like copyright acts, funding of cultural custodians, building museums and archives, formal and informal cultural musical education as well as involving the communities and cultural groups to transmit African indigenous music from generation to generation would be helpful.

CHAPTER THREE: RESEARCH PARADIGM AND METHODOLOGY

3.1. INTRODUCTION

While the last chapter focused on literature review, this chapter focuses on the research design and methodology that were used to investigate the kaleidoscopic nature of *Karanga* choral compositions of the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe. I discuss the methodology used to collect data for the study. Reasons for the choice and preferences for the methodology and research instruments are also given a fair share of space in the discussion. Methods employed in data analysis are also discussed. The chapter begins by discussing the methods and approaches used in carrying out this study. It includes the sampling of the research participants, the designing, improvement of the quality of the research instruments used, as well as the data collection and analysis techniques which were employed.

Further, the chapter illuminates what qualitative researchers recommend as ideal methods of how data can be used to address the research questions which were collected, analysed and interpreted. In line with ethnographic researches, the chapter illustrates and justifies the appropriateness of the methodology used for the study. However, an effort is also made to acknowledge some of the shortcomings of the approaches adopted for the study. Taking a leaf from other researchers who have employed qualitative research approaches in topics dealing with cultural studies like music, I begin the chapter by contextualising the topic under investigation, and then go on to discuss the sampling procedures which I used and the data collection processes. Such processes are also accompanied by a roadmap that details how the research data were actually collected. Furthermore, issues of trustworthiness of the study are also scrutinised.

The study is given impetus by the idea that there are conflicting statements surrounding the origins and nature of *makwaya* as a musical genre. In this study, a number of archival works were reviewed in order to illustrate the kaleidoscopic nature of *makwaya*, as an African

indigenous musical culture. Therefore, the research argues that *makwaya* composition and performance in the then Rhodesian society was a highly contested issue which, even four decades after the country attained independence, actually tended to dominate ideas of Western hegemony. Thus, the approach in this thesis was taken to analyse the kaleidoscopic or transformation of the African indigenous musical culture of the *Karanga* community of Nemamwa of Masvingo District in South-Eastern Zimbabwe. The continuity and change of African Indigenous Knowledge Systems (AIKs), including the musical ones, was increasingly receiving attention and popularity since the country started signing a number of conventions on the preservation of indigenous cultures. During the colonial period, most indigenous performing arts were relegated. Their utility value was under-estimated and even used to brand the activities related to the arts as unacademic. Nziramasanga (1999) concurs that the African Arts were considered as entities that had no aesthetic value that could be formalised or standardised for the purpose of theoretical examination.

Of significance in the citation is that the African indigenous people were treated as useless, hence their marginalisation. In that regard, researchers on African Arts should be so critical that they ask or engage the participants in a dialogue, in order to observe the behaviours of the participants in the natural settings or true context. In this current research study, real life experiences of the members of the African traditional choir in the community were at the centre of the discussions. As is the norm with phenomenology, the investigation was based on the experiences and beliefs of the members of an ensemble of the African performing arts which were considered useless by the successive colonial administrations. Nziramasanga (op.cit:368) further observes that ". . . Zimbabwe has a very rich heritage and that is not being taught, despite the fact that the country derives its name from an architectural monument". Implied in the citation is the issue of African indigenous expressive arts, such as music, which continue to be marginalised in the contemporary Zimbabwean society. What is obtaining on the ground is what McEwen terms 'airport arts' that tend to dominate a few such mini performances at the country's Robert Mugabe International Airport. Precisely, for the visual arts, the airport art refers to a repetitive souvenir type of art that is meant for export, whilst for the musical arts, such music is meant to give a sample of how aesthetic the African

indigenous musical culture is, to the visiting public. Thus, airport music has also subsequently emerged and has been proffered in the realm of contemporary music. Further, numerous formal and informal institutions have been given the green light to operate, with the mandate of developing African indigenous music.

However, it would appear that most institutions, both formal and informal, fail to completely develop the performing arts to a higher level. Thus, the industry remains stagnant. Such a view is shared by some African traditional musicians who feel neglected by the government and other cultural institutions in the country. At the time of writing this thesis, the situation obtaining on the ground was that most of the African indigenous music was not given much attention by many members of the Zimbabwean society. As such, the *makwaya* musical genre and many other indigenous African musical cultures were not receiving sonic space in both electronic and print media. The few cases where indigenous African music was beamed on the national Zimbabwe Television (ZTV) was when an ensemble would be performing for visiting dignitaries at the country's biggest airport. In that regard, the situation is such that those who usually perform at the country's airport are just novices who do it for the love of money. They receive tokens of appreciation at the expense of the real cultural experts in indigenous culture.

According to the UNESCO Universal Declaration of Human Rights, to which Zimbabwe was signatory at the time of writing this thesis, each individual person is supposed to acknowledge not only the otherness in all its forms but also the plurality of his or her own identity, within societies that were themselves plural. The policy gave recognition to the diverse collection of traditional musical cultures through research preservation and documentation. Thus, the purpose of the policy was to promote each country's rich heritage of traditional, classical and popular music, incorporating the new genre as the need arose. That would include the support for research and training, as well as the preservation of traditional music, traditional musical instruments and the requisite performance skills.

Lastly, I look at the issue of trustworthiness as it relates to this study. The study is given impetus by the idea that there are conflicting narratives surrounding the nature of *makwaya* as a musical genre, hence the need to correct the distortion in such narratives. In order to unpack the kaleidoscopic nature of *makwaya* as an African musicological approach, the study reviews and analyses the different sources of literature such as textbooks, journals, and published and unpublished articles in order to deconstruct the misconception characterising many scholarly discourses written by some racially motivated European writers. Against this background, I argue that some textbooks are so racially biased that they tend to be highly contested. This approach has been taken to explore transformation of *makwaya* as an African indigenous music of the *Karanga* community of Nemamwa of Masvingo District in South-Eastern Zimbabwe. A revisit to a musical genre which used to be highly esteemed during a period of great suffering among the Africans at the hands of the colonial administration and its agents will tend to rekindle the almost extinct heritage. Thus, the revival of AIKs (African Indigenous Knowledge Systems), including musical ones, is increasingly receiving attention and popularity since the inception of the creative industry institutions, such as the National Arts Council of Zimbabwe (NACZ).

3.2. THE RESEARCH PARADIGM

In simple terms, the word paradigm refers to a worldview of looking at reality. While quoting Guba and Lincoln (2005), Moyo (2012) defines a paradigm as the basic belief that guides the investigator, not only in choices of methods but in ontologically and epistemologically fundamental ways. Implied in the citation is that a paradigm is basically a framework of beliefs, values and methods within which research takes place. Sharing the opinion is Krathwohl (1993), who regards research as a creative art that should not be fixed into firm categories. It should be stated that this study is qualitative in nature, hence it adopted a descriptive interpretive paradigm. The paradigm is premised on the naturalistic phenomenological philosophy which views reality as what McMillan and Schumacher (1993) call the multi-layered, interactive and a shared experience which are interpreted by individuals. In other words, the paradigm is naturalistic in nature. It would mean that a

researcher can study a phenomenon in a natural setting within a real-life context or situation, where real life issues and challenges are discussed. Such interactions should give the participants an opportunity to express their views on issues under discussion.

According to Creswell (2013:45), "Qualitative researchers often collect data in the field at the site where participants experience the issue or problem under study." Implied in the citation is that qualitative researchers can get raw information from primary sources, who happen to be the participants. In that regard, a researcher can interact with the participants, such as members of an indigenous choral music group in a community like the Nemanwa of Masvingo District in South- Eastern Zimbabwe. In the current study, the participants were asked to discuss and at times narrate their experiences and beliefs about the origins, nature and transformation of *makwaya* musical genre in pre-colonial as well as during the colonial period in the then Rhodesia. In view of that, the focus was on the beliefs, interpretations and perceptions of socio-political functions of *makwaya* music by the research participants.

Creswell (2013), Carniawska (2013) and Groenewald (2004) concur that phenomenological research describes the common meaning for the several individuals of their lived experiences of a concept or phenomenon. From the foregoing observation by Creswell, Carniawska as well as Groenewald (op.cit), one can easily note that phenomenologist researchers are primarily concerned with understanding what they are studying, from the view point of the research participants. In the same vein, Lester (1999) states that the purpose of a phenomenological approach to research is to gather deep information and perspectives of the research participants and representing that information from their point of view, always ensuring that s/he is faithful to the participants, just as one should remain conscious of, and guard against, possible biases, misrepresentations and distortions. As has already been highlighted earlier in this chapter, the focus was on the African traditional choir members' own understanding of the nature of *makwaya* as an African indigenous knowledge.

Perhaps I should also mention that qualitative researchers frequently lean on ontological frameworks to decipher meaning from some phenomena. Meanwhile, Moyo's (2012)

understanding of ontology is that it is a branch of philosophy dealing with the nature of reality. Implied in the citation is that the discipline's main thrust is on how people perceive the world. By its very nature, an ontological viewpoint comprises the principles, attitudes, and beliefs that form the framework which people use to make sense of their experiences. Sharing the opinion is Ryan (2008), who asserts that ontological frameworks act as lenses through which people perceive the world as giving rise to an accumulation of what is considered to be knowledge. In addition to ontological underpinnings, qualitative researchers also emphasise on the use of epistemology, which happens to be a branch of philosophy that studies the nature, origin and scope of knowledge. Fundamentally, focus is on how knowledge is generated or acquired, and whether that knowledge is true or false. Concurring with the foregoing observation are Green and South (2006:17), who state that "It is essentially concerned with how we know what is true and the type of statements we accept to support this." Of significance in the citation is the issue of qualitative researchers' belief in the existence of multiple realities and truths which are based on one's understanding of what constitutes what s/he believes as reality.

Guided by the same principles of ontology and epistemology, the current study rests on the premise that there are many ways of knowing, just as the natural phenomena may have multiple possible plausible explanations. In essence, the explanation of a natural phenomenon is not cast in stone. It was anticipated that by adopting the research paradigm, I would be able to gain a deeper understanding of the African traditional choir members' perceptions, values and beliefs on African indigenous knowledge and *makwaya* music in particular. It was for that reason that I spent a relatively long period of time interacting with members of the African choral music in the community of Nemamwa, with the hope of establishing their opinions on the origins, nature and transformation of the music genre.

3.3. RESEARCH DESIGN

A research design can be defined as a roadmap and structure of an intended research study, used by a researcher to obtain data which will then be used to address the research questions.

In discussing the research design used to analyse views of the traditional choral members in the community of Nemamwa, I lean on the recommendations of some prominent qualitative researchers such as Gray (2014), Creswell (2013;2009), Mouton (2013) and Gilbert (2011) to discuss the pertinent issues regarding the nature and transformation of the *makwaya* musical genre. Though the current research study borrowed ideas from multiple qualitative research designs, it primarily adopted a case study as research design in order to get an intensive analysis of music genre as performed in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe.

A research design, as defined by Creswell (2012:20), basically refers to “the specific procedures involved in the research process; data collection, data analysis, and report writing.” In the same vein, Best and Kahn (1993:194) give a case study as an example of a research design which they define as “a thorough observation of a group of people living together in a geographic location in a corporate way.” Adding their voices are Danscombe (2011), Gay, Mills and Airasian (2011), Gilbert (2011) and Kanzode (2004) who observe that a case study method is useful for qualitative analysis and careful observation of a unit. The authors further assert that it is a keen investigation of a particular unit. Implied in all the foregoing submissions is the issue of examining a social unit as a whole. The unit may be a single individual, a family, a social group, a social organisation, a community or society. It is an exclusive focus on a particular case. Thus, in Cohen and Manion’s (1994) view, a case study is an observation of the characteristics of an individual unit, such as a child, a clique, a class, a school or a community.

In respect of this study, the social group was a choir of indigenous Africans whose music is called *makwaya*, in the Nemamwa communal area of Masvingo District in South-Eastern Zimbabwe. Thus, the study employed a qualitative case study design focusing on performers of the African music genre who were treated as units of analyses. In that regard, the present case study design made use of a semi-structured interview guide and a participatory observation schedule. Since it was a qualitative study, the design was considered appropriate. In line with some qualitative principles, as observed by Jha (2014), Khanzode (2004), Cohen

and Manion (1994) as well as Best and Kahn (1993), the advantage of a case study lies in its ability to probe deeply in order to analyse intensely the multifarious phenomena that constitute the unit with a view to establish generalisations about the wider population to which that unit belongs. Thus, in the study, the wider population comprised the performers of the African indigenous *makwaya* ensemble.

It should be stated that during a case study, the researcher investigates the case in depth, using a variety of methods in collecting data, to produce evidence that leads to the understanding of the case, by means of answering the research questions. In that regard, the data gathering methods used in this study included some focus group discussions, intensive face-to-face follow-up interviews as well as participant observations. The use of multiple sources of evidence in studying a case study is meant to add what Moyo (2012) terms the breadth and depth to the study, resulting in the richness of data through triangulation.

Evidently, significant in Moyo's assertion is that the use of multiple instruments strengthens a research study. In discussing the methodology used to analyse choral compositions by the African traditional choir in Nemamwa, I utilised Gray's (2014), Creswell's (2013; 2009), Mouton's (2013) and Gilbert's (2011) recommendations as lenses to focus on the research design, the sample, research instruments, data collection procedures, data analysis, limitations and advantages of the methodology adopted, as well as ethical considerations. Frequently, I would ask the twenty participants to sing so that I would analyse and extract the messages from the songs. I also engaged a headman as a unit of analysis. According to Babbie (2001:92), most qualitative studies are exploratory in nature, and are solely done for three major reasons that include:

- to satisfy the researcher's curiosity and desire for better understanding,
- to test the feasibility of understanding a more extensive study and,
- to develop the methods to be employed in any subsequent study.

Owing to financial and human resource limitations, the study was limited to a small group of traditional African choral musicians in the community of Nemamwa of Masvingo District in South- Eastern Zimbabwe. In choosing the design, I anticipated that it would generate interesting and very pertinent issues in respect of the history, performance techniques, transformations as well as the play motifs of the makwaya musical genre. In Mouton's (2013) view, a qualitative aspect of a research meets quite different objectives as compared to the quantitative approach, and therefore provides a distinctive kind of information. Bogdan and Biklen (1992) concur that the purpose of qualitative research is to gather descriptions of subjective experiences of the particular phenomena being studied. To that end, Babbie and Mouton (1998:271) further observe that a qualitative paradigm affords the researcher "an insider perspective, namely an attempt to view the world through the eyes (perspective) of the actors themselves." Of significance in the foregoing citation is how a researcher can extract meanings from the participants or interviewees' perception of a given phenomenon. In this case, the culture bearers' views on makwaya as a musical genre helped me to extrapolate meanings from the daily experiences of the participants.

In line with qualitative research studies, some researchers like Maykut and Morehouse (1994) and Bogdan and Biklen (1992) go further to assert that a qualitative aspect of the study is descriptive and exploratory in nature. In light of the foregoing assertion, this study was exploratory because it aimed at gaining an insight into the concept of makwaya, an idea I would describe so far as having hardly any place in the archive, at least not the National Archives of Zimbabwe (NAZ), in its institutional make- up. It is for this reason that I utilised the participants' verbal expressions and meanings to create data for the thesis. The study was also considered descriptive in that the existing theoretical framework and data collection methods were employed to guide the study. Sharing this opinion is Madusise (2013), who alludes those qualitative researchers are interested in understanding how people interpret their experiences, how they construct their words and what meaning they attribute to their experiences. In respect of the foregoing views, I relied on the qualitative approach to establish the performers' views and experiences of the nature as well as the transformation of the musical genre. As will be shown in the next chapter, the Africans employed makwaya music

as a vehicle for social commentary and medium of communication against colonial injustices in the community of Nemamwa of Masvingo District.

3.4. SAMPLE

Research participants were purposely drawn from a population of culture bearers and culture experts in a cultural institution in the community of Nemamwa. Since the study was deeply immersed in extracting meanings of subjective experiences within a particular performance context, only those involved in the makwaya musical genre were considered ideal for the sample. In Mouton's (2013) view, a purposive sampling should be used in qualitative research "... as this type of sampling seeks to include elements that are of interest to the researcher." Sharing the opinion with Mouton is Maxwell (1996), who mentions that sampling within qualitative research often falls within the category of purposive sampling, as it is a strategy through which particular settings, people or events are deliberately selected from which to gather information. On the other hand, is Marlow (1993), who sees purposive sampling as having limitations as it lacks potential to provide fertile ground for generalisability. However, in spite of that shortcoming, the method was considered the best option for this research.

Sometimes purposive sampling best works when it is married to other methods like snowball sampling. Werebeloff (1998:7) avoers that it happens when the purposively selected participants "supply names of other participants who also possess the characteristics of interest to the researcher." In this study, it happened that way, when the first few identified culture bearers who were asked to participate voluntarily offered to pass an invitation message to their colleagues. The participants were contacted through their mobile phones at their homes, in the community. In total, twenty-eight participants were contacted and invited to take part in the study.

3.6. THE RESEARCH INSTRUMENTS

A semi-structured interview schedule (see Appendix XII) was designed to elicit participants' views on the nature of the musical genre, the transformations it went through during the colonial period, the challenges, as well as the potentials of the music genre. The demographic questions were followed by open-ended questions, which allowed participants to give their independent opinions, based on their personal or individual experiences. Some of the questions were accompanied by further probing questions, designed to 'squeeze' or elicit more detailed responses. The semi-structured focus group questions were meant to provide participants an opportunity to express their spontaneous thoughts and feelings. Every effort was made to keep the questions short, relevant, varied but well focused on the topic under discussion.

3.7. DATA COLLECTION PROCEDURES

An exploratory semi-structured interview schedule was administered to collect data in the study. The purposive sample of participants was requested to answer a number of questions. Interviews were preferred because they happen to be a prescription for a qualitative research. Among the several advantages which interviews have, is that they can ensure absolute 100% in terms of response return rate. Additionally, the researcher can elicit more responses from the participants through probing more responses. A covering letter (see Appendix A) containing an outline of the objective of the study and the auspices under which the study was being conducted was communicated to the participants. The culture bearers were further assured that if they needed more information regarding the study, they were free to contact the researcher through his contact numbers which were provided. Further, the participants were informed that upon request, they could get a summary of the research findings.

3.8. DATA ANALYSIS

The Thematic Content Analysis was selected as a qualitative method of analysis for this study, which, in Marlow's (1993:66) words, "involves the non-numerical examination of

phenomena. It focuses on the underlying meanings and patterns of relationships.” Implied in the foregoing citation is the issue of verbatim. It should be remembered that, unlike quantitative researchers who rely on statistical data to interpret research findings, qualitative researchers employ descriptions to present their research findings. In support of the foregoing assertion, Schutt (2004) considers such an approach very helpful as it enables the researcher to capture the essence of the participants’ experiences and the context under which they occur. However, Maykut and Morehouse (1994) caution researchers that they should capture the participants’ experiences without stripping their meanings. Contributing to the same debate is Mouton who observes that:

The qualitative data analysis places emphasis on an attempt to immerse oneself in the data, describing responses as accurately as possible, as they occur. In this way, the emphasis is on developing and building new, inductively based interpretations, rather than approaching the data with an existing theory.

(Mouton, 2013:47)

Implied in the foregoing citation is the issue of accuracy as well as objectivity when one is conducting qualitative research. One has to avoid imposing personal opinions on a phenomenon. Rather, the researcher needs to generate knowledge from emergent issues, as provided by the participants. Taking a leaf from Mouton's contribution is Schutt (2004), who notes that the categories, patterns and relationships in the data are identified through a process of discovery. Owing to my quest to establish the participants’ knowledge and experiences of the musical genre, through analysing the performances, the study had to explore the meanings of makwaya as an African indigenous musical culture. Using the content of the responses to the semi-structured interview Mouton (op.cit) further advises that the data should be analysed using thematic content analysis.

The pertinent themes emerging from the study were extracted by examining issues raised by the participants as they responded to the interview questions, for example, the nature of the musical culture, and the transformations it underwent during the colonial period.

Additionally, a deeper structural meaning of the musical genre was also obtained through observing the participants' actions (behaviour) before, during and after performances. To identify the relationships between phenomena, I went through three stages: data reduction, data display and drawing, as well as verifying conclusions as per Punch's (1998) recommendations. Further, as per Miles and Huberman's (1994) and Punch's (2011) view on data reduction, emerging issues were categorised in order to establish patterns or themes which were then coded for concept analysis. In cases where the participants used their indigenous or mother language, I translated such quotations into the English version for better concept formation by non- Chikaranga readers.

In the display stage, data were compressed and represented diagrammatically. Such representations illustrated meanings of the various emergent issues. In the third stage, the researcher inferred meanings from the reduced and displayed data. For Miles and Huberman (1994) and Punch (2011), such verification should be done in order to reconcile data from the previous stages, such that the data would bring out a very clear picture of *makwaya* as a phenomenon under study. In view of that, every effort was made to minimise chances of losing some pieces of information during the process of reducing data. On that basis, I asked the twenty participants to sing so that I could get the data which I would then thoroughly analyse after capturing the voices. From the audio voices and verbal responses from the participants, I would proceed to make interpretations. I also learnt that the participants preferred to present songs which they frequently performed each time they were hired. As will be illustrated in the next chapter, the following themes emerged from both focus group discussions and the face-to-face interviews: *makwaya* as entertainment, communication tool, as identity, as an agent of socialisation, as well as *makwaya* as protest songs.

3.9. ADVANTAGES OF THE METHODOLOGY

The idea of focus group interviews was an ideal option because participants felt free or secure to express their opinions, without fear of reprisals from anyone, at any later stage of their lives. The case study method chosen was very convenient as it was easy to manage/handle.

Since I had fully explained the objectives of the study to the participants, and had asked them to sign letters of consent, they felt secure and seemed to have been very honest in their responses to the questions asked. The interview schedules and the observation checklist enabled me to code the participants' responses and their behaviours into themes, which later on enabled me to interpret and generate conclusions. Similarly, the semi-structured interview questions enabled me to probe the participants further, if they appeared to have shortcomings in their responses. The response return rate to the interview questions was one hundred percent (100%). According to Mouton (2001), qualitative analysis allows for a more textured and sensitive approach to the underlying meanings within the data.

3.10. LIMITATIONS OF THE METHODOLOGY

It is a life truism that sometimes an interview schedule is limited in that it is prone to a response bias. This happens when a participant decides to give personal opinions at the expense of a group's views. The purposive sample of twenty-eight African choral performers/participants cannot be generalised to a larger population, though the research findings cannot be dismissed as insignificant. Results are, however, significant to the culture experts in the community of Nemamwa in Masvingo district. Owing to the methodological limitations outlined, the conclusions established herein should be seen or treated as provisional into character. In addition, the members of the Nemamwa African Traditional Choir and other culture experts who offered themselves to render services in the research study may differ from the majority of those who did not participate. Furthermore, despite the limitations mentioned above, the research findings in this study appear to be in tandem with trends that were reviewed in the preceding chapter.

3.11. ETHICAL CONSIDERATIONS

Participants to the current research study were assured of confidentiality. In that regard, sometimes I would simply state that 'one of the participants' said "...", when presenting their responses. Owing to the nature of this study, there were some participants who felt that

their submissions posed no danger of reprisals from anyone, hence they requested to have their names revealed. In that view, the participants were asked to identify themselves by their official names. In order to show transparency in respect of the aim(s) of the study, the participants were given or issued with a covering letter, indicating the objectives of the study. In respect of that, the participants voluntarily offered themselves to take part in the study and, thus, they were at liberty to withdraw from the study at any stage of the research. It was anticipated the participants did not feel vulnerable and results of the study would not cause any stress on them. Therefore, there were no deceitful means which were employed to access information on the concept under the study. I gave my contact details to all those who were involved in the study so that if any participant required any clarification, they were free to contact me as a researcher. The research findings would be made available to the participants, on request.

3.12. DATA COLLECTION STRATEGIES

The collection strategies comprised the semi-structured interviews, focus group discussions and documentary analysis.

3.12.1. Semi-structured interviews

An interview schedule containing semi-structured interviews was utilised as merely a flexible guide, and not a rigid prescription. The schedule or guide enabled me to discuss issues with the participants. The conversations allowed the participants to share with me their experiences in makwaya. The participants were quite familiar with the concept and, thus, they were able to reflect on the changing contexts of the musical genre. The sample of participants included one headman as a custodian of the African indigenous culture, four culture bearers as well as a seasoned historian, whom I relied on for a professional voice in the field of archival material on the Zimbabwean indigenous music in general, and makwaya in particular. The composition of the sample also included members of an African choral group in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe.

Precisely, in the interviews I sought to establish the background and experiences of individuals in the makwaya musical genre. In some interview sessions with the headman, the historian and four culture bearers, discussions focused on their knowledge and responsibilities on safeguarding the African indigenous musical genre. Conversations also focused on factors that shaped the nature of makwaya and how the music transformed during the colonial period. The discussions helped me to understand the significance of traditional leadership in the preservation of indigenous culture. Additionally, the interviews with the choir members centered on the performance techniques, the structural arrangement of songs, play motifs, challenges and potentials of the musical genre to grow. The different interview schedules were designed in order to obtain first-hand narratives from the participants who were constantly immersed in the real living musical culture. Such an approach enabled me to identify some consistent data from different sources.

3.12.2. Focus group discussions

I conducted some conversations with members of the African choral group, on the nature, transformations and play motifs of makwaya music. Focus group discussions were conducted with the performing members of the Nemamwa African Indigenous Choir, in line with recommendations from some qualitative researchers such as Gray (2014), Creswell (2013), Mouton (2013), Gilbert (2011), Silverman (2011) and Creswell (2009). The group interviews were structured in such a way that they promoted free expression of views among the participants, as recommended by Bogdan and Biklen (2007) and Denzin and Lincoln (2011). I was able to evenly distribute the focus group questions to the participants, thereby giving equal opportunities to all the members of the choir. The discussions were audio-recorded. I had no research assistant, hence it was a challenge taking down some notes while at the same time I was interviewing the participants. To solve that problem, I would transcribe the voice props immediately after each interview session. Although the discussions were long and tedious to transcribe, what was good about the words was that they were audible. I replayed the audio several times in order to ensure such transcription would capture every word verbatim. The transcriptions were then typed. The focus group discussions enabled me

to come up with recurring themes and categories. That was made possible because during the discussions, my role was to guide the participants on how issues would be interrogated. That was done to remove the distance between the participants and me, thereby enhancing the free expression of opinions by the participants. Further, I asked the participants to narrate their experiences in performing *makwaya* as a musical genre. From their submissions, the participants in the focus group discussions indicated that the genre would usually be played for its aesthetic and utilitarian values: entertainment, communication as well as socialisation.

3.12.3. Participant observation

Some qualitative researchers like Rossman and Rallis (2003), Denzin and Lincoln (2011), Vulliamy et al. (1990), as well as Lancy (1993) observe that the fieldwork in a qualitative study falls on a continuum between complete observation and non-participant observation. The degree of participation, however, rests upon aspects such as the nature of activities, the participants and the goals of the observation. However, Bogdan and Biklen (1992: 96) warn that, “over-participation can lead to so much ‘going native’ that the originally set objectives are lost.” Of significance in the citation is that it is desirable to limit participation to a level at which the researcher can still objectively collect the intended data. In this study, observations were confined to *makwaya* performances in order to check for some performance styles and play motifs of the songs. In that respect, I was compelled to make several visits to the participants in their community, as well as observing them perform the music. The observations were recorded as field notes. In all the observations made, I would record data in a journal format. My participation involved assisting the choristers to organise their performances. At times I would informally discuss with the participants on the performance techniques in *makwaya* musical genre, as well as the instrumentation in the performance. Such informal interviews were meant to allay anxieties among the participants. The informal discussions were needed so that they would complement in-depth formal interviews.

In the study, recording of the observations was done while the African traditional musicians were performing. Detailed field-notes would then be entered soon after each performance, in order to avoid forgetting pertinent issues that would have been observed during the performances. Each time I visited the participants, the observations would be entered in a journal. It should also be mentioned that the observations also involved making some field-notes on issues such as choir's appearance on stage, choristers and the director's bodily communication as well as the instruments played to accompany the music. Performances were video-recorded, just as photographs were taken for later content analysis. My feeling was that photographs would provide a visual record of both the interviews and performances. Further, a journal was used to capture the much-needed critical reflections on the observations.

3.12.4. Documentary analysis

In addition to the interviews, I was supposed to analyse some archival memos written by early missionaries, minutes and circulars from the mission institutions, Ministry of Information as well as the National Arts Council of Zimbabwe (NACZ). However, I could not get a chance to access all the documents I needed due to lack of cooperation from some officers. The other challenge was that of shortage of time, as well as the long distance between my residence and the relevant departments in the capital city of Harare. Fortunately, I was able to visit the National Art Gallery of Zimbabwe, the National Monuments and Museums of Zimbabwe, the National Archives of Zimbabwe, as well as the NACZ. The latter is mandated with managing and coordinating the intangible heritage of the country. In analysing the documentary evidence, I categorised the periods into three. These were the pre-colonial (before 1890), the colonial period (1891 – 1979) and the post colonial period (1980 – to date). Documentary evidence enabled me to gain a deeper understanding of the nature of makwaya as a musical genre. I focused on the factors which inspired, and those which militated against the development of the music genre. For the pre-colonial period, I wanted to establish the nature of music which used to be composed and performed in the African communities before the arrival of the settler colonialists and the introduction of a forced

foreign culture on the local Africans. In the second period, I wanted to establish the attitude of the settler colonialists and the missionaries towards the musical culture of the indigenous Zimbabweans.

Further, I wanted to show how the Africans creatively transformed the makwaya songs into liberation war songs, thereby demystifying the racist theory which claimed that Africans had no capacity to compose and perform hybrid music. It should also be noted that the transformation of the musical genre continued even after the country gained her independence in 1980. In reviewing the three periods, I was able to come up with a narrative of the adaptations, adoptions and syncretism that took place in the African musical genre. The management and coordination team of the intangible heritage by the National Arts Council were also interrogated to establish the trends of development of the indigenous Zimbabwean music on the global terrain.

3.12.5. Gaining access

In this study, I applied for permission from the Ministry of Local Government and was granted the permission to undertake the research study in the community of Nemamwa of Masvingo District of South-Eastern Zimbabwe (See Appendix). The second task was for me to negotiate entry into the community, which again was granted by the local leadership who included the headman and the chief of the area. Having gained access into the area, I then negotiated with members of the African choral ensemble so that they would be observed as they performed the music. In that regard, the choir members agreed to perform songs which they often performed when they were hired. In that context, I would interview them, after which I would analyse as well as transcribe their performances. That was an overt and cooperative approach that sought their full cooperation as suggested by Denzin and Lincoln (2011), Hitchcock and Hughes (1995) as well as Bogdan and Biklen (1992). That process accorded me easy access to the participants who, as a result of that, became so free that they were open and candid in their discussions with me. I produced and presented a clearance letter from the Ministry of Local Government to the choir conductor who, in turn, read it to

the choir members and culture bearers. I then presented myself as a bona fide researcher and a music educator, sharing similar cultural goals and objectives with them as participants, in a bid to contribute towards the restitution of African indigenous musical cultures.

However, for full consent, I explained fully the purpose of the study, their role as participants and how both the participants and the researcher were likely to benefit from the study. The next task was then to request the participants to append their signatures on a consent form. As an active member of the various musical activities at my workplace, a university located near the community of Nemamwa, I had interacted with the majority of members of the traditional choir. I had interacted with some of the participants during the official district and provincial events where music would be performed. Besides, I had also made interactions with some of the participants during workshops organised by the National Arts Council of Zimbabwe (NACZ). The previous contacts or interactions I had with the participants made me easily acceptable and was treated as an insider, as encouraged by Bogdan and Biklen (1992). As a result, I was not treated as a stranger by the participants. That facilitated the establishment of a conducive working environment for the collection of data.

3.13. SUMMARY

While several research methods and data gathering instruments were used to collect the necessary data to address the research questions, I largely relied on a case study grounded in the interpretive research paradigm for this research since it was based on the indigenous African choral performers' narratives about what they believed in terms of the nature, composition and playing techniques of the *makwaya* musical genre and on my own interpretations of those narratives. The participants had diverse experiences in indigenous African music in general and *makwaya* in particular. Having participated at a number of districts, provincial and national musical galas, their choral music emerged to be classic and eclectic. Western influence played a critical role in determining the contemporary African musical genres that the participants practised as well as the use of technological gadgets, and not forgetting the playing techniques. However, on the whole, the African choral musicians

were inspired by African themes, particularly the Zimbabwean ones, though modernity and globalisation tend to dictate how the music is performed. The musicians tended to blend more Western approaches. In the next chapter I present the data. The data will be presented, analysed in an effort to understand the meaning as well as the significance of the views of the musicians.

CHAPTER FOUR: RESEARCH FINDINGS

4.1. INTRODUCTION

The inquiry addresses the problem of misrepresentation of an African musicological approach called *makwaya*, by some Western theorists the world over, within the framing of colonialism. Specifically, the study calls for sensitivity about narratives on African epistemologies, music included. In this chapter I give a validation of the research findings from interviews with some purposively sampled members in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe. The participants comprised some members of the community's African Indigenous Choir, culture bearers and a historian. Further, participant observations of some musical performances as well as an analysis of some archival work complemented the participants' voices. The major purpose of the presentation and analysis was to discuss the participants' knowledge and skills of the nature of *makwaya* as an African indigenous musical culture: its composition, the performative style as well as the transformations it underwent, particularly during the colonial period in the then Rhodesia. As the chapter unfolds, I analyse and discuss the collected data by categorising the emerging issues by theme, since the research study was largely qualitative. That being the case, I take a cue from some qualitative researchers such as Denzin and Lincoln (2011), Bricker and Bell (2008) and Pike (1954) to discuss the data comprehensively, thereby incorporating both etic and emic perspectives in the interpretation and analysis of the research data. The analysis employs an eclectic approach of the analytical theoretical frameworks that were found to be useful for the study.

Further, I involve what Mamvuto (2014) calls a deep meaning-making process, whereby the significance of the presented data to the research questions is unraveled. In that regard, both the analysis and the discussion are done research question by research question. The results of the research study are also compared to some previous research findings as revealed by the related literature, in order to explain and show the similarities and differences between the research findings of the current study and those that were consulted under the literature

review in Chapter Two of this thesis. A summary at the end of the chapter shows the major concepts, knowledge and the skills which the participating musicians constructed and developed as well as their perceptions about the *makwaya* musical genre.

I also make an effort to balance my interpretation of the available literature review with the knowledge I gained from interacting within the research participants. Through this, I try to illustrate how the Western hegemony was used to distort narratives on *makwaya*, with the aim of discrediting the African musicological approaches. As is the case elsewhere in this thesis, the aim is to sensetise fellow Africans and compatriots all over the world that such faulty writings should be deconstructed and replaced with reconstructed versions.

Sharing the foregoing opinion is Van Stam (2017) who observes that, by using the ‘power-of-the-pen’, the Europeans manipulated the understandings of ideologies like imperialism and colonialism which were framed by labels in the writing cultures. Implied in the citation is that the Euro-Americans abused their literacy to disguise their mission on the African continent, thereby taking over the land from the illiterate local Africans. In most cases, the colonisers would enter treaties with the Africans who were not well-versed in the legal jargon written on the documents. Thus, one would argue that in doing so, the Europeans would twist the meanings of most contracts or agreements they entered into, between them and the local African traditional leaders. A well-known fact is that the missionaries were used as front people by the settler colonialists in their project of annexing African communities.

4.2. RESULTS

Sensitised by continuous reflection on phenomena witnessed in the community of Nemaswa of Masvingo District in south eastern Zimbabwe, I was guided by the African Critical Theory in gaining an understanding of the clash between the African-based worldviews and the dominant Western narratives. However, it should be kept in mind that the chapter gives an ethnographic overview of the African view of *makwaya*. In that respect, an examination of the musicological approach as it was practised by the *Karanga* people of the community of

Nemamwa was at the core of the discussion. The research findings revealed that among the *Karanga* people of the community of *Nemamwa*, the genre of *makwaya* music meant many things, such as:

- *makwaya* as entertainment,
- *makwaya* as an agent of socialisation,
- *makwaya* as identity,
- *makwaya* as communication,
- *makwaya* as protest tool.

4.2.1. *Makwaya* as entertainment

The results from the study revealed that *makwaya* as a musical genre was not introduced to local Africans by missionaries, as what some researchers like Mkallay (2015), Wekesa (2015), Mutero (2013), Haecker (2012), Chitando (2002), Nleya (2009), Nketia (2005), Turino (2000) and Jones (1992) would want people to believe. According to some verbal submissions by the participants in this study, the musical genre was reported to have been an African indigenous game for boys and girls. In that regard, the research findings confirmed that as part of the African culture, the indigenous African music genre existed as a common dance in pre-colonial African communities, including *Nemamwa* of Masvingo in South-Eastern Zimbabwe.

However, after the colonisation of the entire Zimbabwean society, the genre continually underwent some transformations, like any other element of the African culture. During that process of culture change, the music absorbed some creative configurations from other cultures such as the Euro-American ones. Sharing the foregoing opinion is Mugandani (2017), who asserts that although *makwaya* music did not have the harmonic structure of soprano, alto, tenor and bass (SATB), the genre appeared to have had some modifications of hymns which were becoming increasingly popular music at weddings, work, other festivities and community gatherings. Of significance in Mugandani's observation is that *makwaya* was

an indigenous African choral music, which of course was based on both the indigenous African performance styles and the Euro-American hymnody features.

However, as is the case elsewhere in this thesis, I continue to argue that *makwaya* was largely an African musical style because of its African cultural features such the dance rhythms, the musical instruments as well as the use of lyrics which were usually accompanied by the *Karanga* idioms and riddles. Such performance techniques were cultural expressions which, in most cases, were meant to add beauty to the music. Thus, the research findings revealed that a rich vein of indigenous knowledge existed in the *makwaya* music genre. What also emerged is that the majority of the local members in the community of Nemamwa used to perform the music as part of the socialisation process.

Further, sometimes the music would also be used as a strategy to encourage fellow Africans to work hard as they responded to the political situation which they felt was a threat to their survival as a race, hence they needed that scenario to be improved. Furthermore, the frequent use of African proverbs, idioms and other figures of speech in the songs as a performance technique bears clear testimony that the genre was purely an indigenous African artwork. Another notable feature was the incorporation of the lead and response performance style. Thus, the musical genre was purely an African musicological approach which was in fact expropriated by the Euro-American missionaries, as evidenced by some voice excerpts, which were captured during the face-to-face interviews I had with the participants.

In a face-to-face discussion with *Sekuru* Bhudhi Chivava (interview on 02 August 2015), who claimed to have been a leader for the African indigenous choral musicians from 1980 to 1996, it was revealed that "*Makwaya yaive mitambo yataimbwa nevechidiki vemunyika muno. Makwaya aive makwikwi ezvekuimba uye kutamba. Asi mazuva ano tave kuimba zvechechi.*" (*Makwaya were games which were played by the youths in this country. Makwaya were singing competitions. However, these days people employ these in the churches*). In respect of the foregoing affirmation, it becomes folly for some theorists to talk of an imagined Africa which they allege did not have any proper musical culture before the

colonisation of the continent. That supremacist hegemony is regrettable and, thus, it should be corrected. In fact, since the world has become globalised, people need to correct the distortions which are found in some archival materials, as a measure of promoting a sustainable world order. My view is confirmed by quite a number of other African researchers who include Chikowero (2015), Mapaya (2014), Mugovhani (2012), Agawu (2003) and Dube (1996). The view of the foregoing list of Pan African researchers is also confirmed by some liberal Euro-American researchers such as Tracey (1954), Weman (1960), Kauffman (1989; 1971; 1929); Thorsen (2004), Axelsson (1993; 1974; 1971) and Kaemmer (1975), who clearly subscribe to the notion that the *makwaya* musical genre was never taught to local Africans by settler missionaries as claimed by some theorists. To this end, Kaemmer (op.cit:100) observes that, “The Shona singing is sufficiently different from Western singing to require description. The basic song form is the typical African leader – response type.” Of significance in the citation is the issue of binary which happens to be one of the chief features of an African indigenous musicological approach. Sharing the opinion is also Kauffman who says:

There is also a binary relationship in vocal music which we might characterise as leader-response. The Shona word for response is Kubvumira, which means to agree, answer, or respond and this is the word that is used to describe the group participation in a song.

(Kauffman, 1971:100)

Implied in Kauffman's view is the issue of the call and response nature of most African music performances. In that regard, the leader sings in the *kushaura* style which then invites a group response, which in most cases comprises a one phrase, such as illustrated in the following song:

4.2.2. KwaMhofu Kunogaiwa inda

Lead	Chorus
<i>KwaMhofu kunogaiwa inda-aaaa</i>	
<i>Kunenzara</i>	<i>Inopfutidza moto</i>
<i>KwaMhofu kunogaiwa inda-aaaa</i>	----- <i>kunoigaiwa inda-aaa</i>
<i>Kunenzara</i>	<i>Inopfutidza moto</i>
<i>Kowoenda</i>	-----
-----	<i>Kunogaiwa inda-aaaaa</i>
<i>Mkoma-aa</i>	-----
-----	<i>Kunogaiwa inda-aaa</i>
<i>Kwamhofu kunogaiwa inda-aaaaa</i>	-----
<i>Kunenzara</i>	<i>Inopfutidza moto</i>
<i>KwaMhofufu kunogaiwa inda-aaaaa</i>	----- <i>Kunogaiwa inda-aa</i>

(Source: Nemamwa Indigenous Choral Group)

As is shown in the song excerpt, each of the leader's phrases is different from group's response, tonally and rhythmically. In that sense, it could be the reason why Kauffman (op.cit:154) observes that "songs of this type place the major singing responsibility upon the leader with the group literally responding to him." From the foregoing citation, it becomes clear that the *makwaya* genre is an Africanised vocal approach which is different from a European singing style in which singers usually begin at the same time (Western harmonic concept). In the Euro-American performance style, emphasis is on the chords such as the tonic, subdominant as well the dominant, which have some typical Euro-American cadences in the song. A translated version of the song will be given later in this chapter.

Meanwhile, Axelsson (2008; 1997; 1993) acknowledges that one of the chief characteristics of African *makwaya* singing style is that the songs are frequently performed in a responsorial manner. In view of Axelsson's observation, during my ethnographic study of the performance of the musical genre by the choristers in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe, I observed the presence of a down drift in the melodic motion. In that context, it becomes clear that the genre is African because the down drift is confirmed

to be a major performance style by many Euro-American musicologists who are considered eminent in the discipline.

Further, some researchers like Adedeji (2006) and Mans (2006) appear to confirm the results of this study when they acknowledge that all over Africa, indigenous choral singing was a strongly established tradition long before the colonisation and the subsequent introduction of Western choral music to the local people. Of particular interest is Mans (op.cit:3) who goes further to confirm that “The harmonic textures include unison, homophonic parallelism and polyphony, while the arrangement of scores is completely oral, surviving through oral traditions.” Clearly, of significance in the foregoing citation is that *makwaya* music is purely an African musicological approach which dates back to the pre-colonial period. In an article titled *Rhythm or rhythmic incentive? An African justification for a common responsive musical behavior*, Mapaya (2014) concurs that in almost all African societies, music formed the main medium through which most of the oral traditions were expressed. Implied in the foregoing citation is that music was one of the main means of communication that would inform the audiences about diverse societal issues. In that regard, it would be employed to transmit messages to members of a community. As will be illustrated later in this chapter, music was also used as a form of protest.

In view of this, it is no wonder why Saddington comments that:

Men have always been fascinated by the remote regions of the interior of Africa, and there have been those who have invented information as a cover for their ignorance. The ancient Romans, who controlled Egypt and North Africa for centuries, shared this fascination.

(Saddington, 1993:7)

Clearly, what is interesting in the foregoing citation is the issue of stereotyping of the African intellectual capabilities. Whereas Egypt is known to have had some of the earliest civilisations on earth, Saddington wants to claim that whatever development took place in the Northern African country could have had the influence of the Greeks, since they were controlling former. Such Euro-centric perspectives by some theorists are a cause for concern

for some African Critical Theorists. In that regard, the negative narratives on the indigenous African cultures in general and the musicological approaches in particular, by some Euro-American theorists who lacked appreciation of Africa's contribution to human development, becomes a worrisome issue to progressive minds. In that context, for some people to claim that *makwaya* was invented by the Euro-American missionaries is far-fetched. The question is: How could those Euro-American missionaries teach the local Africans some indigenous African musical idioms yet the same missionaries lacked linguistic competencies of the local languages? By the way, people might need to be appraised on why the same missionaries always insisted that the local Africans should adopt Euro-American Christian names. The simple reason was that those early missionaries had difficulty in pronouncing and spelling the local African names, hence they usually forced the Africans to adopt Christian names. In view of that, another question would be: If the Euro-American missionaries could fail to perform such easy tasks like pronouncing the African names and other simple words, then how would it be possible for them to claim to know, or even perform more complex tasks like composing *makwaya*?

Just to illustrate what people might regard as unfairness by some members of the colonial white community towards the African musicological approaches, one Beach (1978:10) described the indigenous African music thus: "Noises of music were also said to have been heard from the same area ..." Clearly, the citation shows some Europeans' intolerance of the indigenous African cosmos. Surely, how could someone describe a people's music as noise? There are several examples that can be picked to illustrate the kind of stereotyping narratives on the African indigenous musical cultures. It was on this basis that the current study was undertaken in order to deconstruct a myriad of negative images that denigrate Africa as a dark continent. In view of that, I sought to place into proper perspective the distortions of the original African creative intellect which was twisted by the Western hegemony. Further, I make an effort to invalidate what Nzewi (2007) terms the stereotypes that were pervasively consecrated as historical truths in literature, philosophy, religion, and politics. Thus, my argument in this section, as is the case elsewhere in the thesis, centres on the denigration of the African culture by some colonialists and how that attitude disfigured the African

cosmology, through their policy of “swallow the synthetic, even if not digestible”. On that basis, some African Critical Theorists feel obliged to contest the European hegemony which had been forced on the Africans, to believe that the African indigenous systems and other human civilisations were backward and irrational. Notably, it should be understood that those who experienced colonialism would accuse the system of having been harsh towards the African citizenry, just as the slave trade was. In that sense, those who glorify colonialism as having been the driver of civilisation in Africa, in the form of Christianity, should make a rethink. In that context, by embarking on this research study, I was seeking to inspire, create and produce a true and authentic African narrative by demystifying white hegemony. The hope was that my work would become one of the magic fountains where readers could draw upon that which gives power and knowledge to the real dynamics of *makwaya* as an African indigenous musical culture.

In an article titled *Indigenous language as a tool in African musicology: The road to self-assertiveness*, Mapaya's (2014) demonstrates how unique the African musicological approaches are, because of the use of the rich indigenous African languages. In Mapaya's opinion, such a style of fusing idiomatic expressions helps in enriching the music. Thus, such language style is otherwise considered a talkative aspect of the African music, whose function greatly enhances music-ing about life which is located within the philosophy of African proverbs. He goes further to cite Nzewi (2007: 29-30) and D'Angelo (1977: 365) who define proverbs as “short, concise sayings in common use which express some obvious and familiar truth or experience in striking form.” Of significance in the citation is the difference between what Africans and Europeans consider as a song. Whereas the Africans emphasise on the use of poetic devices such as proverbs, the Europeans focus more on the aspect of theory.

Contrary to the popular belief that *makwaya* emerged as a result of hymnal practice in African states, increasing evidence shows that Africans had always been performing the musical genre without any assistance from missionaries and settler colonialists. This claim is supported by Chikowero (2015), Chitando (2002), Dube (1996) and Mapaya (2014). In

Mapaya's (op.cit) opinion, the African indigenous music has been in existence from time immemorial. This observation by Mapaya seems to confirm that Africans had some musical genres, *makwaya* included, long before the introduction of formal Music Education in schools by the missionaries. It then follows that the performance of the musical genre predates the period of colonisation and subsequent evangelisation of the African territories. In fact, as it appears, the scenario is such that research on cultural production in Africa has largely been carried out by outsiders who include Impey (1992), Waterman (1990), Manuel (1988) and Anderson (1981). In the same vein, Dube (1996:99) writes: "However, there has been little systematic academic investigation of how African societies have produced full-time professional commercial cultural workers, especially entertainers..." Implied in the foregoing citation is the issue of lack of depth in most research studies that have been done on Zimbabwean indigenous musical cultures by fellow Africans. The available research materials are largely the voices of some outsiders which were documented at the expense of the views of those who have lived within the real African culture. Thus, my aim in carrying out the current study was to fill that gap, by tapping into both the internal and external factors that led to the flourishing and finally expropriation of *makwaya* as an African musicological approach.

Meanwhile, there are some African scholars who seem to promote the Euro-American tag which looks at Africa as having been lacking the capacity to produce good musical artworks before the coming of the settler colonialists and the missionaries. Sharing the opinion is Chitando (2002:88) who takes a swipe at Thomas Turino who "joins the list of "outsiders" like Hugh Tracey, Andrew Tracey, Robert Kauffman, John Kaemmer, Paul Berliner, Angela Impey, Johannes Brusila, Banning Eyre and others who have shown sustained and empathetic interest in Zimbabwean music." Implied in the citation is the issue of the Zimbabwean narratives having been at the mercy of outsiders. In view of that, while these outsiders could be applauded for helping in sustaining the country's musical heritage, one would also feel that the Zimbabwean musical heritage should be told from within.

In an interview session with one participant, Mr Flavian Kondo, a veteran historian who, during his teen life performed *makwaya*, I learnt that the musical genre used to be played during the night at a designated venue, especially in *jenaguru* (moonlight). Mr. Kondo (interview on 18 May 2019) went further to reveal that David Livingstone made reference to some night drumming by the local Africans in a Northern Transvaal village. Although the diarised event was in South Africa, similar night musical performances are a common phenomenon in many Sub-Saharan countries, including Zimbabwe. Sharing the opinion is Kaemmer (1975:106), who confirms that “Among the several types of songs are *makwaya* (choir) songs which are based on the hybrid style of the music composed by black South Africans. The music is basically choral, has many syncopations and some counter rhythms ...”. Of significance in the foregoing citation is that *makwaya* musical genre was founded by indigenous South Africans, hence it is an African musicological approach.

As is argued everywhere in this thesis, chief characteristics of the songs that I video-recorded indicated that indeed the musical genre was in line with most African performative practices. For example, many African researchers and their compatriots have extensively focused on African musicological approaches, with a view to adding their voice on what exactly African musicology entails. Some researchers who have established the concept of meter in African musicological approaches include Mapaya (2014), Amira and Cornelis (1992), Agawu (2003), Jones (1992), Locke (1978) and Nketia (1982). As is the current researcher’s argument here and elsewhere in this thesis, there are three principles of African rhythm that are useful to illustrate why one would claim that *makwaya* music is truly an African musicological approach, as opposed to some claims that the music genre was born as part of European missionary agenda to give light to local Africans. In that context, Haecker (2012), Squinobal (2007), Axelsson (1993) and Erlmann (1973) make observations which help to advance the notion of *makwaya* as being an African musical idiom. Firstly, indigenous African music is conceived in terms of a subjectively felt, steady framework of regularly spaced beats. Secondly, polyrhythm and polymeter are commonly used. Thirdly, song melodies and drum rhythms use the off-beat phrasing consistently and according to pattern. From the foregoing observations by the authors, one sees that *makwaya* music fits the given

three descriptions of music. Therefore, there is no way it could have been a creation of the Euro-American missionaries.

The preceding assertion firmly confirms the literature that was reviewed in Chapter Two, in which it emerged that there is no single linear beat in most African songs which helps performers to maintain accurate timing during a musical performance. Sharing the opinion is Nketia (1982) who, as one of the first African scholars to provide an alternative view to Jones' staggered bar lines, observes that the placement of the rhythmic phrase in relation to the main beats is variable. It may start with it, or come before or even after a rhythmic phrase. The off-beat phrasing is of particular interest to the African as a means of heightening the rhythmic tensions of a single line of music. Nketia's (op.cit) observation may further explain why there is great flexibility in the accentuation of phrases in most African songs. Many researchers believe that the strong accent of each phrase marks the downbeat of the phrases.

As was highlighted in Chapter Two, Lebaka (2017), Haecker (2012), Squinobal (2007), Erlmann (1973) and Tracey (1967) tend to agree that vocal and instrumental music have common general traits, visible in many music genres of the many different ethnic groups that inhabit the African continent. The same authors further observe that among these common African musicological approaches are ostinato, sequence, repetition and variation, all of which provide a ready means of elaborating a piece indefinitely. According to Jones (1992), an ostinato is a musical phrase which is repeated over and over again. Of significance in the citation is the issue of the cyclic nature of most, if not all, the African musicological approaches, since the music is largely folklore. That musical culture cannot be attributed to any one composer because the music belongs to the people of a particular culture in a community. The music is learnt and passed aurally and orally from one generation to the next. That being the case, it then follows that since the *makwaya* genre is largely folk music, it automatically becomes rational to tag it as African indigenous musical culture.

The act of extending a cyclical piece indefinitely is one of the features found in *makwaya* and many other African musical styles that are employed in the musical genre. This current

research study is important in that it voices the concern that there is a lot of distortion in the theory regarding the nature of *makwaya* as a musical genre and how it emerged. Most racially motivated narratives give the impression that Africans had no capacity to produce such classical music. It should be mentioned that attention should be given to the performative style of the musical genre so that readers get an insight into what the musical genre is. Like any other African music, *makwaya* regularly employs the continual and cyclic phrases, thereby showing the nature of the influence of the African epistemology as it relates to music making. An analysis of *makwaya* provides ample evidence on the melodic application of pentatonic scales in the *Karanga makwaya* songs.

Locke (1978) asserts that every member of the performing group shares a commonly felt subjective beat: African rhythms which are highly syncopated. Of significance in the citation is the issue of phrases that usually start at different entry points. Locke goes further to assert that the opposition of rhythms is a desired effect, but these rhythmic events occur within an unchanging rhythmic framework which exists for all performers. The same author continues to explain that since several streams of beats of different durations often occur simultaneously, it is necessary to point out that one beat series is paramount, while other beat series occur in cross rhythm relationships to it. Implied in the citation is the issue of the cross rhythm beat patterns in the majority of *Karanga makwaya* songs, as shown in the transcribed songs which are provided in the subsequent sections of this chapter.

In an article “Untidy tools of colonialism” education, Christianity and social control in Southern Rhodesia: the case of “night dances” – 1920s to the 1930s, Mhike (2016) investigates the phenomenon of “night dance” as an expression of fluid cultural identities and a medium for contesting power by the youth within the context of civilising influences of education. The same author goes further to observe that, equipped with educational values, the African youths were able to challenge the colonisers by contesting and negotiating the parochial frame of a “primitive race” in which the whites sought to confine the blacks. Implied in the foregoing citation is the issue of the *makwaya* music being used as a tool to fight the colonial injustices against Africans in the then Southern Rhodesian society.

4.2.3. *Makwaya* as an agent of socialisation

The music genre of *makwaya* had several other roles or multiple functions during the colonial period. For example, people would use it for socialisation, protest, courtship as well as sarcasm. I had an interview with one veteran historian, Mr Flavian Kondo (interview on 18 May 2019) whom I had identified as having some very rich knowledge of the *makwaya* musical genre. After some greetings, and briefings on the purpose of my visit, I asked Mr Kondo to give a brief background of himself, how he came to be involved in the indigenous African musical culture. The participant began by tracing the roots of his family. He (op.cit) pointed out that originally, they lived in *Dzinza*, under Chief Hama of *Chirumanzi* District in the Midlands Province, before migrating to Masvingo District. He went on to reveal that he learnt a lot of information about the *makwaya* music from his late mother, *Gogo* (granny) *Matambirofa*, who died in 2019 at the age of ninety-two (92) years. Clearly, at the time of her demise, the late granny's age was indicative of how experienced she must have been, since her birth came in 1927, some thirty-seven (37) years after the complete colonisation of the country. The less than four decades period after the colonisation of the country should have been such a short period that, most of the local Africans were still performing very authentic African indigenous musical genres.

According to Mr Kondo (interview on 18 May 2019) *Gogo* (granny) *Matambirofa* and family had moved from the Chartsworth area of Gutu District in Masvingo Province. The family had resided in Chomutendi, Barabwe, where they had been exposed to the genre of *makwaya* music before they were forcibly evicted by the colonial administration in the then Southern Rhodesia. Perhaps what people need to appreciate is the fact that *Gogo* *Matambirofa* and others who were older than her had learnt the *makwaya* music from an earlier generation that had performed the genre before the arrival of the missionaries in their community. As has been captured in this section's heading, the music genre had culturally been used as a platform for the socialisation of the youths. In one of the focus group discussions (interview on 12 July 2019) with members of the *Karanga* choral performance group in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe, the participants were

unanimous that *makwaya* used to denote the African moonlight singing games or game songs for the African boys and girls. The game songs would usually culminate in competitions held at various levels, ranging from the family, running through the village and district up to the provincial level, for the winning choirs. The submissions from the focus group discussions were confirmed by *Sekuru* Bhudhi Chivava (interview on 02 August 2015), who claimed that he was born in 1911, though his national identity card indicated his date of birth as 1922. In *ChiShona* language the word *sekuru* means uncle or grandfather. Indeed, if uncle Chivava was born in 1911, it means that he should have been exposed to the raw or authentic African indigenous musical cultures because he was born twenty-one (21) years after the colonisation of Zimbabwe, a period one would regard as just a short period after the colonisation of the country.

Though some transformations of the African music genre might have occurred, such indigenous music was still intact at that stage. Uncle Chivava's views were also echoed by the once popular duet of *Sekuru* Timothy Zendera (who, in 2017 was aged seventy-eighty (78)), and *Sekuru* Isaac Chingava, whose age was seventy-five (75) in 2017. A look at their ages just testifies the wealth of knowledge the gentlemen had. In separate interview schedules, the trio concurred in most of their submissions. They (interview on 16 July 2017) revealed that *makwaya* songs were usually performed during *jenaguru*. According to Mheta (2005), *jenaguru inguva iyo usiku hunenge hwakachena chaizvo nokuda kwekuti mwedzi unenge uchibuda wakazara. Ndiyo nguva inoitwa mitambo yechinyakare yakasiyana-siyana inosanganisira kuimba nokutamba* (moonlight time for performing, when the moon will be full. It was a time when African indigenous musical genres, involving singing and dancing would be performed). That was confirmed by one participant historian, Mr Kondo. In his interpretation of what *makwaya* music was, Mr Kondo (interview on 11 July 2019) asserted that "*Makwaya mitambo yayitwa nguva yechirimo vanhu vakasununguka, nguva dzejenanguru*". (*Makwaya* was a music genre which used to be performed as post-harvest game songs). The foregoing citation seems to imply that the phenomenon of *makwaya* as a common night music game for the African village boys and girls during the early days of colonialism in the community of Nemamwa. That perspective was shared by many

participants during focus group discussions. That theme also emerged through some literature which I read. For example, in an article titled *Untidy tools of colonialism', Education, Christianity and social control in Southern Rhodesia: The case of 'night dances' of the 1920s to the 1930s*, Mhike (2016) observes that *makwaya* was a common phenomenon for boys and girls. They would perform such 'night dances' as an expression of fluid cultural identities and a medium for contesting power within the context of the 'civilising' influences of education and Christianity. Of significance in the foregoing citation is the issue of night dances being employed as a strategy to fight the religion of Christianity which many Africans felt had been imposed on them by missionaries and colonial settlers in the then Southern Rhodesia. Going by the same opinion is Kauffman, who testifies that:

The names *kwaera* and *Jerusarema* might indicate Western influences in the dances but Tracey (unpublished manuscript) claims that those names originated in an attempt to save the dances from the early missionary restrictions. The word "kwaera" coming from "choir" and "Jerusarema" from "Jerusalem" evidently gave an aura of responsibility to the dances. The names seem to be the only aspect of the dances that reflects Western influence. The formations, movements, costumes, and musical style are all traditionally Shona.

(Kauffman, 1929:114)

Of significance in the foregoing citation is the issue of words like *makwaya* (choir) and *Jerusarema* (Jerusalem). which were used as a camouflage in order to hide the identity of African indigenous music from the Euro-American missionaries and the colonial administrators who were opposed to the performance of indigenous African music. In that regard, the use of some Africanised English words was a strategy of disguising the original names of the African indigenous musical styles in order to avoid censor by the colonialists and missionaries who resented African musicological approaches so much that they never wanted local music to develop. While discussing the problem of misinterpretation of an African traditional dance called *Jerusarema*, in an article titled *Beyond the Dance: A Look at Mbende (Jerusarema) Traditional Dance in Zimbabwe*, Mataga (2008) concurs that owing to misunderstanding, African indigenous music was condemned for decades because it was seen as a threat to the Christian movement's attempt to attract African followers. The same

author goes further to note that both as a form of cultural expression and as a symbol of the struggle for survival - and ultimately for freedom - through a turbulent history, the traditional dance was popularly christened *Jerusarema*. The name *Jerusarema* was a biblical derivative from the holy city of Jerusalem in Israel, supposedly to make the dance more acceptable to the Christian missionaries.

Similarly, *makwaya* was an African indigenous music which was given a name in order to fool the missionaries into believing that the local Africans were performing music which was promoting European culture. Similarly, in an interview with Mr Kondo (interview on 11 July 2019 at his Rhodene home), he revealed that “*makwaya mitambo yayitwa nguva yechirimo vanhu vakasununguka, nguva dzejenanguru*”. (*Makwaya* were plays which were performed during the moonlight; post-harvest period when people would be free from the field work). Clearly, the foregoing citation seems to imply that the genre of *makwaya* was a post-harvest carnivalesque.

In the same vein, Chikowero (2015) talks of another version of a night dance called *makonzati*. In the ChiShona language, the word *makonzati* is a derivative of the word concert. Meanwhile, available literature reveals that the night dances were sometimes called tea meetings. They were frequently hosted by people who were considered to be very irresponsible persons by the colonial authorities and the missionaries. As a result of that, there was a feeling by the authorities that such persons were supposed “... to be eliminated in the outlying districts or kraal of the country. The missionaries charged that the “night dances” fostered beer drinking and promiscuity among young girls,” (Chikowero, op.cit :80). In respect of that, the foregoing citation illustrates the extent to which the authorities in colonial Southern Rhodesia misunderstood the concept of night dances.

It would appear that the missionaries and the colonial settlers never understood the essence of night dances. Most descriptions given by the agents of colonial administration of the time bear clear testimony that most accounts or narratives were based on assumptions, without empirical evidence. One such example is that of Weinrich (1970:7) who writes: “In

Karangaland, where I was working, this system is still in operation, and every year I was aware of the messengers, though as a European I was not allowed to meet them.” Implied in the citation is the issue of the assumption that night dances could have been ritual in nature. Elsewhere in colonial Africa Ngugi wa Thiongo observes the behaviour of the colonial system and comments that:

It was not sure of what was being done out there, in the open spaces, in the planes, in the forested valleys and mountains, it was even less sure of people dancing in the streets in market squares, in church yards and burial spaces. And what did they portend?

(Ngugi wa Thiongo, 1977:26)

Implied in the foregoing citation is that the settler colonialists and their missionary surrogates suspected that the drumbeats in the darkness of the nights signified the Africans’ resentment of what they perceived as being a racial political administration. As is my argument in this study, all the negative comments about any African musicological approach were meant to tarnish the African musical cultures so that Africa would be seen as having had no refined music before the colonisation of the continent. Thus, one would see that at the heart of the colonial agenda was a determination to implement a savage destruction of the African epistemology. That on its own was tantamount to depriving the Africans of their right to socialise. According to Masaka (2011) the process or act of destroying another race’s culture is called epistemicide. Masaka goes further to observe that such epistemicide was used by colonisers to weaken the indigenous people. The next impact of that practice led to an exclusive dominance of Euro-centric knowledge in the school curriculum, at the expense of the local indigenous African knowledge systems. Of significance in the citation is the issue of the status quo in which the missionaries and the settler colonial administrators enjoyed dominance over the local indigenous people. In light of that, they did not want to admit that *makwaya* transformed into a modern genre which could easily be employed as church music. It is for that reason that I continue to argue that the performance principles employed in the music genre bear testimony that it was an African musicological approach. What is noticeable

in the genre are the African principles of performance such as the polyrhythmic, polyphonic and highly improvisatory aspects, hence it purely qualifies to be an African folk-music.

In light of the foregoing assertion, I continue to submit that the indigenous African music was expropriated by missionary churches as a strategy of hoodwinking many Africans into believing that the colonial administration had embraced the local musical cultures. The idea was to woo and convert many Africans to Christianity. In analysing a 1930 inquiry into the alleged immorality at “*Night Dances*”; a circular from the Chief Native Commissioner to the Native Commissioner and Assistant Chief Native Commissioner, Mhaka (2016) established that the colonial officials were distraught about the proliferation of indigenous African dances. In the eyes of the colonial administrators, the dances were ostensibly seen as puncturing the society’s moral fabric, yet their real anxiety emanated from the threat that the dances posed to chiefs’ moral authority and control over their subjects.

In view of the foregoing assertion, the colonial officials’ fears were ill-conceived and baseless. They feared the night dances which in actual fact were a mere carnivalesque. The young boys and girls would just be socialising during their spare time after supper. This was confirmed in an interview with Messrs Timoth Zendera and Isaac Chigava (interview on 16 July 2017). From the discussion with the participants, I learnt that *makwaya* was a musical genre for children. In view of that, one wonders how children would be suspected of posing a threat to state security. Their tender age would not pose a threat to national security.

The duo of Timoth Zendera and Isaac Chigava was once popularly known as the Sese Srothers (Sese is a community area which is neighbour to chief Nemamwa’s area). The duo revealed to me that their fame had even taken them to distant places like *Mhondoro*, approximately four hundred and fifty-seven (457) kilometres to the north-west of Masvingo District. Increasing evidence from literature sources such as <https://en.wikipedia.org/wiki/pro> and www.harare.climatemp.com_shows that the distance between Masvingo and Harare is 291 kilometres. From Harare to *Mhondoro* by tarmac road the distance is 166 kilometres. One has to use the greater Masvingo to Harare and Harare to *Mhondoro* area if s/he wants to reach

the area easily. In view of the long distances the duo travelled, it shows how experienced and popular their performance was. Indeed, if *makwaya* referred to some African children's play games, then it follows that the musical genre was an African musicological approach because there is no way such games could be attributed to the missionaries whose culture was Euro-centric. The African youths would play African games or dances which they were familiar with in their local communities, as a way of socialising. In that respect, there was no way the missionaries and the settler colonial administrators could teach or promote an African musical culture which they so resented. If anything should be said about the Euro-American attitude towards the African cosmology, their attitude has always been questionable. More often than not, the European settler missionaries displayed a holier-than-thou mentality towards the local Africans and their cultures. In view of that, they tended to despise any African epistemology. To illustrate how hateful the missionaries were towards the local indigenous cultures, music included, Chikowero quotes one Geoffrey Gorer whose comment on the indigenous African Dances was:

I have seldom been more shocked in conversation with Protestant missionaries. They have absolutely filthy minds. They cannot see anything in Negro manifestations except illicit copulation.... Dances are only an excuse for the orgies they inevitably end in, any Negro meeting was an orgy.

(Chikowero, 2015:80)

Clearly, the foregoing citation illustrates the extent to which the Euro-American missionaries vilified African music cultures. Their hatred of most creative artworks of the people of colour, as they often used unfriendly terms to label the African races, was totally mind-boggling. One wonders why an African would always be associated with so much lust for copulation. Such remarks could be treated as being racist and an insult on the African race. All those racists could always see in the indigenous African knowledge systems was backwardness which they condemned as irrational. Concurring with the foregoing assertion are Viriri and Mungwini (2010), who observe that the long-time colonial relationship between Europe and Africa saw a dehumanisation that gave birth to the enslavement of the African people for the sole reason of economic exploitation and the perpetuation of racial

and cultural stereotypes. That rendered the local Africans barbaric, morons, primitives, and sexual perverts. This seems to confirm the literature which was reviewed in Chapter Two of this thesis. However, what should be noted is that, being irrational as many of the settler missionaries were, their obsession was such that they viewed the African communities as the heart of darkness, a stereotyped perception, as illustrated by the following Fox's model:

The Western world	The Rest of the world
Observer	Observed
Culture	Nature
History	Stories
Order	Disorder /savage
Advanced	Backward
Civilised	Primitive/evil/irrational

(Sources: Fox's model, 1991:20; Vignoles et al., 2016).

Implied in Fox's model is the issue of the Euro-Americans' white supremacy, in which they saw themselves as the purest and most divinely favoured race. In that regard, one can claim that they saw themselves as civilised and modernised while the African race was uncivilised and primordial. The model was understood to mean that the world's values and meanings diffuse in one direction, from the West to the rest of the world, as noted by Mawere (2014). Sharing the opinion is Van Stam (2017), who rejects the idea that amendments to the local realities should come from the input of the outsiders. Such input, he argues, should be rejected. In view of Van Stam's perspective, there are multiple fights taking place in the understanding of continuous cultural issues from one's own (ethnic) perspective and in the rejection of pictures of self (indirectly) imposed by the appreciation of *the white person perspective*. Thus, the highlights of the vanity of the claims of being superior are embedded in most texts written from a European perspective. It is for this reason that I reject the claims of superiority of Western universalism.

An analysis of the foregoing citation reveals that the Europeans considered themselves superior and, thus, they had a right to dismantle all other cultural practices in the rest of the world, including African communities, so that such communities could be shown the way to civilisation. In view of that, Mawere (2014:67) observes that "this was used as the premise

and justification for Europe's move to colonise Africa, among other continents". Thus, the Euro-Americans saw their continent as a centre of universal knowledge, which in many respects would appear hubris or arrogant pride. While making a contribution on some of Europe's false assumptions of an uncivilised Africa, Mengara (2001:1) also observes that Africa was not only viewed as a dark continent but also seen as "a land of despotic civilizations with no legacy of those democratic principles that have been so clear to the West's self-image". Implicit in the foregoing citation is that such philosophical prejudices against the African race tended to continue being circulated and recycled by many European theorists and their surrogates across the globe, in this modern day, without double-checking or verifying the facts. As is my argument in this thesis, those missionaries did not develop or pass the idea of *makwaya* to the local Africans in their communities, including Nemanwa of Masvingo District.

In fact, contrary to the popular belief that the musical genre emerged as a result of the hymnody practice in Zimbabwe, and indeed the majority of Sub-Saharan African communities, people should appreciate the fact that the local Africans had always been vocalists. The concept of fusing the African choral music with Western musical instruments could have been born out of slavery, as observed by Chitando (2002) and Turino (2000), though that variable is not at the centre of this study. The aim of this thesis was to wrestle the grand standing by the missionaries who wanted to give an impression that the local Africans had no capacity to compose and perform a classical musical culture like *makwaya*. By embarking on this thesis, my aim was to recover the voice and glory of the local Africans whose intellectual rights were appropriated by those who claimed to have a mission to civilise the African communities like Nemanwa of Masvingo District in South-Eastern Zimbabwe.

In respect of whether or not the Euro-American missionaries founded *makwaya* musical cultures in the local communities, I wish people could take note of the following confessions by some liberal Europeans such as Hornbostel (1928), who observes that after the missionaries had repeatedly realised some failures of the Christian European music to substitute the African musical elements, they then decided to expropriate the African

musicological approaches into the mainstream churches. However, what is clear is that although the missionaries were expropriating the African musicological approaches, they were reluctant to acknowledge that publicly, due to their superiority complex. They continued to see the local Africans as people who had no musical culture to share with the rest of the world. The following quotation best illustrates how the Euro-American missionaries related with the African musicological approaches:

It has not originated and grown within them; therefore, Africans should be encouraged to sing and play in their own natural manner. To what extent one can be broadminded in this respect, as far as the Christian church and school are concerned, I am not competent to judge.

(Hornbostel, 1928)

Clearly, the foregoing citation illustrates how some level-headed Euro-Americans were beginning to contemplate on African musicological approaches, after realising how difficult it was for the church to impose their European musical idioms on the local Africans. In fact, Hornbostel (op.cit) and Jones (1968) were some of the first Europeans to raise their voices in discontent over the manner in which the Western style of singing was implemented in churches in Africa, particularly in Northern and Southern Rhodesia. The main criticism against the Western tunes had two different and essential aspects. That yawning gap was a result of two reasons, as observed by Axelsson:

Firstly, the indigenous language seldom or never complied with seldom or never complied with the rhythmical meter of the Western melody: “We sing hymns with the meter all wrong and actually come to accept them as normal things. Secondly the tonal patterns of the indigenous languages never fit the European tunes. Therefore, if we use any European tunes, we have to throw the speech-tones to the winds. We have to force the African to distort his own language so cruelly that is no wonder that on occasions he simply cannot do it.

(Axelsson, 1974:93)

Of significance in the foregoing citation is what Axelsson sees as factors that were responsible for the lack of progress in church music. In that regard, it would appear that the

consistent failures by the missionaries to merge the African indigenous musical idioms with those of the Euro-American ones paved the way for what Mkallyah (2015) terms an Africanisation of the church music, whereby the churches began to remove some restrictions on the use of African indigenous music for church activities. While focusing on what was transpiring in Tanzania, Mkallyah (op.cit) describes it as the Tanzanianisation process, the practice of expropriating the Tanzanian indigenous musical traditions into the church worship in Dar es Salaam, Tanzania. In that regard, the Tanzanianisation of Tanzanian indigenous music traditions took place when the musical sounds from different ethnic cultures were appropriated and were embraced by many cultures outside the original ethnic domain. That transformation involved many musical aspects, including the performances, performers, venues, musical instruments and other related musical attributes. Such Tanzanianisation of African traditional music facilitated multi-cultural practising of the indigenous musical cultures during some church worship, and also helped to foster the preservation and promotion of the Tanzania indigenous music.

Literature by Chikowero (2015), Mkallyah (2015), Mapaya (2013), Chitando (2002) and Turino (2000) shows that in almost all Sub-Saharan African countries, the use of African indigenous music traditions in Church worship was gradually becoming an upswing from the mid 1960s to the early 1970s. For example, in Tanzania, such acceptance and development were abated by an increased awareness of the Tanzanian indigenous music traditions in various activities, including church worship, as observed by Mbunga (1963). What people need to understand is that such a manifestation of the spirit of embracing the African indigenous musical idioms in the churches spread all over the Sub-Saharan communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe. Although the African indigenous musical idioms had largely remained on the periphery of Christianity, for decades, it finally entered the church. Sharing that view is Mkallyah (op.cit), who observes that since the advent of European Missionary-based Christianity in Africa, the African indigenous music had largely been marginalised because the missionaries, out of ignorance, had regarded it as the evil. As a result, African converts were required only to sing Western-derived hymns during worship.

On the whole, the dismissal of indigenous African music from the church premises arose from the materials which were used in the production of the music, which defined the local Africans as a people. Such musical instruments as the *ngoma* (drum), *makwa* (copophones or hand clapping) as well as the *pito* (reed whistle) were automatically regarded as ritual objects by missionaries and colonial agents. However, what those Euro-Americans did not realise was the fact that the roles of the instruments would change. For example, as soon as the performance for a particular ritual or ceremony was over, some of the musical instruments would regain their common musical functions in the communities.

Nevertheless, the cultural legacy of the *ngoma* would be incomplete without these ritual functions. In that regard, *makwaya* music could not have been a European product because the performative process was largely African, as evidenced by its materialistic and ritual functions which were in keeping with the African cosmology. In fact, the gradual acceptance of African indigenous musical idioms in the mainstream churches became what could then be described as an Africanisation of the missionary music. Sharing the opinion is Mkallyah (op.cit), who observes that it was a development that emerged from a turn in fortunes as African indigenous music traditions took root in church worship. In that respect, for some theorists to advance the idea that *makwaya* was not purely African music is evidence of a colonial mentality, arrogance and sheer ignorance of the value of African traditions.

What some people fail to realise is that the missionaries had initially condemned the African indigenous musical cultures on the pretext that the music was connected to pagan worship. In view of that, the missionaries and settler colonial administrators knew that one day they would be taken to task to explain why they finally decided to accept the African musicological approaches in church services. To avoid such an embarrassment of being questioned why they finally decided to accept the African musical idioms which they had initially labeled music of the African ancestors, the missionaries then connived with colonial agents to claim that the so-called new African church music was adopted from Euro-American musical idioms.

In reality, *makwaya* was an African musical artistry. In one of the focus group discussions, one Porusingazi Muchayiwa (interview on 11 July 2019) had this to say: *Makwaya mutambo watakasiirwa nemadzitateguru edu. Mutambo uyu wakatenderera munyika dzese dzomuzimbabwe. Vose varairidzi vaiuya kwatiri vachibvunza.* (*Makwaya* refers to game songs that were passed on to us by our grandparents). Indeed, such proclamation confirms who the creators or founders of *makwaya* music were; it was an African musicological approach which, of course appears to have been expropriated by the missionaries and made part of the liturgical culture. That musical culture then spread across many African communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe. According to the participants in the focus group discussions (2019), the teachers, as members of the African communities, would then consult the culture bearers to learn how the music was composed and performed.

In that respect, the musical culture gradually found its way into the school curriculum and resultantly into the church worshipping services. Implied in the foregoing submissions by the participants is the issue of *makwaya* being a product of African artistry. As is the case elsewhere in this thesis, I argue that the music genre was an African musicological approach. My argument appears to get some backing from some positive thinking European researchers such as Kaemmer (1975), Axelsson (1974), Tracey (1971, 1954) and Jones (1968), who perhaps may have been given all sorts of bad names, owing to their approval of the African musicological approaches to be given an official recognition in the missionary churches. In that context, they recommended that the indigenous music genre warranted some research studies to establish how best it could be incorporated into church services.

It should be revealed that in most research findings, it was established that the missionaries had misunderstood African music, hence they needed to be cautious in their approach and treatment of such music. In that regard, in the course of time, the missionaries discovered that most of the material culture used to accompany the African indigenous music had multiple functions in the communities. As has already been revealed earlier in this chapter, sometimes the *ngoma* (drums) which were used during sacred ceremonies like *mutoro* were

the same musical instruments which would be used by the Karanga people in their musical performances for their socio-political gatherings, as well as some game songs like *makwaya*. According to Mheta (2005), *makwaya inzvimbo inoitirwa mitambo yechinyakare yakaita sekutambira mashavi kana kupira midzimu*. (*Mutoro* refers to a venue for rain petitioning). In the same vein, Rutsate (2011) alludes that the phenomena that constitute *mhande* dance for the *mutoro* are songs, drum rhythms, choreography including foot movements and other bodily gestures, and the use of objects such as rods (*tsvimbo*) and/or half/new moon shaped axe.

Of significance in the foregoing citation is that the songs and the manner of singing, drumming and the dance style in most African indigenous songs, including *mutoro* and *makwaya*, are from the ancestors. In that regard, there is no way such music would then be attributed to Euro-American missionaries since it is the music which defines who the Africans were as a people. These phenomena, as further articulated by Rutsate (op.cit), are formally learnt, having been passed on to the African musicians by their ancestors who were also expert musicians. From the foregoing submission, it can be inferred that *mutoro* expert musicians belong to, and are embodied by, the lineage of ancestors who are connected with rain petitioning. Thus, the *mutoro* ceremony becomes an occasion when the ancestral spirits clothe themselves in their siblings' bodies so that they (spirits) can perform the dance. It is not part of this thesis to dig deeper into the nature of such a ceremony.

Thus, by focusing attention on the topic of the current thesis, one easily finds that the songs for the *makwaya* reflect on the Karanga cultural conventions in relation to the creation of melodies as well as their (*Karanga*) values enshrined in the lyrics of the songs. Such a phenomenon seems to confirm the fact that the music genre belongs to their ancestors. In that regard, both the song melodies and the drum rhythms speak to the psyche of the participants during a performance. Thus, the ethos which comprise the values which are embraced in the words of the music and other bodily gestures are symbolic of the behaviours of the ancestors and how the subsequent generations ought to idolise them. In that case, actions such as the movements of feet, hands and other bodily gestures signify the behaviours of the Africans'

musical heritage. What needs to be understood is that gestures are not only a communication code between the performers and their audience, but are also a *Karanga* proclamation of their community life as an African indigenous knowledge system. In addition, the *Karanga* knowledge belief system is further symbolised through the objects that are often used to accompany the performance of the music.

In the course of time, the missionaries gradually adapted the African indigenous tunes. In fact, as Axelsson (1974:3) observes, the missionaries embarked on the “construction of African chants’, based on the model of Gregorian chants ... in parallel two-part harmony ..., using what was termed ‘African free rhythm” Interestingly, Kaemmer also confirms that claim when he posits that “Among the several types songs are makwaya (choir) songs which are based on the hybrid style of music composed by black South Africans. The music is basically choral, has many syncopations and some counter rhythms” (Kaemmer, 1975:105-106).

Pertinent in the two foregoing citations is the issue of an adaptation of African musicological approaches in Christian worship. As revealed by literature, different church denominations began to engage their music experts to work on African songs for use in churches. According to Axelsson (op.cit), the experts included Weman, who was representing the Evangelical Lutheran Church. The other expert was Kauffman, who was representing the Methodist Church. Then there was Lenherr, who was representing the Roman Catholic Church. Due to limited space and time, I will not give full details of what each of those specialist musicians did for their church denominations. However, it should be noted that whilst the mentioned experts were glorified for their contribution towards the acceptance of African indigenous music in the Christian worship, they worked alongside some local Africans whose contributions are seldom acknowledged. The local African contributed towards the Africanisation of church music, as was illustrated in Chapter Two of this thesis.

4.2.4. Transformation of *makwaya*

It should be highlighted that the attitude of the early Euro-American missionaries in Zimbabwe towards African indigenous music was generally negative. However, in the course of time, their attitude began to undergo progressive change from denial to an acceptance of the African indigenous instruments such as the *ngoma* (drums), *hosho* (rattles), *hwamanda* (kudu horn) as well as the *mbira* (thumb piano) into the mainstream church music. According to Jones (1992), those initiatives began after the Second World War, following a growing criticism of the practice of singing exclusively Western hymns. It was felt by both local Africans and certain missionaries that the African congregations should be allowed to use their own forms of musical expressions.

Jones (1992) goes further to observe that the small independent African churches were the first to introduce the African indigenous music, and foremost among them were Zionists, who used a double-headed African drum during their services. It is further revealed that of the large international Christian denominations in the then Rhodesia, the Evangelical Lutheran Church of Sweden was the first to encourage church music based on characteristics of African folk music. Literature written by some level-headed Euro-American scholars such as Jones (1992) and Axelsson (1974) reveals that the programme began in 1954 and in 1960 when the Methodist and the Roman Catholic Churches made similar efforts to Africanise music in the church. Further, the foregoing sources indicate that some musicologists from all the three denominations studied the characteristics of African indigenous music in order to determine how best it could be incorporated into the mainstream church services. It is reported that they initiated some composition workshops and a large body of a rebranded breed of church music called *makwaya* developed. However, what is surprising in that claim is why it is not reported that the pieces were original compositions by local African composers.

In Mapaya's (2013) opinion, whereas the mainstream churches sought to use music to capture, tame or even prune the 'undesirable' cultural practices from the converted African, the African Inspired Churches (AICs) systematically placed African indigenous cultural sensibilities at the centre of Christianity, thereby decoupling or wrestling Christianity away

from its Euro-centric hegemonic origin. In respect of that development, it became clear that decoupling Christianity from the Euro-centric grip paved way to the development of a new environment.

The same Mapaya goes further to observe that the mainstream churches such as the Roman Catholic Church, the Anglican Church and the Dutch Reformed Church began to engage in various kinds of studies in an effort to blend the Euro-centric church music and the African musical idioms. However, chief among their problems was that the imported melodies framed by European languages were hardly compatible with the languages tone of Africa. Thus, it would be clear that such an approach would not yield any fruit in that that music project turned into a dismal failure. One wonders how the problems of rhythmic accents and tonal inflections of vernacular words in the singing of hymns would be sustainable. Quite a number of music experts, including Mapaya (2013) and Axelsson (1974) have highlighted some of the seemingly overwhelming cultural incompatibilities which the Euro-American missionaries tried to plant among the Africans, soon after they had realised that there was a need to learn African indigenous languages and the cultures of the local communities in which they desired to convert Africans.

One of the prominent African Critical Theorists on African musicology, Mapaya (2013), observes that following a series of failures by the Euro-American imported melodies to comply with indigenous African languages' tonal with rhythmic accents, and tonal inflections in hymnal performances, one renowned European musicologist in the person of Axelsson proposed a change of approach in church music. In that regard, it should be highlighted that, having realised the non-feasibility of their intention to impose their musical idioms on the local Africans, the Euro-American missionaries then resorted to an expropriation of the indigenous African tunes for liturgical purposes. Many of the participants who were interviewed in this research study were unanimous in dismissing the European assertion that *makwaya* music was introduced to Africans by missionaries.

For example, when I asked him what makwaya meant to him, Mr Machinga (interview on 20 March 2020) had this to say; "Ini zvandinoziva ndezvokuti makwaya waive mutambo wevakomana nevasikana vakange vabve zera. Paive nemitambo yakaita sejeketera, jerusarema, dinhe neimwe yatainzva naanasekuru. (What I know is that makwaya was a song game involving grown up boys and girls who were approaching adulthood. There were different types of musical games such as jeketera, jerusarema, and dinhe, as we were told by our uncles). From the foregoing submission, one realises that all the musical genres were not European derivatives. They were purely African innovations, hence the Euro-centric assertion that makwaya was introduced to the local Africans was just a façade without merit. Clearly, indigenous African music is well known for its elaborate rhythms and the makwaya style of Nemamwa was no exception. All the songs performed for the purposes of gathering data for this study were characterised by an emphasis on rhythm and percussive effects supplied by the drumming, rattles, hand clapping and sometimes dancing. This view was anchored by Mr Flavian Kondo (interview on 11 July 2019) who disclosed that, "Makwaya ainyanya kutambwa mushure mekunge vanhu vakohwa, kazhinji kubva muna July kusvika munaSeptember. Iyi ndiyo yaive nguva yechirimo vanhu pavainge vapedza kunhonga zvirimwa zvavo muminda." (Makwaya were most prominent after the harvesting period, usually from the month of July to September of each year. That was a period marking what is commonly called chirimo in ChiShona. It was that post harvest period when the peasant farmers would have finished picking their farm produce).

From the foregoing submission, it should be realised that the post harvest period was celebrated in several ways, such as singing makwaya. Thus, the time to play such song games would not interfere with farming activities. It was a period to celebrate the good work that would have been accomplished in a particular agricultural season. Most participants to this research study recalled how they would comb the fields immediately after the harvest by elders. Of interest was the fact that such pickings were not surrendered to the parents. The youngsters were allowed to use the products for their own purposes. It was reported that frequently, the boys and girls would process the crops which they would use to prepare food to eat each night, since playing would last long, thereby causing them to get hungry.

Perhaps this explains why the youngsters would choose their playing spot at a famous person in the community. One reason was that the performers would ask for food donations from the host. As was revealed by participants to this research study, people would gather at a common place. In that context, the participants (interview on 19 December 2018) were unanimous in their submission, “*Vanhu vaive nenzvimbo imwe chete yavaitambira, kazhinji pamusha pemunhu aive nemukurumbira mudunhu. Munhu iyeye aifanira kuve nyanzvi mukurima, kuimba, kuridza ngoma kana kuti mukutamba*”. (Usually, people had one common place where they would play, usually, at the home of a prominent person in the community. That person was supposed to be an expert in farming, singing, drumming or playing). It appears that if the person was not a farmer, s/he was supposed to be an expert performer so that s/he would help groom the young artistes.

“*Kazhinji taiimba dzimbo dzechinyakare zvichienderana nenguva.*” The other participant (interview on 11 July 2019) said, “*Taiimba zvaitika munguva iyoyo, semuenzaniso kambo kainzi: Akarambwa naFrancis.*”

Lyrics of the song

<i>Mushauri</i>	<i>Vabvumiri</i>	
<i>Ho-o iye, ho-o iye iye!</i>	.....
.....	<i>Ho-o iye iye!</i>	
<i>Akarambwa na Francis.</i>	.....
.....	<i>Ho-o iye iye!</i>	X2
<i>Achienda kudhorobha.</i>	.....
.....	<i>Ho-o iye iye!</i>	
<i>Achienda kuMashava uko.</i>	.....
.....	<i>Ho-o iye iye!</i>	

(Source: Mr Flavian Kondo)

English version

<i>Lead</i>	<i>Response</i>
Ho-o iye, ho-o iye iye!	.....
.....	Ho-o iye iye!
She was dumped by Francis.	.....
.....	Ho-o iye iye!
When he went to town.	.....
.....	Ho-o iye iye!
When he went to Mashava there.	.....
.....	Ho-o iye iye!

According to Mr Kondo (interview on 18 May 2017), sometimes songs were used as a strategy to avoid direct confrontation when communicating to the elderly, even young or middle aged but respected person. The idea was to avoid provoking the person, which he termed *kunyomba* (provoking) in *ChiShona*. He recalled "*Izvi vanhu vaiizviita nokuti vaisada kuudza munhu pachena. Vaizongoimba, kwatinoti paChikaranga, 'kurova imbwa wakaviga mupinyi'. Vanhu vaitya kukonzera bongozozo. Naizvozvo vanhu vaizoimba rumbo rwokunyomba, kana kuyeuchidza.*" (People did that because they didn't want to appear attacking an individual. They would then employ songs to communicate figuratively. They were afraid of direct confrontation. In that sense, people would sing songs to pull someone's leg, or conscentise a person). For example, the foregoing song talks of a girl who was in love with one boy named Francis, who then decided to dump her after securing a job in town (Mashava). In the song, the boy is portrayed as having dumped the girl, possibly because he had met some other girls in the urban set up. In that context, the song was composed as way of advising the girl that she had been dumped, hence she should think of how she could forge ahead with life instead of waiting for Francis who had proved to be a playboy and bad fiancée. While giving his submission in a separate interview, sekuru VaMushipe (interview on 12 July 2018) appeared to share the same opinion when he said: "*Vanhu vaiwanzoimba dzimbo vachitaura zvaitika munharaunda mavaigara, asi vasingadomi zita romunhu. Maitozobvunzana kuti: Ko anorehwa ndiani? Vanhu vaisada kuudza munhu pachena nokuda kwezvikonzero zvakasiyana-siyana. Mashoko aibata vanhu vakasiyana-siyana.*" (People would usually sing about some contemporary issues in the community in which they lived,

without revealing the names of the people whose characters/behaviours were portrayed in the songs. The messages in the songs focused on various stakeholders in the community).

Of significance in the submissions by the participants is the issue of an African creativity, in as far as *makwaya* was concerned. Interestingly, there was no mention of the missionaries as having been instructors in musical games in the local communities. Further, the performance style employed in the songs resonates well with African musical idioms such as clapping of hands, ululating and whistling. Such performative skills or aspects were not a regular feature or norm in the Euro-centric approaches to music composition and performance. In the same vein, one African Critical researcher, Mugovhani (2018:44) observes that "The arts in the Afrocentric context are a totality of creative productions that can be presented in one setting. ... Even the open-air environment unfolds into an instant stage whereby trees, rocks, stones and grass become the props and the weather provides lighting, sound, ambience, and mood." Clearly, the citation shows that performance in the African context does not require a designated performance arena such as a theatre, unlike what is the case with the Euro-centric context. It then follows that the Africans can delineate any spot as a performance arena. The spot could be demarcated anywhere in the community, as opposed to the Western notion of a community hall or theatre. In that context, the performers can use the open-air space to entertain the crowd. Further, one performance can be packed with several other activities such as singing, drumming and dancing, yodelling as well as dramatising.

In a book titled *African music and the church in Africa*, Weman (1960:9) also observes that "African folk music is intimately connected with African customs and practices".

Weman (1960:10) further queries:

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 the school and church?

Of interest in the foregoing citation is the issue of some level headed Euro-Americans who were also concerned why the indigenous African musical cultures continued to be marginalised in churches and the school curriculum. Like the majority of Africans, Weman was worried why the African folk music was not given any space in the church and school curriculum. In that regard, any African Critical researcher would be concerned why there was such a strong desire by the Euro-Americans to completely break the local Africans from their indigenous musical customs and practices, claiming that it was pagan. In that context, one sees the unfairness of the Euro-American missionaries' and the colonial administrators' denigrating African cultures, including music. The idea of demonising the local Africans' culture and labeling of ancestral spirits as evil was unfortunate and uncalled for. In any case, the Africans believed in the concept of *mashavi* (spirits) such as *shavi rokuvhima* (hunting spirit), *shavi rokurima* (farming spirit), *shavi rokuimba* (singing spirit). What should be appreciated by those who lack appreciation of the African cosmos is that those were good spirits. The missionaries did not know that the African spirits could be good since they contributed to the wellbeing of family members. Just as there is the Holy Spirit, most African ancestral spirits were also good because they protected the living relatives. In the same vein, it should also be highlighted that all good spirits did not condone bad behavior such as adultery, theft, murder and any other evil deeds. In that sense, such spirits would not deserve to be blacklisted as evil for their roles in the communities were desirable for the spiritual well-being of the people.

Meanwhile, in an analysis of how the Africanisation of church music took root in the mainstream churches, Mapaya (2013) reveals how a condition for the study of African indigenous music became an imperative in their line of duty. As is mentioned elsewhere in Chapter Two and this chapter, a number of strategies were devised by some music experts who included Weman (1960), Kauffmann (1966) and Jones (1968). Their role was to spearhead a project in which the African indigenous music would be assimilated into the church. In view of that, Mapaya (op.cit) goes further to illustrate how that process gave rise to *difela* (acculturated hymns) littered in many different vernacular hymn books at the time of writing this thesis. Of significance in the foregoing citation is the issue of acculturation.

In that regard, it was not the European musical idioms which affected the indigenous African music; the latter had an impact on church music too. For example, if a folk melody was given new words from the Bible or an African chant, it would be constructed using a Western four-part harmony.

However, that would usually be blended with an African traditional drumming pattern, resulting in the emergence or development of a new musical product. Such adaptation is one form of what is called acculturation, a process involving the diffusion of some foreign musical idioms into a local culture. Sharing the opinion is Jones (1992), who notes that in 1968, the Ecumenical Arts Association was formed and linked to the programmes of the various churches under one umbrella organization. The idea of Africanising the church music was broadened to encompass as many African cultures as possible, such as music, drama, the visual arts, and the creative writing. Thus, it is reported that the Ecumenical Arts Association continued to hold annual workshops to further its objectives. The group singing involving the assimilation of Western four-part harmonies became a popular performance style, as distinct from the Shona and Ndebele call and response patterns.

As is my argument elsewhere in this thesis, I maintain that in as much as *makwaya* became a very popular musical genre in churches and schools, it does not mean that it was solely the brainchild of the missionaries. The reason for my argument is very simple and straightforward. Lest some people forget, it should be remembered that the missionaries were resentful of the African musicological styles. On that basis, one wonders how the very people who so loathed the indigenous African musical culture would suddenly catapult it to fame. In the same vein, Weman (1960:129) confirms how unforgiving the Euro-Americans were towards the African music when he writes: “We are grossly unfair to the African when we stamp his music and his creative ability as primitive”. Implied in the foregoing citation is how unreasonable some missionaries and other colonial agents were towards African indigenous music. Sharing the notion in Mapaya (2012), who notes that the writing of the Euro-Americans is rather flamboyant but has some form of brutality. Implied in Mapaya’s

observation is that the indigenous African music should be treated as what it is really and with the dignity it deserves.

In another publication, Mapaya (2013) highlights how the missionaries feared to lose competition for converts with the African initiated churches such as the Zion Christian Church (ZCC), African United Church (AUC) and other denominations which were proving to win the souls of many fellow Africans. In that regard, the missionaries began to talk about the need to indigenise the area of worship in the African ontology or epistemology, hence worshipping without singing and dancing was almost impossible. In Amanze's (1998:160) observation, "Africans naturally love rhythm, they love to sing in a way that is meaningful to them." Implied in the foregoing citation is the issue of how rhythmic Africans are, when it comes to music composition and performance. It should be remembered that in pre-colonial Africa, music making entailed the use of rhythmic instruments as a central feature in many musicological approaches. The same Amanze goes further to remark:

Dancing, perhaps more than anything else, gives the new churches one of their distinctive African characteristics for dancing before God and the ancestors has always been the chief characteristic of African worship throughout the African continent.

(Amanze, 1998:161)

Implied in the citation is the issue of dance, which Africans consider an integral component of a good music performance. In the true African context, music without dance is meaningless. In that regard, when some pleasing piece of news reaches the ear of an African, there is usually some music which is accompanied by dance, and sometimes spiced with ululations. That being the case, it is no wonder that there was a proposal for a change of approach in church music, whereby missionaries gradually accepted African musical idioms in the mainstream churches. Sharing the opinion is Jones (1992), who observes that during the 1930s, a number of African musicians began to perform traditional folk and religious tunes on Western instruments as well. It is reported that the auto harp was the first to appear,

followed by the banjo, harmonica, accordion and the guitar. Many performers of those instruments were itinerant, moving from one place to another and often playing on trains, for money. Observations from some researchers seem to suggest that the emergence of accurate *makwaya* was popularised by people who wanted to be associated with modernity, such as African converts as well as some school graduates. Thus, one could claim that many composers in colonial Rhodesian music went through missionary schools and then demonstrated working familiarity with the biblical stories. Dube (1996) concurs that it was also at the mission schools that foreign musical instruments, hymns and choruses were encountered. It would appear that by performing or singing in church choirs, or at school, many young Africans were initiated into music making in which they blended some Western musical instruments. That popularised the African musicological approaches in many African communities, including Nemanwa of Masvingo District in South-Eastern Zimbabwe. According to Axelsson (1974), many local musicians were trained to blend elements from African, African – American and European musical traditions.

From the foregoing analysis of the African music into the mainstream churches and schools, one can easily see how the churches and schools also partnered and contributed in the transformation of musical cultures such as *makwaya*. However, for some people to claim that those institutions were the ones which introduced the music genre to the local communities would be misleading. Views from some researchers like Turino (2000) even suggest that many graduates of the mission or government schools in the 1930s formed *makwaya* (choirs). Most of those choirs are reported to have showed the variety that characterised African indigenous music in colonial Rhodesia. In view of such developments, it becomes clear that the era marked the beginning of commercialisation of neo-traditional music in the country, hence the kaleidoscopic nature of *makwaya* as an African musicological approach. In that light, it should be reiterated how kaleidoscopic the musical genre was. This was revealed by one of the experts on African indigenous music.

When I asked him how and where the local Africans derived the themes for the songs, Mr Wilson Machinga (interview on 08 March 2020) was quick to remember that "*Vaiimba*

dzimbo dzaienderana nezvaiitika panguva iyoyo. Dzimbo dwaiimbwa dzichitaura zvaiitika muznvimbo panguva iyoyo, sokuti Covid-19." (They would sing songs with lyrics focusing on emerging or current events in the community at a particular moment in time, for instance Covid-19). From the foregoing submission, it is clear that the local Africans were very creative and would generate play motifs for the *makwaya* music out of the current trends or events in the communities. In that sense, the ever-changing contexts of events meant that the music was also ever transforming as people tried to cope with the changing times so that their music remained relevant to the consumers, the audience. To illustrate his point, Mr Machinga (interview on 08 March 2020) gave the following song:

Enda Wega

Mushauri
Sirivhiya hande kumagobo-o.

Sirivhiya hande kumagoboo.

.....
Dzimwe nguva nhamo inonakidza-a.
.....

Vabvumiri
.....
Enda wega ini handidi-i.
.....
Enda wega ini handidi-i.
.....
Enda wega ini handidi-i.

(Source: Mr Wilson Machinga)

English version

Lead	Response
Sylvia, let's go <i>kumagobo</i>.	.....
.....	You go alone, I don't want.
Sylvia, let's go <i>kumagobo</i>.	.....
.....	You go alone, I don't want.
Sometimes poverty fascinates.	.....
.....	You go alone, I don't want.

In the foregoing song, the word *Sirivhiya* is an Africanised word for the name Sylvia, who is invited to go for marry making at the township. However, in response the girl, Sylvia is telling the person who is inviting her, to go alone because she does not want to go. It should

be realised that the development of townships in the local communities meant that the venues became centres for attraction for a number of reasons. One such reason was that they became sources of basic commodities such as sugar, salt and cooking oil. Besides, the shop owners could afford to buy radios which would provide entertainment. Thus, many young boys and girls dropped their traditional music in favour of the emerging European and American musical genres. As revealed by the participants, the African music could be performed contextually. The same tune could be sung to suit the prevailing situation at any given moment. For example, lyrics of the foregoing song were changed to suit the war situation during the country's war of liberation, as illustrated in the following score.

Enda Wega (Go alone).

<p><i>Mushauri</i> <i>Iropa mukoma rionoyerera-a.</i> <i>Iropa mukoma rionoyerera-a.</i> <i>Dzimwe nguva hondo inonakidza-a.</i></p>	<p><i>Vabvumiri</i> <i>Enda wega ini handidi-i.</i> <i>Enda wega ini handidi-i.</i> <i>Enda wega ini handidi-i.</i></p>
---	---

(Source: Mr Wilson Machinga)

<p>Lead It's blood that is spilling my elder. It's blood that is spilling my elder. Sometimes the war fascinates.</p>	<p>Response You go alone, I don't want. You go alone, I don't want. You go alone, I don't want.</p>
---	---

(Source: Nemamwa Indigenous Choral Group)

In the foregoing song, the person who is leading begins by showing the bloodshed which was caused by the war in the country. S/he is inviting the elder to consider joining the war. In an

effort to lure the person, the lead even advises the elder (*mukoma*) that sometimes war events are enjoyable, implying that the elder brother/sister is losing a lot, by failing to join thousands of youths who were crossing the country's borders into neighbouring countries to take up arms. However, the invited person is adamant that he does not wish to join the war and tells his caller to go alone. Basically, the two foregoing songs illustrate the changing context of *makwaya*. While it is not part of this thesis to dwell much on the liberation war details, by citing the lyrics, my aim was to demonstrate how the genre of *makwaya* changed from time to time, or from situation to situation. Interestingly, such changes occurred without any expertise from the Euro-American missionaries.

What could have been the case was that, the Europeans realised how creative Africans were in music composition and then decided to take advantage of that creativity. Thus, they decided to accept African musicology to complement the Euro-centric hymns which they had. Besides, increasing evidence from literature shows that a series of workshops was mounted in order to allow some African indigenous music space in the church. In that context, one can easily realise how such workshops were just a relaxation of the restrictive colonial laws that had been previously put in place to curtail the development of African indigenous music. In a way, it was rather suicidal for the missionaries and colonial administrators to ban African musical cultures, since the Africans interpreted that as direct provocation on their culture, something which defined who they were as citizens. As Axelsson (1974:89) observed, "African musical idioms are by necessity closer to the hearts of the Africans than is music of Euro-American origin." Implied in the citation is that no matter how harsh the Euro-American missionaries were on the local Africans, the Africans were not deterred, hence they were not determined to completely discard their musical heritage in favour of what they considered alien musical cultures. In that regard, there was no need for the Europeans to overemphasise their musical idioms to the local Africans.

However, in view of that scenario which was obtaining on the ground, African musicological approaches gained prominence in almost all the more established denominations like the Evangelical Lutheran Church, the Methodist Church in Zimbabwe, as well as the Roman

Catholic Church in the then Rhodesia, as documented by researchers such as Chikowero (2015), Hogan (2014), Mapaya (2013), Mugovhani (2013), Axelsson (1974), Jones (1968), Kauffman (1966) and Weman (1960). Weman (op.cit) goes further to establish that the African music as an artistic medium proceeded according to its own rules, which differed at some points from those known in the Western world. In light of Weman's view, one can easily see an obvious Western penchant to dismiss African music as primitive. Nevertheless, readers need to understand that African indigenous music was governed by African musicological approaches which made the musicology distinctive from the Western musicology appearance.

4.2.5. *Makwaya* as identity

As is the case in every section of this thesis, the *makwaya* music genre has drawn much scholarly attention, particularly from those who claim that the genre was born out of missionary work. On the other hand, some Africans insist that the genre has always been an African epistemology. In much of their submissions, all the participants concurred that *makwaya* was an African musicological approach, as evidenced by its performative characteristics. Some of the participants were seemingly emotional about the claim that the music genre was a European offshoot. While responding to that suggestion, one Vesperayi Gwehanga (interview on 11 July 2019) had this to say: "*Isu takagara tiine mitambo yedu yaisanganisira ngororombe, chinyambera, govo uye iwo makwaya awa. Saka makwaya waive umwe yemitambo*". (We had our musical play games that included *ngororombe*, *chinyambera*, *govo* and *makwaya*. In that respect, *makwaya* was one of the games). As suggested by the participants, the music genre was founded by Africans. Sharing the opinion was the historian, Mr Kondo (interview on 27 February 2020) who, from his studies of History, vividly remembered how Robert Moffat and his friend David Livingstone used to complain about 'noise' by African youths in the community, especially during *jenaguru* (moonlight). What should be remembered is that Robert Moffat was one of the first Europeans to settle on the African continent, particularly in the Northern Transvaal of South

Africa. He is reported to have made several entries in his diary, about the African moonlight dances.

When I asked him to give his view on the assertion that *makwaya* were introduced to Africans by European missionaries, Mr Kondo (interview on 11 July 2019) was quick to shoot down the claim. In his submission, he identified the different musical instruments which make the music genre purely African. His arguments were based on the fact that the performance of *makwaya* was largely accompanied by *ngoma* (drum), *hosho* (hand rattles) and *magavhu* (leg rattles). Further, Mr Kondo (op.cit) aptly said, "*Makwaya akagara ari achiitwa munyika muno. Vanhu vaishandisa ngoma, hosho, hota uye magavhu. Zvose izvi hazvina kuuya nevarungu.*" (*Makwaya* have always been an embodiment of the African way of life in this country. The people would use *ngoma* (drum), *hosho* (hand rattles), *hota* (pebbles) and (leg rattles. All these were, and continue to be, original African resources which were not brought by Europeans). Implied in the participant's submission is that the musical instruments used to accompany the performance of the musical genre were products of African traditional crops which were not brought by Euro-Americans. In that context, the Africans knew which mountains they could harvest *hota* (pebbles) because the mountains were part of the physical features in their environment which they had knowledge of. The missionaries could not have had a better geographical knowledge of the local environment than the local Africans. Sharing the opinion was one Masimba (interview on 17 July 2017) who remarked that "*Makwaya mutambo wevatema waishandiswa pamichato; waishandiswa kunyomba. Takatobirirwa nevarungu.*" (*Makwaya* was a carnivalence; jovial game songs which used to be performed at many African social gatherings such as marriage. The songs were used as a tool for sarcasm. We were robbed).

Of significance in the foregoing submission is that some Africans were concerned that the genre was stolen from them by the missionaries and that is why the participants remarked that they were robbed of their intellectual heritage. The verbal excerpts from the participants show that the *makwaya* genre is purely an African musicological approach whose performance was anchored on the African ontology. As has been shown in the citations, the

music genre was characterised by African ways of conveying a message to the newly wedded couple; some advice on a successful marriage as an institution, hinged on metaphors and sarcasm. Sharing the opinion was Godfrey Makaza (interview on 17 July 2018) who said, “*Dzimbo idzi zvadzinodzidzisa ndezvevatema.*” (What these songs teach are in principle with the African indigenous people). Masimba (op.cit) elaborated further: “*Hwenha. Varungu havaiziva chinonzi hwenha.*” (*Hwenha*. The whites did not know what *hwenha* was). Apparently, the participant was making reference to a *hwenha*. In an article titled: *The Gathering and Consumption of Wild Edible Plants in Nhema Communal Area, Midlands Province, Zimbabwe*, Maroyi (2011) identifies several edible plants, including *hwenha*. These edible plants make a significant contribution to the socio-economic well-being of the local people as they contribute a recognisable source of income, especially for women. That definition was confirmed by one Fungai Gondora (interview on 17 July 2018) who said, “*Hwenha kasora kanobukira panguva dzezhezha. Kanoita mudzi unobunda.*” (*Hwenha* is a grass that normally shoots during the raining season; tuber. It develops a root that bulges). The participant's definition of *hwenha* concurs with Maroyi's (op.cit) understanding of the plant.

As I further interacted with the participants, I learnt that the African indigenous edible plant used to be eaten raw or cooked in times of food famine. Let me hasten to say that the mention of the wild edible plant, *hwenha*, was somewhat central in a song which the group had performed for me, as one sample of a *makwaya* song. When I asked the participants what contribution the plant made in the life of the Africans, I was informed that in pre-colonial, and during the early years of Zimbabwe's colonisation, many rural communities made use of wild plants to supplement their diet which was based on rain-fed cultivation of staple food crops such as millet, *rapoko* and sorghum. In that respect, the diversity of wild edible plant species offered a varied diet to rural communities. Maroyi (2011) goes further to illustrate how the availability of wild foods during times of food scarcity could be of critical importance in livelihood and survival strategies for households in rural communities. Of significance in the citation is how Africans used to rely on their indigenous knowledge belief systems as a strategy to mitigate any life-threatening situation, including hunger. In essence,

the increasing evidence from the verbal excerpts help to validate the assertion that *makwaya* music genre was not a product of missionary expertise; rather, it was an indigenous African musicological approach. In that context, it becomes clear that the missionaries expropriated the African epistemology. After many years of marginalising African cultures, including music, the Euro-America missionaries and colonial administrators realised how classic the *makwaya* was as an African musicological approach. They then decided to utilise the music genre in their liturgical programmes.

Meanwhile, people should not lose focus of the fact that the Euro-American missionaries were the same people who had previously connived with their settler colonial friends to ban indigenous African music, under the pretext that the music was pagan and devoid of any aesthetic significance, as noted by some concerned critical Africans such as Chikowero (2015), Mapaya (2014), Masiyiwa (2013), Zhizha (2013), Mugovhani (2013) and Masaka (2011). That having been the case, one wonders how the people who had once shown so much hatred for an African musical culture would suddenly want to be glorified for something which they had never shown appreciation of. In an article titled *How the missionaries colluded with settlers*, Mahamba (2016) reveals how the missionaries were guilty of complicity in crimes against African humanity. The same Mahamba further reports that on 15 February 1897, Father Biehler, a Catholic priest at Chishawasha Mission, wrote the following extract during Zimbabwe's First Chimurenga (First War of liberation), "Our mode of fighting is not the proper one for the Mashonas. It seems to me that the only way of doing anything at all with the natives is to starve them, destroy their lands, kill all that can be killed" (Mahamba, 2016:6).

As is implied in the extract, the priest was concerned by what he saw as having been a poor strategy by the settler colonialist to conquer the local Africans in a war that first erupted in the then Rhodesia. Lest some people forget, the war between the settler colonialists and the local Africans erupted barely seven years after the total colonisation of the southern African nation. Thus, the citation illustrates what some people may term an unholy alliance between the settler colonialists and Euro-American missionaries. In that context, one wonders how

the same priests who wished to see an elimination of the African race could all of a sudden claim to be champions of promoting the culture of the very people on whom they had inflicted so much harm. Perhaps what people need to be appraised of is the issue of the period when the *makwaya* music used to be performed. During the colonial period, the local Africans used to perform the music during the night, particularly under the moonlight, in an effort to avoid censor by the colonial administrators.

Perhaps if people could make a compromise on the contribution by the Euro-American missionaries on the *makwaya* music, one would give credit to the missionaries for summoning the courage to study the African epistemology, with the aim of modifying it to suit their church liturgy. That initiative paved way for an official recognition of the *makwaya* music genre. In this line of thought, it is no wonder that Mawere (2014) accuses Western colonialism of negatively impacting on the Africans' dignity, norms and values through the treachery of lies. The same Mawere (op.cit.) alludes that 'repeat a lie and it will be number one truth' seems to hold water, in respect of what happened to Africa in general and the then Rhodesia in particular, during the colonial period. In Mawere's observation, many lies were adopted by the European imperialists who used the technique to advance their foreign cultures and interests in Africa and elsewhere. The same Mawere goes further to say that, those Europeans found it decisive to 'soil' the image of Africa to justify their disreputable colonial project.

In view of this observation, some of the Europeans masqueraded as missionaries yet they had an agenda of imposing their culture on the Africans in their communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe. It is no wonder that the African cultures and knowledge belief systems were systematically relegated as ungodly, primitive, superstitious, irrational and unscientific, hence *makwaya* and the other indigenous African cultures were high-jacked and diverted to a totally different purpose.

What is clear is that the background knowledge assumed in certain textbooks was Euro-centric in nature, hence the information which they intended to provide, as well as the skills, were not specifically directed at addressing the African identity crisis. In addition, very little reference was made to the work of African musicological approaches. For example, it is often claimed that sometimes, some musicians put into practice what their ancestors would have shown them in their dreams. Mapaya (2014:624) confirms that "... some African compositions are given in dreams by the ancestors, bringing the question of spirituality into place. ...the process of 'composing' makes for a fascinating study." What is pertinent in the citation is the difference in both the composition and performance techniques between indigenous African musicians and those of the Western world. Besides, it should also be noted that most African musical repertoires are inherited, just as they are communally owned or shared.

In view of the above set of inferences, one may begin to realise the importance of what Outlaw (1991) defines as the inevitable challenge of deconstruction and reconstruction that faces any African critical researcher. The whole search for an African identity entails, in large measure, a deconstruction of the existing texts and then, a concomitant reconstruction to produce an authentic African perspective. Africa has cultural challenges which are peculiar to her own creative industries, including music. Such challenges require African critical researchers to search for solutions in the form of reconstruction of knowledge, insights, theories and skills that are relevant to the African persona.

Meanwhile, Ngugi wa Thiongo (1999) sees the question of language as one of the challenges which go to the heart of the very being and existence of an African, or for that matter, any community deprived of its language. Similarly, just as the African communities were deprived of their indigenous languages, they were also deprived of the other elements of culture, such as music. Thus, the local Africans had a thirst for performing musical genres like *makwaya* as a form of showing their identity, hence one would claim that the composition and performance of *makwaya* was a struggle for reclaiming the African identity. In that respect, one would say the Africans profitably invested in their musical heritage

which, for a number of decades, had been denied recognition as a result racial discrimination by the colonial authorities, with the help of missionaries. Sharing the opinion are Viriri and Mungwini (2010), who observe that despite this denigration, not everything African was lost; some ideas that informed and defined the social ontology such as the philosophy of *ubuntu* have managed to survive the onslaught which was perpetrated by the Euro-Americans. Implied in the citation is that, although the Euro-Americans had tried to destroy the African identity, they failed to destroy it completely. Accordingly, it was folly for the Europeans to demonise the indigenous African musical cultures in order to get a legal basis for destroying such creative arts. Thus, the perception of pre-colonial Africa as being devoid of a musical culture to share with the rest of the world was both inaccurate and misleading. It shows how insincere the missionaries were. They went to the extent of manipulating biblical images in order to bestow authority that reinforced the relationship between the primitive and the civilised, the naked and the clothed, the dark continent and the enlightened one.

Whilst expressing some disgust at the level of deceitfulness by some colonialists, Chikowero (2015) asserts that the uncritical view that the pre-1960s were essentially an age of cultural imperialism during which Africans merely mimicked Western musical cultures, is blind both to the militant musical practices and to the subversive infra-politics of underclass engagement with colonial power since the time of occupation. Of significance in the foregoing citation is the issue of the White supremacy hegemony. The Euro-Americans always wanted to give an impression that the Africans were cultural copy cats, yet that was not the case. Thus, *makwaya* was an African musicological approach which was a shared public creative sensibility and practice, either in the family, village, community, district or province. In light of this observation, it is no wonder that some researchers have used some tags like *makwaya ekwaChivi* (*makwaya* from Chivi), *Makwaya ekuNemamwa* (*makwaya* from Nemamwa), *makwaya ekuMhondoro* (*makwaya* from mhondoro) and so on. As Mr Flavian Kondo (interview on 11 July 2019) explained it, *makwaya* used to be performed at three levels, namely the intra-village, inter-village and then, the whole community such as chieftainship. In that sense, *makwaya* was, therefore, a type of a musical game for the African boys and girls, hence it was an African identity.

However, in their bid to recreate a new home in the African communities, including Nemanwa of Masvingo District in South-Eastern Zimbabwe, the Euro-American missionaries and colonial administrators embarked on an exercise of re-shaping and re-naming of some African cultural practices, including musical ones. In that regard, one would see how Africa was Europeanised, made to be devoid of its African identities by an imposition of a European identity. This is why Mudimbe (1988) argues that the colonisation of the African communities was akin to a process of organising and reorganising the local Africans in both the structures and in mind.

The foregoing observation was confirmed by some participants. Research findings from the face-to-face interviews with participants revealed that *makwaya* was an African indigenous musical game which was believed to have been in existence well before Zimbabwe was colonised by the settler colonialists. According to the research findings, the musical game had two categories: senior and junior children. According to Uncle Bhudhi Chivava (interview on 02 August 2015), the senior children would sometimes sing *makwaya* songs at school, while the junior would often sing the *makwaya* at church. The same participant (op.cit) went on to say: “*Vanenge vakunda ndaizoenda navo kuMasvingo. Kana vagonazve ndaizoenda navo kuNational. Varairidzi vaiuya kwatiri vachibvunza.*” (For the winning ensembles, I would take them to Masvingo. If they won, I would take them to the national level. All teachers would consult us). Implicitly, the mention of Masvingo and national denote provincial and national competitions.

From the look of things, *makwaya* were expropriated by schools and churches, as claimed by the participant (op.cit) when he asserted that: *Varairidzi vaiuya kwatiri vachibvunza*. (The teachers would come to us for consultations). That being the case, it becomes an undeniable fact that the genre of *makwaya* was an African musicological approach, hence the missionaries had no basis to claim that they introduced it to the Africans via the church and schools. The same participant went further to disclose that as district chairperson of indigenous African musical ensembles, he would be aware of the musical activities in each and every school in the district.

Giving his opinion on the claims by some theorists who claimed that *makwaya* were introduced to the local Africans via the mission churches, Mr Machinga had this to say:

Maonero nemanzviro andakaita naanasekuru, varungu havaigona kudzidzisa vatema nokuti kutaura ChiShona chaiko kwaitovanetsa. Kuda chatingangoti vakaita ndechokubatsira kunhadzurudza maimbiro. Izvi vanogona kunge vakakurudzira vatema kuti vaite izvo zvavaifungaidzira kuti zvaiizoita kuti maimbiro acho anakidzewo naivo varungu pachavo, kuitira kuti zvinyanye kunakidza. Saka hazvaiita kuti vadzidzise vatema maimbiro ataiita nechirudzi chedu.

(Interview on 08 March 2020).

My observation complemented by what I have been told by my uncles is that the European missionaries would not have that capacity to teach the local Africans because the same missionaries had difficulty in speaking the local indigenous language. What is possible is that the missionaries could have participated by making suggestions on how the African music could be performed in a better way, in order to make it more appealing).

An analysis of the foregoing submission could lead one into believing that perhaps what the missionaries did as a way of contributing to the development of the music genre was to give advisory role to the African choristers. That could have been done by way of guiding the choristers on how the voices could be arranged so that the songs would also cater for a wider audience, including the missionaries and other colonial agents. However, the mere technical support which the missionaries gave the local Africans cannot be a basis for them to claim that they introduced *makwaya* to the local Africans. In that regard, my argument still remains, the missionaries would not be competent enough to teach the local Africans their indigenous musical culture. That being the case, Mr Kondo (interview on 11 July 2019) also added his voice and said, "*Mukuimba macho taishandisa nhetembo, tsumo nemadikira. Zvairava kuti pinda munzira yakanaka*". (In singing, we would employ poems, proverbs and similes. Those idiomatic expressions were loaded with meanings that were meant to remind people to be upright in their daily interactions with other members of the community). The participant

also confirmed that the use of language structures like proverbs and similes as poetic devices was meant to beautify the music. Thus, the logic of using figurative speech in *makwaya* was a different approach to music making, as opposed to the Western music, which is linear. In most of the interviews which were conducted, the use of such language structures was also confirmed by the participants who highlighted the importance of proverbs and idiomatic expressions in most African choral compositions. For example, in all the focus group discussions, the participants unanimously agreed that *makwaya* was an African musical culture.

What should be realised is that, during the time of Western colonialism, Euro-American music was introduced and would then be repeatedly emphasised as being the pure music of superior quality, at the expense of African musicological approaches. That being the case, many researchers like Chikowero (2015), Mapaya (2014), Masiyiwa (2013), Mugovhani (2013; 2011), Zhizha (2013), Mukasa (2009; 2003), Kwaramba (1997), Lunga (1997) and Dube (1996) observe, with some concern, that during the initial stages of the Christian missionary activities, all the African music genres were apparently treated as pagan. Like any other concerned African researchers and their compatriots all over the world, I felt hurt by the Euro-American theorists' prejudice of the African indigenous musicological approaches. Against that backdrop, I felt compelled to challenge the racially motivated narratives and the onslaught on the African musical cultures. What people need to understand is that, in some cases, the Euro-American missionaries had a tendency to underestimate local African music. That tendency can be seen in the manner in which the genres were harshly treated. In their wisdom, the Africans began to rebrand their musical cultures in order to make them acceptable to the Euro-American missionaries. In that regard, the rebranding then triggered some transformations of most African musicological approaches, including *makwaya*. In that respect, the kaleidoscopic of the *makwaya* music became a national as well as regional phenomenon. As some researchers like Chikowero (2015), Mkallyah (2015), Turino (2000) and Axelsson (1993) observed, the transformation and expropriation of the African indigenous music into the missionary churches was popularly termed the Africanisation or indigenisation of the missionary ecumenical approach.

While the acceptance of some African musical idioms by the missionaries, with some approval from their colonial masters, could have been seen as a positive move, people need to understand that it was not a manifestation of the government's efforts to promote the African indigenous musical cultures. The reason could have been to save the different church denominations which were endangered by the fact that the majority of the local Africans were resisting to be converted to what they perceived as an alien religion, Christianity. The Africans in the local communities were resolute in clinging to their cultural practices, including music. Against all odds, the Africans did everything they could to revive their traditional music which had endured continued marginalisation for several decades. In their analyses of the status of indigenous African music during the colonial era, some African critical researchers such as Chikowero (2015), Mkallyah (2015), Mapaya (2014) and Turino (2000), note that since the advent of European missionary-based Christianity in Africa, the African music had largely been marginalised because the missionaries, out of ignorance, had regarded it as the evil. As a result of that, the African converts were required to sing only Western-derived hymns during worship. That pattern was almost the same all over the African continent, particularly in the communities of countries as South Africa, Zimbabwe, Mozambique, Namibia, Tanzania, Congo, Ghana and Nigeria. The foregoing researchers also concur that the dismissal of the African indigenous music from the church premises arose mainly due to colonial mentality, arrogance and sheer ignorance of the value of African traditions.

However, in the course of time, the missionaries gradually began to swallow their pride and accepted Africanising some of the church music, as recommended by Lenherr, a development that emerged from a turn in fortunes as indigenous African music traditions had taken root in African initiated churches. As observed by Turino (2000:7), there was a new interpretation of cosmopolitanism as “. . . a specific type of cultural formation and constitution of habitus that is translated in preview.” Of significance in the foregoing citation is the issue of the Africanisation of the church music, which thrived on the concept of cosmopolitan music. In that view, such an approach was an appropriation of an African musicological tradition from the local communities, by the Euro-American missionaries, to make it part of a new music

cultural identity. In that context, the music from the community of Nemamwa was given a new context in the church. Perhaps what I should wind up this section by reminding people is that, in this study, my effort to employ the theory of deconstruction was meant to challenge and reject the contention that a knowledge paradigm in the form of *makwaya* was nonexistent among the indigenous Africans in the local communities such as Nemamwa, before the arrival of missionaries and settler colonialists. I considered this necessary as a way of correcting the historical inaccuracy.

4.2.6. The puzzle about African music

The historical impact of the musical acculturation processes which took place in many communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe, became very accentuated and profound during the 1960s, due to what some historians claim to have been a period of some political upheavals across Sub-Saharan Africa. In the eyes of some African critical researchers such as Mapaya (2013) and Idamoyibo (2006), the indigenous African musicological approaches have generated a lot of controversy among scholars, owing to some misconceptions, misunderstandings, and misinterpretations emanating from the background of some pioneer Euro-American writers who misrepresented facts about African cultures, including music. In respect of such a problem of misrepresentation of the African indigenous musical cultures, largely by the outsiders who purport to possess the expertise in studying the music of the so-called the primitive communities, it becomes a necessity for African critical researchers and their compatriots the world over, to deconstruct that European white supremacy. What remains a puzzle is the issue of some African scholars who act as Euro-American surrogates. The alleged surrogates of the Euro-Americans even go to the extent of misrepresenting their own musical cultures yet one would think and believe they, as indigenous Africans, are in the best position to interpret and represent facts correctly. To that end, it would be proper for the African critical researchers to make a cross-examination of some of the documentaries on indigenous African musical cultures, with a view to putting them into proper perspective. Such an initiative will

help reduce or even eliminate the misrepresentation of the indigenous African musical cultures.

According to Chernoff (1979), indigenous African music is an art form that results from a spontaneous and emotional creation (of African origin) that is an uninhibited dynamic expression of vitality. That being the case, it becomes a puzzle to learn why and how some Euro-American missionaries would claim to have introduced *makwaya* to local Africans. That could not have been possible considering the fact that those foreigners had a handicap in understanding the African epistemologies, such as language and music. Sharing the same opinion is Idamoyido (2006), who appears convinced that some of the early writers on African music were European explorers and scholars, who knew little or nothing about Africa or African music. The same Idamoyido goes further to observe that those Europeans had much knowledge of their own musical cultures that were unfortunately not quite applicable to African music in several aspects. The first misrepresentations by the explorers are found in the spelling of some place names of the communities and chiefs. For example, in the early documents on the story of Great Zimbabwe city, Chief Mugabe's name is spelt as Mungapi. Some of the misrepresentations in some names of such prominent community leadership are meaningless to the Africans. Another misnomer is seen where the *mbira* instrument is referred as a thumb piano.

What should be appreciated is the fact that, those European explorers could not understand African cultures, including music. As a result of that, they began to judge the cultures harshly. As observed by Idamoyido (op.cit), the Europeans could not make sense out of the indigenous African music because they were used to their Eurocentric metered music. In respect of this assertion, clear illustration is seen from Lander's biased remark on one of Nigeria's communities when he wrote:

On the morning of Thursday, the 12th, we left Chiadoo, followed by the chief and an immense crowd of both sexes amongst whom were hundreds of children the ladies enlivening us with songs at intervals without record to time, forming all together a most barbarous concert of vocal and instrumental music which continued to our great inconvenience and annoyance till we arrived at Matowe,

where they took leave of us. It would be difficult to detach singing and dancing from the character of an African as to change the color of his skin.... To deprive him of which would be indeed worse than death ...the instruments of Africa are the rudest description yet even on these instruments they perform most vilely, and produced a horribly discordant noise.

(Lander, 1967: 1, 292)

Clearly, Lander appears to be disgusted by the indigenous Africa epistemology. His description illustrates how hateful he was towards the African musical culture, right from its technology (construction of musical instruments) up to its sound acoustics (playing). For most non-African writers, music is only music when one defines and describes it from a Eurocentric perspective. According to Agawu (2003: xiv) the

African music is best understood not as a finite repertoire but as a potentiality.... African music designates those numerous repertoires of song and instrumental music that originate in specific African communities, are performed regularly as part of play, ritual, and orally/aurally within and across language, ethnic and cultural boundaries.

Clearly, the citation shows that indigenous African music is spontaneously composed and performed by an indigenous group or a community for cultural purposes, or for entertaining, informing and educating. It is usually that type of music by indigenous Africans for fellow Africans, which, in most cases encompasses singing, drumming and dancing, as opposed to the Euro-centric perspective. In that regard, indigenous African music may be defined as that music which is associated with the traditional African institutions of the pre-colonial era. It is the music that has survived the impact of Western influences and is, therefore, distinct in idioms and orientation from the music belonging to the other global communities.

The challenge of misinterpretation of African indigenous music by Euro-Americans stemmed from their flawed mentality, as exemplified by Chernoff's blurred conceptualisation of the African indigenous music when in one of his publications he posted:

African music does not require a theoretical, representation or an explicitly interpretive understanding.... in such an investigation we can learn as much about ourselves as about other people because we must see through our own eyes and we must find our own words to describe their world.

(Chernoff, 1979 :1-3)

Of concern in Chernoff's remarks is the total disregard of or disrespect for the African epistemology by some settler colonialists and missionaries. This is sufficient evidence that the colonial administrators were evidently cocooned or wrapped in the canon of comparative musicology era of the Berlin School of Comparative Musicology during the late 1950s, as revealed by literature. In view of that, Chernoff, like his compatriots, felt he could not only consider the African axiom music worthy, if it could not allow him to describe it in his own cultural slant. Thus, such mis-alignment of the African music is further illustrated by his confession of ignorance of the discipline when he states that:

But I liked Dogomba music for a different reason: the drumming was completely incomprehensible to me. I could never hear the beats where beats were or how the different parts fit together. When I had a chance to listen to these drums, I would become lost and disoriented. In short, they were wonderful in subjective complexity and I was attracted.

(Chernoff 1979: 5)

Pertinent in the citation is that, although Chernoff could have spent a considerable period studying the Dagomba music of Nigeria, he appears to have had difficulty in understanding the drumming patterns of the music. In that regard, the million-dollar question is how people who were famed for their mastery of music professed such ignorance of the indigenous African music which they so despised. In that regard, it becomes clear that the genre of *makwaya* music was an African craftsmanship, not European-inspired, because the European music experts had failed to comprehend it. It was that scenario which forced the Euro-Americans to force the Africans to drop their ancestral musical cultures in favour of Eurocentric music. That is why Mapaya (2014) concludes that, most African music materials, for example, songs and compositions, are couched in Euro-centric language and cultural formulations.

Sharing the foregoing assertion is Chikowero (2015) who cites one Charles Baker, an elder in the United States, who explained to a congregation that the human voice, cultivated in the fear of God and used to His glory, was of divine origin, while the instrument was man's invention and was just good for enthusing the flesh while the voice had power to enthuse the spirit. Thus, he saw little difference between dancing and copulation. An analysis of the citation makes one wonder why Europeans always loathed the African musicological approaches in which singing and dancing were executed simultaneously. It boggles the mind because the missionaries always felt that beyond the thrill of music and poetry of motion, (dancing) there would be some kind of sex, because they frequently made reference to it. Even if there were sexually symbolic musical dances in the African communities, they would be performed in appropriate cultural contexts such as initiation ceremonies. The idea of seeing sexual innendo in most African musical performances was meant to portray the Africans as mere animals that could mate anywhere and anytime in the presence of 'other animals': fellow Africans.

In a similar incident, Chikowero (2015) gives another illustration in which Radasi, in accordance with the Scottish Presbyterian fundamentalist doctrine, insisted to his congregants on singing the Psalms of David only, which they were expected to do while sitting down. They would only stand up to say prayers. Thus, he prescribed which church songs, other than hymns, his congregates would sing. According to Chikowero (op.cit), Radasi insisted that dancing and playing of instruments for church functions risked mirroring the 'heathen dances' they strove to stamp out. Clearly, the citation demonstrates how the missionaries loathed the drum because of its associations with what they considered the heathen past. They felt that the drum was very powerful because it excited people the most. In light of that line of thinking, the Church intruded into African homes to do what one would view as policing the converts' daily social relations and manner which also interfered with the African cultural fibre in critical ways.

4.4. THE COMPETITIVE NATURE OF *MAKWAYA*

4.4.1. Family level

To the best of their knowledge, the elderly participants revealed that, up until then, life in pre-colonial Africa, as well as the early colonial period, was devoid of entertainment from gadgets like the situation at the time of writing this thesis. As *Sekuru* (uncle) Timothy Zendera (interview on 16 July 2017) put it “*Makare kare kwakanga kusina zvivhitivhiti zvaivaraidza vanhu mudzimba panguva dzema idziisiro, naizvozvo vanhu vaivungana*”. (During the olden days there were no entertainment gadgets like the television sets in the households during the evenings, especially after supper). In view of that submission, at the family level, the people would then come together after supper. They would then start rehearsing the performance of *makwaya* as a way of wiling time. In that regard, performing music was a form of relaxation and entertainment in most families in the rural communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe.

The way African folk music is played is distinctive. The local Africans can play any indigenous musical instruments, clap hands, ululate or whistle. All these are African musical idioms which distinguish the genres from the Euro-centric approaches to music making. The performance agrees with research findings in a number of studies that have been carried out on the African musical performances. For example, Mugovhani (2018) established that sometimes the performers sing in a circle, with the central space forming the arena, or stage where the dancers would showcase their performance skills. The concept of a circle is significant in the African worldview. The cyclic nature of the African life is easily identifiable in the structure of shelters and utensils such as the huts, fireplaces, drums, pots, plates, winnowing baskets and the pounding mortar. Legend has it that the circle represents a universal symbol with extensive meaning. It represents the notions of totality, wholeness, original perfection, the self, the infinite, eternity and timelessness, all in cyclic movement.

It should be reiterated that since the Africans were only allowed to perform Christian hymnody as opposed to their traditional music, that scenario led to Africans modifying their musics as a strategy to have their musical genres accepted by the missionaries and colonial administrators. Thus, many local communities, including Nemamwa, began to rebrand their music to *makwaya* because the word sounded prestigious. This shows that the Africans were protective of their music. At the time of writing this thesis, the music genre was still in existence and the people would frequently perform it for different circumstances or contexts.

If indeed *makwaya* was a household name in most African communities, it would then mean that, in earnest, the performance techniques of the music originated in the homes of the local Africans without guidance from missionaries. Thus, it would be proper to claim that the songs were African inspired, as opposed to them having been founded by the European missionaries. Chikowero (2015) singles out the *dare* and the home as having been privileged cultural and memory spaces that defined African sovereign being. In *Chishona*, the word *dare* means an evening gathering place for the male members of the family. It was at the *dare* that young male members would be mentored and groomed into good husbandry duties. In light of Chikowero's view, the homes and the *dare* were the information reservoirs for the African communities. It means that many issues were discussed and resolved, or even disseminated. The venues would always remain referral points for most issues which were of a contemporary nature.

Nevertheless, concerning the issue of *makwaya* music compositions in the homes, it would mean that every family member was expected to participate in line with the African philosophy of performing music. In that regard, one would assume that most of the songs were not colonial ditties, otherwise the music was thoroughly imbued with non-Western culture, hence the missionaries were not supposed to claim that they wholesomely introduced the genre to the Africans. It should be noted that a choir that would have been judged the best would then proceed to the next level: inter-village. The winning groups would then compete in order to come up with the best choir for the inter-village level. When I asked the participants who presided over the competitions as adjudicators at such competitions, *Sekuru*

Bhudhi Chivava (interview on 02 August 2015) responded: “*Taingobvumirana, semapoka aikwikwidzana.*” (It was by consensus by the competing choirs). In that respect, it becomes clear that while the issue of adjudication could have been a Euro-centric concept, the difference lay in the manner in which it was applied to the African musicological approach. Thus, the execution of adjudicating choral competitions involved some kind of a jury, as opposed to the European practice. As such, those performances represented safe physical and psychological spaces where African indigenous cultural matrices continued to find expression even in the face of the determined project of colonial erasure and substitution.

4.4.2. Inter-village level

Both literature and interviews revealed that *makwaya* was a common phenomenon among the local Africans, including the *Karanga* of Nemamwa in Masvingo District near Great Zimbabwe in the South-Eastern part of Zimbabwe. In most of the focus group discussions, the participants were unanimous that the music genre had its birth in Africa. Further, its composition as well as performance started in the village homes as its infrastructural base. In their submission during an interview at one *Sekuru Remson Mushipe's* (interview on 16 July 2017) homestead, most participants agreed that *makwaya* performance was for wiling time in the family during the evening. What people need to take note of is the fact that, it is often argued that every human society or community has its own literature, philosophy and culture which are the core ingredients that distinguish that particular society or community from other societies or communities. As such, a community's cultural elements are also transferable from one generation to another, hence the degradation of a people's culture amounts to the massacre of their indisputable human identity. In that regard, it was rather a crazy claim that the genre of *makwaya* was not originally African, yet extant literature such as Chiganze as quoted by the Herald of 22 July 2019, Chikowero (2015), Viriri (2014), Mudenge (2011), Raftopolous and Mlambo (2009), as well as Dube (1996) illustrates that the musical performances in pre-colonial African communities were largely vocal because there is seldom mention of musical instruments.

The dominance of vocal music before and during the colonial periods in the then Rhodesia culminated in one of the most classical African musicological approaches in the country's communities. Perhaps what people need to know is that, having been colonised by the Britain towards the nineteenth century, the relationship between the local Africans and the Europeans was that of a horse and a rider. On the one hand were the Africans who were often accused of resisting to accept some civilisations in the communities, and on the other hand were the settler colonial Europeans who were accused of using some form of brutality towards the Africans. Perhaps it was that kind of a frosty relationship which led to the banning of most indigenous African cultural elements, as a punishment by the administrators. However, extant literature shows that after seven decades of mistrust between the two races, the missionaries began to widely accept some of the African musical performances, hence *makwaya* music was embraced by every village. In a book titled *The Da Capo Guide to contemporary African music* Graham (1988:287) notes how the *Shona* used the musical instruments and posits that "... in pre-colonial communities, music accompanied all major social work, recreational and rituals. Unaccompanied choral singing was also prominent". Of significance in the preceding citation is the issue of choral singing among the *Shona* speaking people, including the *Karanga* people of Nemamwa of Masvingo District in South-Eastern Zimbabwe. That was the nature of indigenous African music in pre-colonial Zimbabwe. As is the case elsewhere in this thesis, the Africans have always been good choral music composers and performers, hence it would be a fallacious for some theorists to claim that the *makwaya* genre was a by product of the Western musicology.

In an interview conducted at the community's cultural centre, located about three and half kilometres from Morgenster Mission, all the participants (interview on 19 December 2018) concurred that *makwaya* was an African musicological approach. One participant roared: "*Muchirungu hakuna kuimba kwakadaro! Takatobirwa nevarungu.*" (The European way does not entail such performance techniques. We were robbed by the Europeans). This confirms the claim that the genre of *makwaya* has always been an African musicological approach as opposed to a racist theory which claims the missionaries introduced the genre to the Africans. Ironically, Chikowero (2015) notes that when the church impelled itself in the

way it did, its survival was at stake, hence it nervously turned to the same indigenous African musical genre, and the related aspects of indigenous cultures, locating the politics, the agency and the benefits of that reformation. Thus, the genre evolved into a fashionable portrait of an African culture and the Christian church.

Meanwhile, it should also be noted that whatever the performers decided to incorporate, as an accompaniment to the song, be it the musical instruments, such devices were always culturally inclined. The Africans had to use the materials which were locally available such as indigenous trees in the case of *ngoma* (drum) and *makwa* (clappers). This view was confirmed by *Sekuru* (uncle) VaMushipe (interview on 21 July 2019) who disclosed that *makwaya* was the primary vocal music of the *Shona* people, including the *Karanga* of the community of Nemamwa, from time immemorial. He went further to describe how the musical culture, unlike any other genres, largely constituted the human voices. However, during focus group discussions, some participants (interview on 21 July 2019) also indicated that, at times the music would be accompanied by musical instruments such as *majeke* (made of bottle tops), *pito/pembe* (whistle made of reeds). As has already been alluded to before, the instruments were made from locally available materials and not from any exotic resources. In view of such submissions, my contention is that the music genre cannot be a European derivative. This was confirmed by Mr Kondo (in an interview on 18 May 2019) when he disclosed that during the early days of church liturgy in all the main stream churches, service was conducted in some foreign languages such as the Dutch and English, even though some would dismally try to use the so-called vernacular language.

Mr Flavian Kondo (op.cit) went further to disclosed that, "David Livingstone achinyora pamusoro pezvaiita mahusiku aine shamwari yake Robert Moffat vari kuNorthern Cape Province, akaburitsa pachena kuti vechidiki muAfrica vaive nemitambo yavairidza ngoma panguva dzejena guru." (Whilst writing on what was happening in Northern Cape Province, David Livingstone revealed to his friend Robert Moffat that the young Africans had play games in which they used to play some drumming during moonlight). It should be remembered that, during the olden days, there were no entertainment gadgets like television

sets in the households. In that regard, after their supper, the boys and girls would then meet at an agreed venue so that they would play song games as part of entertainment and relaxation. In view of that, it would be logical to claim that, the evening was a convenient time to rehearse some performances like *makwaya* music. Thus, the genre was a form of entertainment for the youths in most rural African communities, including Nemamwa of Masvingo District. In that respect, if indeed the music genre was a household name in most African communities before the colonisation of present-day Zimbabwe, it would then mean that, most compositions of the *makwaya* songs originated in the compounds of the local Africans without any guidance from external music specialists. Thus, the genre could not have been a European derivative because vocal music was part and parcel of the African life from time immemorial.

That on its own should remind people that little has as yet been said about the existence of African indigenous vocal music in the pre-colonial, or the early years of colonialism. Thus, *makwaya* could have literally been a musical game for the young African boys and girls. During my interactions with the participants, I was not able to identify what the precise origins of the *makwaya* musical genre were. The issue of who exactly first composed the first lyrics of the music genre is yet another area which needs some research.

However, basing on submissions from the research participants, during the evenings some vocal ensembles from various village compounds would compose songs to counteract and, more positively, complement each other as part of celebrating their Africanness. In that sense, the musical genre was developing into a village or community's musical culture. My observation about the way the music was organised was that musically, no doubt the songs were African inspired. In any case, the performative styles or techniques appear considerably more familiar to Africans than Western performative culture. The participants who performed for me proved beyond doubt that, indeed the styles were solely inspired by the African traditional musical idioms. Their exposure to *makwaya* could have helped to spread the genre to the villages, thereby enabling it to develop with a great flurry of activity, and resultantly making its way into the church and schools. The elderly participants (interview

on 17 December 2018) who claimed to have participated in the performance of *makwaya* during their youth, undoubtedly seemed to have had more exposure to the musical genre than did the younger performers of the musical tradition. Some of them confessed that they were quite illiterate, having had no chance to attend any of the mission schools in the community. However, they were able to narrate how the music was performed and at which functions in the community.

4.4.3. *Makwaya* as a communication tool

Traditionally, African indigenous music has been used as a medium of communication in the local communities, including the Nemanwa of Masvingo District in South-eastern Zimbabwe. In Mapaya's (2014) view, in almost all African societies, music forms the main medium through which most of the oral traditions are expressed. In view of the foregoing citation, the African creative arts, including music, were one of the main means of communication, which used to inform the audience about diverse contemporary issues in the community. Implied in the citation is the issue of music being used to transmit messages among the people in the African communities. As was highlighted earlier in Chapter Two of this thesis, music can be used in relational politics. In this regard, music, like any other African creative artwork, was used as a tool to communicate some messages, especially pertinent issues to do with violation of human rights. Thus, people would employ lyrics in denouncing uncouth behaviour either by members of society or the colonial administrators. In some cases, the reprimand would be directed at the colonial agents such as some traditional chiefs who sometimes would have been bribed to betray their fellow tribesmen.

In a paper titled "Untidy tools of colonialism" education, Christianity and social control in Southern Rhodesia: the case of "night dances" – 1920s to the 1930s by Mhaka (2016), the youth dances were seen as an undercurrent of discontent among male elders in general and chiefs in particular, who were opposed to the social influences of the educated young generation. The same Mhaka goes further to posit that, "Constituting part of a variegated trajectory of youth resistance against parental and chiefly authority, dance became a symbol

of rebellion.” Of significance in the citation is the issue of the African youths' resolve to employ music as a protest tool to expose what they viewed as some colonial injustices in the then Rhodesia. The colonial administration was seen as doing a disservice, particularly to the young generations as future leaders of the country. Available literature suggests that the fast-growing popular youth musical games were increasingly becoming a concern to some traditional chiefs, settler colonial agents and missionaries, to such an extent that they became so obsessed that they ultimately imposed a ban on African indigenous music. However, what was rather surprising was the fact that not all the songs contained some political insinuations, as revealed by the following verbal excerpt from Sekuru Zendera (interview on 19 December 2017):

“Taitongoimba dzimbo dzakasiysnasiyana. Dzimbo dzemichato dzaive dzekutsiura vainge vachichata uye waitove mumichato yacho nechakare. Dzimwe dzedzimbo dzaitobatawo tsika nemagariro mumaruwa. Dzaitsiura wese munhu aive achiita zviito zvisina hunhu, sokuti munhu mukuru aikumbira mabhisvo kumwana mudiki.” (We sang different categories of songs. Wedding songs were there to reprimand bad behaviour to those who were tying the knot, or those already in marriage. The songs served as a warning to everyone who would be operating outside the law, for example, noticing an adult asking a simple thing like biscuits from a minor). Implied in the preceding submission is the issue of irresponsible behaviour which some people often exhibited in the full glare of fellow community members. Such wayward behaviour was not tolerated as it was seen as violating the spirit of ubuntu/unhu, which lay at the core of the African existence. When I asked the participants where they got their themes from, one participant (interview on 19 December 2017) was quick to say "Semadimikira, taitoimba ipapo ipapo". (Like proverbs, we could compose instantly). Clearly, the submission shows that the themes came from the people on a daily basis, hence they reflected daily events. Notably, makawaya music was some kind of a social commentary whose function was somewhat similar to that of the electronic or print media. In that context, the choristers would be reporting events in the community. Thus, it was another method of information dissemination. It would be logical to think that the colonial administrators and their colonial agents, like chiefs, saw the indigenous African music as being a threat to their

authority and control over the so-called natives, hence they decided to ban it. The trend seems to have been prevalent in mining and farming areas, as is illustrated by literature, particularly Tracey's observation:

For the great majority of the Bantu people, songs take the place of, shall we say, the correspondence columns of our newspapers and are the chief molding public opinion. You can say in song or verse what you could not say in prose without giving offense. Here, then, we find the artist and musician playing his essential part in integrating society. He is the jester who reflects the opinions of the 'right thinking' man or woman, the arbiter of the decencies and the opponent of excesses in chief or commoner -in other words, the upholder of the spirit of continuity and solidarity in tribal or social life.

(Tracey, 1954:34)

Of significance in the citation is the issue of songs serving as both entertainment and mass media. As is illustrated by Tracey, music was an effective means of disseminating information to the populace, just as it was for continuity of cultural norms and values. In this regard, music as cultural symbolism shows how Africans led their lives in pre-colonial times and during the early years of colonialism. Thus, their indigenous African cultures were transmitted through different modes such as *makwaya* music. That was contrary to the Eurocentric perspective which viewed Africa as a dark continent. In respect of this, it is no wonder that Raftopoulos and Mlambo (2009:2) suggest that "This requires the revision of certain grand narratives about Zimbabwe's musical activities. The lies about Africa were manufactured by the racists who packaged them and sold such distortions via the tag 'Africa a dark continent'. Thus, the first lies remained hidden in the stories of uncivilised communities". Implied in the citation is that most narratives on African indigenous musical and other cultures have been falsely recorded, hence the need to deconstruct such falsehoods. The distorted documentations have encouraged myths of an uncivilised frontier, one that permanently remained in the Stone Age settlement of the earliest centuries.

4.4.4. *Makwaya* as a protest tool

In this section of the chapter, I focus on how the genre of *makwaya* music was used as a weapon to puncture colonialism in the then Rhodesia. What people need to understand is that as part of their heritage, the Africans would often employ music as a public discourse, as noted by some researchers who include Mafadza (2018), Chikowero (2015), Vambe (2004), Kwaramba (1997) and Pongweni (1982), who have laboured to interrogate different aspects of protest music in African communities. As has been demonstrated in the previous sections of this chapter, the local Africans would engage in music making in most of their socio-political activities. Thus, the relationship between the Africans and missionaries together with their colonial administrators was marked by an upsurge of African nationalism throughout the communities, including Nemanwa of Masvingo District in South-Eastern Zimbabwe. Sharing the opinion are Raptopoulus and Mlambo who observe that:

The period between the outbreak of the Second World War and the Unilateral Declaration of Independence (UDI) by Rhodesian Prime Minister Ian Douglas Smith in 1965 was a significant one in Zimbabwe's history. In these years, Rhodesia experienced far-reaching economic, demographic, social and political changes, and a gradual process of transformation in the political consciousness and self perception of the African population was reflected in a change of attitude towards white colonial rule - from an earlier position of asking for fair governance to one of wanting self-rule.

(Raptopoulus and Mlambo, 2009:75)

Clearly, the citation implies that those Africans who were gifted in composing music became the mouthpiece for the less articulate fellow Africans, thus music became a weapon for challenging what the majority of Africans saw as some racial injustices which for close to a century, were perpetrated against the local Africans. This was confirmed by the participants (interview on 19 December 2018). One of them said, "*Zvaisungisa, asi dzimbo idzi dzaireva zvaitika kuvanhu. Dzaidzidzisa zvakasiyana-siyana; zvokusimbisana*". (It was considered illegal and treasonous, but the songs focused on what was happening to the people. They touched on different aspects, with the aim of giving each other motivation). Apparently, the mention of people was in reference to the local Africans.

While contributing on the role of music in the struggle against colonial rule in the then Rhodesia, Musiyiwa (2000) observes that such creative arts borrowed their structural motifs from the African storytelling tradition in which most folktales included a song sung by the storyteller while the listeners were the respondents. Thus, according to Masiyiwa, singing would be in the form of choral interludes at periodic intervals of the narration. In that regard, one would claim that songs would be delivered through some recitations during the struggle for independence. While quoting Nketia (1974), the same Masiyiwa (op.cit) observes that in many African communities (Shona included), songs were sometimes intentionally viewed as speech utterances, particularly where the recitation, both spoken and sung, had become social institutions. In essence, the songs were usually intended for morale boosting and as an appeal to the ancestors as disclosed by some participants.

In an interview discussion with *Gogo* (granny) Elizabeth Zifunzi (interview on 21 July 2019), in the company of Sekuru Nevison Mashava, VaMushipe and two other ladies, the participants proclaimed that the role of songs was to conscentise both the living and the ancestors about the social ills in the country. According to one of participants (op.cit), such songs "*Dzaitaura kumadzitateguru pamusoro pekushupikana kwaiita vatema munyika mavo. Naizvozvo mukuimba umu, maive nekusimbisana.*" (They spoke about the suffering of the local Africans in their own native land. In that regard, in singing the songs, there was encouragement to each other). When I sought to establish *Gogo* Zifunzi's age, her claim was that she was born in 1939, meaning to say she was aged eighty (80) in 2019. In view of her age, it would mean that she had almost seen it all, in terms of the impact of colonialism on the Africans. The nasty experiences which *Gogo* Zifunzi (interview on 21 July 2019) narrated bore testimony to why the Africans became determined to fight what they viewed as a racist colonial administration. As Mazarire (2004) looks at the racial tension which became a characteristic of life in colonial Rhodesia, he concludes that it was the Christian Missionary enterprise which opened hostility by removing the local Africans from their cultural practices which they had strong adherence to.

Meanwhile, in Turino's (2008) opinion, singing together as a group had some advantages, such as helping to strengthen the resolve and to inculcate solidarity and oneness among the singers and their audiences through the theme in the song. He goes further to suggest that the popularity of the liberation war songs was a result of the blending of Western hymns and ballads performed in colonial schools and churches. From the citation, one would conclude that the protest songs were adapted from the African choral songs which were dubbed *makwaya* music. From Turino's (op.cit) observation, *makwaya* is a loan word from the word 'choir'. Here it appears that since the weekend compound dances, big dinners and tea meetings had then become an important feature of the African life, many Africans began to develop an interest in performing *chimurenga* songs.

However, when asked to comment on the claim that the musical genre was a derivative of the four-part harmony that was common among most missionary songs, VaMushipe (interview on 12 October 2017), had no kind words when he quickly shot that down: "*Inhema!* (That's a lie!) *Varungu ndivo vakatozvitora kubva kumadzitateguru edu.*" (The white missionaries were the ones who expropriated the music genre from our forefathers). Thus, the people of Nemamwa of Masvingo District regarded *makwaya* as an African musicological approach. The majority of Africans even accused Christianity for having underdeveloped their African indigenous cultures, music included. Worse still, in Onselen's (1976:198) observation, "For a number of years prior to the outbreak of the first world war, black workers in various parts of Rhodesia had met on an informal and social basis; weekend compound dances, big dinners and tea meetings, each with their own distinctive roots that formed a base from which other activities and organisation could grow". As is illustrated in the foregoing citation, music united the local Africans, especially when almost all were free during the week. They would meet to celebrate in gatherings which were dubbed 'tea meetings'. At such meetings, one would believe, several issues, such as the injustice colonial governance would be discussed and alternately infused in some musical performances. Further, Onselen (1976:195) posits that, "Although the evidence is tantalisingly brief, it seems possible that old patterns of resistance against the colonial presence established footholds in the compounds." Sharing the view is Chikowero (2015), who observes that by the

1940s, this crusading missionary attack on African cultures had come under direct challenge by young African converts and some liberal-minded missionaries. It came under severe criticism from within, mostly by younger African Christians who charged that the church was in league with, and worked as an agent of, the colonial state in the continued oppression of Africans. Furthermore, Onselen (op.cit:196) also notes that, “In times of distress the *Shona* also tended to look to the message of hope from *Mwari* (God) for messages of hope and resistance”. Pertinent in the foregoing citation is that in most cases, African musical performances were a form of resistance to the colonial administration.

Thus, the liberation war songs (also dubbed *Chimurenga* songs) helped to advance or forge societal unity. In that regard, the songs actually encouraged unity of purpose among the oppressed African peasant farmers. Sharing the opinion are Ndlovu-Gatsheni and Willems (2013), who observe that in the rural theatres of the struggle, *Chimurenga* music became an important mobilising, motivating and conscientising cultural tool, particularly for ZANU's Zimbabwe African National Liberation Army (ZANLA). Implicitly, the citation demonstrates the multiple contexts of African indigenous music in the local communities. As was the case during the country's liberation war, the same *makwaya* music genre was used to mobilise, motivate as well as conscientise people in the struggle. Ironically, it was the same music which the Euro-American missionaries had expropriated into the church liturgy. The question would then be: If the Africans had no capacity to compose a classical musical genre called *makwaya*, who then taught them to compose equally melodious *Chimurenga* songs? In that view, I continue to argue that missionaries never taught the Africans the genre of *makwaya* music. In that sense, the Africans were, by nature, good choristers. Even way before the colonisation of the country, the Africans had a musical culture which they could share with the rest of the world.

This means that the Second *Chimurenga* music genre emerged as a political tool to mobilise, motivate and to conscientise people that the struggle for independence was an extension, continuation and heightened intensification of the previous two struggles of the Anglo-Ndebele War of 1883 and the *Shona* uprising of 1886-7 which popularly became the First

Chimurenga war. Quite abundant literature by Ndlovu-Gatsheni (2013), Kahari (1981), Vambe (2004) and Kwaramba (1997) shows that the Second *Chimurenga* began in 1966 and ended in 1979. To that end, Sibanda and Maposa (2014) note that music also gave a strong message of protest that enhanced the historical consciousness of the oppressed, with a strong reference made to the ancestors. In fact, readers need to appreciate that the songs addressed various issues and, thus, they could be categorised as such. However, due to lack of time and space, perhaps I could give just one example of a song which fell into the category of those which focussed on the history of the country. The title of the song was '***MuZimbabwe matakazvarirwa***'

SHONA	ENGLISH
<i>Mushauri: Nyika yedu yeZimbabwe ndimo matakazvarirwa</i>	In our land, Zimbabwe, thus where we were born.
<i>Vana mai nababa ndimo ma-avari</i>	Mothers and fathers are residing there.
<i>Tinoda Zimbabwe neupfumi hwayo hwose</i>	We want Zimbabwe with all its riches.
<i>Simuka Zimbabwe</i>	Stand up Zimbabwe
<i>Tinodawo-o nyika yeZimbabwe-e.</i>	We need the country; Zimbabwe.
<i>Vadairi: Dzimba dzemabwe-e</i>	Houses of stones.
<i>Mushauri: Tofira rusununguko rweZimbabwe</i>	We die for the independence of Zimbabwe. We want the land.
<i>Tinodawo nyika</i>	Her day has come.
<i>Vadairi: Zuva rayo-hoho rasvika</i>	The forefathers' prophesy has materialised. War.
<i>Mushauri: Zvairava vakuru zvazoitika</i>	The ancestors' prophesy has materialised.
<i>Vadairi: hondo-o</i>	It has happened, war.
<i>Mushauri: Zvairava vekare zvazoitika</i>	Our country has been taken.
<i>Vadairi: ----- zvazoitika hondo</i>	By the visitors, its day has come.
<i>Mushauri: Nyika yedu yatorwa -----</i>	Lead: This is a heightened war.
<i>Vadairi: ----- Nevayeni, zuva rayo hoho rasvika</i>	Mr Mugabe is the cleverest for Zimbabwe.
<i>Mushauri: VaMugabe imhare yeZimbabwe</i>	Mr Nkomo is the cleverest for Zimbabwe.
<i>VaNkomo imhare yeZimbabwe</i>	Even Chitepo is the cleverest for Zimbabwe.
<i>Chitepowo imhare</i>	We all need.
<i>Vadairi: Tose tinoda</i>	A big war.
<i>Mushauri: Hondo huru muZimbabwe -----</i>	We all need war, war-rrr.
<i>Vadairi: ----- tose tinoda hondo hondo-ooo</i>	

(Source: Nemamwa Indigenous Choral Group)

Looking at the lyrics of the song, one realises that the message is on the history of both the country and its citizenry. The song also conscientised the Africans in the then Rhodesia that the country was their heritage, together with all its riches. In that regard, they deserved it,

hence they were supposed to rise since they wanted Zimbabwe to be in their control. The people were supposed to sacrifice and die for their freedom. In the message, the recipients were being advised to take cognisance of the fact that what the ancestors had prophesied had come true. In view of that, there was need to reclaim their country which had been captured by the visitors. Apparently, the visitors referred to were the settler colonialists whom Mugovhani (2012) called thieves from the seas. Indeed, Mugovhani's claim appears accurate because the settler colonialists had stolen the Africans' land and all its natural resources like the minerals, flora and fauna. The song further illustrates that the Africans would be ably led under the leadership of Mugabe and Nkomo.

Of interest is the issue of black consciousness among the combatants and peasant farmers, in fighting for their ancestral land. In fighting the white commercial farmers, they were guided by the prophecy of their ancestral spirits who had died during the First *Chimurenga* war. While commenting on the power of music in communicating messages, Thorsen (2004:10) asserts: "Thus music, texts, singers' voices, instruments and performances can be used as political weapons." Clearly, the citation shows that music has a deeper meaning than just the aesthetic value. Thus, the Second *Chimurenga* logically, finally pushed the final nail in the coffin and that solved the racially skewed socio-political imbalance. Music was used to strike fear into the hearts of missionaries and settler colonialists. Sharing the opinion are Gonye, Moyo and Wasosa (2012:211) who note how the land repossession was "... dramatised by youths singing chimurenga (war) songs and waving ugly-looking clubs." This implies that music was a powerful tool in sending communication or information to the white commercial farmers.

Sharing the opinion are Musiyiwa and Visser (2015), who note that communication is at the centre of African popular arts, and that their most important attribute is their power to communicate. While analysing the role of *Chimurenga* Music, Elliot Siamonga, a correspondent of the Herald, states that the music made people understand what they were fighting for and why they were fighting; it added to the amount of information that was already available. Such an assertion clearly indicates how music can be used as space in

which meaning is generated and disseminated. Music, therefore, can be used as an alternative avenue, through which information can be communicated to people, especially the illiterate and semi-illiterate members of society who do not read newspapers. That was the case with most veterans of the country's liberation struggle and the peasant farmers. They could not go to school because of the stringent bottleneck system of education during the colonial period.

Musiyiwa and Visser (op.cit) as well as Turino (2000) further note that music composers and performers contribute significantly to the conveying of messages to a given culture or sub-culture. From such a submission, it is clear that the meaning can be generated from songs. Moreover, a lot of meanings are embedded in the indigenous African songs. Concurring is Agawu (2003) who comments that African popular music constitutes complex messages. In respect of such a view, it should be noted that the textual communicative purpose of a particular music has an influence on the recipients of that music. Thus, a song's message can be didactic when it is used to transmit moral issues. Under such a circumstance, the message appears in the form of warning, caution, instruction, exhortation or rebuke but with a moral reference, as observed by Musiyiwa and Visser (2016). Pertinent in the preceding view is that, the overall purpose of a song will be to make a person or a group of people succeed in their endeavours. The same authors go further to say that the orientation of a didactic song often encourages the audience to listen to a given message in the song, as a way of warning about a potentially dangerous situation coming ahead.

However, some songs focused on narrating the histories of both the nation and the people. Songs which fell in that category usually focussed on how Zimbabwe was colonised by the settler colonial farmers, miners and industrialists. Sometimes such songs also focussed on criticising the Europeans' use of force in their interaction with the local Africans.

The following is an example of such songs: Narrative song: Nyika Yedu YeZimbabwe

Nyika yedu yeZimbabwe

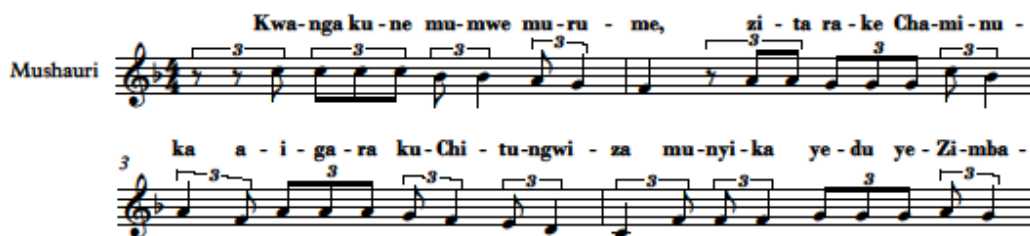
Doh is F

Dickson Chingaira

Mushauri

Kwa-nga ku - ne mu - mwe mu - ru - me, zi - ta ra - ke Cha - mi - nu -

ka a - i - ga - ra ku - Chi - tu - ngwi - za mu - nyi - ka ye - du ye - Zi - mba -



5 bwe, he - re, he - re Ba - ba? I - mi va - pa - mbe - pfu -

Ma - ru - za i - mi; ma - ru - za i - mi!

Ma - ru - za i - mi; ma - ru - za i - mi!

Ma - ru - za i - mi; ma - ru - za i - mi!



7 mi? he - re, he - re Ba - ba? I - mi va - pa - mbe pfu -

Ma - ru - za i - mi, ma - ru - za i - mi,

Ma - ru - za i - mi, ma - ru - za i - mi,

Ma - ru - za i - mi, ma - ru - za i - mi,



(Source: Song transcribed by Albert Munyanyi)

Mushauri

*Kwaive nemumwe murume-ee.
Zita rake Chaminuka-aaa
Aigara kuChitungwiza.*

M'nyika yedu yeZimbabwe__e.

.....
Here - here baba__a?

.....
Imi vapambepfumi.

.....
Here - here baba__a?

.....
Ndizvo here, here baba?

.....
*Imi vapambepfumi
Maruza imi-iii.*

Vabvumiri

.....
.....
.....

Maruza imi-iii.

.....
Maruza imi -iii.

.....
Maruza imi-iii.

.....
Maruza imi-iii.

.....
Maruza imi-iii.

.....
Maruza imi-iii.

(Source: National Archives Zimbabwe)

ENGLISH VERSION

Lead

There was a man.
His name was Chaminuka-aaa
He lived in Chitungwiza.

In the country of Zimbabwe__e.

.....
Is it, is it, father?
.....
You economic looters.

.....
Is it, is it, father?

.....
Is it, is it, father?

.....
You economic looters.
You have lost.

Response

.....
.....
.....

You have lost.

.....
You have lost.

.....
You have lost.

.....
You have lost.

.....
You have lost.

.....
You have lost.

As illustrated by the lyrics of the song, the message is about the history of how the colonial came to Africa, particularly Zimbabwe. The singer begins by giving the history of a man called Chaminuka who lived in the Chitungwiza community area and how he prophesied that there would come some people to annex the country. In the song, the performers are using sarcasm to humiliate the Europeans and warn them of a straight loss in the war, through the use of a phrase. (You have lost). Indeed, the colonialists lost the war to the Africans at the end of 1979. In fact, this reminds me of the adage: Where there is a will, there is a way. Otherwise, it was a dream come true because the Africans finally won their independence in 1980. After winning the war, among the government's priorities was the need to re-institute and safeguard the country's brutalised cultural heritage, music included.

4.5. SAFEGUARDING THE AFRICAN INDIGENOUS MUSIC

Whereas the preceding section of this chapter has discussed the country's culture of anti-colonial resistance, this section focuses on how the country's musical cultures can be safeguarded for sustainability, in line with the statutory instruments of Zimbabwe. In essence, Section 16 items 1 and 2 of the Constitution of Zimbabwe Amendment (No. 20) of 2013 recommend the following:

- The State and all institutions and agencies of government at every level must promote and preserve cultural values and practices which enhance the dignity, well-being and equality of Zimbabweans.
- The State and all institutions and agencies of government at every level, and all Zimbabwean citizens, must endeavour to preserve and protect Zimbabwe's heritage.

Of significance in the two items of the constitution is the issue of safeguarding the country's cultural heritage by the state, institutions, agencies as well as individuals. In that regard, it is the state duty to make sure the indigenous musical cultures are safeguarded. Similarly, the National Arts, Culture and Heritage of Zimbabwe (2017) suggests that in order to fully

benefit present and future generations, the protection, promotion and maintenance of cultural identity and diversity are essential requirements for sustainable social and economic development. Implied in the two preceding sources are part of a raft of measures which were crafted by the independent Zimbabwean government in an effort to correct the historical imbalances which had been caused by the successive Rhodesian regimes, whose policies entailed instituting what some critics saw as ruthless policies which were aimed at eradicating indigenous African cultural heritages like music. Thus, it becomes imperative for stakeholders to ensure that the country's heritage is jealously guarded since it is often claimed that a people without a culture is a people who have no identity.

Perhaps what I need to reiterate is how the richness and resilience of the country's creativity were disturbed by Euro-American missionaries in the local communities. In that regard, the colonisation of the country resulted in the dismissal of some of the indigenous African music genres as well as the musical instruments. For instance, the *ngoma* (African drums), mbira (thumb piano), *magavhu* (leg rattles) and other musical instruments were tagged 'unholy' and subsequently outlawed by the colonial system. The displacement and isolation of those instruments, as well as the state praise singers, were designed to wipe out the African epistemologies, so that they would be replaced by the Euro-centric ones. Thus, the negative impact of such colonial policies continued to haunt the arts industry even at the time of writing the current thesis. In view of that scenario, I sought to discuss ways in which the once thriving indigenous Zimbabwe musical cultures could be protected, and if possible, developed into world class musical genres. For that reason, when I asked the participants what they felt about what could be done to save the music genres from total extinct, the majority of them suggested that the knowledgeable culture bearers should be given an opportunity to teach learners in institutions of learning. In their opinion, the school curriculum implementers seemed to lack knowledge of the pure indigenous African musical cultures. In view of that, the government would be encouraged to consider incorporating some of the culture bearers in the school curriculum. Another participant (interview on 16 July 2017) stated that "*Zvikoro zvinokoshesa mabhuku chete. Vadzidzisi havagoni kudzidzisa semaitirwo azvaitwa makare, nokuti havana ruzivo rwazvo.*" (Schools emphasise on bookish

knowledge only. The teachers do not know how to teach like it was in the past, because they lack such knowledge). In relation to this, I have also observed that much of the concepts covered in the school curriculum, at the time of writing this thesis, were not culturally shaped or inclined because they were directly attributable to the historical past; they were still Eurocentric in nature. That was confirmed by *Sekuru* (uncle) Tendani Chandapiwa (interview on 26 January 2019) who had this to say: “*Makwaya ave kurova nokuda kwaana jazz*”. (*Makwaya* genre is getting extinct because of non-African genres like jazz). Implied in the submission is that some indigenous African music genres like *makwaya* were increasingly getting extinct because of the influence of non-African genres such as jazz, which tended to attract more listenership.

Sharing the foregoing opinion was Mr Wilson Machinga, who gave his views on why the *makwaya* genre was in a recess at the time of writing this study. His response was:

Mazuva ano kwave neparadio. Kana munhu akaridza kambo kanonakidzira, anokatsikisa kambo kacho kobva kaita kuti vanhu vakawanda vongoteerera ikako paradio uye mafoni munyika yese. Izvi zvinoreva kuti vanhu vakawanda vave kutora kuti kubika mimhanzi rave basa rinongoitwa nevashoma vane chipo chine umhare. Vanenge vongoteerera ikako kambo kanonzi kanonakidzira (interview on 08 March 2020).

(These days there are gadgets such as radios. If a person composes what is believed to be an interesting song, that person records the song such that many people listen to it in the whole country. It means that these days people take the business of music composition to be a specialised profession which is performed by only a few who are creatively gifted. The whole nation will listen to the songs which would have been judged to be brilliantly composed.)

From the foregoing submission, it would mean that technology contributed to the demise of most indigenous African musical performances, as the younger generations go for what they consider modern. Besides, some new foreign music genres are also invading the African entertainment arena, hence there is need to for African communities to think of ways of preserving their intangible heritages.

In pursuit of the foregoing argument, one needs to understand that, there was a process of de-personalisation of Africans and their cultures by missionaries, under the pretext that anything African was uncivilised. In that regard, many Africans began to shun their own music and turned to musical cultures from outside their continent. Chikowero (2015) proposes a decolonisation process which embraces a restoration, protection and upholding of African values and educational systems to foster an African identity. Clearly, such a suggestion shows that the culture of a country needs to be restored and developed. That way, the government will be able to safeguard the country's musical culture. As was noted in Chapter Two the Euro-American missionaries could stand accused of under-developing the indigenous African musicological approaches under their harsh tag 'uncivilised Africa'. Under that European hegemony, everything that was African was seen to be heathenic and, therefore, was supposed to be eliminated since it was considered to be violating the Christian faith which was treated as the only official religion. In that sense, it can be seen that such an action could be considered a crime against humanity because destroying a people's culture is akin to genocide. In light of that, it can be argued that a culture defines people. They can distinguish themselves from the other communities or social groups because of cultural elements such as language, religion, dressing and instruments used. Thus, the National Arts, Culture and Heritage of Zimbabwe (2017) states that a people's indigenous cultures usually shape, foster and define them in terms of ancestry, language, values, religious beliefs and practices, customs, culinary skills and arts, institutions, indigenous knowledge, and their interactions with others and the environment. Perhaps as part of safeguarding the African indigenous music, government could avail funds to the stakeholders in the creative arts industry so that the funds could be used to sponsor those who want to do some researches on the traditional musical cultures. In that regard, some of the music could be video-recorded, and then uploaded on platforms like YouTube. Such initiatives will enable music lovers across the globe to access it. That way, many people may begin to appreciate the indigenous African music genres.

Another option for safeguarding the country's traditional music repertoire could involve setting up some infrastructure to support the growth of the industry. That was confirmed by

one *Sekuru Tendani Chipiwa* (interview on 26 January 2019) who said, "*Hondo yakavhiringidza nziyo idzi. Hongu taiyimba senzira yokutsutsumwa kuvarungu. Asi pakapera hondo, hapana akambozova nehanya nadzo. Dai hurumende yabatsira nokutipa nzvimbo yatingaitira mitambo yedu iyi.*" (The war disturbed that music genre. True, we sang those songs as way of protesting to the colonialists. However, after the war, no one bothered to think about that music genre. We wish the government could provide us with some area where we can perform our musical games). Apparently, the war that was being referred to was the country's second war of liberation from the 1960s up to 1979. In the same vein, the mention of spaces where both the performers and music enthusiasts can meet is simply a question of infrastructure. It should be known that no culture can develop without the necessary infrastructural base. In that regard, it would mean that the government would need to construct buildings which would be used to further cultural activities at community, district, provincial and national levels. Such organisational structures will help to revive and safeguard the country's indigenous musical heritage. At each level of the organisational structure, there could be an African library whose aim could be to develop the Zimbabwean music through research.

Further, some item writers in the creative arts industry could be invited to submit both audio-recorded and written manuscripts on various issues pertaining to the industry. Such initiatives will go a long way in sustaining the music cultures. Thus, it will be anticipated that culture practitioners and activists will find time to practise the cultural music and dances in which they were bred and nurtured. For instance, all the community's traditional ceremonies could be encouraged and given space to practice their ethnic music in a multi-cultural society. One feels that there should be no religion which is treated as the purest of them all, thereby demonising others. It is my strong belief that if the indigenous African creative arts are given some due attention, they can be practised in the different communities across the country. In a related matter, school learners should also be taught some folktales, folk-music and playing of the different types of traditional instruments including the the *mbira* which was inscribed Zimbabwe's Representative List of the Intangible Cultural Heritage (ICG) of Humanity (<https://en.unesco.org/news/mbirasansi-inscribed-representative-list-intangible-cultural->

heritage-humanity, 2020). If that is done, the heritage will be given some opportunities to survive; a key ingredient of sustainable development. In conclusion, safeguarding indigenous African musical genres is a magnificent way of promoting the country's identity and culture.

4.6. SUMMARY

Indigenous African music as a form of cultural expression continues to occupy a prominent position in many African communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe. A number of factors necessitated the composition and performance of *makwaya* among the *Karanga* people of Nemamwa. Chief among them were the need to have music for weddings, funerals, sarcasm, political rallies as well as mass protest rallies, as revealed by some participants during the face-to-face interviews with members of the traditional choir in the community of Nemamwa. However, it should be mentioned that during the time of Western colonialism, Euro-American music was introduced and then repeatedly emphasised as being the pure music of superior quality, at the expense of the African musicological approaches. That being the case, many researchers like Chikowero (2015), Mapaya (2014), Masiyiwa (2013), Mugovhani (2013; 2011), Zhizha (2013), Mukasa (2009; 2003), Kwaramba (1997), Lunga (1997) and Dube (1996) observe that the initial stages of the Christian missionary approach to African indigenous music, apparently treated it as pagan. That negative attitude towards the African musical culture stalled the development of the industry. However, in spite of the colonial state and missionary censorship pressures, *makwaya* survived and continued to show resilience up to a time when the country gained her independence in 1980. Unfortunately, at the time of writing this thesis, the musical genre was no longer occupying an important position in the community. Some of the aching effects of the European cultural imperialism in the creative industry, including music, were still in place. Some traditional music which, in pre-colonial Zimbabwe used to play a pivotal role in both sacred and secular ceremonies in the *Karanga* communities, was being frowned at by certain religious organisations. Historically, the traditional sacred music was believed to symbolise the voice of the ancestors. It was unfortunate that the missionaries demonised African cultural practices on the ground of skin colour.

However, what the missionaries did not understand was that, some music had multiple functions: religious and secular. For example, as soon as a religious ceremony was over, the music would regain its social role in the community. In that context, *makwaya* could be performed under different contexts. With that in mind, one wishes that the cultural elements would be redeemed from the colonial legacy of criminalisation so that they grow into a significant national expression that can exhibit many qualities worthy promoting and preserving.

CHAPTER FIVE: CONCLUSIONS AND RECOMMENDATIONS

5.1. INTRODUCTION

The current study investigated the origins, nature and the transformation of the *makwaya* musical culture and how it was distorted by the Euro-American missionaries and the settler colonial administrators in the then colonial Rhodesia. The aim was to puncture Western hegemony in order to put the narrative in a proper standing, as guided by an African perspective. In that regard, while the last chapter presented the findings of the study, this chapter highlights the major conclusions and recommendations, emanating from Chapter Four. Thus, the following recommendations are made but without particular priority order, although grouped under appropriate sub-headings, for ease of reference. In some instances, recommendations are given in the form of quotations from other authors. In such cases, it means I agree fully with those authors.

The findings were analysed and discussed in the context of the views of the *Karanga* culture bearers and practitioners in the community of Nemamwa of Masvingo District in South-Eastern Zimbabwe, as well as the literature review carried out in Chapter Two. As a reminder, one should realise how music used to be utilised in pre-colonial, as well as during the colonial period in the country. The discipline of music has been known to be the most powerful cultural medium of communication in any African community. As was revealed by literature in Chapters Two and Four of this study, the history of many developing countries where colonial domination was evident, indicates that the Africans were always able to express themselves through song and dance. That culture became a means of expressing displeasure to those whom they viewed as their oppressors. Thus, through music, the Africans resisted cultural domination, with as much vigour as possible, just as they resisted any other form of exploitation. In that view, the African indigenous musical genre was utilised by communities, including Nemamwa, to express resentment against the existence of the colonial system and its structures. It was against that background that a study was undertaken in order to deconstruct the prejudice in the African musical narrative, with a view to reconstructing the

cultural history of the *Karanga* people of Masvingo, as part of the African ethnographic studies.

Through the lenses of the African Critical Theory, I argue that the genre of *makwaya* was not imported from Europe, as some theorists would want people to believe. Rather, the music originated in Africa and underwent several transformations, up to a point where the Euro-American missionaries admired and ultimately expropriated it for liturgical purposes. As was evidenced by some submissions from the participants, the African indigenous choral music, *makwaya*, was concerned with the questions of cultural identity. Perhaps it would be safe to claim that such formation of identity can be seen from household, village, district, up to provincial level. Sharing the opinion are Giddy and Detterbeck (2005) who assert that such tradition somehow gave meaning and sense to the people's lives, and had a significant role in the emergence of a national culture. Thus, the identity which was constructed had the potential to inspire a more embracing cultural unity.

However, for Mhike (2016), that development presented a bowel of different elements of a class stratification and exclusivity, pitting the educated middle-class, against the rural and uneducated 'traditional' folk. In the course of time, there was disharmony, pitting the traditional chiefs as agents of the colonial regime on one hand, and then the educated youths who were increasingly agitating for space in the national discourses of their native land. That having been the case, is the reason why elsewhere in this work I argue that, the aspect of exclusivity which used to be reinforced by the missionaries and the colonial administrators through commercialisation and competitiveness in many aspects of life, played a distorting role in the narrative of an African choral practice. However, the brighter side of the story was that, the African cultural practice in question was able to resist those overwhelming de-traditionalising forces. To that end, one sees the issue of assimilation as having been a blessing in disguise.

While making reference to the events in Kenya, the trio of Nyamwaka, Ondima Kemoni and Maangi (2013) observe that it was found out that, the history of African music, dances and musical instruments seem to contribute to our knowledge of cultural history of the Africans. Of significance in the citation is the issue of how functional the African indigenous songs and dances were in the communities, including Nemamwa of Masvingo District in South-Eastern Zimbabwe. The lyrics were closely integrated in the community's social life. Thus, undeniably, music could have been turned into a culture whereby people would sing whilst working on the farms, tea estates as well as the tobacco plantations. It is not a secret that the tea or tobacco pickers would sing to inspire themselves, thereby leading to good yields. In that context, Giddy and Detterbeck (2005) go further to note that the hybrid musical form of *makwaya* symbolised, in restrictive political circumstances, the general political and social aspirations of the black people, as is evidenced in the lyrics and performance practices. Perhaps it is necessary to mention that the participants to this thesis submitted comments that seemed to confirm such a perspective. Looking at the contribution of the indigenous African music towards the economic development of the colonial Rhodesia society, it then boggles one's mind because the Christian missionaries and the colonial administrators seemed to lack an appreciating the African musical genres like *makwaya*.

5.2. CONCLUSIONS

In this thesis, my contention is that, the *makwaya* choral tradition was severely brutalised and dismembered by missionaries and agents of colonialism, hence there is need for corrective measures to be taken by the Zimbabwean government. In that sense, some innovative programmes to promote the resurgence and flourishing of the musical culture could be mooted in line with sustainable development goals. Such initiatives could help protect music from the dangers of the de-traditionalising forces of globalisation. However, as was outlined in the description in which I traced the transformation of the music tradition, it appears clear that the music heritage has had some challenges of what I would call internal dissonances. In principle, there are still many voices within the indigenous African musical circles, some of which are critical of the current emphasis on blending African music with the European

musical idioms. The other view is that the indigenous African music should be purely African so that it is comparable to any other global musical culture. What should be realised is that the modern Africans are living in a globalised village, a new world order. Meanwhile, Giddy and Detterbeck (2005) assert that the trend is happening at the same time, where competitions are being tempered by an encompassing meaning-giving vision, an aspect which is uncharacteristic of what is understood by ‘modernity’. The same authors go on to state that they hear of some indigenous African choristers overcoming obstacles of time and marginalisation, who attend regular voice classes at the university in order to learn ‘how to care for their voices, what exercises to do, as well as how to project’.

Of significance in the citation is the issue of adaptations and adoptions which the modern African culture bearers need to embrace. In that regard, those in the creative arts industry should be prepared to give and take, a win-win situation. Such a development will re-affirm a negotiated choral tradition, inclusive of both the African and European musical idioms which could then be given space for some performances at many social gatherings. That way, the audience will gradually accept the African musicological approaches. Once the traditional cultures win the ears of the audience, it means the perennial challenges posed by the so-called advanced music from the Western continent will be overcome. The love of music should give indigenous African music practitioners some energy to drive their musical cultures to greater heights.

Meanwhile, Nyamwaka, Ondima Kemoni and Maangi (2013) reiterate that it was realised that, the Europeans brought many currents which crisscrossed the musical scenes of the Africans. Implied in the citation is that some new European musical idioms were introduced and which increasingly gained popularity. That had an obvious effect of brutalising the African musical cultures, traditions which used to reflect the various spheres of life among the African communities. It is hoped that the findings from the current study will be of interest to musicians, historians, anthropologists as well as the dance students and researchers. In that sense, it should make a contribution to their scholarship in terms of topic,

the methodology and the theoretical framework in establishing the functionality of music as a source of knowledge, cultural history and material culture of African communities.

5.3. RECOMMENDATIONS

It was highlighted that the Euro-American missionaries wanted to eliminate the African musicological approaches and replace them with some Western musical styles. Thus, any African Critical Theorist would expect the African governments in general and communities in particular, to promote the once marginalised musical cultures. Apart from its aesthetic value, the genre of *makwaya* was instrumental in mobilising the African masses to fight colonialism in the then Southern Rhodesia, thus the music genre should be revived, developed and passed on to the next generations as part of the community's cultural heritage. From the findings of this research study, it can be recommended that the indigenous African musical culture, *makwaya*, would improve if:

- The community could approach the government of Zimbabwe, through the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage to seek for some financial resources. It may be a more practical solution if the practitioners could mobilise financial resources which they would distribute to the deserving beneficiaries at the grassroots, in the community. The Creative Arts practitioners, culture bearers and other stakeholders in the Creative Arts Industries could be motivated and encouraged to set up clubs with the view of developing the African musical cultures. Those who are genuinely African music enthusiasts, could be supported through grants so that they can develop their creative artworks.
- The community could also embark on a financial mobilisation exercise, with the ultimate aim of setting up a digital library which will then become the reservoir of their indigenous African music.

- One would also wish to see a situation in which there will be grants to researchers to undertake some detailed fieldwork to record the disappearing cultural elements like *makwaya*, similar to the one which, at the time of writing this study, was being spearheaded by the British Museum (2019) document which suggested that the recipients of the grants could work collaboratively with the local communities for significant periods, observing and recording the different material practices in detail. In that respect, films, interviews, photographs and other illustrations could go a long way in preserving the African indigenous musical practices. Once the material has been collated, it can then be uploaded onto an open access digital database at a local community museum. In that respect, the communities in Zimbabwe would be encouraged to build community museums and archives so that their indigenous music could be documented and kept. No doubt, such museums and archives could attract domestic and foreign tourists who may want to pay a visit and experience the indigenous African music. Clearly, through such an intervention strategy, the fast-disappearing intangible musical heritage will be preserved for the host communities and for all humanity.
- At macro level, the government of Zimbabwe could be encouraged to urgently embark on a massive nation-wide programme of upgrading skills among passionate creative artistes, especially in the country's rural areas where the community members have been marginalised from the colonial period up to the time of writing this thesis. This can be achieved through in-service training of trainers of trainees at some workshops and conferences.
- The government may also consider setting up infrastructural resources such as halls for performances (theatres) at provincial, district and community level. Where possible, such theatres or studios should be connected to electricity.
- Further, the government may establish libraries at national, provincial and district levels, which are connected to the internet in order to enhance easy accessing of web-based resources like textbooks, journals, articles as well as some video recorded

performances. This will go a long way in assisting stakeholders in accessing relevant information on musical cultures.

- Further, the community could also motivate the artistes through providing adequate funds for research purposes. Thus, African researchers should be encouraged to generate volumes of copies on the indigenous African creative arts in a proper perspective.

Finally, as suggested by Gonye and Moyo (2016), the African communities, including Nemamwa, could be encouraged to adopt and employ the theory of AfriCrit so that it will enable them to subvert and modify images which are disseminated via some proliferating new information-based technologies including the satellite, television and the internet and media such as YouTube, which could be implicated in the marginalisation of the African cultural performances. Such technologies continue to churn out Western European-type music genres which are considered to be the standard performances, with the effect that the African watchers aspire more to be Euro-centric singers than traditional African singers. In that context, it becomes an undisputable fact that the indigenous African music, including *makwaya*, ought to be recorded by highly skilled personnel and then be uploaded onto YouTube so that it reaches a wide listenership range. That can be achieved through what is known as music trending on platforms like YouTube. In that regard, trending shows one what is happening on YouTube and in which community in the world. Thus, trending aims to surface some videos which a wide range of viewers would find interesting. The same source gives two categories of trending. For example, some trends are predictable, such as a new song from a popular artist or performance ensemble or a new movie trailer. The other category comprises trends which are surprising, like a viral video.

Furthermore, what the Zimbabwean government needs to do through the Ministries of Primary and Secondary Education and that of Tertiary, Science and Technology, is to emphasise on the effective teaching of the indigenous African music right from the preparatory Early Childhood Development (ECD), primary and secondary schools, teachers' training colleges, universities as well as other tertiary institutions that offer music, in order

to encourage the performance of some indigenous African music and the other related arts such as Theatre and Dances. In that respect, the institutions will be able to archive and preserve the heritage. This can also be achieved as has been witnessed elsewhere in Africa. In Kenya, for example, Nyamwaka, Ondima Kemoni and Maangi (2013) report that through the strengthening of the existing annual music festival events, the government of Kenya has managed to ensure the continuity of traditional music and dance practices. Of significance in the citation is the issue of the preservation and promotion of the indigenous African musical culture through hosting of some cultural festivals. However, some vigorous steps would need to be taken in order to realise such a goal. Such events require a lot of financial resources.

Since it is a life truism that the Performing Arts can only live through performances, it would help if the indigenous African music could be made part of any active programme designed to promote cultural life. What I observed at the time of writing this thesis was that, while the majority of the people in the country were in love with what they considered new music traditions from Europe, America as well as the Asiatic world, which of course they had embraced, one would hope that such non-African music could only be considered as additions rather than substitutes for the indigenous African music. The genre of *makwaya* music could, as many people may believe, particularly the youth, still serve very useful purposes in the ceremonies and activities of the African communities, including Nemamwa of Masvingo in South-Eastern Zimbabwe. Further, some researches could be carried out in which several songs of the *makwaya* genre could be transcribed into tonic-solfa notation, so that such songs could be used to develop music literacy among the learners in institutions of learning. That will augur well with the principle of moving from the known to the unknown. Such an approach is likely to yield good dividends for concept formation because the learners will be exposed to some culturally relevant curriculum materials.

From the current research findings, it can also be realised that the distortion in the history of *makwaya* music was a racial motivated agenda. The misinformation was meant to advance the Western hegemony that believes that African civilisation was brought by the missionaries and the colonial administrators. However, the findings presented above illustrate that, from

the pre-colonial era, the Africans had a musical culture, *makwaya*, which they could share with the rest of the world. This is quite in line with the United Nations Millennium Development Goals which call for the total elimination of racial discrimination across the globe. If the supremacist hegemony is left unchallenged, that tends to perpetuate a global neo-colonialism in which some residual racial forces will continue to view the Africans as less capable than the Europeans, when it comes to the creative artistic works. Such practices militate against the attainment of *ubuntu/hunhu hwevatema* (Africans' dignity and status). If the dream of resuscitating *makwaya* and other indigenous African musical cultures is to yield the much-needed results in the creative arts industry in Zimbabwe, the government could put an addition, to the existing policies on the ground, some aspects which compel the stakeholders to make vigorous researches on how other continents popularise their traditional cultures. They can take a leaf from the Asian approach as it relates to issues of change and continuity in the cultural industries. In a similar context, Giddy and Detterbeck (2005) suggest that it can be reasonably hoped that *amakwaya* tradition will continue to synthesise elements from other cultures without fully losing its continuity with past tradition. In that context, the way in which some dress codes were adopted and assimilated, points not to a capitulation to modernity (represented by the colonial powers and missionary ideas) but rather to a negotiated identity, which embraces the various elements and not essentially in opposition to the 'other'. The citation illustrates how malleable the Africans are, when it comes to issues of adaptations and adoptions. They can easily assimilate cultural elements from other continents without a hitch.

5.4. SUMMARY

In this thesis, I examined a cultural journey of the Africans under the colonial rule. I demonstrated the changing contexts of *makwaya* music, a corollary function of class and cultural exposure. I also argued that the Africans fostered their identity formation particularly in the rural communities. As was highlighted or revealed in both literature reviews and the face-to-face interviews, the colonial period in the then Southern Rhodesia was characterised by a racial discrimination against the local Africans. In that regard, *makwaya* music genre,

like any other music, gave solace to the aggrieved Africans who were always at the receiving end of what was viewed as colonial brutality. That, according to Dube (1996), marked a time of mass migrations of individuals throughout the country. That resulted in a white backlash through some legislative restrictions, economic deprivation, and social engineering under the ever-growing international awareness and condemnation of a racialised inequity. Thus, it can be observed that music was as much a cause since it had an effect of the de-stabilisation and redefinition of an African life in Southern Rhodesia. In that sense, the government could consider motivating the artistes through adequately remunerating their artistic works. Such an incentive will also go a long way in encouraging them to further their creativity. This idea is shared by Nyamwaka, Ondima, Kemoni and Maangi (2013), who see the knowledge of a country's heritage as having the potential of transferring to the present and future generations, knowledge for sustainable development. The same authors go further to observe that the beginning in mission schools, the introduction of Western music - juxtaposed with the condemnation of African music, musicality, performance, and culture in general – eroded pride in the traditional African life ways. Implicitly, the removal and replacement of indigenous African musical cultures by the European ones was an error whose impact will remain an indelible mark for many centuries. Ironically, some researchers like Mhaka (2016), Chikowero (2015), Chitando (2002) and Kwaramba (1997) see the Western culture as having had an impact of growing into a form of revolution within the African communities, via some mission schooled youths who began to rebel against what they felt was the gerontocracy (aging) of chiefs who longed for a restoration of their self-determination which existed before the onset of settler colonial rule. Thus, the youths began to align themselves with the material and moral alternatives offered by what they regarded as modern life, particularly the urban lifestyle. Of interest from that scenario is the issue of the generational gap, pitting the local traditional chiefs and the African youths.

In that context, the young Africans' behaviour was viewed as depicting some rebels emanating from the process of enculturation which they learnt in mission schools where they were taught to accept the morals and ethics that defined civilised society. This was confirmed by one participant, Mr Flavian Kondo (interview on 11 July 2019), who said that by the time

those young men and women completed their schooling, they would have taken some new identities, derived from both what was considered current and the past. In his words, "*Vasikana vaikurudzirwa kuti vapinde mu'Nzanga YaMaria*" (Girls were encouraged to join a society called *Nzanga YaMaria*). Further discussions with Mr Kondo revealed that *Nzanga YaMaria* was a ladies' society whose aim was to discourage night village plays, especially by the young African girls. Its emphasis on the virginity of the girls meant that the girls were supposed to be removed from the elderly women who used to offer mentorship to the girls, to the church. Looking at that transformation of the African way of life, it becomes clear why I continue to criticise the European missionaries for disfiguring the African epistemologies, music included. In principle, the converted youths would then advance the ideals of a middle class whose persuasions sought to embrace the cultural quintessence (spirit) of a Western life. To that end, a report on the rapid industrialisation and urbanisation of Southern Rhodesia by Dube (1996) acknowledges that a deeply segregated environment born of white paranoia and privilege, and overly exclusionary and repressive legislation, forced the Africans from city centres to the literal and figurative fringes of society. Thus, one would see why, within the confines of some environments like the townships, the African musical cultures drastically transformed, signifying a musical revolution.

In summary, it can be concluded that the love for African music in reclaiming an almost diminishing identity resulted in the transformation of *makwaya* music in Southern Rhodesia in general and the community of Nemamwa in particular. 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. Music, after all, is the best vehicle for transmitting a community's cultural norms and values due to its ability to be defiant while maintaining a degree of lyrical ambiguity. Thus, the genre of *makwaya* music was able to overcome the racial restrictions imposed on it by the Euro-American missionaries and their relative settler colonial administrators. The protesting Africans transformed it into a popular protest genre which offered them a rallying point since they could all sing as one.

5.5. REFERENCES

- Abeles, H.F.1992. “A Guide to Interpreting Research in Music Education”, in Colwell, R.(ed.) *Handbook on Music Teaching and Learning*. New York: Schirmer, pp 227-243.
- Abright, L. 2005. “The Evolution of Traditional Ghanaian Music and Influence from Western Society”. *Journal of Undergraduate Research*, 7:1-4.
- Achebe, C. 1994. “Things Fall Apart”. London: Penguin Books.
- _____.1988. “Anthills on the Savannah”. New York: Anchor.
- _____.1966. “Things Fall Apart. 1st Edition”. London: William Heinemann Ltd
- Adamo, D.T. 2011. “*Africa and Africans in the Old Testament Scheme of Salvation*”. *Theologia Viatorum*, 35.1:138 - 66.
- _____.2006.”*Christianity and the African Traditional Religion(s): The Postcolonial Round of Engagement*”. *Verbum Eccles*.Online.32.1.
<http://dx.doi.org/10.4102/ve.v32i1.285>. Accessed: 15/7/19.3:40pm
- Adedeji, O. 2006. “Aesthetics and Practices in Indigenous Choral styles of the Yoruba of Africa”. Obafemi Awolowo University, Nigeria, African Minds,
www.africanminds.co.za
- Agawu, K.2006. “Structural Analysis of Cultural Analysis? Competing Perspectives on the Standard Pattern of West African Rhythm”. California: University of California Press Journals.
- _____.2005. “*Music and Letters. Music in West Africa: Expressing Music, Expressing Culture*”, 86.3: 523 - 25.
- _____.2003a. “Representing African Music: Post-colonial Notes, Queries, Positions”. New York, London: Routledge.

- _____.2003b. “Defining and Interpreting African Music” in A Herbst, M Nzewi and K Agawu (eds.) *Musical Arts in Africa*. Pretoria: University of South Africa.
- Agordoh, A. A. 2005. “African Music, Traditional and Contemporary”. New York: Nova science Publishing, Inc
- Aiello, R. & Sloboda, J. A. 1994. “Musical Perception”. New York: Oxford University Press.
- Aikawa-F, N. 2006. “From the Proclamation of Masterpieces to the Convention for the Safeguarding of the Intangible Cultural Heritage” In L. Smith & N. Akagawa, (eds.) *Intangible Heritage*. Rutledge, London.
- Akiwowo, A. A. 1983. “Ajobi and Ajogbe”: Variations on the Theme of Sociation, Series 46. Ile-Ife: University of Ife Press.
- Akpabot, S.1986. “Foundation of Nigerian Traditional Music”. Ibadan: Spectrum Books Limited.
- Alkebulan, A.A. 2007. “Defending the Paradigm”. *Journal of Black Studies*, 37.3:410 – 27.www.jstor.org/stable/40034783(accessed:28/8/13 at 4:20pm).
- Altieri, M.A.1995. “Agroecology: Principles and Strategies for Designing Sustainable Farming Systems”. University of California: Berkeley.
- Amanze, J. 1998. “African Christianity in Botswana: The Case of African Independent Churches”. Gweru: Mambo Press
- Amegago, M. 2011. “An African Music and Dance Curriculum Model: Performing Arts in Education”. Carolina Academic Press.
- Andag'o, E.A.2007."Indigenous Music as a Means of Developing Music creativity in Preschool. Refocusing Indigenous Music in Music Education: Proceedings of East African Symposium on Music Mducation. Kenyata University”, 50 -7. *African Musicology online*.1 (20).

- Anderson, G.A.1981. “Early Music, Plainsong and Medieval Music”. *Journal of the Alamire Foundation, and Studi Musicali*.
- Asante, M.K. 2007. “The History of Africa. The Quest for External Harmony”. New York: Routledge
- _____. (2003. Afrocentricity: The theory of social change. Chicago, 11: African American Images
- _____.2000. “The Egyptian Philosophers: Ancient African Voices from Imhotep to Akkhenaten”. Chicago: African American Images
- _____.1999. “The Painful Demise of Eurocentrism: An Afrocentric Response to Critics”. Trenton: N.J Africa World Press.
- _____.1998. “The Afrocentric Idea. Philadelphia”: Temple University Press.
- Asante, W.K. .2000. “Zimbabwe Dance: Rhythmic Forces, Ancestral Voices: An aesthetic Analysis”. Toronto: Africa World Press.
- Axelsson, O.E. 2008. “Historical Notes on Neo-African Church Music: Kwanongoma College of Music”. *An African e-Journal* published by Michigan State University. <https://digital.lib.msu.edu/projects/africanjournals>. Accessed on 28/06/17, 10:54am
- _____.1993."Christian Poetry and Music Drama: Black Cultural Expression in Zimbabwe". *In Culture in Africa: An Appeal for Pluralism*, edited by Raoul Granquist. Upssala: Scandinavian Institite of African Studies, p 15 - 44.
- _____.1981. "The Development of African Church Music in Zimbabwe" in Papers presented in the Second Symposium on Ethnomusicology, 1981. Grahams Town: Rhodes University, Music Department. 2 - 7.
- _____.1974. “Historical Notes on Neo-African Church Music”. Upsala: Upsala University Press.

- _____.1971. "African Music and the European Christian Mission". Upsala: Upsala University Press.
- Babbie, E.2001. *The Practice of Social Research*. 9th Edition. Wadsworth Thomson: Belmont.
- Babbie, E.& Mouton, J.1998. "The Practice of Social Research". Oxford University Press.
- Bajila, P.D. 2018. "Use of Ndebele Indigenous Melodic, Harmonic, Rhythmic and Textural Features in Ndebele Contemporary Choral Music Composition". A Master's Dissertation submitted to the Midlands State University, Zimbabwe.
- Barz, G.2004. "Music in East Africa: Experiencing Music, Expressing Culture". New York: Oxford University Press.
- Barret, M. 2017. "Exodus: A Journey Toward Liberation. The God of Liberation".
- Beach, D. N. 1983. "The Rozvi in Search of Their Past History in Africa". 10 .13:
- _____.1978. "Shona settlement around Buhwa range", *Occasional Papers of the National Museums and Monuments of Rhodesia*. 4.iii.,106 - 11.
- Bebey, F.1984. "African Music: A People's Art". Chicago: Lawrence Hill Books.
- Berliner, P.1981. "The Soul of Mbira: Music and Tradition of the Shona People of Zimbabwe". Berkeley & Los Angeles: University of California Press.
- _____.1978. "The Soul of Mbira: Music and Tradition of the Shona People of Zimbabwe". Berkeley: University of California Press.
- Best, J. W. & Kahn, J. V. 1993. "Research in Education". Boston: Allyn and Bacon.
- Bhebe, N. 2000. "Historical Dimensions of Democracy and Human Rights in Zimbabwe". Vol. 1. University of Zimbabwe Publication. Harare: Abe Books Inc.
- _____.1979. "Christianity and Traditional Religion in Western Zimbabwe 1859-1923." London: Longman Group Ltd.

- Blacking, J. 1981. "How musical is man?" Seattle: University of Washington Press.
- _____. 1972. "Deep and Surface Structures in Venda Music." *Yearbook of International Folk Music Council* 3, pp 91 - 108.
- _____. 1964. "The Cultural Foundations of the Music of the Venda, with Special Reference to the Children's Songs". A PhD Thesis submitted to the University of the Witwatersrand.
- Blair, D. 2005. "Degrees in Violence: Robert Mugabe and the Struggle for Power in Zimbabwe". London: Continuum Book.
- Blake, J. 2007. "Commentary on the UNESCO Convention on [sc. for] the Safeguarding of the Intangible Cultural Heritage." Institute of Art and Law, Leicester.
- Bogdan, R.C. & Biklen, S.K. 2007. "Qualitative Research for Education: An Introduction to the Theories and Methods, 4th Edition". New York: Amazon.
- _____. 1992. "Qualitative Research in Education: An Introduction to Theory and Methods." Needham Heights, MA: Allyn & Bacon.
- Brenner, K.P. 1997."Chipendani und m
- Mbira. Musikinstrumente, Nitch-Begriffliche Mathematik Und die Evolution der Harmonischen Progressionen" in *Musik der Shona in Zimbabwe*. Gottingen: Vandenhoeck and Ruprecht.
- Brown, N. 2005. "Utopian Generations: The Political Horizons Century Literature." (press.princeton.edu/chapters/58067.html. Princeton University Press. Accessed On 28/9/2014. 11:41am.
- Brown-Lowe, R. 2003. "The Lost City of Solomon & Sheba: An African Mystery". Phoenix Mills: Sutton Publishing Limited.
- Carvalho, J. Soeiro de. 1999. "Makwayela: Choral Performance and Nation Building in Mozambique." *Horizontes Antropológicos*, Porto Alegre. 5.11: 145-82.

- Cantor, N.F. 1994. "The Civilization of the Middle Ages: A Completely Revised and Expanded Edition of Medieval History Paper pack". <https://www.amazon.com/med>. Accessed on 27/04/2019, 12:03pm.
- Chamberlain, M.E.2010."The Scramble for Africa. Third Edition". London: Pearson Education.
- Chamisa, V. 2013. "Commodified Versions of Shona Indigenous Music: (Re)constructing Tradition in Zimbabwean Popular Music". A Masters Dissertation submitted to the University of the Witwatersrand.
- Chernoff, J. 1979. "African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms." Chicago: University of Chicago Press.
- Chifunyise, S. 2011. "The Road Towards the Formulation of a National Cultural Policy for Zimbabwe. A paper presented at the National Arts and Culture Strategy Dialogue Report, Murehwa Culture Centre, Zimbabwe.
- Chigedere, A. (1980). "From Mutapa to Rhodes: 1000 to 1890 A.D." London: MacMillan.
- Chikowero, M.2015. African music, power, and being in colonial Zimbabwe. Bloomington & Indianapolis: Indiana University Press.
- Chikowero, M.2010. "History of Southern Africa: Colonial Times to Independence". Module Package: HIST 102 MC, Spring 2010 UCSB, History Department.
- Chimhundu, H. (ed.) 2001. Duramazwi Guru reChishona. Harare: College Press.
- _____.1999. Duramazwi ReChishona. Harare: College Press.
- Chinweizu, J., Jamie, O. & Madubiike, I.1980. "Toward the Decolonisation of African Literature: African Fiction and Poetry and Their Critics. London: Kpi.
- Chisaka, B.C. 2000. "Ability Grouping in Harare Secondary Schools: Its Effects on Instruction, Learning and Stratification". Harare: Longman.

- Chitando, E. 2002. "Singing Culture: A study of Gospel Music in Zimbabwe". Upsala: Nordic Africa Institute.
- Chiwome, E.M.1992."Traditional Shona Poetry and Mental Health." Department of African Languages and Literature, University of Zimbabwe, Zambezia (1992), XIX (i).
- Christian, B.2012. "An African-centred Perspective on White Supremacy." Ohio: Miami University.
- Chukwuokolo, J.C.2009."Afrocentrism or Eurocentrism: The Dilemma of African Development".
- Clonan, M. 2006. "Popular Music Censorship in Africa: An Overview."
- Cohen, L. & Manion, L. 1994. "Research Methods in Education." London: Routledge.
- Coleman, J.S. 2000. "Social Capital in the Creation of Human capital in P. Dasgupta and I. Seragledin (eds.) *Social Capital: A Multifaceted Perspective*. Washington: The World Bank.
- Connah, G. 2009. "African civilization: An archaeological. Second Edition." Cape Town: Cambridge University Press.
- Coplan, D.B.1985. "In Township Tonight! South Africa's Black City Music and Theatre." London, New York, NY and Johannesburg: Longman and Ravan.
- Cossa, J. A. 2009. "African Renaissance and Globalization: A Conceptual Analysis, Ufahamu." *A Journal of African Studies*, 36.1:
<https://escholarship.org/uc/item/8k7472tg>. Accessed on 11/08/18: 5:46pm.
- Creswell, J.W.2013. "Qualitative Inquiry and Research Design: Choosing Among Five Approaches. Third Edition." Los Angeles: Sage Publications Inc.

- _____. 2009. "Qualitative Inquiry and Research Design: Choosing Among Five Approaches. Third Edition." Los Angeles: Sage Publications Inc.
- _____. 2007. "Qualitative Inquiry and Research Design: Choosing Among Five Approaches. Third Edition." Los Angeles: Sage Publications Inc.
- Crossman, P. 2004. "Perceptions of Africanization or Endogenization at African Universities: Issues and Recommendations" An article in Zeleza P.T. and Olukoshi, A. (eds.) *African Universities in the Twentieth Century*, Volume ii. CODESRIA: Dakar.
- D' Angelo, F.J.1977. "Some Uses of Proverbs." *College Composition and Communication*. 28.4:365 - 69.
- Danscombe, M. 2011."Ground Rules for Social Research: Guidelines for Good Practice. Second Edition." Barshire: Open University Press, McGraw-Hill House.
- Dei, G.J.S. 2002. "The Role of Indigenous Knowledge in the Academy". NALL Working Paper #58. www.africanlit.org/publications/jala/vol6_no2/jaide.pdf, Accessed on 29 /9/2014. 4:38 pm.
- _____.1996. " Indigenous Anti-colonial Knowledge as 'Heritage Knowledge' for Promoting Black/African Education in Diasporic Contexts. *Decolonization, Indigeneity, Education & Society*. 1.1:102 - 19.
- Denzin, N. K., & Lincoln, Y. S. (eds.).2011. "The SAGE Handbook of Qualitative Research." London: Sage Publications Ltd.
- Detterbeck, M. 2003. "South African Choral Music (Amakwaya): Song, Contest and the Formation of Identity." A PhD Thesis Submitted to the University of KwaZulu-Natal.
- Dickie, J.2017. "Singing the Psalms: Applying principles of African Music to Bible Translation. *Scriptura* 116 (2017:1)."1-16. <http://scriptura.journals.ac.za>
<http://dx.doi.org/10.7833/116-1-1199>.

- Dje Dje, J.C.2003. In Herbst, A., Nzewi, M. & Agawu, K. (eds.) 2003. *Musical Arts in Africa: Theory, Practice and Education*. Pretoria: University of South Africa.
- Dodo, O. 2015. "Endogenous Conflict Resolution Approaches: The Zezuru Perspective." IDA Publishers: Bindura University of Science Education, Zimbabwe.
- Dontsa, L. 2002. "Indigenous Forms in Contemporary South African Christian Choral and Popular Music: An Appraisal." *African Musicology On-line* Vol.6, An international, peer-reviewed e-journal on African Musicology, Bureau for the Development of African Musicology. (BDAM) I, 65-73.
- Dube, C. 1996. "The Changing Context of African Music Performance in Zimbabwe." Department of Anthropology, Northwestern University, USA. Zambezia, Xxi (ii)
- Ellert, H.1978. "The Material Culture of Zimbabwe." Harare: Longman.
- Elliot, D.J.1995."Music Matters." New York: Oxford University Press.
- Emmons, C.2005. "Spreading HOPE and MUSIC Through Music and a Grassroots Organisation for Girls." www.upenedu/gazette/1110/Pem_Gazz1110_feature2.pdf. Accessed on 22/7/18: 4.10pm.
- Erlman, V.2007. "Africa Civilised, Africa Uncivilised': Local Culture, World System and South African Music." *Journal of Southern African Studies*. 20.2:165 - 79. <http://links.jstor.org/sici>. Accessed on 14/4/15. 4:44pm.
- _____.1991. "African Stars: Studies in Black African Performance." Chicago & London: The University of Chicago Press.
- Friere, P.1993. "Pedagogy of the Oppressed." New York: Continuum.
- Flick, U., Kardorff, E.& Steinke, I. (eds.) 2004. "A Companion to Qualitative Research." London: SAGE Publications.
- Flolu, J. 2004. "Music Teacher Education in Ghana: Training for the Churches or the Schools?," in S-M Thorsén (ed.), *Sounds of Change – Social and Political*

- Features of Music in Africa*. Stockholm: SIDA. pp 164-79.
- Flolu, E. J. 1996. "Music in the Traditional African Cultures: Beneath and Beyond the Utilitarian Factor" in *The African Music Educator*. 8pp 8-13.
http://www.scientificafican.org/sciafr/publications/musiceducator/no8/pub10/file/at_download. Accessed on 07/ 04/17.07:51am.
- Fontein, J. 2006. "Silence, Destruction and Closure at Great Zimbabwe: Local Narratives of Desecration and Alienation." *Journal of Southern African Studies*. 32.4:771–94.
<https://doi.org/10.1080/0022278x.2006.11832111>.
- Fox, R. G. 1991. "Recapturing Anthropology: Working in the Present." School of American Research Press: Santa Fe New Mexico.
- Garlake, P. 1984. "Early Art and Architecture of Africa." Oxford: Oxford University Press.
- Gay, L. R., Mills, G. E. & Airasian, P. 2011. "Educational Research: Competencies for Analysis and applications." Upper Saddle River, NJ: Pearson Education.
- Gellar, S. 2006. "Religion and Democratization in Colonial and Post-Colonial Africa: The Evolution of Religious and Political Governance Structures." A paper prepared at a workshop; *Designing Constitutional Arrangements for Democratic Governance in Africa: Challenges and Possibilities*. 30 - 31 March, 2006. Bloomington: Indiana.
- Genier, 1998. "Historic Racism Ethnocentrism, or Modernism-ik System. 47.6: 6-8.
- Giddy, P. & Detterbeck, M. 2005. "Questions Regarding Tradition and Modernity in Contemporary Amakwaya Practice". *In online journal; Transformation*, ISSN 0258-7696.
- Gilbert, N. (ed.) 2011. "Researching Social life. Third Edition." New Delhi; London: SAGE Publications.
- Gillham, B. 2000. "Case Study Research." London: Continuum.

- Gonye, J & Moyo, N. 2018. "African Dance as an Epistemic Insurrection in Postcolonial Zimbabwean Arts Education Curriculum"
<https://www.researchgate.net/publication>. Accessed, 15/6/20, 11:15am.
- Gonye, J., Moyo, N. & Wasosa, W. 2012. "Representations of the Land Reform Programme in Selected Zimbabwean Short Stories and Mutasa's Sekai Minda Tave Nayo (Sekai We Now Have the Land): A fait Accompli?" *Journal of African Studies and Development*. 4. 9:207 - 17.<http://www.academicjournals.org.JASD>. Accessed on 11/7/17. 9:41pm.
- Graham, R. 1988. "The Da Capo Guide to Contemporary African Music." New York: Da Capo Press.
- Grangvist, R. (ed.)1993. "Culture in Africa: An Appraisal for Pluralism." Uppsala: Nordiska Afrikainstitutet.
- Gray, A. 2004. "The Liberation Songs: An Important Voice of Black South Africans From 1912 to 1994." *Journal of Education*, 33.
- Gray, D. 2014. "Doing Research in the Real World." Los Angeles: SAGE Publications Ltd.
- Green & South, 2006. "Research-essentially Concerned with How we Know What is True and the Type of Statements we Accept to Support this pdf."
- Groenewald, Y. 2004. "I am an African." Mail & Guardian (online), November 30, 13. www.mg.co.za.
- Guba, E. G. & Lincoln, Y. S. 2005. "Paradigmatic Controversies, Contradictions, and Emerging Influences." In Denzin, N. K. & Lincoln, Y. S. (2005). *The Sage Handbook of Qualitative Research* (3rd edition), Thousand Oaks, CA: Sage.
- _____.1994. "Competing paradigms in qualitative research." In Denzin, N.K and Lincoln, Y.S. (eds). *Handbook of Qualitative Research*, Thousand Oaks, CA: Sage.
- Gwekwerere, G., Maluleke A, & Zhou, T. 2012. *A Handbook for Musical Arts Education in Zimbabwe*." Charleston: Altaga Publishers.

- Haecker, A. A. 2012. "Post-apartheid South African Choral Music: An Analysis of Integrated Musical Styles with Specific Examples by Contemporary South African Composers." A PhD thesis Submitted to the University of Iowa, 2012.
<http://ir.uiowa.edu/etd/3461>. Accessed on 22/11/17:12:17am.
- Hailu, T. 2006. "A survey of Intangible Heritage Inventories." A Report Submitted to UNESCO Addis Ababa. Addis Ababa, Ethiopia.
- Hancock-Barnett, C. 2012. "Colonial Resettlement and Cultural Resistance: The Mbira Music of Zimbabwe." *Social&CulturalGeography*.13.1:11-
DOI:10.1080/14649365.2011.635799.
<https://doi.org/10.1080/14649365.2011.635799>
- Hawkins, J.M.1995. "Oxford Mini reference Dictionary." Oxford: Oxford Press.
- Herbst, A., Nzewi, M, and Agawu, K. (eds.) 2003. "Musical Arts in Africa: Theory, Practice and Education." Pretoria: University of South Africa.
- Herskovits, M. J.1973. "Cultural Relativism: Perspectives in Cultural Pluralism." New York: Vintage Books.
- Hester, K.E. 2010. "Bigotry and the Afrocentric Jazz Evolution." California: Cognella Academic Publishing.
- Hitchcock, G. & Hughes, D. 1995. "Research and the Teacher: A Qualitative Introduction to School-Based Research." New York: Routledge
- Hogan, M.2014. "The Upstream Effects of the Streaming Revolution: A Look into the Law and Economics of a Spotify-dominated Music Industry." Colorado Technology Law Journal. <https://Colorado.edu>.
- Hornbostel, E. Von.1961. "Documentary Recording From Indiana University Archives of Folk and Primitive Music." <http://www.recordingpioneers.com/RP-Hornbostel.I.html> (accessed on 7/10/2013, 2:10 pm).

- _____.1928."African Negro Music." *Africa Journal of International African Institute*, 1 (1),30 - 62.
- Human, R. 2008. "Contextualizing African Music in Choral Performance Through the Process of Translation as Negotiation." A Master's Dissertation Submitted to the University of Pretoria.
- Idamoyibo A.A. 2006. "Yoruba Traditional Music in Christian Worship: A Case Study Ijala Music Genre." A PhD Thesis Submitted to the University of Ibadan.
- Impey, A.M.1992. "They want us With Salt and Onions: Women in the Zimbabwean Music Industry." A PhD Thesis Submitted to Indiana University.
- Ince, L. 2009. "Kinship Care: An Afrocentric Perspective." A PhD thesis Submitted to the University of Birmingham.
- Jha, A.S. 2014, "Research Methodology." New Dehli: A.P.H. Publishing Corporation.
- Jones, C. 1992. "Making Music: Musical Instruments of Zimbabwe, Past and Present." Harare: Academic Books (Pvt) Ltd.
- Jones, M. R.1979. In Chernoff, J. 1979. "African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms." Chicago: University of Chicago Press.
- _____.1968. "Modern Christian Folk Songs." Sage Journals.
- _____.1959. "Studies in African Music Vol. 2." *Journal of Higher Education*. 18.3: 2-9.
- Kaemmer, J.E. 1975. "The Dynamics of a Changing Music System in Rural Rhodesia." A PhD Thesis Submitted to Rhodes University.
- Kahari, G.P. 1981. "The History of the Shona Protest Song: A Preliminary Study." University of Zimbabwe, Zambezia. IX. ii:78 - 101.

- Kallinikou, D. 2005. "Protection of Traditional Cultural Expressions or Expressions of Folklore." A Paper presented for the conference *Can Oral History Make Objects Speak?* Nafplion, Greece. October 18-21, 2005. Accessed: 26?6?2018, at 2:58pm.
- Kamba, A.S.1987. "Zimbabwean Political Materials Published in Exile 1959 - 1980: A Bibliography." Harare: National Arches of Zimbabwe Bibliographical Series No. 3.
- Kamien, R. 2000. "Music: An Appreciation. Fourth Brief Edition." Boston: McGraw Hill
- Kanzode, V.V.2004. "Research Methodology: Techniques & Trends." New Dehli: APH Publishing Corporation.
- Kauffman, R.A.1989. "Multi-Part Relationships in the Shona Music of Rhodesia." A PhD Thesis Submitted to the University of California, Los Angeles.
- _____.1984. (1971). "Multipart Relationships in Shona Vocal Music" In: Nketia, J. H. Kwabena (ed. & introd.); Dje Dje, Jacqueline Cogdell (ed.); Forter, James (pref.). *Studies in African Music*. Los Angeles: University of California, pp145-159.
- _____.1966. "Beginnings in African-style Church Music." *Journal of the International Library of African Music* 3.3: 109-10.
- Klinger, R. 1996."Multipart Relationships in Shona Vocal Music" in: Nketia, J. H. Kwabena (ed. & introd.); Dje Dje, Jacqueline Cogdell (ed.); Forter, James (pref.). *Studies in African Music*. Los Angeles: University of California: 145159.
- Kombo, D.K, &Tromp, D.L.A. 2009. "Proposal and Thesis writing-An Introduction." Nairobi: Paulines Publications Africa.
- Kongo, P.Z. 2012. "Theory & Cognitive Research of African Musical Arts: Critique & Poser." A paper Presented at the First International Symposium on African Music at Preinceton University by Meki Nzewi.
- Krathwohl, D. R. 1993. "Methods of Educational and Social Science Research: An Integral Approach." New York: Longman.

- Krone, K. 2011. "Communication Theory and Organisational Communication: Multiple Perspectives." ResearchGate. <https://www.researchgate.net/publication>.
- Kuseka, E. 2012. "Traditional Dance Skills and Techniques Training: A Revitalisation of Culture." Unpublished Paper Presented at Workshop on Traditional Dance Adjudication.
- Kwaramba, D.A. 1997. "Popular Music and Society, The Language of Protest in Chimurenga Music: The Case of Thomas Mapfumo in Zimbabwe." Department of Media and Communication. Oslo: University of Oslo.
- Kwenda, C. 2011. "Towards an Ecotheology? A Postcolonial Analysis of the Ecological Depletion at Kwenda Mission of the Methodist Church in Zimbabwe." ResearchGate. <https://www.researchgate.net/publication>.
- Kyker, J. 2016. "Reassessing the Zimbabwean Chipendani. African Music." 10.2: 140-66.
- Lancy, D.F. 1993. "Qualitative Research in Education: An Introduction to the Major Traditions." New York: Longman.
- Lenherr, J. 1977. "The Hymnody of the Mission Churches Among the Shona and Ndebele in Bourdillon M.F.C. (ed.). *Christianity South of the Zambezi*. Gweru: Mambo Press.
- _____. 1966. "Advancing Indigenous Church Music." *African Music*. 4. ii: 33-39.
- Lester, S. 1999. "An Introduction to Phenomenological Research." ResearchGate. <https://www.researchgate.net/publication>.
- Leysens, A. 2010. "Critical Theory and the Southern African Region: A Framework for Discovery?" *Journal of African Contemporary Studies*, 18.2:265 - 76.
- Locke, D. 1978. "The Music of Atsiagbekor." A PhD Thesis Submitted to the Wesleyan University.

- Loytty, S.2005. “A Creative Collision? An Investigation of the Musical Developments Born out of the Encounter between the Finish Missionaries and the Owambo Culture.” A Masters Dissertation Submitted to the University of Namibia.
- Machingura, C. 2014. “Evaluating Shona Liturgical Music in Localised Practices of Enculturation within the Catholic Mass in Zimbabwe.” A Masters Dissertation Submitted to the University of KwaZulu-Natal.
- Madusise, S. 2013. “Indigenisation and Mathematisation as Entry points to Mathematics Education: Exploring Pedagogic Impact Through an Intervention Study in Grade 9.” A PhD Thesis Submitted to the Tshwane University of Technology.
- Mafadza, E.R. 2018. “Indigenous Protest Lyrics in Women’s Musical Performances: A Perspective of a kind of Gender Activism,” in *John Blacking and African Musicology: Reflections, Reviews, Analyses and Perspectives*. Cape Town: The Centre for Advanced Studies of African Society CASAS.
- Mahamba, I. 2016. “How Missionaries colluded with Settlers.” *The Patriot Newspaper*, 16 - 22 September.
- Mahoso, T. 2013. “Towards African philosophy of education.” *The Sunday Mail*, 6 October 2013.
- Makgoba, M. 1997. In Makgoma, M., Mapaya, M. & Thobejane, T. (2012). “Infusion of Folklore into the South African jazz: An Analysis.” *Southern African Journal for Folklore Studies* 22.2:
- Makwenda, C. J. 1990. “Research and Recent Traditions, Zimbabwe Contemporary Music of the 1940s to the 1960s.” Proceedings of the Workshop and Conference on Regional Audio-Visual Achieves. Falun. Sweden, Dalarna Research Council
- _____.1970. “By any means Necessary: Speeches, Interviews and a Letter by Malcolm X.” New York: Path finder.

- Malcolm X, (2011). "The Future Belongs to Those who Prepare for it Today." Washington: Independent Booksellers
- Mamvuto, A. 2014. "Visual Expression Among Contemporary Artists: Implications for Art Education. A PhD Thesis Submitted to the University of Zimbabwe.
- Mandova, E. 2016. Critical perspectives on Shona Novelists' conceptualisation and depiction of the African communitarian worldview of unhu (humanity to others). A PhD Thesis submitted to the University of Pretoria, South Africa.
- Mans, M.E. 2006. Meanings and Messages in Musical Arts. Centering on African Practice in Musical Arts. 31- 48.
- Manual, P.1988. "Popular Music of the non-Western World: An Introductory Survey." New York: Oxford University Press.
- Mapara, J.2009. "Indigenous Knowledge Systems in Zimbabwe: Juxtaposing Postcolonial Theory." *The Journal of Pan African Studies*, 3.1:139 - 55.
- Mapaya, G.M. 2018. "Dipsticking the Study of Indigenous African Music from the John Blacking Era into the 21st Century."
- _____.2016. "University-Based Music Training and Current South African Musical Praxis: Notes and Tones." *African Studies Quarterly*, 16 (2) Online publication.
- _____. 2014. "Dinaka/kiba: A Descriptive Analysis of Northern Sotho Song-dance Performative Compound: Dance. ...Health Education, Recreation and Dance." 20.6:426 - 38. http://reference.sabinet.co.za/sa_epublication_article.
- _____. 2014c. "Indigenous Language as a Tool in African Musicology: The Road to Self-assertiveness." *South African Journal of African Studies*. 34.1: 29- 34.
- _____. (2014) d. "Rhythm or Rhythmic Incentive? An African Justification of a Common Responsive Musical Behaviour." *International Journal of Arts & Sciences*.
- _____.2014e. "The Study of Indigenous African Music and Lessons from Ordinary Language Philosophy." *Mediterranean Journal of Social Sciences*, 39.1:59-65.

- _____.2013a. “Contours of African Studies in the United Kingdom, the United States of America, and South Africa.” *The Journal of Pan African Studies*. 6.6:164 - 80.
- _____. 2013c. “Music Traditions of the African Indigenous Churches: A Northern Sotho Case Study.” *Southern African Journal for Folklore Studies*. 23.1:46-61.
- _____.2012. “Rethinking Folklore: (Un)answering Pertinent Questions about Folklore Studies in Afrika.” *Southern African Journal for Folklore Studies*, 22.1:130-40.
- Mapuwei, N. & Orina, G.K. 2013. “The Role played by Music in Promoting Peace and Unity in East & Southern Africa: The Case of Zimbabwe and Kenya.” *The Dyke*. 7.2: 21-32.
- Maraire, D.A. 1998. “Educating the Future Musician in a New and Changing Context: The Case of Zimbabwe.” A paper presented at the ISME seminar in Harare, 13 – 18, July 1998.
- _____.1982. “The Position of Chipendani (bow instrument) and Tradition,” PhD Thesis Submitted to the University of Washington
- Maroyi, A.2011. “The Gathering and Consumption of Wild Edible Plants in Nhema Communal Area, Midlands Province, Zimbabwe.” *Ecology of Food and Nutrition*, 50, 506-525. Rutledge: Taylor & Francis Group.
- Marian, G.M. 2001. “The Agri-Food Cooperative Netchain: A Theoretical Framework to Study its Configuration.” [Scholar.google.com/scholar-url=https://](https://scholar.google.com/scholar-url=https://)
- Masaka, D. 2016. “The Impact of Western Colonial Education on Zimbabwe’s Traditional and Postcolonial Educational System(s).” A PhD Thesis Submitted to the University of South Africa.
- _____.2011. “Zimbabwe's Land Contestations and her Politico-economic Crises: A Philosophical Dialogue.” *Journal of Sustainable Development in Africa*. 13.1: 331-47.

- Masiyiwa, M. 2013. "The Narrativization of Post 2000 Zimbabwe in the Shona Popular Song-genre: An Appraisal Approach." A PhD Thesis Submitted to the Stellenbosch University.
- Masoga, M.A. 2002. "Contesting Space and Time: Intellectual Property Rights and the Indigenous Knowledge Systems Research in South African Universities." A Paper Presented at the International Symposium CODESRIA/ILLINOIS under the Theme: *African Universities in the 21st Century*, 25-27 April 2002, Campus Numeric Franchophone de Dakar, Agence Universitaire de la Franchophone, Dakar – SENEGAL.
- Mataga, J. 2008. "Beyond the Dance: A Look at Mbende (Jerusarema) Traditional Dance in Zimbabwe." *International Journal of Intangible Heritage* 3:96 - 102.
- Matiure, P. & Matiure, R. 2015. "Sarcasm and Music in Shona Jakwara Institution." *The Dyke*. 9.2:106 - 116.
- Matiure, S. 2003. Music: The Discipline Defined. *The Zimbabwe Bulletin Teacher Education*. 12 (2), 103 - 13.
- Matsika, C. 2000. "Traditional African Education: Its Significances to Current Educational Practices with Special Reference to Zimbabwe." Amhest: University of Massachusetts. <http://www.proquest.umi.com/dissertations/preview-page/9960770/24#top>.
- Mavhunga, C.C. 2014. "The Uses of Music Among the Tsonga, Technology and Innovation in Africa." <https://ocw.mit.edu/...in...MITSTS>.
- Mavhunga, C. 2014. "Colonial Laws Silence Musicians: Music Freedom Report-Zimbabwe." Copenhagen: Freemuse.
- Mawere, M. 2014. "Western Hegemony and Conquest of Africa: Imperial Hypocrisy and the Invesion of African Cultures." Project MUSE Mission.

- _____.2014b. “Environmental Conservation Through Ubuntu and Other Emerging Perspectives.” Bamenda: Langaa Research & Publishing Common Initiative Group.
- _____.2005. "Life after Bodily Death: Myth or Reality?" in *The Zambezia Journal of the University of Zimbabwe*. 32.2:
- Maxwell, J.A.1996. “Qualitative Research Design: An Interpretive Approach.” Thousand Oaks,.CA: Sage Publications.
- Maxwell, J.A.1992. “Understanding and Validity in Qualitative Research.” 62.3: 279- 89.
- Maykut, P.& Morehouse, R.1994. “Beginning Qualitative Research: A Philosophic and Practical Guide.” London: The Falmer Press.
- Mazama, A. 2007. “Africa in the 21st Century-toward a New Future.” New York: Routledge.
- McLaren, R. 2001. “Research Capabilities in Arts Education and their Practical Applications in the Southern African Sub-region.” www.unesco.org.
- Mazarire, G.C.2009. “The Gadzingo: Towards a Karanga Expansion Matrix in 18th-and 19th- century Southern Zimbabwe.” ResearchGate.www.academia.edu.
- _____. 2008. “The Chishanga Waters have their Owners: Water Politics and Development in Southern Zimbabwe” *Journal of Southern African Studies* 34.4: 757 – 84.
- _____.2004. “The Rise and Fall of the Dutch Reformed Church (DRC) in The Victoria Circle 1888-1950: A Dissenting View of the Church’s Alleged Invention of Chikaranga with Particular Reference to the Chibi Circuit.”
- M'baye, B. 2007. “The Economic, Political, and Social Impact of the Atlantic Slave Trade on Africa.” pp 607-622, Published online.
- Mbiti, J.S. 1975. “Introduction to African Religion.” London: Heinemann.

- McKay, J.P., Hill, B.D. & Buckler, J. 2003. "The History of Africa. The Quest for External Harmony." New York: Routledge.
- McMillan, J.H.& Schumacher, S.1993. "Research in Education. A Conceptual Understanding." New York: Harper and Collins Publishers.
- Mengara, D.M.(Ed.) 2001. "Images of Africa: Stereotypes and Realities." Africa World Press, Eriteria.
- Merriam, A.P. 1964. "The Anthropology of Music." Evanston, III: Northwestern University Press.
- _____.1958. "African Music in Continuity and Change in African Cultures." Evanston: W.R. Bascorn and Heskovits.
- Metzler, J. 2016. "Exploring African Teachers: Studying Africa Through the Humanities." <https://exploringafrica.matrix.msu.edu/curriculum>.
- Mhaka, M.M.2016. "Personal and Social Resourcing of Everyday Health and Wellbeing Among Zimbabwean Grandparents in Carer Roles." ResearchGate.<https://www.researchgate.net/publications>.
- Mheta, G. 2005. "Duramanzwi Remimhanzi (A Dictionary of Music)." Gweru: Mambo Press.
- Mhike, I. 2016. "Deviance and Colonial Power: A History of Juvenile Delinquency in Colonial Zimbabwe, 1890-c.1960." A PhD Thesis Submitted to the University of the Free State.
- Mille, F.P., Vandome, A.F. and McBrewster, J. (Ed.) 2009. "Music of Africa." Beau Basin: VDM Publishing House Ltd.
- Mills, S.1996. "Indigenous Music and the Law: An Analysis of National and International Legislation." *International Council for Traditional Music*. Vol. 28, 57-86. <http://www.jstor.org/stable/767807>.

- Mkabela, Q. 2005. "Using the Afrocentric Method in Researching Indigenous African Culture." *The Qualitative Report*. 10.1:178-89.
- Mkallyah, K. 2015. "Tanzanianisation and Practice of Indigenous Music Traditions in Church Worship in Dar es Salaam." *International Journal of Humanities and Social Science*.5.2:
- Mouton, J.2001. "How to Succeed in Your Master's & Doctoral Studies: A South African Guide and Resource Book." Pretoria: Van Schaik Publishers.
- Moyo, P.V.2012. "The Relative Impact of an Argumentation-based Instructional Intervention Programme on Grade 10 Learners' Conceptions of Lightning and Thunder." A PhD thesis Submitted to the University of the Western Cape.
- Mudenge, S.I.G.2015. "The Mutapa and the Portuguese: Archaeometallurgy and Regional Interaction in Southern Africa."
<https://www.researchgate.net/publication/316988635>, 160 - 195.
- _____.2011. "A Political History of Munhumutapa c1400 - 1902." Harare: Africa Publishing Group.
- Mudimbe, V.Y.1998. "Confronting the Colonial Library: Teaching Political Studies Amidst Calls for a Decolonised Curriculum." ResearchGate.
<https://researchgate.net/publication>.
- Mudzanire, B. & Mufanechiya, A. 2010. "The Articulation and Projection of Gender Identities in Post colonial Popular Music in Zimbabwe." *Zimbabwe International Journal of languages and culture*. 1.2:88 – 101.
- Mugandani, V.N. 2016. "Jagwa Music and Musical Performance by the Manyika People of Zimbabwe." A DMus Thesis Submitted to the University of Pretoria.
- Mugari, Z.E. 2008. "Ambivalence and Activism: Towards a Typology of Integrating the Form and Content of Refracted Public Realms in Polarized Societies: How Have

the Media Performed in the Run-up to Zimbabwe's 2008 National Elections?"

Yaounde: CODESRIA.

Mugovhani, N.G. 2018. "Some Shortcomings in Earlier Scholarly Writings Regarding Classification of Indigenous African Musical Arts Practices: A Case of Tshikona." in Mapaya, M. & Mugovhani, N. (eds.) *John Blacking and Contemporary African Musicology: Reflections, Reviews, Analyses and Prospects*. CASAS: University of Venda. 43-54.

_____. 2016. "Mbilamutondo Music and Instruments in Venda Culture."

<https://www.researchgate.net/publication/292893769>.

_____. 2012. "African Renaissance, Indigenous African Music and Globalisation: Collusion or Collision?" *African Musicology on-line' Vol.6, An international, peer-reviewed e-journal on African Musicology*, Bureau for the Development of African Musicology (BDAM) 1 - 14.

_____. 2010. "The Role of Indigenous African Choral Music in the Search for Identity, With Special Reference to Mzilikazi Khumalo's Music." *Muziki Journal for Music Research in Africa*. 17.1: 60-75.

_____. 2007. "The Historical and Cultural Foundations of the Indigenous Music of the People of Limpopo Province, With Specific Reference to the Music of Vatsonga, Vhavenda, Amandebele and Basotho baLeboa." National Archives and Records Services of South Africa. 1, 26 - 30.

Mukamuri, B (1995). "Making Sense of Social Forestry: A Political and Contextual Study of Forestry Practices in South Central Zimbabwe." A PhD Thesis Submitted to the University of Tambere.

Mukasa, A.N. 2009. "Press and Politics in Zimbabwe." Research Gate.<https://researchgate.net>.

Mukasa, S.G.2003. "Press and Politics in Zimbabwe." *African Studies Quarterly*. 7.2:101-24.

- Mungwini, P. 2011. "The Challenges of Revitalizing the Indigenous and Afrocentric Moral Theory in Post-Colonial Education in Zimbabwe." *Educational Philosophy and Theory*. 43.7:127-46.
- Muparutsa, T. 2012. "Multiculturalism and Pedagogical Eclecticism: Towards a Paradigm Shift in Zimbabwean Music Education." *Zimbabwe Journal of Educational Research*. 24.1:61-69.
- Muradzikwa, C. 2014. "Chipendani. Grinnell College Musical Instrument Collection." <https://omeka1.grinnell.edu/MusicalInstruments/items/show>.
- _____.2007. "Chipendani Music From Zimbabwe." Hungwe Records: 884502106251 (CD). <https://omeka1.grinnell.edu/MusicalInstruments/items/show/28>.
- Muro, W.A. 2014; 1998. "The Moral Economy of the State. Conservation, Community Development, and State Making in Zimbabwe." Athens, Ohio University Centre for International Studies.
- Mushayapovaka, C.1997. "Development of Shona Liturgical Music in the Catholic Church in Zimbabwe, 1890 - 1997." A BA Honours Dissertation Submitted to the University of Zimbabwe.
- Musiyiwa, M. 2013. "The Narrativization of post 2000 Zimbabwe in the Shona Popular Song-genre: An appraisal Approach." PhD Thesis Submitted to Stellenbosch University.
- Musiyiwa, M.& Visser, M.W. 2015. "The Communicative Functions of Post 2000 Shona Popular Songs: A Typological Analysis." *South African Journal of African languages*. 35.2:249 - 59.
- Mutero, I.T.2015."Traditional Music in Zimbabwe."
<https://www.musicafrica.net/magazine/traditional-music-Zimbabwe>. Accessed on 18/6/18. 4:14pm.

- Ndlovu-Gutsheni, S.J. & Willems, W. 2013. "Making Sense of Cultural and the Politics of Commemoration Under the Third Chimurenga in Zimbabwe." *Journal of Southern African Studies*. 35.4:945 - 65.
- Nemavhandu, 2002. In Mawere, M. 2014. "Environmental Conservation Through Ubuntu and Other Emerging Perspectives." Bamenda: Langaa Research & Publishing CIG.
- Nettl, B. 2005. "The Study of Ethnomusicology: Thirty-one Issues and Concepts." New York: University of Illinois Press.
- _____. 1983. "The Study of Ethnomusicology." Chicago: University of Illinois Press.
- _____. 1978. "World Music in the Twentieth Century: A Survey on Research on Western Influences." *Acta: Musicologica*. 58 (2), 360 - 373.
- Ngara, E. 1990. "Ideology and Form in African Poetry." [www.eboy.com/ctg/ideology--Emmanuel -Ngara-1990-paperbag. /95411](http://www.eboy.com/ctg/ideology--Emmanuel-Ngara-1990-paperbag./95411). Accessed on 26/9/2013. 2:38 pm.
- Ngara R. 2015. "Shangwe Music for Spiritual Rituals: A Symbolical Enactment." *Stud Tribes Tribals*, 11 (2), 127-133.
- Nketia, J.H.K. 2005. "Ethnomusicology and African Music." Ghana: Afram Publications Ltd.
- _____. "African Art Music". Accra: International institute of African music and dance a classical music.
- _____. 1982. "Interaction Through Music: The Dynamics of Music Making in African Societies." *International Social Science Journal*. 34.4: 222-37
- _____. 1974. "The Music of Africa." New York: W.W. Norton & Company.
- Nkrumah, M.1963.In Dodoo, V.2012. "Kwame Nkrumah's Mission and Vision for Africa and the World." *Journal of Pan African Studies*. 4.10.110-21.

- Nleya, M. 2009. "The Transformation of Imbube Music in Zimbabwe: A Case of Bulawayo." An Honours Dissertation Submitted to Midlands State University.
- Nnamani, N.S. 2014. "The Role of Folk Music in Traditional African Society: The Igbo Experience."
- Ntaka, G.M. 2007. "Music as Culture, Music in Culture: An Analytical Study of the History and Cultural Context of Mbaqanga Music in South Africa." A PhD Thesis Submitted to the University of Zululand.
- Nyamwaka, E.O., Ondima, P.C., Kemoni, F.& Maangi, E. 2013. "The Place of Music and Dance in the Reconstruction of African Cultural History: A Case of the Abagusii of South-Western Kenya." ResearchGate.<https://www.researchgate.net>.
- Nyathi, P. 2001. "Traditional Ceremonies of AmaNdebele." Gweru: Mambo Press.
- Nzenza, S .2018. "Jakwara: Celebrating Communal Open Speech." The Herald (18 June 2018). Harare: Zimpapers.
- _____.2012. "Celebrating Nhimbe, our Traditional Communal way of Working Together. The Herald (08 May 2012). Harare: Zimpapers.
- Nzewi, M. 2007. "A Contemporary Study of Musical Arts: Informed by African Indigenous Knowledge System Vol.4, Illuminations, Reflections and Explorations." Pretoria: Ciimda.
- Nzewi, M.E. 2003. "Sangoma Dance Aesthetic: Choreographing Spirituality." Pretoria: University of Pretoria.
- Nzewi, M. 1993. "African Music: Theoretical Content and Creative Continuum: The Culture Cxponent's Definitions." Olderhausen, Germany: Institut for Didaktik populärer Musik.
- Nzirasasanga, C.T. 1999. "Report of the Presidential Commission of Inquiry into Education and Training." Harare: Government Printers.

- Oehrle, E. 2001. "Towards a Philosophy of Education Through Music in South Africa", in Van Niekerk (ed.) PASMEC 2001, pp 102 - 112.
- Oladipo, O. 1995. "Reason, Identity, and the African Quest: The Problems of Self-definition in African Philosophy Today." 4.23:26-38.
www.jstor.org/stable/4187048. Accessed on 26/8/14 at 11:05am.
- Oluende, C.O. 2006. "The Anthropomorphic Attributes of African Musical Instruments: History and Use in Esan, Nigeria." *Anthropologist*. 8.3:157 – 60.
- Omojola, O. 1999. "Cultural and Social Identity in Nigerian Traditional Music." *The Performer*. 2.1:41– 59.
- Onselen, C. van. 1976. "Chibaro: African Mine Labour in Southern Rhodesia, 1900-1933." Johannesburg: Ravan.
- Onwuekwe, A.I. 2009. "The Socio-cultural Implications of African Music and Dance." Awka: Nnamdi Azikiwe University.
- Outlaw, L. 1991 "Deconstructive and Reconstructive Challenges" in Oruka O.H. *Sage Philosophy: Indigenous Thinkers and Modern Debate in African philosophy*. Nairobi: ACTS Press.
- Parker, B. (2000). "Contemporary South African: Serious Music Compositions and Criticisms in Relation to Identity in *Playing with Identities in Contemporary Music in Africa*. A research conference 19-20 October, 2000, in Turku/° Abo Akademi University, Finland.
- Pati, R., Yousuf, S. & Kiros, A. 2015. "Cultural Rights of Traditional Musicians in Ethiopia; Trends & Challenges of Globalisation of Music Culture." *International Journal of Social Sources Management*.
- P' Bitek, O. 1986. "Artist the Ruler: Essays on Art and Culture." Nairobi: Heinemann.
- Phibion, O.S. 2003. "Bakalanga Music and Dance in Botswana and Zimbabwe." A PhD Thesis Submitted to the University of Pretoria.

- Pike, K. 1954. "Language in Relation to a Unified Theory of the Structure of Human Behavior (3 parts)." Glendale: Summer Institute of Linguistics.
- Pongweni, J.C. 1997. "The Chimurenga Songs of the Zimbabwean War of Liberation", in Karim Barber (ed.) *Readings in African Popular Culture*, pp63-72. Oxford: James Currency.
- _____.1982. "Songs That Won the Liberation War." Harare: College Press.
- Punch, K.F. 2011. "Introduction to Social Research: Quantitative and Qualitative Approaches." Second Edition. Loss Angels: Sage Publications Ltd.
- Raftopoulus, B. & Mlambo, A. (eds.) 2009. "A History From the Pre-colonial Period to 2008: Becoming Zimbabwe." Harare: Weaver Press.
- Ramaite-Mafadza, P.E.A. 2015. "Indigenous Protest Lyrics in Women's Musical Performances: Vhavenda Women in Vhembe: A Case of Vhavenda Women in the Vhembe District, Limpopo Province." A PhD Thesis Submitted to the University of Venda.
- Raine-Reusch, R. 2002. "Chipendani in World Instrument Gallery."
- Ramose, M.B. 2005. "In Search of an African Philosophy of Education." *South African Journal of Education*. 18.3:138–60.
- Ramose, M.B. 1998. "Foreword", in S. Seepe (ed.), *Black Perspective(s) on Tertiary Institutional Transformation*. Florida: Vivlia Publishers & the University of Venda, iv-viii.
- Roberts, J.M. 2001. "Europe 1880 - 1945. Third Edition." London: Longman
- Rodney, W. 1973. "How Europe Underdeveloped Africa." Washington D.C: Harvard University Press.
- _____.1972. "How Europe Underdeveloped Africa." Washington D.C: Harvard University Press.

- Rossmann, G.B. & Rallis, S.F. 2003. "Learning in the Field: An Introduction to Qualitative Research (2nd ed.)." Thousand Oaks, London, New Dehli: Sage Publications.
- Rutsate, J. 2011. "Mhande Dance in Kurovaguva and Mutoro Rituals: An Efficacious and Symbolic Enactment of Karanga Epistemology." A PhD Thesis Submitted to the University of KwaZulu.
- Rubin, A. and Babbie, E.R. 2008. "Research Methods for Social Work. Sixth Edition." Singapore: Thomson Books.
- Ryan, A. 2008. "Indigenous Knowledge in the Science Curriculum: Avoiding Neocolonialism." *Cultural Studies of Science Education*. 3, 663-702.
- Rycroft, D.1967. "Nguni Vocal Polyphony." *Journal of the International Folk Music Council, Vol. 19.:* 88-103.
- Roberts, J.M. (2001). "Europe 1880 - 1945. Third Edition." London: Longman
- Rycroft, D.1967. "Nguni Vocal Polyphony." *Journal of the International Folk Music Council, Vol. 19, 88-103*
- Saddington, 1993. "Ancient Romans, who Controlled Egypt and North Africa for Centuries, shared this fascination pdf."
- Scherzinger, M. 2010. "Temporal Geometries of an African Music: A Preliminary Sketch." Volume 16 ,Numbe 4, December. Self-assertiveness, South African Journal of African Languages, ISSN 0257-2117 EISSN 2305-1159
<http://dx.doi.org/10.1080/02572117.2014.896530>.
- Schiele, J.H.2000. "Cultural Oppression and the High-Risk Status of African Americans." ResearchGate. <https://researchgate.net/publication>.
- Sergeant, DC and - Himonides, E. 2014. "The Triadic Transfer of Music Information: Gender and the performance of music."

- Selemay, K.K. 1996. "The Ethnomusicologist, eEhnographic Method and the Transmission of Tradition" in *Shadows in the Field: New Perspectives in Fieldwork in Ethnomusicology*. Barz, G. F. Cooley, T. L. (eds.) Urbana: University of Illinois Press. 35-51.
- Shizha, E. 2013. "Reclaiming Our Voices: The African School Curriculum Problem with Post-Colonial Sub-Saharan Africa." *Journal of Indigenous Social Development*. 2.1:1-18.
- Shutt, A.K. 2004. In Shutt, AK. 1995. "We Are Best Poor Farmers: Purchase Area Farmers and Economic Differentiation in Southern Rhodesia 1925-1980." PhD Thesis Submitted to the University of California.
- Sibanda, F & Maposa, R.S. 2014. "Beyond the Third Chimurenga: Theological Reflections on the Land Reform Programme in Zimbabwe 2000 - 2010." *The Journal of Pan African Studies*. 6.8: 55-84.
- Silverman, D. 2011. "Interpreting Qualitative Data. A Guide to the Principles of Qualitative Research." SAGE Publications.
- Smiley, S. 2010. "Mosaic African Studies." *e-Journal, Vol. 1*. Harvard University Department of African Studies.
- Soeiro de Carvalho, J. 1999. "Makwayela: Choral Performance and Nation Building in Mozambique." *Horizontes Antropológicos, Porto Alegre*. 5.11:145-82.
- Solórzano, D. g., & Yosso, T. J. 2002. "Critical Race Methodology: Counter-storytelling as An Analytical Framework for Education Research. *Qualitative Inquiry*." 8, 23–44.
- Squinobal, J.J.2009."West African Music in the Music of Art Blakey, Yusef Lateef, and Randy Weston." PhD Thesis Submitted to the University of Pittsburgh.
- Stewart, L. & Palmer, S. 2009. "Capitalizing on Coaching Investment: Enhancing Coaching Transfers." 23 .3: 272-87.

- Stone, R.M. 2008. "Theory for Ethnomusicology." New Jersey: Prentice-Hall.
- _____.2000. "African Music in a Constellation of Arts" in Stone (ed) (2000) *Garland Handbook of African Music*. New York: Garland Publishing Company.
- Tagg, P.2003. "Moving Forward the Concept: Critical Reflections on Research on Universality of Music Perception." Research Gate. <https://www.res/publication>.
- Tanure, O. 2012. "Assessing the Dilemma of a Nation at the Crossroads: Protest as Landscape in Chinua Achebe." 40.1: 103–21.
- Tarsitani, B.A. & Abdulahi A.S 2009. "Sherif Harare City Museum." Information Booklet.
- Thorsen, S.2002. "Swedish Mission & Music Education in Southern Africa. Goteborg: Goteborg University." A paper presented at SSARN-Seminal Pretoria. 26-27 November 2002.
- Tonsing, J.C. & Tonsing, K.N. 2017. "Understanding the Role of Patriarchal Ideology in Inmate Partner Violence Among South Asian Women in Hong Kong." *International Social Work. Doc*.
- Tiberondwa, A.K. 1998. "Missionary Teachers as Agents of Colonialism in Uganda." Dar Es Salaam: Mkuki naNyota eBooks. (www.africanbooks, accessed on 26/10/2013. 5:16 am).
- Tracey, A. 2004. "How the Southern African Marimbas Came into Existence." <http://www.Andrew@kalimba.co.za>. Accessed on 14 May 2005. UNESCO Nairobi, Kenya.
- Tracey, H. 1980. "African Music." 6.1: 4 -5.
- Tracey, A. 1971. "The Nyanga panpipe dance: African Music." 5.1:73 - 89.
- Tracey, H.1967. "Musical Appreciation in Central and Southern Africa." *Journal of African Music, Vol.4, 47-53*.

- _____.1954. "The State of Folk Music in Bantu Africa: A Brief Survey." *Journal of International Music Council. Vol. 6, 32 -36.*
- Turino, T. 2008. "Music as Social Life: The Politics of Participation." Chicago/London: The University of Chicago Press.
- _____.2000. "Nationalist Cosmopolitans and Popular Music in Zimbabwe." Chicago: University of Oslo.
- Vambe, M.T.2004."Versions and Sub-versions: Trends in Chimurenga Musical Discourses of Post-independence Zimbabwe." *African Study Monographs. 25.4:167-93.*
- Van Stam, G.2017. "Reflections: A Native on Displacement of Technology and Meaning in an African Place," A PhD Thesis Submitted to the University of Tilburg.
- Vignoles, V.L., Smith, P.B., Becker, M. & Easterbrook, M.J. 2016. "Beyond the 'East-West' Dichotomy: Global Variation in Cultural Modes of Selfhood." *Journal of Experimental Psychology General.* <https://www.SAGE JOURNALS/publication>.
- Viriri, E. 2017. "The Promotion of Unhu in Zimbabwean Secondary Schools Through the Teaching of Shona Literature: Masvingo Urban District: A Case Study." A PhD Thesis Submitted to the University of Pretoria.
- Viriri, A.2014. "Seiko Musina Morari?" The Carnavalesque Modes of the Pungwe Institution in Selected Shona Novels. A PhD Thesis Submitted to the University of South Africa.
- Viriri, A. and Mungwini, P. 2010. "African Cosmology and the Duality of Western Hegemony: The Search for an African Identity." *The Journal of Pan African Studies. 3.6: 27-42.*
- _____.2009. "Down But Not Out': Critical Insights in Traditional Shona Metaphysics." *The Journal of Pan African Studies. 2 .9: 177-96.*
- Vudzijena, V. (1998). "Land Reform and Community-based Natural Resource Management in Zimbabwe." in Mutefpa, F., E. Dengu, & M. Chenje (eds.). *Enhancing Land*

Reforms in Southern Africa: Reviews on Land Reform Strategies and Community Based Natural Resources Management. ZERORegional Environment Organization: 76-103.

- Vulliamy, G., Lewin, K. and Stephens, D. (1990). "Doing Educational Research in Developing Countries" The Falmer Press, London, New York, Philadelphia
- Wafula, W. N, Korir, N. K, Ojulong.H. F, Siambi, M.& Gweyi-Onyango, J.P. (2017). "Protein, Calcium, Zinc, and Iron Contents of Finger Millet Grain Response to Varietal Differences and Phosphorus Application in Kenya Agronomy." (ISSN 2073-4395; CODEN: ABSGGL) *International, scientific, open-access journal*.
- Wa Thiong'o, N. 1999. "Europhonism, Universities, and the Magic Fountain: The Future of African Literature and Scholarship" in *Research in African Literatures*. 31.1: 1-13.
- _____. 1993. "Moving the Centre, the Struggle for Cultural Freedoms." Nairobi, Kenya: East African Publishers.
- _____. 1977. "Petals of Blood" in E. D. Jones, ed. *Africa Literature Today*, Vol-10. London: Heinemann.
- Wang, C. 2008. "Reflections on Issues Related to Assessment and Creativity and Music Education Policies in the United States" in C. Leung, L. Yip & T. Imada (eds.) *Music Education Policy and Implementation: International Perspectives*. Pp 157-165. Japan: Hirosaki University Press.
- Waterman, C. A. 1990. "Juju: A Social History and Ethnography of an African Popular Music." Chicago, University of Chicago Press.
- Waterman, R.H.1980. "What a Generational Gap? Adolescence." 15 pp385 - 391.
- Wekesa, B.M. 2015. "Cultural Continuity and Change: A Historical Study on Music and Dance among the Bukusu of Bungoma County, Kenya, Circa 1900 – 2012." <https://ir-library.ku.ac.ke/.../cultural/continuity/change>.

- Weman, H. 1960. "African Music and the Church in Africa." Uppsala: Svenska Institute for missionforskning.
- Wiredu, K. (Ed.) 2004. "A Companion to African Philosophy." Oxford: Blackwell Publishing Ltd.
- Wuriga, R. 2012. "Of Sacred Times, Rituals, and Customs: Oral traditions of the Lemba Jews in Zimbabwe." Washington: EpicCenter Series.
- Yosso, T. J. 2005. "Whose Culture has Capital? A Critical Race Theory Discussion of Community Cultural Wealth. *Race Ethnicity and Education.*" 8 .1: ,69–91.
- Tylor, E. 1871. "Primitive Culture." Cambridge: Cambridge University Press 101.
- Zhuwarara, R. 2016. "Missionary Role in the Colonial Project." *The Patriot Newspaper*, 16 - 22 September.
- Zindi, F. (1985). "Roots Rocking in Zimbabwe." Gweru: Mambo Press.
- Zvobgo, C.J.M.1996. "A History of Christian Missions in Zimbabwe, 1890 - 1939." Gweru: Mambo Press.
- _____. 1976. "Shona and Ndebele Responses to Christianity in Southern Rhodesia, 1897-1914." *Journal of Religion in Africa*, viii.

LEGAL INSTRUMENTS CITED

- Constitution of Zimbabwe Amendment (No. 20) Act of 2013. Harare: Government Printers.
- The National Arts, Culture and Heritage of Zimbabwe of 2017. Harare: Government Printers.
- Zimbabwean Political Materials Published in Exile 1959 - 1980: A Bibliography. Harare: National Arches of Zimbabwe Bibliographical Series No.3.
- The National Arts Council of Zimbabwe Act of 1985.

The National Library and Documentation Act 11 of 1985.

OTHER SOURCES

SAMES (1998). TALK~MD~R UM; Network for Promoting Intercultural Education through Music (NETIEM), Southern African Music Educators' Society Y F. Newsletter Issue No. 9 September 1998. Accessed 12/7/18, 2.32pm

UNESCO Document of 2009. World anti-Piracy Observatory Zimbabwe. Harare: Zimbabwe Music Rights Association

WEBSITES

<https://en.unesco.org/news/mbirasansi-inscribed-representative-list-intangible-cultural-heritage-humanity> (2020). Accessed 04/9/2021 at 12:37pm

www.asza.com/instrument/chipendani.shtml. Accessed 23/6/2018 at 5:23am

www.mofa.go.jp/policy/culture/coop/unesco/c-heritage/i_heritage/preservation. Accessed on 02/10/17 at 12:37pm

<https://ich.unesco.org/en/what-is-intangible-heritage>. Accessed 03/5/2019 at 7:49am

<http://www.mtosmt.org/issues/mto.10.16.4/mto.10.16.4.burns.html>. amira_and_cornelis_1992.

https://en.wikipedia.org/wiki/Music_piracy (2019). Accessed 03/5/2019 at 12:49am

<https://ich.unesco.org/en/what-is-intangible-heritage> (2004). Accessed 05/5/2019 at 4:30am

INTERVIEWS BY THE RESEARCHER

Sekuru Bhudhi Chivava. 2015. Interview on 02 August 2015 at his home in Kraal head Gumbo of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

Gogo Elizabeth Zifunzi's Focus Group. 2019. Interview on 21 July 2019 at her home in kraal head Haruzivishe of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

Mr Flavian Kondo. 2020. Interview on 27 February 2020 at his home in Mangwandi of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

_____. 2019. Interview on 11 July 2019 at his home in Mangwandi of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

_____. 2017. Interview on 18 May 2017 at his home in Mangwandi of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

Mr Wison Machinga. 2020. Interview on 08 March 2020 at his residence in Mucheke of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

Mr Godfrey Makaza's Focus Group. 2018. Interview on 19 December 2018 at his home in kraal head Mataruse of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

Sekuru Isaac Chingava & Timothy Zendera. 2017. Interview 16 July 2017 in Headman Muswere of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

Sekuru Remson D. Mushipe's Focus Group. 2019. Interview on 12 July 2019 at his home in chief Mugabe of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

_____. 2018. Interview on 17 December 2018 at his home in chief Mugabe of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

_____. 2018. Interview on 12 July 2018 at his home in chief Mugabe of Masvingo, Zimbabwe. (Transcripts in researcher's possession).

Sekuru Tendani Chipiwa. 2019. Interview 26 January 2019 at his home in chief Mahlebadza of Midlands, Zimbabwe. (Transcripts in researcher's possession).


Sekuru Remson Dengu Mushipe. 2017. Interview 12 October 2018 at his home in Chief Mugabe, Masvingo Province. (Transcripts in researcher's possession).

APPENDIX I

CLEARANCE LETTER FROM GOVERNMENT

ADM 16
32

All communications should be addressed to
"The Secretary"
Telephone: 783484-7, 783508


ZIMBABWE

Ministry of Rural Development, Promotion and
Preservation of National Culture and Heritage
64 Kwame Nkrumah Street
2nd Floor, Unity Court
P. O. Box HR480
Harare

REF: RDM/23/8

7 July 2016


Mr Martison Nhamo
C/o Faculty of Education Department of Teacher Development
Great Zimbabwe University
Masvingo

REQUEST FOR AUTHORITY TO CARRY OUT FIELD RESEARCH: MARTISON NHAMO: PHD STUDENT: UNIVERSITY OF VENDA.

The above stated matter refers

It is my pleasure to inform you that the Head of Ministry has authorised your field research on "Karanga choral compositions of Nemwana".

The Ministry would be grateful to receive a copy of the end product.


V. R. Chiromo
Deputy Director Human Resources
FOR: SECRETARY FOR RURAL DEVELOPMENT, PROMOTION AND PRESERVATION OF NATIONAL CULTURE AND HERITAGE

cc: Provincial Administrator Masvingo

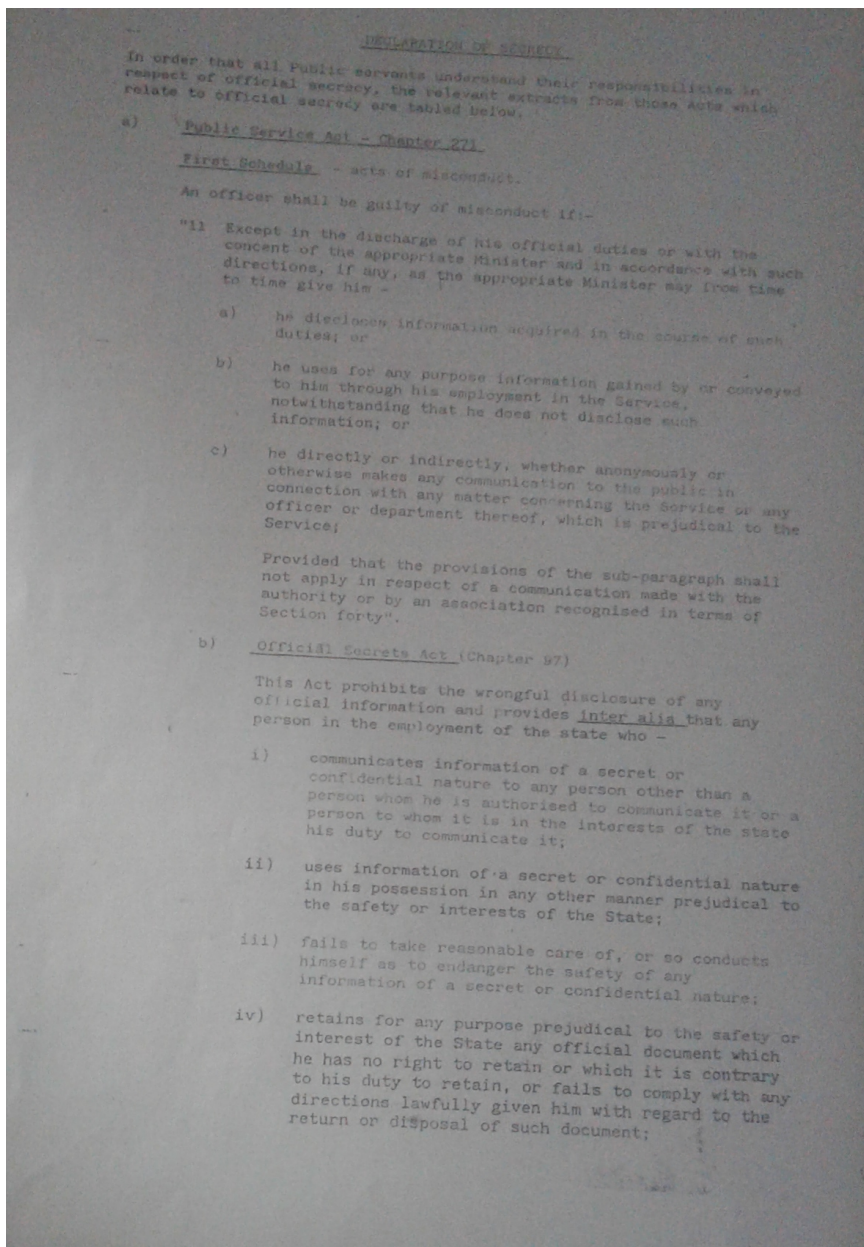
MINISTRY OF RURAL DEVELOPMENT,
PROMOTION AND PRESERVATION
OF NATIONAL CULTURE & HERITAGE
2016 -07- 06
HUMAN RESOURCES
MUKWATI BUILDING

PROVINCIAL ADMINISTRATOR
MIN. OF LOCAL GOVT. PUBLIC
WORKS & NATIONAL HOUSING
29 JUL 2016
HUMAN RESOURCES
P.O. BOX 595 MASVINGO

APENDIX II

DECLARATION OF SECRECY

(Public Service Act Chapter 271)



APPENDIX 11I: VOLUNTARY PARTICIPATION CONSENT SLIP

Informed consent for participation in research

Topic: *Makwaya* musical compositions by the Nemamwa people in South-Eastern Zimbabwe: An Afro-centric musicological approach

Dear Musician

I am a Doctoral student from the University of Venda researching on *makwaya* in Zimbabwe. I would like to invite you to participate in this research study. I am particularly interested in how you understand and practise *makwaya* in your community as an expert in African musical culture. Your participation will involve the following:

- Being interviewed for about 45 minutes
- Being observed whilst performing in during which you will be requested to discuss informally with the researcher
- You will also be photographed.

The information you provide will be confidential and will be used for study purposes only. For confidentiality, your identity will not be disclosed, pseudonyms will be used instead. You will have access to the research findings after completion of the thesis. The study will be shared with my promoters, appropriate members of the University as well as top officials of the Government of Zimbabwe.

Copies of the thesis will be put in university libraries for the benefit of the music industry.

I greatly appreciate your sparing valuable time to participate in this study.

For any clarifications, please feel free to contact me on

+263773156056 or +263712042288

Thank you

Martison Nhamo

.....

Please sign and date this consent slip if you are willing to participate in this study as outlined above.

Name (in full): Signature: Date:
.....

APPENDIX IV: INTERVIEWS SCHEDULE FOR CULTURE EXPERTS

1. How does music contribute to the development of culture?
2. In your own opinion, what is *makwaya* music?
3. It is claimed that *makwaya* music is not purely traditional African musical genre. What is your opinion on this claim?
4. Some people believe that *makwaya* music transformed under certain circumstances, such as Westernisation, and missionary influence. What is your view on this?
5. What role did *makwaya* play in your community during the colonial period?
6. Which performance principles are involved in the composition and performing of *makwaya*?
7. Which African traditions, beliefs, and customs of the *Karanga* community are reflected in *makwaya* music?
8. Literature available indicates that *makwaya* music addressed many social issues that were threatening peace in the local community. What is your opinion on this assertion?
9. Many African musical performances involve musical instruments. As regards *makwaya*, were there any specific musical instruments that were used to accompany the music?
10. Which other issues about *makwaya* would you like to share with me?

APPENDIX V: FOCUS GROUP DISCUSSIONS WITH *MAKWAYA* CHORISTERS

Interview date:

Time:

Name of choir:

Names of choir members: (Codes)

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

The following are some of the areas of discussion with selected traditional choristers: The focus group discussions focus on:

- The status of African musicology in the community
- The characteristics of *makwaya* music
- Relevance of *makwaya* music to community
- Transformations that occurred in African musicology from 1890 to 1980
- African musicological approaches to music compositions and performances for public spheres
- Challenges faced in the development of African musical genres like *makwaya*
- Administration support from local, district, provincial & national government structures
- Ways of safeguarding traditional music

APPENDIX VI: OBSERVATION CHECKLIST FOR *MAKWAYA* PERFORMANCES

DOMAIN	SUBSTANTIATING EVIDENCE
Context of performance (Description of space, attire, etc)	<p>.....</p> <p>.....</p>
Instruments (List of musical instruments used)	<p>.....</p> <p>.....</p>
Skills domain (Performance techniques)	<p>.....</p> <p>.....</p>
Themes (songs text)	<p>.....</p> <p>.....</p>

APPENDIX VII: PHOTOGRAPHS OF SOME INTERVIEWEES



Mr Flavian Kondo (pictured above) is a retired historian who served as a school teacher and school head before he joined the Great Zimbabwe University as a History lecturer. He got involved in the performance of *makwaya* during his early life in the African community and thus he had vast knowledge and experience in the musical genre.



Mr Wilson Machinga (pictured above) is an expert in the area of indigenous African music. Specifically, having learnt the ropes of the profession from his late uncle, he worked for the Kwanongoma College of African Music as a manufacturer of marimba, mbira, ngoma (drums) and other musical instruments from 1978 and retired in 2017.

APPENDIX IX

EDITORIAL REPORT



Great Zimbabwe University
Department of Curriculum Studies
PO Box 1235
Masvingo
Zimbabwe
12 October 2021

Email: rmareva@gzu.ac.zw/ marevarugare@gmail.com

Cell: +263 772 978 970

TO WHOM IT MAY CONCERN

Re: Confirmation of Editing Martison Nhamo's Doctoral Thesis

This is to certify that I, Prof. Rugare Mareva (National Identity Number 22-101 400 K 22), have edited Martison Nhamo's Doctoral thesis titled: '**Makwaya musical compositions by the Nemamwa people of South-Eastern Zimbabwe: An Afrocentric Musicological Approach**', to be submitted to the University of Venda (UNIVEN). I am a holder of a PhD (English) (University of Venda), M.Ed (English) (University of Zimbabwe), B.Ed (English)

(University of Zimbabwe), and a Certificate in Education (English Major) (Gweru Teachers' College).

Thank you.

Prof. Rugare Mareva (PhD), Language Editor: GZU Policy Documents; Journal of New Vision in Educational Research (JoNVER). Great Zimbabwe University, Department of Curriculum Studies, Masvingo, Zimbabwe