

THE TRANSFORMATION OF IMBUBE MUSIC IN ZIMBABWE: A CASE OF BULAWAYO

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A dissertation submitted to the Department of African Languages and Culture of the Midlands State University in Partial Fulfillment of the Requirements for the degree of Bachelor of Arts Honors degree in African Languages and Culture.

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MAY 2014

DECLARATION FORM

I Martha Nleya, declare that, **The Transformation of ‘Imbube’ Music in Zimbabwe: A Case of Bulawayo**, is my own work and creation and the sources I have used or quoted have been indicated and acknowledged by means of a complete bibliography.

Signature

APPROVAL FORM

The undersigned certify that they have read and recommend to the Midlands State University for acceptance; a dissertation entitled: **The Transformation of ‘Imbube’ Music in Zimbabwe: A Case of Bulawayo**, submitted by **Martha Nleya** in partial fulfillment of the degree of **Bachelor of Arts Honors in African Languages and Culture**.

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ABSTRACT

The research focuses on the transformation of 'Imbube' music in Zimbabwe. It interrogates the role and value of the transformation of 'Imbube' music in Bulawayo. The study is largely qualitative but it also employs some quantitative techniques. Similarly the study uses data collection methods such as structured and unstructured interviews, questionnaires, focus group discussions and document analysis in collecting data from 'Imbube' groups, audiences and academics. The Afrocentricity theory influences the arguments and analysis of this research. The study discovered that 'Imbube' music is ever changing due to changing times and its change is as a result to suit the taste of the new generation. As such the transformation of 'Imbube' music has been seen as a good idea by many as it meets the interests of the people. The study also establishes that the transformation of 'Imbube' music maintains some of the traditional values attached to it. However, the transformation has been largely influenced by mordenisation and it has led to the role of 'Imbube' music to be more of commercialisation. As such mordenisation has slowly assimilated traditional values of 'Imbube' music. This transformation of 'Imbube' music can be seen as a revolutionary shift in this genre of music. Therefore the study concludes that imbube is still transforming, and its transformation is highly recommended by the people as it suits the taste of the new generation.

DEDICATION

To my parents who stood by me all the way, your support is greatly appreciated.

ACKNOWLEDGEMENTS

I would like to thank my academic supervisor Mr. P Mpofu for his successful efforts in giving me direction and advice in coming up with this research. You have been with me all the way.

My special thanks also goes to 'Imbube' groups which include Impumelelo Shinning Stars, Umdumo Wesizwe, Nobuntu, and Black Umfolosi as well as their producer Tshwarelo Mthobi for providing me with the information I needed for my study.

I would also like to extend my gratitude to my ever supportive parents Mr Nleya and Miss Khupe for their unwavering support throughout. You have been helpful and caring during my studies and it is all because of you that my education was successful.

My sincere gratitude also goes to all my friends, your support is greatly appreciated. A big thanks to my sisters Judy, Sandy, Dineo and my brother Praise, thank you for inspiring me.

Finally, I would like to thank the Almighty for guiding me throughout my studies.

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CHAPTER ONE

GENERAL INTRODUCTION

1.1 Area of investigation

This study is in the field of culture. It is concerned with music as an aspect of culture. The study specifically focuses on 'Imbube' music in Zimbabwe. 'Imbube' is a traditional choral music sung without the use of instruments and it was sung by men only between 1940 and 1950s Coplan (1985). However, nowadays 'Imbube' is also sung by females hence this marks the transformation of 'Imbube' music as it is now sung by both males and females. 'Imbube' was originally sung in Zulu as articulated by Erlman (1991). This genre of music was used for various purposes in the traditional society. These purposes are noted by Erlman (1996) as communication and political awareness of the Zulu people. This means that, 'Imbube' music was sung in Zulu when blacks were protesting against the whites during apartheid. However in the contemporary Zimbabwean society, 'Imbube' music is now sung in different languages such as Ndebele, Shona, Kalanga, and English for different purposes which include social, political, and economic purposes. Therefore, these changes do not exist in a vacuum but rather they occur in a society with a culture. For this reason, change in 'Imbube' music will result in a change of culture. It should also be realised that there are forces or factors behind the transformation of 'Imbube' music. In this regard, this research explored the transformation of 'Imbube' music as well as its role and value in contemporary Zimbabwe. According to Coplan (1985) 'Imbube' music has developed from its old form to its fashionable style which implies that it has changed. Therefore this research concentrates on the transformation of 'Imbube' music from the traditional form to its current form with regards to its role and value in contemporary Zimbabwe.

1.2 Background of the study

'Imbube' music originated in South Africa and according to Erlman (1991) this music was influenced by minstrel an American music around the 1890s. It can be noted that this is the time when colonizers came into Africa hence they entertained themselves with minstrel music. As such Africans imitated the American music but it differed in the way that their music reflected Zulu tradition and dance. In the 1940s and 1950's 'Imbube' was popularised in the mines of

South Africa by migrant workers. This is supported by Coplan (1985) who says that 'Imbube' is a choral music developed from the mines of Southern Africa in the 1940's and 1950's. In this regard it can be noted that this music was bound to change as it was now sung in the mines by the migrant workers who worked for long hours under harsh conditions. According to Erlman (1996), migrant workers used 'Imbube' as protest music against the colonizers as they were being oppressed in the mines through hard labor. Therefore, it can be concluded that change in this genre of music was therefore inevitable as it was exposed to different situations in the mines.

In the early 1920s 'Imbube' reformed in a number of ways. According to Turino (2000), 'Imbube' music was described in two ways during this period. Firstly it was known as *Cothoza mfana* (tread carefully boy) a name which was formed by Alexius Bethlezi who was the SABC broadcaster. However, this name did not last longer as it was replaced by the name *isichathamiya* a Zulu word which means to walk steadily. According to Turino (2000) these two differed in the way they were performed. Although *Cothoza mfana* and *isichathamiya* differed, they were not different genres as it was the same genre of music which was referred to in various names and it was refashioned. Therefore, it can be noted that all these activities which took part in this genre of music marked the beginning of its transformation as it changed from *Cothoza Mfana* to *isichathamiya*. In this regard it can be concluded that transformation in 'Imbube' music is not a new phenomena as it started soon after its emergence in Africa.

In the 1930s 'Imbube' music became to be known as '*ingomabusuku*' which means a night song. According to Erlnam (1996) this song was called *ingomabusuku* as it was sung in the night by the migrant workers after working hours. They sung this music in expressing their nostalgia as well as to entertain themselves (Kivnick 1990). It can also be argued that since 'Imbube' was protest music in nature, it is the reason why it was sung in the night when the colonisers had gone to sleep as migrant workers were fearing for their lives. In this regard, it can be noted that 'Imbube' music was slowly transforming as it changed from *chothoza mfana* to *isichathamiya* then *ingomabusuku*. Therefore, this shows that this music has been experiencing some changes due to various forces.

Furthermore, in the 1930s, this music changed to 'Imbube' which is its current name. According to Coplan (1985), *imbube* (lion) was a song which was composed by Solomon Linda. This song gained its popularity across South Africa leading to this music to be known as 'Imbube'. Since

this music was only sung by men it is this reason why it was named as imbube which means a lion. A lion is an animal which is regarded as strong and powerful hence in this case men were likened to as lions because of the hard labor in the mines. As such this music gained this name due to the popularity of Solomon's song *imbube*. Therefore, changing of names in 'Imbube' marked the transition in this genre of music hence showing that it has been changing since time immemorial.

According to Erlman (1996), between 1940s and 1950s, Joseph Shabalala who was the producer of Black Mambazo tried to develop 'Imbube' in four areas. These areas were dance routines, song texts, sound texture and the organization of the group. In refashioning choreography, he combined *umgqashiyo* dance routines with 'Imbube' dance. In reforming the song texts, he introduced texts which addressed the burning issues of the society and in trying to modify the sound texture he incorporated the four part harmony which included soprano, tenor, bass and alto. This shows that when 'Imbube' music emerged it was sung in disharmony as such it can be argued that this was influenced by the western style since colonisers are the ones who sung using the four part system. Lastly, in trying to refashion the organization of the group, Joseph introduced a group which comprised of both males and females. In this manner, it can be noted that this music was being reformed in western tradition hence showing that this music experienced transformation since its emergence.

In the mid 1950s 'Imbube' music experienced an innovation which was introduced by the Mahotella Queens and this was a dance style which was based on girls wedding dances. As such it can be argued that the influence of the western styles on this music was becoming more and more powerful since colonizers are the ones who came with the policy of white weddings which was largely Christianity in nature. Therefore, it can be argued that 'Imbube' music was slowly moving from being protest music to encompass social issues such as weddings. In this regard, it can be noted transformation in this genre of music is not a new phenomena as it started long back in South Africa.

'Imbube' music emerged in Zimbabwe around 1960 and 1970. This view is supported by Kivnick(1990) who says that 'Imbube' music infiltrated into Zimbabwe when it was then known as Rhodesia. This music was brought by the migrant workers when they returned to their homeland Zimbabwe. Therefore, it can be argued that 'Imbube' was prone to changes as

Zimbabwe comprises of different people of different cultures. As such this genre of music was exposed to various factors which would result its transformation since in the traditional period.

In this regard it can be concluded that the transformation of ‘Imbube’ music is not a new phenomena as it started long back in the traditional society. This is manifested by the fact that this music has been called with various names such as *cothoza mfana*, *ingomabusuku*, *isichathamiya* and *imbube*. It also faced some reformations in terms of choreography, song texts, sound texture and organization of groups. Thus it can be noted that all these changes in this music was as a result to modernize ‘Imbube’ music as it was slowly incorporating some western elements. As such this study explored the transformation of ‘Imbube’ music in contemporary Zimbabwe with regards to its role and value.

1.3 Statement of the problem

‘Imbube’ music has been changing from time to time .To support this view, Kivnick (1990) states that ‘Imbube’ music has been previously referred to as *isichathamiya* (walk steadily), ‘Imbube’ (lion) and *ingomabusuku* (night song).Scholars such as Erlman (1991) and Kivnick (1990) notes that originally ‘Imbube’ was sung in Zulu and Ndebele. However ‘Imbube’ music has experienced a number of changes considering that it is now sung in other languages such as Shona and English and there are now female ‘Imbube’ groups and its duties in the society have changed. Therefore the question is, of what value is this transformation of ‘Imbube’ music in contemporary Zimbabwe and does its transformation result to change in value and role of this music in the contemporary Zimbabwean society?

1.4 Research objectives

This study was aimed at achieving the following objectives:

- To account for the history of ‘Imbube’ music in Zimbabwe so as to establish its origins and developments.
- To examine the nature and function of ‘Imbube’ music in Zimbabwe.
- To explore and analyze the purpose and value of the transformation of ‘Imbube’ music in Zimbabwe.

1.5 Research questions

- What is ‘Imbube’ music?
- How did ‘Imbube’ music originate in Zimbabwe?
- What is the nature and function of ‘Imbube’ music in Ndebele society?
- What is the value and purpose of the transformation of ‘Imbube’ music in contemporary Zimbabwean society?

1.6 Justification of the study

This study is justified on the basis that transformation in music is a fashionable issue in current studies. As such, it was very important that this issue is taken into consideration when one studies music as an aspect of culture. In this case, Coplan (1985) contends that music and culture are intertwined meaning that these two work together. Thus this study becomes relevant as it focuses on the transformation of ‘Imbube’ music as an aspect of culture. Therefore, it enlightens on how music transformation affects culture since change in music has an impact on culture. As such it was noticed that music is not static because it changes with time and likewise culture changes with time.

According to Turino (2000), ‘Imbube’ music is regarded as a cultural music and it is an element of heritage. For this reason, this study explored the effects brought by change in music to culture since the two are inseparable. Since ‘Imbube’ music has transformed from one form to another, it was important to explore the roles that it now performs in the contemporary Zimbabwean society so that people would realize its importance in their everyday lives since it is a facet of culture.

‘Imbube’ music has experienced a number of changes as Coplan (1985) contends that it has moved from its archaic form to contemporary form. Therefore, it was necessary for this study to be carried out so that people would realise the areas that have changed and also be aware of the forces that are behind its transformation. Since this music changes, people may wonder as to of what value and role is this transformation of ‘Imbube’ music in their contemporary Zimbabwe. In this case, the research which has been carried out has been of great significance in the sense that it explored the transformation of ‘Imbube’ music with regards to its role and value in the contemporary Zimbabwean societies.

1.7 Theoretical framework

This study is guided by the Afrocentricity theory. This theory was propounded by Cheikh Anta Diop and popularised by Molefi Kente Asante in 1987. Afrocentricity is defined by Asante (2003) as a way of thinking and acting with the African interests and values at the core. This implies that this theory is African centered as it prioritises the tradition and culture of African people. According to Mazama (2003), Afrocentricity is based on the notion that Africans should be regarded as people with a history, culture and experiences different from that of the Europeans. Therefore, this theory helped the researcher in examining the transformation of ‘Imbube’ music from an African point of view.

The researcher’s arguments were influenced by the Sankofan approach as a tenet of Afrocentricity. Sankofan simply means “go get it and bring it here”. In this regard, people should make use of their past experiences in their present lives. This means that, in every activity or life, African people should take into cognisance their history and culture. As such this tenet is about reconnecting the present to the past. Therefore, this theory is applicable to this study since ‘Imbube’ is a traditional African music hence its transformation should take into cognisance the African tradition. This implies that this music should transform relying on the past experiences. As such it should refashion its original tradition rather than adopting the western or foreign tradition.

According to Gray (2001), Sankofan approach ensures that Afrocentric thought and praxis begins with African history. This means that this theory is African centred in nature as it take into realization the history of Africans. In this regard, Africans should have confidence with their past and improve their lives basing on the past experiences. Therefore, in order to achieve pro African purposes they should utilize their past experiences. In this regard, it was necessary that the researcher uses this theory in analysing the transformation of ‘Imbube’ so as to see whether it has been transformed basing on its past tradition.

1.8 Literature review

Previously, other studies on the transformation of music have been carried out. These studies have been looked into and written down in trying to understand the change of music as an aspect of culture. Scholars such as Merriam (1964) carried out a research on the change of music and discovered that this transformation is as a result of processes such as variation, intention, invention, and cultural borrowing. This means that, when music changes it goes through some processes which imply that, it does not gradually change. Therefore, this was a driving force for the researcher to have a quest for getting knowledge on the transformation of music with regards to 'Imbube'. In this regard, this research examined the transformation of imbube music paying particular attention to its role and value in contemporary Zimbabwe.

In a research carried out by Kebede quoted by Stewart (2000) the argument is that the transformation of African music is a process which goes through stages. These stages are musical adoption, acculturation, and innovations. As such this research also revolves around the processes which music undergoes when it is transforming. As such, Kebede managed to bring out clearly the processes or steps that are taken by music when it transforms. This marked a point of departure for the researcher as she focused on the transformation of 'Imbube' music in particular unlike the previous research which focused on the transformation of music in general. The researcher also looked at the roles and value of transformation 'Imbube' music in contemporary Zimbabwe.

In another research carried out on the transformation of music, Chrispo (2003) says that music change is a result of acculturation which he explained as cultural transmission in process. He also says that music change is a continuing procedure of compromise between traditional and modern, African and Western and between rural and urban traditions. This means that change in music is a compromise between various traditions. Thus these scholars seem to be focusing on the processes which transformation of music goes through. However, this study focused specifically on 'Imbube' music, looking at its transformation, role and value in contemporary Zimbabwean societies.

Another study was carried out by Dube (1996). The main concern of this study was to examine the transformation of music performance in Zimbabwe during the colonial period and after

independence. The conclusion of this study is that colonization played a significant role in transforming the context of music making and performance by introducing the capital economic system and the notion of the market and money. This means that by introducing a capital economy, music then became a commodity which was further used to enhance economic development. It can also be noted that by doing so, music then became separated from their original context hence the transformation of music. Therefore, this research did not only look at the changes brought by colonization in music but it further explored the role and value of these changes in 'Imbube' music in particular hence showing its point of departure from the previous studies.

In a study carried out on the shifting context of music, Chrispo (2003) noted that changes in African music was brought by globalization, industrialization, and urbanization as well as the change in communication technology where people were brought together and shared familiar musical styles despite their differences. In this regard, Chrispo only focused on the causes of the changes in African music. This study by Chrispo also shows that change in music has always been in existence even in the traditional period. In support of this, James (1999) says that change has always been a component of the traditional, contemporary music's scene. This means that change in music has always been there since in the pre colonial era up to now. Therefore as a point of departure, this research focused on the causes of change in music particularly 'Imbube' music which has been there since the traditional period up to today.

Another study was carried out by Manuel (1988). This study explored on the relationship between traditional African music and contemporary African choral music within the concept of change. This research by Manuel concluded that African music changed from traditional rural music to modern urban African style due to urbanization. This means that due to movements to urban areas music changed from one form to another. It can also be said that due to these changes in music, an urban culture also sprang up in order to survive between these two spaces, the rural and the urban multicultural environment. Therefore this previous research managed to bring out clearly the relationship between traditional and contemporary African music as well as pin pointing the changes that occurred. However, this current study focused on the role and value of the transformation of 'Imbube' music.

Another study on the transformation of music was carried out by Digolo (1999). Its main thrust was to examine the change of music focusing on its roles. That is, the study focused on the changing roles of music due to its transformation. This study concluded that music is now performed for the listeners who usually adopt an inert role. This also shows that music gradually assumed a new function different from that in the traditional music cultures. This argument is supported by Blacking (1976) who alludes that in the traditional era music had a communicative or ritual role. This means that in the traditional societies music was simply used as a means of sending and receiving information and in ceremonies. However this research focused on the roles of 'Imbube' music brought about by its transformation at the same time comparing with the ones it served in the traditional period.

Blacking (1976) carried out a study on the change of music in Africa. His study mainly focused on how change in African music affected culture in Africa. The conclusion was that culture is not static and that changes in music have reflections of changes in society. This shows that Blacking only concentrated on the effects of change in music on culture of a particular society. However in this study the researcher did not only look at music in general but she further looked at 'Imbube' music in particular. The study explored the roles and value of the transformation of 'Imbube' music.

1.9 Research methodology

This section sought to explain the type of research design that was adopted in collecting data. This entails the methods that were used in carrying out this research.

1.9.1 Research design

This research largely used a qualitative research design but it also adopted a quantitative research design. It is qualitative in the sense that it deals with social issues which includes views and opinions of different people hence it will allow the researcher to present them in a descriptive way. This view is supported by Bryman et al (1993) when they says that, a qualitative research design is a systematic way which is used to transmit life experiences and giving them meaning. Similarly Mugenda and Mugenda (1999) say that in qualitative research, reality is socially driven. This means that qualitative research design relates to understanding some aspects of social life.

This research design is suitable for this study as the researcher used a case study which is interpretive in nature hence data was interpreted within its context and it considered the subjective meaning that people brought to their situations. As such, the researcher adopted a triangulated approach involving a historical approach design and a case study. The historical approach was used in establishing the history, and purpose of ‘Imbube’ music in the traditional African society. On the other hand, a case study was used as a reference of the transformation of ‘Imbube’ music in contemporary Zimbabwe.

1.9.2 Target population and sampling technique

This study targeted five ‘Imbube’ groups in Bulawayo who produce and perform this type of traditional music. These groups provided the researcher with the history, purpose and nature of ‘Imbube’ music in Zimbabwe. For these groups, the researcher used purposive sampling as these had intrinsic knowledge about ‘Imbube’ music since they are the performers. The researcher also targeted thirty five ‘Imbube’ audiences which include the listeners and viewers. These audiences helped the researcher with the information she needed on the value of ‘Imbube’ music in the contemporary Zimbabwean society. In this population the researcher used random sampling which allowed people to have equal chances of selection. This study also targeted ten academics of which amongst them were teachers and university lecturers from the department of Music and Cultural studies. In selecting the academics, the researcher used purposive sampling. In this regard the researcher targeted those with intrinsic knowledge about the history and development of ‘Imbube’ music so as to ascertain its transformation.

1.9.3 Data collection technique

Data refers to facts and opinions and statistics that have been gathered and noted down for reference or analysis, (Saunders 2009:590). This means that data is simply information gathered from different sources to be analyzed. In this case, the researcher used questionnaires, focus group discussion and interviews to collect data from the selected population. These acted as tools or methods for collecting information from different informants so as to come up with a valid conclusion.

1.9.3.1 The questionnaire technique

A questionnaire is composed of questions which are presented to a respondent for answers. This is supported by Kulbir (1984) who says that a questionnaire is a set of questions prepared to secure responses. In other words a questionnaire is a set of questions designed for a study. Therefore, the researcher distributed 35 questionnaires to audiences so as to get different views on the transformation of imbube music as well as its role and value in contemporary Zimbabwean society. The researcher also distributed 5 questionnaires to the academics. Questionnaires were of great advantage to this study as they were answered within a short space of time.

1.9.3.2 The interview technique

The researcher used interviews which involved the researcher asking questions to the interviewee on a face to face basis, (McQueen 2002). This means that an interview is a formal questioning of a person by the researcher. Therefore, the researcher used structured and unstructured interviews so as to attain detailed information. The researcher interviewed 5 audiences, 5 academics and 1 producer. These people were purposively targeted for interviews as the researcher felt that they would provide important and useful information for the research. The researcher also recorded these interviews.

1.9.3.3 Focus Group Discussion technique

Focus group discussions were also used to collect data in this study. Kitzinger (1994) describes a focus group discussion as small group of people ranging from six to ten led through an open discussion by a moderator. The researcher used this method in exploring and examining what people thought about the transformation of ‘Imbube’ music so as to reach a consensus. As such the researcher had targeted 5 ‘Imbube’ groups and only one did not turn up for the discussion as it was outside the country. The researcher therefore concentrated on four groups which were available.

1.9.3.4 Document analysis

The researcher used document analysis in gathering data. Document analysis is the use of written texts such as books, and journals. These provided the researcher with necessary information on

the transformation of music in general. Document research was conducted on the history and development of ‘Imbube’ music in Zimbabwe. Document research conducted was desktop research and the researcher consulted diverse scholarly opinions in order to get well versed results. Lastly profiles of ‘Imbube’ groups were also considered as well in a bid to find information on what motivated them to partake in ‘Imbube’ music as a cultural aspect.

1.9.4 Data analysis and presentation plan

This section mainly focuses on the analysis and presentation of data. The researcher used a qualitative approach and data was presented using thematic subheadings. This research used quantitative method in presenting data and this is evidenced by the use of tables, pie charts and graphs. There was also the use of video and audio recordings of the interviews as a back up to present precise information without any distortions.

1.10 Delimitation of the study

The study focused on the transformation of imbube music paying particular attention to its role and value in contemporary Zimbabwean society. It focused on Bulawayo as this is where ‘Imbube’ music is mostly performed and the majority of ‘Imbube’ groups are found there. However other places with imbube groups were included in the study. The research was conducted from February to May 2014. The research is informed by the Afrocentricity theory and it used the qualitative research design.

1.11 Limitations of the study

The researcher faced some logistical problems and she was not able to cover the whole of Bulawayo. That is, the places which the researcher had made appointment with the informant were far much apart. Since research was conducted using interviews and questionnaires, people did not respond to some of the questions they were asked and some of the questionnaires were not returned. Moreover, other informants refused to partake in the interviews.

1.12 Definition of key terms

‘Imbube’ music it is a traditional music sung using pure voices without the use of any musical instruments

Transformation of ‘Imbube’ music means the change of ‘Imbube’ music

Migrant worker people who moved from their places of origin to look for jobs in South African mines

Minstrel music it is an American type of music

1.14 Organisation of the study

The study is organized into five chapters, Chapter two of this study looked at the history of ‘Imbube’ music in Zimbabwe. It firstly traced its history in Southern Africa in general and narrowed down to Zimbabwe. This chapter also explored the etymology of the name *imbube*. It further examined the characteristics and purpose of ‘Imbube’ music in the traditional African societies. Lastly it explored the history of ‘Imbube’ music in Zimbabwe.

Chapter three explored ‘Imbube’ music in Zimbabwe. It focused on its functions and features in Zimbabwe. In chapter four, the researcher explored and analysed the transformation of ‘Imbube’ music in Zimbabwe. It dwelt with the factors leading to the transformation of ‘Imbube’ music as well as the actual transformation which this music has undergone. That is it highlighted the areas that have transformed in this music as well as the new roles that it now performs. Chapter five includes the summary, conclusion and recommendations of this study.

CHAPTER TWO

IMBUBE MUSIC IN SOUTHERN AFRICA

2.1 Introduction

Chapter 1 gives a brief explanation of the entire research in general. It highlighted the area of investigation, the statement of the problem, objectives, justification and the research method used in this study. This chapter explores ‘Imbube’ music in Southern Africa in general, tracing its history, as well as examining its structure and purpose in the traditional society of Southern Africa. The researcher largely focuses on ‘Imbube’ music as it is the key concern of this study. Therefore the results of this study depends deeply on ‘Imbube’ music hence understanding of this genre of music will help the researcher in achieving her objectives which entails the establishment of the history and development of ‘Imbube’ in Zimbabwe. In this regard the researcher traces the history of ‘Imbube’ music in Southern Africa narrowing it down to its origins in Zimbabwe. This guides the researcher in identifying its transformation. Therefore the researcher focuses on the history, structure and purpose of ‘Imbube’ music in Southern Africa. In this chapter, the researcher used document analysis, interviews, questionnaires and focus group discussions.

2.2 Respondents Profiles.

Table 1

Name of participants	Total no, targeted	Questionnaires returned	Interviews conducted	Focus Group Discussions conducted	Total no, of participants in %
Academics	10	5	5	-	100
Audiences	35	27	5	-	91
Producers	2	-	1	-	50
Imbube Groups	5	-	-	4	80

Table 1 showing respondent’s profiles

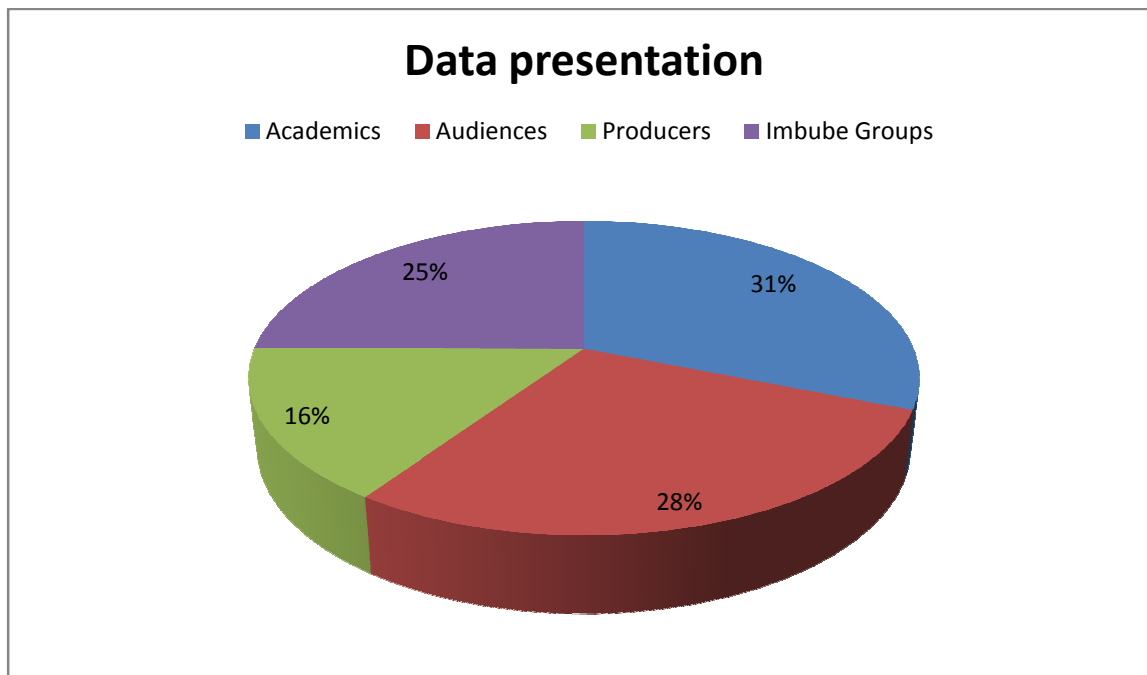


Fig 1

Table 1 and figure 1 is an illustration of the informants of this study. It shows the total number of people targeted for this research. The researcher targeted 10 academics which included lecturers and teachers. She distributed 5 questionnaires and they were all returned. Amongst ten academics two of them were interviewed. These academics were purposively selected as they belonged to the department of Music and cultural studies hence they provided the researcher with relevant information for the study. The researcher had also targeted a total number of 35 audiences and she received 27 questionnaires and only 5 audiences were interviewed. In this study, the researcher had also targeted 2 producers and she managed to interview only one. Finally the researcher targeted a total number of 5 ‘Imbube’ groups and she managed to conduct Focus group discussion with four.

2.3 History of *imbube* music in Southern Africa.

This section discusses the history and development of imbube music in Southern Africa. The history of ‘Imbube’ music in Southern Africa helps the researcher take note of all the changes that have taken place within this genre of music.

An informant said that ‘Imbube’ music emerged in the mines of South Africa. This view is supported by Erlman (1996) who notes that ‘Imbube’ came into existence in the second half of the 19th century around 1890. This type of music emerged alongside with minstrel music. According to Coplan (1985) a minstrel is a type of American music which used to hold shows in South Africa. This type of music was brought by the colonizers when they came to Africa. Colonizers used this type of music to entertain themselves. As such it can be argued that a minstrel was used as a form of entertainment by the colonizers as they came into Africa since African music was regarded as barbaric and primitive. Thus, Africans had to imitate the American minstrel hence coming up with what is currently known as ‘Imbube’ music. In this regard, it can be argued that ‘Imbube’ music is not originally African as it is an imitation of American minstrel. Since this music emerged alongside with minstrel, it can be argued that it was already exposed to western tradition hence change was inevitable. However, on the other hand one can argue that, the fact that it was sung by Africans and it reflected their way of life therefore it is purely African music.

In the 1920s and 1930s new ‘Imbube’ groups were formed. According to Erlman (1996), Solomon Linda was the first to produce a wedding song called “*imbube*” meaning a lion. An informant noted that their singing was also related to the western style which in this case is the minstrel music. He emphasized this by saying:

Ngokufika kwabamhlophe, abantu basebehlabela njengabo ngoba kudala kwakuhlatshelewa ngendlela eyayitshiyene.

(The arrival of whites made people to imitate their way of singing because in the past it was sung in a different way)

This means that Africans imitated the western way of singing as Linda’s *imbube* comprised of all voice parts which included the solo part, alto, tenor and bass. Thus the song by Solomon Linda was admired by many and hence it continued leading in the 1940’s and 1950s. Similarly, Agawu (2003) contends that Linda’s song *imbube* gained popularity leading to this genre of music changing its name to ‘Imbube’. In this regard, it can be argued that Solomon Linda made this music popular amongst Africans which led to the development of other groups. As such, this also led to the survival of this genre of music hence showing its development in Africa.

According to Oliver (1984) 'Imbube' music was popularized by John Dube who was the president of the African National Congress in the choir which was led by Reuben T Caluza. As such an informant said that this choir was responsible for the emergence of the new styles in 'Imbube' which bridged the difference between American minstrel and African traditional music. Therefore, the introduction of new styles in this genre of music is said to have attracted more people to partake in the music. In support of this view, Oliver (1984) says that people were impressed by Caluza's ability to combine dance and songs relating to a particular subject. It can be noted that imbube music was becoming more and more popular amongst the Africans as it was sung in Zulu addressing the burning issues of the day hence showing its development in Southern Africa.

According to Sithole (1979), in the 1940s and 1950s imbube music became very popular among the migrant workers in the mines. Similarly an informant said that 'Imbube' was mostly sung by the migrant workers in the mines as a form of entertainment after working hours. Scholars such as Meintjess (2003) postulates that these migrant workers used to sing imbube to express the hardships they faced as Africans in the mines. Thus, it can be argued that 'Imbube' music became popular during the time of industrialization where blacks were taken by whites to work in mines under harsh conditions hence they would sing to express their hardships. In this regard change in this genre of music was inevitable as migrant workers would sing in a way that suited their situation hence distorting the original tradition of this music.

Furthermore an informant noted that 'Imbube' evolved in the pre-colonial era during the time of Shaka. That is, 'Imbube' was a song which was used to praise the army that was formed by Mpande KaSenzangakhona during the Anglo-Zulu war. Therefore, this shows that during this time 'Imbube' was used as a political tool which could move people into action as Merriam(1982) posits that 'Imbube' was sung for political purposes. Therefore, this shows the origins of 'Imbube' in Southern Africa as it is also attributed to the pre colonial period as a song used to praise the army. In this regard, it can be argued that during the arrival of the colonizers this music already existed and it was simply reformed.

Therefore, it can be noted that 'Imbube' music originated in South Africa. However, its origins have various arguments as it is attributed to have been influenced by the American minstrel and Shaka's army. It can also be noted that its origins also lie in the Zulu tradition. This means that

'Imbube' music was as a result of missionaries and minstrel and its influence on traditional Zulu music. Thus, 'Imbube' started with music from the Zulu tradition and evolved with the interaction between the Zulu and the western culture. In this regard, Asante's notion on afrocentricity that Africans are regarded as people of no history should be destroyed as 'Imbube' music is reflected as influenced by western music hence showing that Africans have a history as they were once colonized by the Europeans. However, the fact that 'Imbube' music originated alongside with the American minstrel does not make it American in any way as it was sung by Africans in Zulu and it expressed the African life. As such this 'Imbube' should be considered as African music.

2.4 The name 'Imbube'

The preceding section discussed the history of 'Imbube' music in Southern Africa. This section seeks to explore what is entailed in the name 'Imbube'. It aims at revealing its meaning and how this genre of music attained this name. That is, it seeks to unravel the etymology of the name 'Imbube'.

'Imbube' is a Zulu word which refers to a lion. According to Erlman (1996), 'Imbube' was not the name of the genre of music. It was a song produced by Solomon Linda in the 1930s. Originally, it was known as *isichathamiya*. *Isichathamiya* is obtained from a Zulu verb – *chathama* which means walking softly like a cat as articulated by Erlman (1996). Therefore, this genre of music was named after a capella song that became popular amongst people in South Africa. This song was performed almost in a similar way with the original *isichathamiya*. Thus, 'Imbube' which was a song became popular thereby leading to the whole music being named after that song because of its popularity. As such it can be argued that the change in the name of this music marked its transformation.

To support the observation made in the previous paragraph, an informant said that 'Imbube' was first known as *isichathamiya*. He said that *isichathamiya* is derived from the word *chothoza* which means joy or happiness. In this case, the respondent described *isichathamiya* as dancing with joy whilst jumping like an animal.

As such, it can be argued that since Africans were hunters, they imitated this from how animals dance in the bush. Furthermore, Africans especially the Zulu and the Ndebele relied on pastoral economy; they saw this type of dance from the animals they kept. In this regard, this type of dance was purely African as they are the once who had created it.

According to Laband (1974), 'Imbube' is described as an army that was formed by Mpande kaSenzangakhona and was recruited into the Anglo-Zulu war. In this essence, it can be noted that since 'Imbube' was an army, it is the reason why the song 'Imbube' emerged as it was sung to praise the army during war times or move them into action as Merriam (1982) posits that 'Imbube' was sung for political purposes. Therefore, one can argue that this genre of music was named after an army that participated in the Anglo-Zulu war. As such one can also say that this is the reason why 'Imbube' in South Africa was sung for political purposes only as they took this from its previous use in the Anglo Zulu war.

According to Coplan (1985), '*imbube*' is a Zulu name which refers to a lion. Similarly an informant said that, '*imbube*' is a shortcut of '*ibhubesi*' which refers to a lion. They further said that since '*ibhubesi*' (lion) is a strong and powerful animal, therefore this name was used to refer to this type of music as it was sung by males only. In this case males were likened to a lion due to their masculinity and thus the music attained the name 'Imbube'. Therefore, this means that men are stronger and more powerful than women and hence this is the reason why this genre of music attained this name as it was male dominated. In this regard, this also raises the notion that in an African setup there are gender roles which means that men and women performed different works. As such this opposes the western ideology of feminism which states that women are also capable of doing masculine duties. In this essence, it can be noted that, in the traditional society women occupied lower positions than men even in the music industry.

Therefore, it can be noted that originally 'Imbube' music was known as '*Isichathamiya*' (walking softly like a cat). However, due to the popularity of Solomon's Linda song 'imbube', the whole genre of music was named 'Imbube' music. As such one can argue that this genre of music has been transforming since its emergence in the traditional society as it is now called with a different name.

2.5 Features of imbube music in the traditional African society

This section discusses the characteristics of ‘Imbube’ music in the traditional society. It explores the features that are typical of traditional ‘Imbube’. That is, it examines how ‘Imbube’ was done and looked like in the traditional society. This will help the researcher in identifying the changes that have taken place in this genre of music since its emergence.

In the traditional period, *imbube* music was performed by males only and it was sung without the use of any musical instrument. This view is supported by Ndlovu (1989) who says that ‘Imbube’ was performed by a group of nine to twenty males. Therefore, one can argue that this genre of music was sung by males only as they were the only ones who moved from their homes to the city in search of jobs. Thus, males are the ones who were in contact with this music since they are the ones who formed it during their work in the mines expressing nostalgia and the feeling of separation from their families (Ndlovu 1989). Therefore, this shows who performed ‘Imbube’ in the traditional society and the reason why it was performed by males only.

According to Erlman (1996), in the traditional society ‘Imbube’ was sung in Zulu only. That is, since this genre of music emerged among the Zulu people, it is therefore the reason why it was sung in Zulu. The other reason for this genre to be sung in Zulu is that these people wanted to express themselves fully in a language which they understood better. However, one can argue that, migrant workers used Zulu so that the colonizers would not hear what they were saying in fear of their lives as they were against their domination. Furthermore, WaThiongo (2009) contends that language is a carrier of culture. For this reason one can say that migrant workers or ‘Imbube’ performers sang in Zulu language as they wanted to preserve their culture as it was faced with distraction from the colonisers. Thus one cannot separate language from culture as they work hand in hand. In this regard, traditional lyrics were ever written or appeared in Zulu.

‘Imbube’ music was performed in harmony. This means that ‘Imbube’ music was sung in four parts which included bass, tenor, alto and soprano (Erlman 1996). However, it is noted that before the arrival of the missionaries in Southern Africa, Africans sang in a disorderly manner. An informant said;

Imbube yayihlatshelwa ngebhesi kuphela kungakabi labo ‘alito,soprano’ le ‘tenor.

(In the past, 'Imbube' was sung in bass only and there was no alto, tenor and soprano)

Therefore, Stewart (2003) concluded that this practice of a four part harmony was adopted from the western missionary system as they are the ones who sang in harmony. As such, it can be noted that 'Imbube' music was sung in a four party harmony which was an influence from the western minstrel. Thus one can argue that Africans were already being colonized by the westerners to the extent that they adopted their style of singing.

Furthermore, Buthelezi (1996) attests that 'Imbube' performers dressed in fine suits with gloves and black polished shoes. Thus one can argue that this type of dressing is typically American hence showing that imbube music was dominated by foreign styles. However, it should be noted that although 'Imbube' performers wore almost in a similar way with the colonizers, their music focused on African way of life. That is, what they sang was mainly African music dominated with western styles only. On the contrary, Erlman notes that the old groups of 'Imbube' were rural and hence they wore Zulu traditional clothes that were made of animal skins. Therefore, an informant has a similar view with Erlman as he said that *Kudala abhlabeleli bembube bebegqoka amabhetshu*. (Long ago, 'Imbube' singers wore clothes made of animal skin).

It can be noted that this was before the arrival of the missionaries in Africa where people were still abiding by their tradition. They had not seen something to compare with since they did not see any problem with their attire. As such due to colonialism people adopted other attires in performing 'Imbube'. It can be argued that they adopted western costumes so that they appear almost in a same way with the colonizers and the fact that African culture was referred to as barbaric, people resorted to the western styles. Thus this shows the other characteristic of 'Imbube' music in the traditional society.

An informant said that 'Imbube' dance style was referred to as *istep* meaning a step. This informant is also supported by Erlman (1996) who posits that, their bodies would be still which was similar to the style by the missionaries which was known as *amakwaya* meaning a choir. It can be noted that this was the kind of dance that was performed by the westerners as they regarded it as a civilized way of dancing. In this manner, Africans resorted to the western style because their way of dancing was looked down upon and they did not have enough confidence to stand firm on their tradition.

Similarly, an informant said that, before the arrival of the colonizers, Africans were dancing in a haphazardly manner stamping their feet hard on the ground which made a lot of noise. He emphasized this by saying that; *Kudala amakhiwa engakabikhona abantu bebegida okungaqondakaliyo omunye lomunye ubegida ngendlela ayifunayo* (Before the arrival of the whites in Africa, people would dance in a disorderly manner, in a way which was best for them.)

Thus, colonizers regarded this as barbaric therefore leading to Africans adopting the *istep* which was a western type of dance. Therefore, this shows that indeed Europeans regarded African way of life as backward and primitive to the extent that they adopted their way of life. However, it can be argued that by doing so, African way of life was faced with distortion as it was now fused with western tradition. This also marked the beginning of the misrepresentation of African tradition by the colonisers.

‘Imbube’ music also comprised of a call and response format. That is, the leader would call then the rest of the group would respond. According to Erlman (1996), the leader of ‘Imbube’ was known as the ‘pathfinder’ and the followers or group members were called the ‘footprints’. Thus, the names ‘pathfinder’ and ‘footprint’ shows clearly that there is an element of a leader and the followers. Therefore, a call and response format is typical African as before the arrival of the colonizers African used this style of singing although it was in an unorganized manner. In this regard, one can argue that although Africans adopted the western styles, not everything was western as there were also African elements in their music. In this regard, ‘Imbube’ music can be regarded to be a hybrid of western and African music.

In the traditional society, the leader of the ‘Imbube’ group was the founder and composer. This means that, the leader of the group was the one who would have formed the group and he was also the composer of the songs that were performed by that particular group. For example, an informant said that Joseph Shabalala was the founder of a group known as Lady Smith Black Mambazo. He was also the composer of the songs that were performed by that group. In this regard, this element of leadership is typically African. This was also seen in the African setup where each and every ethnic group had their leader. For example Shaka was the leader of the Ndebele and likewise Changamire for the Rozvi. Therefore, this shows the other characteristic of ‘Imbube’ music in the traditional African society. As such it can be argued that although

‘Imbube’ music was influenced by American music, it also incorporated some African elements in a bid to reflect and preserve their tradition.

An informant said that in the 1920s, ‘Imbube’ was sung in bass only until in the 1950s where Joseph Shabalala a leader of a group known as Lady Smith Black Mambazo heard children singing and incorporated their voices in the music. It is also said that the bass which they were singing was called *iskhwelajo*. This type of bass was sung with high uncontrolled voices without order. This type of singing was used by people in the beer halls and shabeens.

In this regard, it can be noted that ‘Imbube’ music largely relied on western style. However, although ‘Imbube’ music was largely influenced by western music, it still maintained its African tradition. That is this music used a call and response format, leadership as well as their indigenous language which was purely African in nature. On the other hand it can be argued that the fact that they adopted the western styles, it shows that they were already suffering from identity crisis due to colonization. In this regard, their tradition was slowly being assimilated by the western tradition. As such, it can be argued that people can preserve or destroy their culture through music as demonstrated by the western elements in ‘Imbube’ music. Thus this shows the characteristics of ‘Imbube’ music in the traditional African society.

2.6 Purpose of imbube music in Southern Africa.

The, preceding section looked at the history of ‘Imbube’ music in Southern Africa. It can be noted that this genre of music originated in South Africa in the 1980s and its origins were influenced by minstrel music. However, this section seeks to explore the role of ‘Imbube’ music in Southern Africa as well as among the migrant workers in South Africa.

An informant said that, this music was used for several purposes in the traditional African society. He emphasized this by saying that ‘Imbube’ served many purposes amongst people.

According to Erlman (1996), ‘Imbube’ music was used to express political and consciousness of the Zulu people. That is, imbube music was used to convey their political adversities. In this regard, it can be noted that since this type of music emanated during colonization, it can be concluded that ‘Imbube’ was used for protesting against foreign domination.

The other purpose of 'Imbube' music in Southern Africa as noted by an informant is that it was used for entertainment. An informant said that since imbube originated in the mines of South Africa, therefore, the miners wanted something which would entertain them after working hours. In view of this, Coplan (1985) asserts that these workers usually entertained themselves with 'Imbube' music after working for six days without resting. Therefore, this enabled them to refresh their minds after a hard work without resting and it also helped them get over their hardships. Thus this shows the other purpose for 'Imbube' music in the traditional period as it was used as a form of entertainment by migrant workers.

In the traditional African societies, 'Imbube' music was used as a means of survival. That is, migrant workers held competitions amongst themselves and winners were awarded a goat for a good job. An informant concurs with this view as she said that migrant workers sold the goat for cash or they would slaughter it for meat. As such it can be said that 'Imbube' music was used as a commodity since the goat won was sold for cash hence showing the other purpose of imbube music in Southern Africa.

According to Muller (2008), 'Imbube' music was sung to revolt against the whites as they wanted to destroy the African image. That is, 'Imbube' music maintained the identity of the traditional Africans as they sang in Zulu and their music carried their way of life and tradition. In this essence, 'Imbube' music was sung during colonialism where colonizers wanted to destroy African identity. For this reason, one can say 'Imbube' music emerged so as to preserve identity.

'Imbube' music originated during the pre colonial era during the reign of Tshaka. According to Miller (1948) Tshaka was a good singer and a great dancer and much of Zulu traditional repertoire is attributed to him. In this case, most of the songs were composed by him so as to keep the confidence of his soldiers elevated. Therefore, this view cannot be disputed as Tshaka was the king of the Zulu people and hence he is the one who came up with 'Imbube' music so as to preserve their tradition. Thus, it can be concluded that this genre of music was used keep the morale of Tshaka's soldiers elevated.

'Imbube' music was used by the migrant workers to connect themselves to their rural homes. This view is supported by Erlman (1991) when he says that migrant workers used this genre of music to bridge the gap between them and their homes. This means that, 'Imbube' music was a

way of linking the migrant workers and their homes so that they do not feel the distance. It can be argued that this would make them feel at home. Therefore, it can be noted that 'Imbube' music covered the gap that existed between the migrant workers and their rural homes hence building the idea of a 'home' which they had located in the town.

Therefore, it can be argued that 'Imbube' music was used by migrant workers as a way of expressing the hardships they faced from the colonisers. 'Imbube' would make them forget all the troubles they had. It acted as a voice of difference that emerged out of sense of displacement and a longing for home and their families. This view is also supported by Erlman (1996) when he says that it enabled the migrant workers to fill the gap that existed between their homesteads and the city. 'Imbube' was communally based and it constructed a home for the migrant workers and the community in general. Thus, migrant workers used 'Imbube' music to express their nostalgia for home as well as expressing their hardships and struggles. However, it should be noted that 'Imbube' was mainly protest music as it was against the colonizers as they ill treated Africans.

2.7 History of 'Imbube' music in Zimbabwe.

The previous section established the purpose of 'Imbube' in southern Africa and it can be noted that it was mainly protest music. In this essence, 'Imbube' music did not only remain in South Africa but it later moved into Zimbabwe. Thus this section focuses mainly on the origins of 'Imbube' music in Zimbabwe so as to take note of the changes which occurred in this music.

Imbube music emerged in Zimbabwe in the 1960's and 1970's. This genre of music emerged when Zimbabwe was then known as Rhodesia and it comprised of males only. This means that during its emergence in Zimbabwe 'Imbube' was sung by man only. According to Dube (1996), during this period, the power of 'Imbube' music was dominant in Matabeleland. This is supported by Erlman (1996) who posits that when migrant workers returned to their homeland Zimbabwe, they brought with them this genre of music which then became popular to everyone's daily activities. In this case, it can be contended that this genre of music was only dominant in Matabeleland due to the fact that in that area, people were nearer to the border so it was easy for men to cross to South Africa hence being in contact with the type of music. For this reason, one can argue that 'Imbube' music was bound to face changes as these people crossing to South

Africa spoke different languages and their culture differed. Thus, this shows how ‘Imbube’ music originated in Zimbabwe among the Ndebele society.

Furthermore, an informant said that, in Zimbabwe, ‘Imbube’ was influenced by other groups from the Zululand. He further said that the pioneers of ‘Imbube’ in Zimbabwe were the groups such as Black *Umfolosi*, Black Spear, *Sunduza*, *Mbizo* and *Godlwayo Omnyama* among others. Thus, these groups were also influenced by Lady Smith Black *Mambazo* from South Africa. Another informant that when they were young they used to attend functions where groups such as Lady Smith Black *Mambazo* were performing. As such, they were inspired and formed their small groups as young boys which later developed into well known groups. In this regard it can be concluded that ‘Imbube’ music in Zimbabwe emerged as inspiration by groups from South Africa hence it became popular amongst local people.

Most ‘Imbube’ groups were formed in the 21st century. Groups which emerged during this period include *Insingizi Emnyama*, *Impumelelo* shining Stars, *Qaphela* Voice Sound, *Izinkanyezi Zezulu* Stars, *Umdumo Wesizwe* among others. These groups now sing in other languages such as Shona and English. The use of other languages marks the transition of ‘Imbube’ music. This period also saw a rise in female imbube groups which were not previously found in the traditional society such as “*Nobuntu* ‘Imbube’ Group”. In this regard it can be realized that the introduction of other languages and emergence of female imbube groups shows the transformation of imbube music. Thus, this shows how ‘Imbube’ became popular in Zimbabwe as they were now groups formed. It can also be argued that the emergence of these groups also marked the beginning of a new generation hence new forms of this music were being introduced. As such, this also marked a shift in culture due to changing times.

Therefore, this shows the origins and development of imbube music in Zimbabwe as it is typically Ndebele music. This type of music was brought into Zimbabwe by migrant workers from South Africa when they returned back home hence showing that imbube is exotic to the Zimbabwean Ndebele society. Since imbube originated in South Africa, it can be argued that it is the reason why this type of music is performed mostly by the Ndebele in Zimbabwe as they speak a language related to Zulu. Therefore, with ‘Imbube’ music now being found in Zimbabwe, change is therefore inevitable in this type of music since Zimbabwe comprises of different people with different cultures.

2.8 Conclusion

In this chapter it is concluded that 'Imbube' music originated in South Africa. It was mainly characterized by western elements as it was influenced by American minstrel. This music served different purposes among migrant workers and it was mainly protesting against foreign domination. It can also be noted that this genre of music was firstly known as *isichathamiya* before it came to be known as 'Imbube'. It is noted that it later moved to Zimbabwe through the migrant workers when they returned home. However, although 'Imbube' was exposed to American music, it did not ignore the values of the Africans as it was striving at maintaining African identity as it still had some western elements. Thus, it can be noted that this genre of music is mainly African as it originated within Africa. It can also be argued that since its emergence, this music has been not constant but rather it has been slowly transforming. As such the next chapter focuses the nature and function of 'Imbube' music in Zimbabwe.

CHAPTER 3

'IMBUBE' MUSIC IN ZIMBABWE

3.1 Introduction

The previous chapter explored the history of 'Imbube' music in Southern Africa narrowing it down to Zimbabwe. It also explored on the purpose, and characteristics of 'Imbube' music in the traditional African societies. Therefore, this chapter mainly focuses on exploring the nature and function of 'Imbube' music in the Zimbabwean context.

3.2 Respondents Profiles

In this chapter, data was collected using interviews, focus group discussion and questionnaires. Therefore, the illustration of the interviews is in Fig 2 below.

Table 2

Distributed questionnaires	Returned questionnaires	Academics	Audiences
35	32	5	27

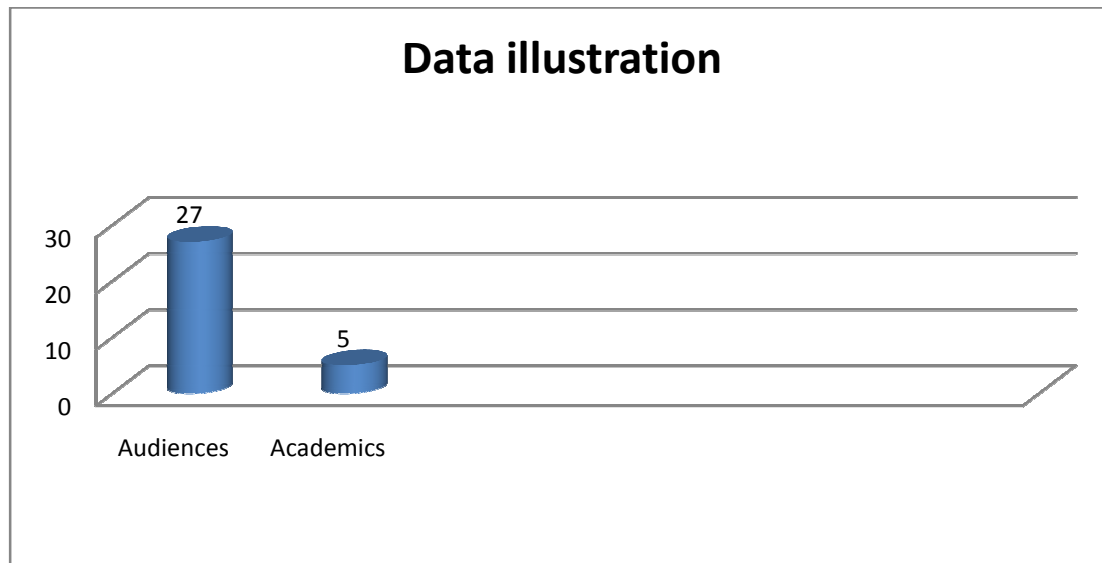


Fig 2

Table 2 and figure 2 is the presentation of questionnaire respondents.

3.3 Features of ‘Imbube’ in Zimbabwe

The preceding section explored the various roles played by ‘Imbube’ music in Zimbabwe. However, this section will mainly focus on the characteristics of ‘Imbube’ music in Zimbabwe. It examines the features that are typical of ‘Imbube’ music in Zimbabwe

3.3.1 Organisation of ‘Imbube’ groups

This part examines how ‘Imbube’ groups in Zimbabwe are organised. It focuses on the formation of the groups as to who comprises these groups.

‘Imbube’ is a music that is sung by a group of eight to twenty people (Erlman 1991). This view is supported by one of the informants who said that ‘Imbube’ is a combination of males and females. It can be noted that in the traditional society this music was dominated by males only. However, in contemporary Zimbabwe, this genre of music is also sung by females. An informant said that it was their right and chance to perform ‘Imbube’.

Therefore, this shows that, ‘Imbube’ in Zimbabwe is not only sung by men but rather there are female groups such as *Nobuntu* who also partake in this genre of music. Having noted that this music was mainly performed in groups of eight to twenty, however this is not always the case as some group constitute of five members. It can be concluded that women can now perform ‘Imbube’ showing the element of changing time and context. However, one can argue that the changes in this music are now dominated with western ideologies considering that an informant said that it was their “right” to perform ‘Imbube’. A ‘right’ is a concept which is western in nature and as such Africans did not have that concept but rather they had responsibilities. Similarly another respondent said that *Nobuntu* group has created a platform for them as ladies to showcase their talents. This shows that in the traditional era women were not given that chance as they were responsible for looking after their children and doing other household chores when their husbands had gone to look for jobs in the towns. In this regard, Africans have also conceptualized the western concept hence it shows that this transformation of ‘Imbube’ music makes people run away from their tradition. Therefore, this shows that ‘Imbube’ music in

Zimbabwe is now sung by both males and females and the group can be made up of five to ten members.

3.3.2 Language

‘Imbube’ music is sung in different languages which includes Shona, Ndebele, and Kalanga. In an interview with a former member of *Qaphela* voice sound in Lower Gweru, he said that ‘Imbube’ music is rich with local languages. In this regard, this use of local languages caters for different audiences and at the same time these local languages carries the culture of different people. Thus Wathiongo (1986) attests that language has a dual character meaning that it can communicate and at the same time it carries culture. In a song “*Banhu bebuKalanga bhatanani maboko*”(Kalanga people hold your hands together) by Gato Black Mambazo, it communicates to the Kalanga people that they should live in harmony as their nation is about to be destroyed. It should be noted that the use of local languages can be used as a way of uniting a nation. Thus this shows the importance of using local languages as they contribute in uniting ethnic groups. As such it can be argued that language in ‘Imbube’ music can act as a uniting force of ethnic groups in Zimbabwe. However, it can be argued that using different languages can lead to the exploitation of other ethnic groups as there are some languages which end up being dominant. As such this shows the use of language in ‘Imbube’ music in Zimbabwe.

3.3.3 Dance

An informant said that they refer to ‘imbube’ as *isichathamiya* because of how it is performed. He elaborated on this by saying;

*Isichathamiya kutsho ukugiya uchothoza uchatheme
njengenyamazana, licwila phansi licatsha.*

(*Isichathamiya* means dancing and squatting like an animal)

Thus this explains the dance of ‘Imbube’ in Zimbabwe. This type of dance is called “*indlamu*” which is a Zulu dance whereby one drags back his feet and stamps hard on the ground. Therefore, this type of dance is different from the traditional period where they were moving softly in what is called a step which is American. Furthermore, an informant also said that ‘Imbube’ dance is now fused with styles from other music genres such as hip hop, pantsula, and kwaito. In this regard it can be that this music has taken a new dimension in terms of

choreography. However, it can be argued that by taking this new dimension, 'Imbube' music has moved from its tradition and adopted a western tradition. Therefore, by doing so, culture of the African people is no longer preserved since Enekwe (1991) contends that dance helps preserve the people's culture. In this regard the Sankofan approach as a tenet for Afrocentricity is applicable in this study in the sense that it advocates for the refashioning of the old tradition in the present societies. However, this is not what has been done in the transformation of 'Imbube' music as it adopts new styles which are not part of the African tradition. Therefore this shows the dance of 'Imbube' music in Zimbabwe.

3.3.4 Dress

An informant said that the attire which is worn by 'Imbube' groups depend with the theme of the song. There are categories of attires which include Zulu attire, modern attire, African attire and Viscos among others. Therefore, when 'Imbube' groups are performing they wear what is suitable for the theme of their song. Similarly Erlman (1996) says that choirs have now developed distinctive uniforms. As such there are different types of uniforms used by 'Imbube' groups. It should be noted that these uniforms differ within groups.

3.4 Functions of 'Imbube' music in Zimbabwe.

This section seeks to explore the functions of 'Imbube' music in contemporary Zimbabwe. It explores its roles in terms of politics, socio-cultural and economic disciplines. This helps the researcher to identify the changing roles of 'Imbube' music due to its transformation. It has been noted that in the traditional society this genre of music was used for protesting against the whites, it was a form of entertainment for the migrant workers as well as used in social gatherings such as weddings. Therefore, this section explores the contemporary function of 'Imbube' music in Zimbabwe.

3.4.1 Political function of 'Imbube' music

In this section the researcher explores the political function of 'Imbube' music in contemporary Zimbabwe. Therefore, it can be noted that through music people can express the political status of their country, be it corruption or misuse of political powers. They are also 'Imbube' songs which expresses grievances of the people to their rulers. Therefore, most of these songs are

mainly composed from the slogans they chant in their political gatherings. As such this music can be defined as a political entity as it has a role to play in the politics of a nation.

In an interview with a school teacher in Bulawayo, he said that;

Kulezinye ingoma zembube ezikhuthaza ukuthula elizweni ikakhulu nxa sikhangelala ingoma ye Black Umfolosi ethi 'Unity'.

(There are some of 'Imbube' songs which encourage peace in the nation especially the song by Black *Umfolosi*, 'Unity')

As such the following is a song *Unity* by Black *Umfolosi*:

Unity is very important

Unity must be infinite in our country, in our hearts, in our brains

Let be unity across the world, of peace, of humorous, of tranquility

Oh yes! Oh yes! Unity is ever important

Unity, unity, our gospel of peace, of humorous, of tranquility

No unity, no peace, no development, no jobs, unity is ever important.

Thus, the song *Unity* shows that 'Imbube' serve as a tool which brings about peace and stability in a nation. 'Unity' is a song by a group called Black *Umfolosi*. The main thrust of this song is peace and stability. This song was produced in the 1980s after Zimbabwe had attained its independence. Therefore, this view is supported by Erlman (1996) when he says that 'Imbube' is used as a means of bringing peace and stability in a politically unstable environment. In this case it can be noted that 'Imbube' music is a political tool in achieving peace and stability in Zimbabwe.

Furthermore, political issues are one of the key concerns of 'Imbube' music in Zimbabwe. This view is supported by Jones (1992) when he says that, after independence contemporary music with traditional Zimbabwean roots had remained popular. He also noted that 'Imbube' music is even very popular today and groups such as Black *Umfolosi* produced many songs about Zimbabwe soon after independence. In this regard, it can be noted that this genre of music has a role to play in the politics of today in Zimbabwe since many songs saw its emergence after independence. However, an informant said that,

Lanxa sihlabela ngezepolitics siyaqaphela ukubeka bhadla ngakho ke sijayele ukusebenzisa amazwi ahlakaniphileyo.

(Even though we sing about politics, we make it a point that we do not expose the real situation or characters but rather we put it idiomatically)

This means that although they sing about politics in some instances, they do not make it obvious or clear on what they are talking about. Thus they sing metaphorically. An informant said that they were doing this for their own safety.

Therefore, nowadays ‘Imbube’ is also sung for political purposes as it encourages peace and condemns corruption. Thus, as from the 1980s ‘Imbube’ continued to be sung for political purposes which could move people into action.

3.4.2 Socio- Cultural Function of ‘Imbube’ music

In the previous subsection the researcher explored the political function of ‘Imbube’ music in Zimbabwe. Therefore, this part examines the socio cultural function of this genre of music. That is, it explores the functions of ‘Imbube’ music which relates to both social and cultural matters.

In a report entitled, *The Powerful Role of Music in Society* by David Francis, (2008)

Music is powerful at the level of social group because it facilitates communication which goes beyond words, enables meanings to be shared, and promotes the development and maintenance of individual, group, cultural and national identities.

This means that music has various roles which it plays at social level and these include communication, upholding of an individual or group, reflection of culture and identity construction. Similarly, ‘Imbube’ music is more than mere communication to the people. That is, it passes various messages to the people. A respondent in an interview said that ‘Imbube’ music passes messages of sorrow, love and happiness to people. The following is a song *Zonda mthakathi* (get sad witch) by *Insingizi Emnyama*:

Impilo yanamhlanje inzima

Today’s life is difficult

Abantu sebulalana

People kill each other

Ingane zaphela ,impilo yanamhlanje inzima Children are dying, today’s life is difficult

Awu! Zaphelingane

Children are dying

<i>Sibusisiwe isisu esingazalnga</i>	Blessed is the womb that did not bore children
<i>Ngoba kubuhlungu kozeleyo</i>	It only hurts those who bore children
<i>Bayazibulala bakhiphu limi</i>	They kill them and remove the tongue
<i>Bayazibulala bakhiphi nhliziyo</i>	They kill them and remove the heart
<i>Benze ontikoloshe</i>	They make them their goblins
<i>Zonda mthakathi zonda</i>	Get sad witch get sad witch

This song serves as an example of ‘Imbube’ as communication to people. It tells people that children are dying because of witchcraft so that they make goblins. Therefore, this shows that ‘Imbube’ is a medium of communication to the nation as it expresses various matters to the people.

An informant noted that ‘Imbube’ music is an identity construction tool. This means that identity can be constructed from an individual level up to national level through ‘Imbube’ music. In a song “*Amandebele*” by *Impumelelo* Shinning Stars, the history of the Ndebele people is reflected together with of their founder Mzilikazi. The song reflects who Mzilikazi was and where the Ndebele people came from. It shows where the Ndebele people are found hence it is valid to say that ‘Imbube’ music is a tool for identity construction in Zimbabwe. However due to the changing context of music, identity can be distorted as music changes within time.

Furthermore, an informant said that ‘Imbube’ music teaches people about love and respect. That is, it encourages people to love and respect one another despite of race. Love and respect are key concerns of an African. This shows that Africans value respect and love hence ‘Imbube’ music brings back the culture in the texts of songs. That is, it reflects the values of a society. In the song “*Bhekani*” by ‘*Umdumo Wesizwe*’, love and respect are its main concerns. It emphasizes that people should love and respect each other. Therefore, this shows that ‘Imbube’ as a traditional music has a vital role to play in the Zimbabwean society as it teaches about love and respect hence it is an educational tool.

According to Erlman (1996) ‘Imbube’ music is an artistic element of culture. That is, this genre of music leads to the understanding of the fundamental human troubles as well as their values. Similarly in a focus group discussion, an informant said;

Nxa sihlabela Imbube kwesinye isikhathi siyabe sibika indubo esihlangana lazo empilweni.

(We express our grievances through ‘Imbube’ music).

Thus through ‘Imbube’ music it can be said that people gets to know different types of problems that they come across in their daily lives. This therefore helps an individual to accept whatever problem they experience as it is part of everyone’s life. The informant emphasized this by saying;

Lokhu kuyaduduza kakhulu empilweni nxa usazi ukuthi akusuwe wedwa olodubo empilweni.

(This comforts you when you get to know that everyone has his or her own problem).

Therefore, this shows that ‘Imbube’ music is an important aspect in peoples’ lives.

‘Imbube’ music also condemns bad behavior. That is, it is the platform in which conducts pertaining bad or good behavior can be expressed. In other cases, the subject matter of ‘Imbube’ songs is the accepted and unaccepted mentality and actions towards sex, drugs, and alcohol. In this case, a song “*Okudakayo kuyabulala*” by *Malalume* secondary school in Plumtree condemns the use of drugs and the risks of unprotected sex. This raises awareness in teenagers so that they know what is good and bad for them when they are growing up. Thus it can be noted that artists write songs that reflect their positions on issues of morality hence showing the role of ‘Imbube’ in the Zimbabwean society. Therefore, it can be argued that this being a platform of condemning bad behavior, not everyone has access to this music and not everyone takes into practice the messages it brings forward. As such, only those who listen to ‘Imbube’ music will get the message and the issue of practicing what is in that music will depend with the individual.

An informant also noted that ‘Imbube’ music is used as a form of entertainment in various ceremonies such as weddings, and galas. To support this view, a respondent who is an academic said that music is an important part of the African culture with various ceremonies being accompanied by some sort of music. This shows that as a cultural aspect, music is a useful tool in social gatherings. In this case, it can be noted that most ‘Imbube’ groups always perform on Independence Day. For instance on the 18th of April 2014, *Impumelelo* shining stars was performing in Harare in celebrating independence. Similarly, people always hire some of

'Imbube' groups to perform at their weddings. Also, in schools there are 'Imbube' groups who always perform whenever there are functions. Therefore, this shows the socio cultural role played by Imbube' music in Zimbabwe as it is used in social gatherings such as weddings and galas which are part of peoples culture in Zimbabwe.

'Imbube' music is also used in religious practices such as worship. *Impumelelo* Shinning Stars is an 'Imbube' group which is religious in nature. That is, their group was formed with an aim of worshipping God as their mission statement puts it that they want to "put forward 'Imbube' gospel music as a role model in preaching, entertaining, and educating the community....." Thus one of their group members said that;

Konke esikwenzayo, sicela inkokhelelo ku nkulunkulu.

(We ask for guidance from God in whatever we do.)

The informant also went on to quote a scripture from the bible in Matthew 6 verse 33 which says; "But seek first his kingdom and his righteousness, and all these things will be given to you as well". Thus through 'Imbube' gospel music, faith is built and strengthened in individuals. Therefore it can be noted that, 'Imbube' as aspect of culture, carries messages of religious devotions hence showing its role in contemporary Zimbabwean society. However, one can argue that colonization played a role in the transformation of 'Imbube' music as it adopted their way of worship and contextualized it in African societies. This means that this music now places Christianity as an African religion. As such, a change in music also result change in culture as demonstrated by 'Imbube' music by contextualizing Christianity in an African context.

In this regard, it can be concluded that, 'Imbube' music has a vital role to play on the socio cultural matters in Zimbabwe. That is it is used as a tool for religion, education, and reflection of culture for a particular society. However, it should be noted that its transformation is highly influenced by colonialism and mordenisation as its originality as African music is slowly being absorbed. As such this transformation only caters for the new generation hence excluding the traditions of the people.

3.4.3 Economic function

In this part, the researcher explores the economic function of ‘Imbube’ music in Zimbabwe. It examines on how this genre of music helps in the economic sector of an individual and the nation as a whole. This helps the researcher have a clear picture of the changes that this music has undergone since its emergence in Zimbabwe and the value it has in the contemporary societies.

An informant said;

Sihlabela Imbube ukuze lathi sithole indlela zokuziphilisa.
(We perform ‘Imbube’ music as a means of survival).

This means that ‘Imbube’ music is used as a way of upkeep by the members of ‘Imbube’ music. That is, they use this genre of music to generate revenue. Revenue is generated through performing in other countries. Most of ‘Imbube’ groups which include *Umdumo Wesizwe*, *Nobuntu*, *Black Umfolosi*, *Impumelelo* Shinning Stars as well as *Insingizi Emnyama* which is now based in Austria, get revenue by touring to other countries. In Zimbabwe, these groups are hired to perform in different occasions and they themselves host shows which in turn give them money. In this regard, it can be noted that people now make use of cultural resources to survive. As such it can also be argued that this transformation is as a result to suit the market. Thus this shows the role of ‘Imbube’ music in the economic matters of the country as it generates income for the upkeep of the ‘Imbube’ singers.

However, it can be noted that the income generated does not only benefit the singers of ‘Imbube’ but it also benefits other people. In a focus group discussion with one of ‘Imbube’ group, a respondent said that the money they get from performing ‘Imbube’ is used to educate orphans and the vulnerable. Thus this shows the importance of this genre of music as it contributes positively in the lives of other people. Furthermore, *Impumelelo* Shinning Stars said that they are in a process of building a school where this genre of music will be taught. It can be noted that this will help individuals with a means of survival by using their talents and the available cultural resources. They also said that this school will not only teach ‘Imbube’ music alone but it will incorporate other skills which will help people in their daily lives. Therefore, this shows the role played by ‘Imbube’ music in the economic matters in Zimbabwe.

It can be concluded that ‘Imbube’ music generates income for the people through hosting of shows and performing in other countries. This genre of music also leads to the development of infrastructure as schools and youth centers are built through income generated by ‘Imbube’ groups. Through educating orphans and the vulnerable it also reduces the rate of illiteracy as well as improving the economy of the country.

3.5 Conclusion

Therefore, it can be noted that, ‘Imbube’ music has been facing some element of changes since its emergence in Zimbabwe. These changes occur due to some changing time and context of music. However, although this genre of music is taking a new dimension, it is changing bit by bit. That is it does not change completely. Furthermore, although this music is changing step by step its tradition is slowly being assimilated with western style as seen with their attire which is now western.

CHAPTER 4

THE TRANSFORMATION OF ‘IMBUBE’ MUSIC IN ZIMBABWE.

4.1 Introduction

The previous chapter explored the features and functions of ‘Imbube’ music in Zimbabwe. It presented different views on the features and role of this music from different people. Therefore, this becomes an advantage to the researcher to take note of all the changes that have occurred in this music. Thus, the main thrust of this chapter is to analyze the transformation of ‘Imbube’ music. That is, it seeks to examine in detail the causes of the transformation of ‘Imbube’, and the features that have transformed in this genre of music. This chapter also analyses the role and value of the transformation of ‘Imbube music in Zimbabwe. The researcher used interviews and questionnaires in gathering data.

4.2 Interviewee Profiles

This section presents the various arguments from different informants on the transformation of ‘Imbube’ music.

Informant	Description and argument
1	Director, founder and composer of <i>Impumelelo Shining Stars</i> . He argues that ‘Imbube’ should be refashioned so as to meet the interests of the people.
2	Former member of <i>Godlwayo Omnyama</i> . He also argues that this music is prone to some changes as the new generation will always see this music in a different way.
3	She is an audience of ‘Imbube’ music and a traditional dance performer from <i>Thandanani</i> group. She contends that ‘Imbube’ music now addresses modern issues.
4	He is a lecturer from the department of music and cultural studies. He notes that music changes along with culture and technology as time progresses.
5	Performer from <i>Black Umfolosi</i> . He said that ‘Imbube’ music has experienced a lot of changes since its emergence and it has changed in terms of performance, style and structure.

6	Performer of <i>Nobuntu</i> and former member of Siyaya Arts. She said that lack of employment has led them resort to ‘Imbube’ music.
7	He is the producer. He notes that during recording, ‘Imbube’ music is changed because there are some producers who are not conversant with the performing principles of this music.

4.3 Factors that lead to the transformation of ‘Imbube’ music in Zimbabwe.

This section seeks to explore the causes of the changes of ‘Imbube’ music in Zimbabwe. It examines the factors that influence the transformation of ‘Imbube’ music in contemporary Zimbabwe. In this case transformation of ‘Imbube’ refers to the new dimension which has been taken by this genre of music.

4.3.1 Advancing technology

Advancing technology has led to the transformation of ‘Imbube’ music as noted by informant . According to Ntaka (1997) change in music has been resulted by modernising technological tools such as radio, television, and use of computers. This therefore supports the view that technology is responsible for the changes in ‘Imbube’ music. It can be noted that through these technological tools, new ways of performing ‘Imbube’ are imitated from other cultures. In this essence ‘Imbube’ music has been changed by technology as musicians now use musical instruments such as gramophones. In this case ‘Imbube’ music has also been affected by the use of these musical instruments as its originality is now fading away. This music is now taking a western dimension as they are the ones who came up with the issue of technology. However this does not mean that Africa has no technology but rather their technology is different from the western one. That is African technology is not yet defined but it does not mean Africans do not have one. Thus, advancing technology has led to the transformation of ‘Imbube’ music in Zimbabwe. Therefore, the original tradition of ‘Imbube’ music has been affected by the western technology.

4.3.2 Intermingling of different people

Various tribes are now mixed in Zimbabwe with different backgrounds and culture. An informant said that people are now mixed in Zimbabwe and there is still movement of people from different places in search for greener pastures. Thus this has led to the new ways of performing ‘Imbube’ music such as the use of different languages so as to cater for the audience. In this regard Manuel (1988) states that when African men and women from different tribes come into contact there is bound to be changes in music performance. That is, people of different cultures result in changes to music. Therefore, this shows that intermingling of people with different cultures brings about changes in ‘Imbube’ music as a traditional music.

4.3.3 Western Influence

Western influence also contributes to the development of some ‘Imbube’ musical styles. In this case informant stated that their dance is now fused with *house*, *pantsula* and *kwaito* dance styles. This shows that these foreign dances have an influence on ‘Imbube’ dance style. According to Manuel (1988), South African music from *mbhaqanga* to *isichathamiya* has been influenced heavily by Afro-American music. This means that ‘Imbube’ is also influenced by other musical genres as it reflects influence of other musical styles. In this regard it can be noted that western influence plays a role in the transformation of ‘Imbube’ music in Zimbabwe. As such its Africa centeredness is slowly dying away due to westernization.

4.3.5 Poor economy

Informant said that they have resorted to ‘Imbube’ music due to lack of employment. This means that the economic situation of Zimbabwe has a role to play in the transformation of ‘Imbube’ music. That is, the role of ‘Imbube’ music has also changed due to the poor economy of Zimbabwe. This has led to ‘Imbube’ music being more of a commodity. ‘Imbube’ has become more valuable and useful as it is now commoditised. As such, it can be noted that ‘Imbube’ music is now regarded by many people as a way of generating revenue. In this regard, the economic situation in Zimbabwe has contributed to the transformation of ‘Imbube’ music. Therefore, it can be argued that ‘Imbube’ as a cultural aspect has been manipulated by people for their personal gains.

4.3.6 Recording studios

Informant noted that the transformation of 'Imbube' music takes part in recording studios. Therefore, there are some producers who are not conversant with the performing principles of 'Imbube' music. As such, some of 'Imbube' songs are bound to change to suit the taste of the producers. This becomes an impediment to the creativity of 'Imbube' performers. Thus, in most instances producers do not take into consideration the creativity but they are worried about the marketability of 'Imbube' music. Thus Davis (1993) attests that the changes that take place during recording are a damage or loss to the music. In this regard it can be noted that the transformation of 'Imbube' music can affect the music genre negatively as its original taste is bound to be lost.

4.3.7 Censorship

It should also be noted that apart from the changes that have occurred in 'Imbube' music in studios, this genre of music faces suppression of songs with political implications. According to Graham (1992) since 1990 musicians have been able to sing freely about liberation without being arrested and their albums banned. Therefore, this leads to the transformation of 'Imbube' music as their songs undergo censorship.

Therefore, it can be noted that there are various factors that have led to the transformation of 'Imbube' music in Zimbabwe. These factors include technology, economic situation, censorship, recording studios, western influence and intermingling of different people. However, it should be noted that 'Imbube' music has changed to be more of a commodity. In this regard modernisation has led to the transformation of 'Imbube' music in Zimbabwe as its roles have also changed to fit in the modern environment. As such it can be argued that these changes also result in the change of culture as 'Imbube' is now dominated by western tradition.

4.4 Transformation of 'Imbube' music in Zimbabwe

It is very vital to examine the changes that have taken place in 'Imbube' music over the years. According to Dube (1996) since its emergence, this genre of music has been exposed to transformation due to various factors. Thus, 'Imbube' as a cultural aspect has undergone some changes in its performance, style as well as function. Thus this section seeks to analyse the actual transformation of 'Imbube' music in Zimbabwe.

4.4.1 Style

'Imbube' music is now performed in a modern style. Informants noted that 'Imbube' music is now performed in *isimanje-manje* (now-now). This means that this genre of music has adopted the modern way of performing. Thus it can be argued that the modern way of performing 'Imbube' is valued by many people as it fits well in the modern society. In this regard the transformation of 'Imbube' is as a result to suit the new generation as noted by Coplan (1985). In this essence, musicians want to win the interest of the contemporary society by refashioning this music. Therefore, this shows that 'Imbube' music has changed in a bid to suit the audiences and the changing times. However it should be noted that this change has been a detriment in the tradition of 'Imbube' music as its originality has been distorted due to this changes.

In the past, 'Imbube' music was associated with males only. However, it is crucial to note that in the contemporary Zimbabwe, 'Imbube' also consist of female groups as manifested by informant This is evidenced by the group *Nobuntu* which was formed in 2001 and it consists of five females. In this case, it can be argued that 'Imbube' music contributes to the empowerment of women. Through female 'Imbube' groups other women are also empowered to join the industries which are regarded as masculine. However, on the other hand, one can dispute the issue of empowerment as it is a western ideology hence showing that this music has taken a western dimension since in an African society women are always the subordinates of man as articulated by Ellis (1988). In this instance the transformation can be of value to people as they will celebrate that women have been empowered not realizing that their tradition has been totally assimilated by the western ideologies.

4.4.2 Dress

It has been noted in chapter two that in the traditional society, 'Imbube' choirs wore suits and black polished shoes which were typically western costume (Buthelezi 1996). However, today musicians appear in both traditional and western costumes as noted by informants in their further discussions. This is evident in most 'Imbube' groups as they have different costumes for different songs. The different types of costumes or attire include the viscos attire, Zulu attire, African attire and the modern clothes. Therefore, it can be argued that the transformation of 'Imbube' attire is as a result to suit the changing times hence showing that as a cultural aspect

‘Imbube’ music is bound to change since culture is dynamic. However, it should be noted that these costumes makes ‘Imbube’ to be more western hence its African centeredness is being distorted.

Still on attire, informant stated that in the past, ‘Imbube’ musicians wore animal skins that covered only the essentials. However, they noted that, not all people liked the way they dressed because their thighs and chest would be exposed. In this case, new forms of traditional clothing were introduced as they came up with *isiphika* which is made up of animal skin and it is used to cover up the chest. They also wear trousers or skin tights so that their thighs are not exposed. Therefore, it can be argued that this was done so as to preserve their dignity as people do not like people who expose their bodies in the public. It can also be noted that uniforms are reflective of African culture. According to Erlman(1996), uniforms reinsert the body’s potential representation. That is, they reflect a respectable culture in which appearance and smartness are important features. As such, it can be argued that they are put on so as to set up high standards of dress for performers and audiences. However, on the other hand one can argue that this was due to colonization which introduced full dressing hence Africans would see themselves as nude and thus they resorted to the western styles. In this regard, the tradition of ‘Imbube’ music is slowly being assimilated by westernisation.

4.4.3 Dance

Choreography plays an integral part in the transformation of ‘Imbube’ music as noted by informants. In Zimbabwe, the performance of ‘Imbube’ music involves body movement, gesture, melody and rhythm. During performance, the whole group is involved in a lot of action and dance movements. However, today most groups have moved from traditional dance to westernized dance movements. This is manifested by the dance routines of *Nobuntu* and *Impumelelo* Shinning Stars whereby it reflects both traditional steps and western steps. Thus one can argue that this change is of the benefits of the ‘Imbube’ musicians as they want their music to gain popularity since people move with time. In this regard, sticking to the old styles of ‘Imbube’ music is seen by many people as boring and being backward. As such ‘Imbube’ choirs modify their dance routines so as to meet the interests of the audiences. It can be argued that dance can act as a device which brings people together in the sense that whenever these artist dance people gather to watch hence creating bonds with each other. However, the changing

styles of dance in 'Imbube' has also led to it being different from the original traditional 'Imbube' as it is now done in a modern way. Therefore, this shows how this genre of music has transformed in Zimbabwe as it has taken a western dimension thereby sidelining its tradition.

According to Erlman (1996), dance is a vital way of human communication that has connotations beyond its immediate social uses and functions. In this regard, informants said that they do not dance in an offensive way so that they do not lose their dignity. In this case, Erlman states that through dance and dress, 'Imbube' performers seek to reform the offending method by rehabilitating the body. This is in a way restoring their reputation as singers. Thus, in the African context, dance is considered to be the highest form of worship and spiritual communication with the ancestors hence it has to be treated with respect (Enekwe 1991). As a result of the powerful communicative purpose presented in dance, 'Imbube' performers have come up with key dance elements.

4.4.4 Instrumentation

The instrumentation of 'Imbube' also shows some transformations in this genre of music. Previously, 'Imbube' was strictly sung without the accompaniment of instruments (Erlman 1991). That is people used their pure voices. However, it can be noted that in contemporary Zimbabwe, people now use speakers and microphones as noted by informant . This helps in the projection of voice. Furthermore, other 'Imbube' groups such as *Nobuntu* now use drums when they are performing. In this regard, drums are used to maintain the beat and it plays an important part in the opening section during performance. Thus one can argue that a drum reflects the Africa centeredness of 'Imbube' music. As such it should be noted that although this genre of music is changing it is also includes some African elements such as the drum.

4.4.5 Language

'Imbube' music is now sung in different languages such as English, Ndebele, Shona and Kalanga. Informant said that 'Imbube' choirs have incorporated other languages so as to cater for the audiences as their music targets different people. Thus when they go overseas they mostly use English so as to cater for the English audience. However, besides the use of other languages, Black *Umfolosi* now perform dances from Kalanga, Ndebele, and Shangaan ceremonies. Thus it can be argued that through language and dance, different cultures are reflected leading to the

acceptance of one another. In this regard one can argue that through these languages different cultures of people are reflected as well as maintained since Wathiongo(2009) attests that language carries culture. It should also be noted that this can bring nations together hence leading to nation building. In this regard, the transformation of 'Imbube' is valued by most people as it unites people through acceptance of different cultures and differences that exists among people. However, it can be argued that this also marks the shift in 'Imbube' tradition as previously it was sung in Ndebele and Zulu. For this reason the culture of the Zulu and Ndebele is the one which was reflected by this music. Therefore, it can be argued that incorporating other languages will result in the distortion of cultures as different cultures will be mixed since language is a carrier of culture.

Therefore, it can be concluded that 'Imbube' music has transformed in different ways. The transformation of 'Imbube' music reflects the western and African elements. Although this music emanates from African people, external influences cannot be ignored in its development. Thus the changes of 'Imbube' music reflect cultural change, tradition, indigenous and western elements. In this regard the transformation of 'Imbube' music can be questioned in that does it still have the same value that it had in the past. As such it should be noted that the value of 'Imbube' has also changed as people now are no longer concerned with tradition but they are only concerned with style. Therefore it should be noted that this genre of music has taken a western dimension hence its traditional aspect has been distorted. As such, the Sankofan approach as a tenet of Afrocentricity theory is suitable for this study as the transformation of 'Imbube' music should take into consideration the culture and history of African people, however in this case its transformation has led to 'Imbube' music to be more westernized and modernised. That is instead of refashioning the existing tradition of 'Imbube', new performing styles have been formed and they are western in nature.

4.5 Commercialisation of 'Imbube' music in Zimbabwe

The above section analysed the transformation of 'Imbube' music highlighting the changed features of this music. It also noted that the function of 'Imbube' music has become more of commercialisation and that 'Imbube' has taken a western dimension. This means that this genre of music has become a good that can be bought and sold and it is now more similar to western

music. Therefore, this section explores how this genre of music has become a commodity in Zimbabwe.

'Imbube' music has always been involved in commercialisation since in the traditional period. In the traditional society, 'Imbube' choirs held competitions and the best group was awarded a goat as attested by Coplan (1985). Thus, the goat would then be exchanged for cash or slaughtered for consumption. However, this shows that commercialisation of 'Imbube' music is not a new phenomenon in Zimbabwe as it was also done in the traditional society. Informant 6 said, "Without commercialisation no one gets a meal". This means that 'Imbube' music acts as a means of survival among the Zimbabwean people. As such, it can be concluded that commercialisation of 'Imbube' music has always been in existence in the traditional society. However, it should be noted that it only benefited the performers only hence the community would not benefit in anyway.

Informant 5 argued that the role of 'Imbube' music has transformed because of colonialists who introduced capital in the society. Similarly Dube (1996) contends that music became commercialised because of the colonialists who introduced a capitalist economy. This shows that commercialization of 'Imbube' music can be traced back to colonisation when the colonizers introduced money to Africans. In this regard, this became an opportunity for many Africans to utilize their talents in earning a living. As such, it can be argued that this was a strategy by many people to adapt to the new ways of earning a living by including cultural aspects such as 'Imbube' music. Thus this shows that commercialisation of 'Imbube' music has a long history.

An informant said that they have resorted to performing this music due to lack of employment in Zimbabwe. In this regard, it can be argued that the economic situation in contemporary Zimbabwe has led to the commercialization of 'Imbube' music. 'Imbube' music is performed in various places in different occasions in Zimbabwe and abroad. It is also sold to tourists, educational groups and researchers (Chrispo 2003). As such, it can be noted that as a cultural aspect, 'Imbube' has succumbed to modernity through convention into salable commodity and became divorced from its original context. In this case, it can be argued that since 'Imbube' has become a commodity, it is refashioned so as to increase its marketability. As such the only way which it can be refashioned is through adopting western styles which is a fashionable style in the

contemporary situation. Thus, when it is being reformed, people are not worried about its originality, but rather its market in the contemporary society hence its tradition being sidelined.

‘Imbube’ musicians hold concerts in the country and abroad. The musicians are also hired for occasions such as weddings and other gatherings to perform. In this regard, Impey (1992) posits that musicians export their music to foreign nations such as Europe in a bid to generate revenue. This is manifested by *Nobuntu* and *Insingizi Emnyama* who always tour Europe and in turn they get revenue through payment of gate passes. As such, one can argue that ‘Imbube’ musicians cannot make a living by separating their music from commercialisation. As such they perform this music so as to earn a living as evidenced by interviewee . However, it can be argued that the revenue they generate does not benefit everyone but rather it is consumed by the performers only.

Most ‘Imbube’ songs are always broadcasted in the radios and televisions as noted by informant 7. This is a way of advertising their music hence luring people to buy it. Furthermore, through recording in studios this music is commercialized as the musicians have to pay the producer. When taking a closer look at all these activities, it can be noted that their end product is money hence showing that ‘Imbube’ is a commodity as people use it to generate income. In schools, competitions on ‘Imbube’ music are also held. The winners are given money or anything that is valuable. Therefore, this shows that this genre of music is been used as a commodity in Zimbabwe.

In this regard, it can be concluded that ‘Imbube’ music has become more of a commodity in Zimbabwe as it is mostly used to earn a living. It should also be noted that the commercialization of ‘Imbube’ music plays a vital role in the development of the country as there is a decrease in unemployment rate as such it improves the living standards of people in Zimbabwe. However, it can be argued that through commercializing ‘Imbube’, tradition and culture is being sidelined by refashioning this music to increase its market.

4.6 Conclusion

This chapter concludes that the transformation of ‘Imbube’ music is caused by different factors which can be external or internal. Thus, it can be noted that people regard this transformation as not bad since it meets the interests of the contemporary generation or society. The transformation of ‘Imbube’ thus thrives at suiting the changing times and context of music in Zimbabwe.

Moreover, it can be noted that the function of 'Imbube' music has changed to be more of commercialisation as it is now mostly used as a means of earning a living. However, it can be noted that through transformation the tradition is being assimilated by westernisation hence showing that change can lead to distortion of culture and tradition of a society.'

CHAPTER FIVE

CONCLUSION

This chapter gives a detailed summary of what has been done in the research. It also gives a conclusion of the study as well as the recommendations. The research findings are also highlighted in this chapter.

This research focuses on the transformation of ‘Imbube’ music in Zimbabwe. It explores and analyses the role and value of the transformation of ‘Imbube’ music in contemporary Zimbabwe. This study was guided by the Afrocentricity theory which was popularised by Asante in 1987. Its objectives were to establish the history of ‘Imbube’ music in Zimbabwe, to examine its nature and function in Zimbabwe as well as to explore the role and value of the transformation of ‘Imbube’ music. The researcher used a qualitative research design. The population of the research was purposively and randomly selected. In collecting data, the researcher used the interviews, questionnaires and focus group discussions.

The researcher explored the history of ‘Imbube’ music in Zimbabwe. She first traced its origins in Southern Africa and narrowed it down to Zimbabwe. The characteristics and purposes of ‘Imbube’ music in Southern Africa were also explored. This research examined in detail the concept of ‘Imbube’ music in Zimbabwe. It looked at the general functions of ‘Imbube’ music in Zimbabwe and they were classified into political, socio-cultural and economic entities. The researcher also discussed the characteristics of this genre of music in Zimbabwe. That is, she looked at the distinctive features of ‘Imbube’ music as to how it is performed and all aspects associated with it in Zimbabwe.

The researcher further looked at the actual transformation of ‘Imbube’ music as to what exactly changed in this genre of music. It explored the causes of the transformation of ‘Imbube’ music in Zimbabwe. As such the study also looked at the changing roles of ‘Imbube’ music due to its transformation and how they impact on the community.

The research establishes that the history of ‘Imbube’ music is traced back in South Africa in the 1890s. It was later popularised in the mines of South Africa by migrant workers. ‘Imbube’ music then infiltrated into Zimbabwe through the migrant workers when they returned home between

1960 and 1970. As such history of ‘Imbube’ shows that it is not originally Zimbabwean music as it came from South Africa.

A variety of definitions have been brought forward in the second chapter on what ‘Imbube’ music is. The combination of the descriptions of ‘Imbube’ validate that it is a genre of music, a hybrid style, made up of different elements. This music is entrenched in African culture and it was formed by African people. In South Africa, ‘Imbube’ was linked to migrant workers. Informant 3 notes that, these migrant workers were from different tribes and they spoke different languages. As such they used this music to interpret themselves.

From the above statement, it is clear that this situation seems to have resulted in the transformation of ‘Imbube’ music since people had to use different languages in singing so as to understand each other.

Furthermore, the research establishes that ‘Imbube’ music emanated from other music genres such as the American minstrel. An informant emphasized that this music was influenced by minstrel music. Therefore this shows that ‘Imbube’ can be described as hybrid music as it emanated from other music genres.

However, on the contrary, the researcher argues that the definition of ‘Imbube’ music has experienced some changes as well. This music has incorporated some other foreign elements considering that it now sung in different styles such as the use of instruments. Therefore, its definition has changed due to its transformation. As such it can be concluded that, ‘Imbube’ music is now defined according to time which it exists since it keeps on changing.

The researcher also found out that ‘Imbube’ music has transformed as noted by informant when he says that it has shifted from its old tradition to new forms. It should also be noted that ‘Imbube’ is continuously changing due to changing times. As such it has changed in order to suit the taste of the new generation.

This study also established that the nature and function of ‘Imbube’ music in Zimbabwe has transformed. Its nature has transformed in many areas which include language, dress, dance, instrumentation, function as well as gender as it is now sung by both males and females. In the traditional society, it was sung in Ndebele and Zulu; however, in the contemporary Zimbabwe it

has been fused with other languages such as Shona, English, Kalanga among others. Previously, 'Imbube' choirs wore animal skin and when the colonizers came, they adopted suits, black polished shoes and white gloves. However, in contemporary Zimbabwe, they wear different uniforms for different songs and occasions. Thus, Erlman (1996) contends that uniforms reflect a respectable culture in which smartness is an important feature in an African culture.

It should also be noted that 'Imbube' dance is now fused with dances from other western music genres such as hip-hop, kwaito, pantsula among others. Thus this shows that it is now a mixture of other musical genres. Similarly, in the traditional society, 'Imbube' was sung without the use of instruments, however, it is has now incorporated musical instruments such as speakers, microphones, guitars and drums. Thus this shows that the features of 'Imbube' music have changed and they have adopted western styles hence showing its transformation in Zimbabwe.

The function of 'Imbube' music in Zimbabwe has also changed due to its transformation. In the traditional society, it served as protest music and entertainment for the migrant workers. However, in contemporary Zimbabwe this music is now used for various purposes such as socio-cultural, political and economic issues. In this regard, the research found out that it is used mostly in economic discipline as it is now a means of survival. That is 'Imbube' music is now used for commercialisation. This is manifested by informants who said that they have resorted to 'Imbube' music due to lack of employment in Zimbabwe. In this regard, it can be noted that 'Imbube' music as a tradition is now manipulated by people for their personal gains.

Therefore, the researcher concludes that 'Imbube' music as a cultural aspect is slowly being assimilated as it is now dominated by western tradition. The elements reflected in dress, dance, gender, instrumentation and function are purely western. This shows that the transformation of 'Imbube' music has been largely influenced by westernisation. As such, the Sankofan approach as a tenet of Afrocentricity is applicable in this study since 'Imbube' music is traditional as such its transformation does not take into cognisance its African centeredness. In this instance, Asante (1988) contends that people should refashion the old tradition and utilize it for their own benefits. As such people should also refashion the old traditions of 'Imbube' music rather than adopting the western tradition.

It can also be concluded that the adoption of western styles in 'Imbube' music is due to the assumption that traditional values are always dichotomous to the modern situation. That is, there is a thought of taking everything that is traditional backward whilst it is modern in its way. Thus the researcher notes that there is a need to refashion the old tradition of 'Imbube' music as it can be enjoyed as well in the contemporary society.

However, it can be noted that the transformation of 'Imbube' music is a positive move as music has to be refashioned to suit the environment in which people are exposed to. It can also be argued that this transformation has led to the survival of 'Imbube' music over many years. As such this genre of music plays an important role in the contemporary society as it used as a means of survival. As such this shows that people now make use of cultural resources to survive.

Therefore, the researcher recommends that further researches on this genre of music are very important. Producers should also try to maintain the originality of 'Imbube' music.

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APPENDICES

Appendix 1

Ibizo lami ngu **Martha Nleya** . Ngifunda e**Midlands State University** ese**Gweru**. Ngiyenza i**African languages and Culture** ebangeni lesine. Ukuze umfundi aphumelele kusifundo sakhe kumele alobe i *project* ngesihloko esithize. Ngakho-ke esami isihloko sithi: **Ukuguquka komculo wembube eZimbabwe**. Inhloso yesihloko lesi yikukhangelisisa ngobuciko obukhulu ukuguquka komculo wembubo, ukuthi nguquko bani esibe khona njalo lenguquko iphathisa njani eZimbabwe. Ngakho-ke ulwazi lemibono yenu kubalulekile kakhulu keleyi *project*. Ngiyalicebisa njalo ukuba ulwazi lwenu luzasetshenziswa ekubhaleni li*project* kuphela

IMIBUZO YAMA QEMBU EMBUBE.

- 1) Kuyini okwalenza laqala umculo weMbube?
- 2) Imbube yasungulwa njani eZimbabwe?
- 3) Ngombono wenu, kuyini elikuthi ngumculo wembube?
- 4) Nguquko bani esibekhona kulomculo selokhu wasungulwayo?
- 5) Umculo wembube uyisimo bani?
- 6) Umculo wembube usebenzani?
- 7) Kuyini elingakutsho ngalinguquko esibe khona kulo umculo?

English Version

FOCUS GROUP DISCUSSION QUESTIONS FOR ‘IMBUBE’ GROUPS

I am Martha Nleya a student at Midlands State University in Gweru. I am a fourth year student in the Department of African Languages and Culture. I am carrying out a research on **The Transformation of ‘Imbube’ music in Zimbabwe: A case of Bulawayo**. The study interrogates the role and value of the transformation of ‘Imbube’ music. As such your views and experiences are greatly appreciated in this research.

- 1) What motivated you to perform ‘Imbube’ music?
- 2) How did ‘Imbube’ music originate in Zimbabwe?)
- 3) From your own view what is ‘Imbube’ music?
- 4) What changes have you noted in this genre of music since its emergence in Zimbabwe?
- 5) Briefly explain the nature of ‘Imbube’ music
- 6) What is the role of ‘Imbube’ music?
- 7) What can you say about the changes taking place in this genre of music?

Appendix 2

IMIBUZO YABALALELI BEMBUBE

- 1) Kuyini okuthiwa ngumculo wembube?
- 2) Bekuyiyiphi imisebenzi yembube kudala?
- 3) Kulezi insuku umculo wembube usetshenziswani?
- 4) Njengoba ungumlaleli womculo wembube, yiphi inguquko esikhona kusukela ekusungulweni kwalumculo?
- 5) Mehluko bani osulethwe yikuguquka kwalumculo?
- 6) Nguquko bani esilethwe yikukuquka kwembube?

Ngiyabonga ngesikhathi senu

English Version

INTERVIEW QUESTIONS FOR THE AUDIENCES

- 1) What do you regard as ‘Imbube’ music?
- 2) What were the functions of ‘Imbube’ music in the traditional society?
- 3) What is the current function of ‘Imbube’ music in Zimbabwe?
- 4) Since you are an audience of ‘Imbube’ what changes have you noted since its emergence?
- 5) What changes have been brought by the transformation of ‘Imbube’ music?

Thank you for your time

Appendix 3

IMIBUZO YABAQEQESHI

- 1) Kuyini okuthiwa ngumculo wembube?
- 2) Umculo wembube wasungulwa njani e Zimbabwe?
- 3) Yiphi imisebenzi yembube kulezinsuku?
- 4) (Nguquko bani esibekhona kulomculo selokhu wasungulwayo?)
- 5) Inguquko yomculo wembube ibaluleke njani e Zimbabwe?

Ngiyabonga ngesikhathi senu

English version

INTERVIEW QUESTIONS FOR ACADEMICS

- 1) What do you regard as ‘Imbube’ music in Zimbabwe?
- 2) How did it originate in Zimbabwe?
- 3) What is the contemporary function of ‘Imbube’ music in Zimbabwe?
- 4) What are the changes that have taken place in this genre of music?
- 5) Of what value is the transformation of ‘Imbube’ music in Zimbabwe?

Thank you for your time

English version

QUESTIONNAIRE TO ‘IMBUBE’ AUDIENCES

I am Martha Nleya a student at Midlands State University in Gweru. I am a fourth year student in the Department of Afriocan Languages and Culture. I am carrying out a research on **The Transformation of ‘Imbube’ music in Zimbabwe: A case of Bulawayo.** The study interrogates the role and value of the transformation of ‘Imbube’ music. As such your views and experiences are greatly appreciated in this research.

- 1) Is ‘Imbube’ music important in your community? YES/ NO
- 2) How best can you describe ‘Imbube’ music?

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.....

- 3) In what ways has ‘Imbube’ music changed since its emergence?

.....
.....

- 4) Does ‘Imbube’ music still hold the same functions and value in your society due to its transformation? YES/ NO

- 5) What are the contemporary functions of ‘Imbube’ music?

.....
.....

- 6) Of what significance is this transformation of ‘Imbube’ music in your society?

.....
.....

Thank you for your time.