

MIDLANDS STATE UNIVERSITY



**FACULTY OF SOCIAL SCIENCES
DEPARTMENT OF MUSIC AND MUSICOLOGY**

**The study of the *sungura* musicians at Diamond Studios:
Challenges and proposals.**

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**A Dissertation submitted to the Faculty of Social Sciences in partial
fulfilment of the requirements for Bachelor of Science (Honours) Degree in
Music and Musicology.**

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APPROVAL FORM

This is to certify that I have supervised the dissertation entitled: The study of the *sungura* musicians at Diamond Studios: Challenges and proposals. Dissertation submitted by Clide Mabasa Matarutse in partial fulfilment of the requirements of Bachelor of Science Honours Degree in Music and Musicology.

SUPERVISOR DATE.... /...../.....

Signature

Declaration

I, Clide Mabasa Matarutse (R10900J) do hereby declare that this dissertation is my own original work that has not been submitted to any other university. Similarly, I declare that proper citations and acknowledgements in accordance with copyright law and ethical requirements have been strictly adhered to in writing the dissertation.

Dissertation Title: The study of the *sungura* musicians at Diamond Studios: Challenges and proposals.

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Dedication

I dedicate this work to my parents: - Mr and Mrs Matarutse.

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May God bless you all.

Acronyms and Abbreviations

RTP	- Radio and Tape Production
ZBC	- Zimbabwe Broadcast Corporation
ZIMURA	- Zimbabwe Music Rights Association
ZMC	- Zimbabwe Music Corporation

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Abstract

The research's main objective was to study how *sungura* musicians at Diamond Studios engage in music business, tracing the challenges that hinder the development of music business and find in possible ways to alleviate these challenges for the benefit of *sungura* musicians at Diamond Studios and the music industry respectively. To gather data, I used questionnaires, observation guide and interviews as research tools and also a purposive sampling to select the respondents. It was noted in this research that, Diamond Studios has played a pivotal role in assisting many *sungura* musicians with positive business contracts. I have managed to highlight that, financial instability, piracy, and inadequate recourses to run music business are some of the challenges that are being faced by *sungura* musicians. On the other hand, there is need for a firm business partnership between *sungura* musicians and the record label. The *sungura* musicians are encouraged to comply with what Diamond Studios is advocating as for the music business to grow. Also strategies like effective marketing and mass productions are mentioned in this research as a way to curb piracy. This research recommends the government to establish policies that are favourable to musicians and promote music business.

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CHAPTER ONE

Outline of the study

1.1 Introduction

This study seeks to identify the challenges faced by *sungura* musicians in Zimbabwe, however taking Diamond Studios as reference to the study. *Sungura* music is one of the famous genres in Zimbabwe. Its fans are both from rural and urban areas. Most *sungura* musicians dominate major record labels such as Gramma Records, Metro Studios and Diamond Studios. Hence a study of *sungura* musicians as a way of articulating the challenges they are facing, thereby looking for better solutions to alleviate the arising problems. This chapter introduces the set up and gives an insight into the study, as well as the chapters following the entire research.

1.2 Background to the study

As I was working at Diamond Studios in Ashdown Park, Harare, I was confronted with a lot of allegations which were expressed by many *sungura* musicians against the company; hence this has motivated me to do a research about *sungura* musicians at Diamond studios on how they conduct music business and be part of the music fraternity.

Sungura music is a fast beat usually composed of a lead guitar, one or two rhythm guitars, bass and the drum section. *Sungura* musical traits were borrowed from other genres like Kanindo and Rhumba music (Mushawevato 2011). On the other hand, Mutyoza (2010:L2) added that, a layman's definition, of *sungura* is what pop music is to the West and European countries. He further elaborates that *sungura* is the most popular type of music in Zimbabwe which was passed from one generation to the other. However, local musicians as creative as

they are, perfect the art of *sungura* to make it their own by fusing the other genres with the local music in Zimbabwe (Muranda and Maguraushe 2013).

The advent of Independence in Zimbabwe was marked by a rapid expansion of the music industry, particularly the genre of *sungura* music marking the arrival of celebrated musicians. Mutyoza (2010:L2) further explains that, up to now *sungura* music continues to evolve, although some pioneers like Ephraim Joe, John Chibadura, Leonard Dembo System Tazvida, Simon Chimbetu, Nicholas Zachariah to mention just a few come and did their own thing. In one way or the other, these musicians changed the way and sound of *sungura music* in Zimbabwe.

For some years now, Zimbabwe's most popular music genre *sungura* or *museve* had hit the ceiling in terms of innovation and creativity. Guchu (2007) acknowledges the works of Alick Macheso in his story entitled 'Macheso breaks monotony.' However, Chikova (2007) further attack the *sungura* musicians complaining that they lack creativity, and it's killing the genre.

In addition, Chikova (2007) stresses the fact that, local *sungura* musicians are taking the genre several years back because of their failure to be creative. He further observed that, music market has been flooded with what have been termed "copycats" who try as much as possible to play their tunes in line with those of established musicians. Seeing this therefore, has motivated me to do a thorough investigation about the *sungura* musicians as they highly contribute to the music industry in Zimbabwe.

Through personal observation, I was motivated to do a research on *sungura* musicians because their representation by the mass media in view of their popularity does not tally with how musicians conduct their business.

Stewart (2009) points out that the way in which most of the musicians engage themselves with major record labels due to inadequate resources, precipitates all the havoc in the music industry, because of 'fake' contracts in the business. Thus most of the musicians in Zimbabwe engage themselves into a business probably because they are desperate hence they are all at the mercy of the record company.

Furthermore, I observed that most of the musicians in Zimbabwe seem to spend the rest of the entire music career producing quality and standard music with the help of the well known studios in Zimbabwe. However they would not be successful in the music business despite the popularity. Hence this has motivated me to do a study of *sungura* musicians at Diamond Studios.

In support of the above view Mushawevato (2011:4) contributes that, "Some of the musicians after recording, their music fail to penetrate the local market as their recording studios have no vibrant links with the local market."

For many years, relations between artists and record companies of Zimbabwe have been souring. Recording companies are being accused of mishandling musicians products and lack of proper marketing and distribution of their musical products. Tinashe Sibanda, covered a story in the Herald of August 10 2012 about the circumstances between record companies and musicians. He stated that many musicians were bitter about how their musical products were being handled. Among those musicians covered in the story include Tedious Matsito, Kireni Zulu, Allan Chimbetu, Sugar Sugar (Taruinga Manjokota), Tryson Chimbetu to mention but a few. He further articulates that "there has been massive exodus of artists from the country's biggest record companies namely Gramma Records, Ngaavongwe and the Zimbabwe Music Cooperation

to other record companies with artists citing lack of transparency in the way their music was being handled.

In addition, in the Herald of October 21 2012, Garikai Mazara is convinced that Somandla Ndebele had dumped Last Power Media due to what he (Somandla) alleged to be improper handling of his music and lack of fulfillment of agreed contracts. Somandla Ndebele was accusing the record company of not fully marketing and distributing his latest album at that time. Somandla Ndebele complained that many people in Zimbabwe were not able to access his music in the music retail shops, hence he left for Diamond studios.

1.3 Statement of the problem

The study was set out to investigate the challenges faced by record companies and *sungura* musicians particularly those at Diamond Studios. In this study I seek to evaluate the extent to which record companies involve *sungura* musicians contracted with them in conducting business.

1.4 Research questions

- How do recording companies involve the musicians as partners in music business?
- How do record companies promote Zimbabwean musicians in the music industry?
- What challenges are faced by musicians and record companies in music business?
- What challenges are faced by record companies in marketing and distributing music.

1.5 Significance of the study

This research seeks to put in place possible suggestions to address the challenges facing both parties, thus the *sungura* musicians and recording companies in the music industry. The study will serve a number of purposes. Firstly, *sungura* musicians will be afforded an opportunity to rise in the industry as they will be aware of some loop holes in the music industry in Zimbabwe. It also brings out recording companies' successes and failures and what should be done.

1.6 Ethical considerations

In this research, I will keep all the information as private and confidential. Hence I pledge to keep confidentiality of sensitive issues and maintain anonymity. In this research, I am guided and abide by the regulations concerning research ethics at Midlands State University. The same rule relates to Chapter 26:05 of the Copyright and Neighbouring Rights Act, which states that there shall not be any publication of any musician without his/her permission. Also, moral rights shall not be transmissible during the lifetime of the person in whom they vest in terms of section 61, 63 or 65, Chapter 26 of the Copyright and Neighbouring Rights Act 32 of 2004 as the case may be, but they might be transmitted by testamentary disposition. Hence this research observes and preserves the privacy and confidentiality of the respondent's data.

1.7 Limitations

Since this study mainly focused on challenges faced by *sungura* musicians at Diamond studios, some respondents may have felt threatened and therefore full co-operation might not have been achieved. In some cases, most respondents felt very uneasy for them to divulge

crucial information regarding to their works, hence they also hesitated to fill in the questionnaires which relates to their record label they are assigned to. It was therefore difficult to obtain hundred percent returns of questionnaires sent out. Seeing this therefore, it can be arguably noted that, the information gathered does not fully represent the total population for all the *sungura* musicians in Zimbabwe.

I was a full time student at the Midlands State University hence did not have adequate time to gather enough data as required by the mandate of this research, hence I could not spend the desired time in the research field gathering information. Furthermore having more recording companies could have been an added advantage since more interviews and questionnaires could have given more accurate data according to this research. However this research was just confined to Diamond studios as a source of information. This in turn could affect the reliability and validity of the study.

1.8 Delimitations

In this study, I have opted not to mention certain confidential information which regards the financial earnings for both the *sungura* musicians and the respected record labels due to ethical considerations of this study.

The study was confined to Diamond studios, a recording company in Harare. Harare is the capital city of Zimbabwe and their offices are located in Harare. The strategies for data collection were mainly the questionnaire and interviews; therefore I interviewed some of the respondents in *Shona* since I assumed that most *sungura* musicians were not able to communicate effectively in English.

1.9 Location of the study

Diamond studios operate from its head offices which are located at number 58 Rezende Street in Harare. The main studio is at 6 Sandy Lane Street Ashdown Park Harare. Below is a map showing the main streets in Ashdown Park where Diamond Studios is located.



1.10 Conclusion

In this chapter I introduced the study of *sungura* musicians at Diamond Studios in a way to come up with challenges and proposals. There is an outline of the background to the research, statement of the problem, which articulates the gap to be filled through this research. I also presented the research questions in order to navigate the research. In this chapter, I submitted limitations and delimitations of the study which included the use of few research instruments such as interviews and questionnaires due to the nature of the respondents. Also this study has deliberately left out issues to do with the financial incomes of both the record labels and the *sungura* musicians. The ethical concerns were spelled out and a pledge to abide within the confines of the MSU and Diamond studios ethical requirements were undertaken.

CHAPTER TWO

Review of related literature

2.1 Introduction

This section focuses on the literature relating to the challenges faced by *sungura* musicians at Diamond Studios and the entire music industry at large. It will center on the possible challenges that most *sungura* musicians face in their lifetime music career. A wide-ranging body of related literature below is meant to support those questions raised in chapter one as the research problem and questions were articulated. A broad comparison of different musicians and record labels will help researcher to solicit information on subject under study.

Relevant research reports were consulted to identify various challenges in the music industry. Bless and Smith (1995) point out that, literature review familiarizes the researcher with the latest developments in the area of research in this study it acquainted the researcher with problems related to *sungura* musicians and the entire music industry. Moreover, the reviewed literature enabled the researcher not only to utilize results found by previous researchers about the challenges faced by *sungura* musicians and how to alleviate the music industry rather it served as a starting point for further investigation into the *sungura* musicians. Therefore, in this regard, I will focus my reference on relevant information to this study.

2.2 A Conceptualization of *Sungura* Music

Sungura music is one of the most Zimbabwe's well recognizable types of music just like the *mbira* music, among all the genres of music. It is well known for its male dominance and its significance in the way its rhythmic style and the arrangement of the vocals in relation to the fast strummed guitars which are just unique in their own way. In that sense, Mhiripiri (2010)

discovered that *sungura* is a fast paced beat adopted from Rumba and East African Kanindo music. The beat and its swift feet-shuffling dance is also known as *museve* (an arrow in Shona), signifying its sharp swiftness as a beat and dance.

The term *sungura* came into prominent use after independence as most bands emulated music by musicians from East and Central Africa. The visiting bands that found a new home in Harare included Limpopo Jazz Band, Real Sounds Orchestra and Mangelepa of Africa. In addition to the above bands, Alouis Mabele, , Alan Kounkou, Extra Musica, Kanda Bongoman, Koffi Olomide, Lubumbashi Stars, Pepe Kale, Yondo Sister, and, Sam Mangwana visited Zimbabwe after 1980 to showcase their music (Zindi 2003:42).

In addition, during the early 1980s there were a number of musicians who embarked on full time *sungura* music. These included the likes of the late musicians Ephraim Joe, John Chibadura, Simon and Naison Chimbetu forming a band called *Sungura Boys*. Many other musicians including the late Cephas Mashakada, Leonard Dembo, System Phaniel Tazvida and Tongai Moyo. There are a number of *sungura* musicians who are still in the music industry, those comprises the likes of, Admire Kasenga, Aaron Chinamira, Alick Macheso, Cosmus Chuma, Hosiah Chipanga, Jonah Moyo Ketai Muchawaya Leonard Zhakata, Levias Matamba, Mitchell Jambo, Nicholas Zachariah, Solo Moyo and Tedious Matsito who specialized in *sungura* music after independence. It is now a common move for Zimbabwean popular musicians to specialize and record *sungura* music as it attracts a broad market in Zimbabwe and in Africa. (<http://www.embargo.ca/zim/artists>).

The definition to *sungura* music depends on one's understanding of music as its characterization is still shrouded in obscurity; hence there is need for a clarification of its meaning. A closer and analysis of its background and origins can help find a meaningful

name to any kind of music. However, a couple of writers like (Kwaramba 1997, Eyre 2001 and Mhiripiri 2010) have based their definition of *sungura* music on its distinctively fast rhythm as supposedly an artifact of East African origin and this resonates in tune with involving it to genres from there which encompass *benga*, *kanindo*, *rhumba*, and *soukous* which Zimbabwean musicians emulated. In his article Mhiripiri, (2010) concurs with Eyre (2001) by describing *sungura* as ‘fast punchy electric guitar and vocal music’, characterized by ‘the giddy, free-wheeling guitar work’.

In addition, most musicians in Zimbabwe emulate *benga*, *kanindo*, *rhumba*, and *soukous* as these genres help them to spice up their own tunes. Butaumocho (2012) strengthens that, even the modern *sungura* music virtuosos like Alick Macheso, Peter Moyo Roderick Chemudhara, Romeo Gasa, and the Chimbetu’s, they also embellish their musical works with other foreign noted genres. Guchu (2007) in his article Macheso Breaks Monotony, he indicated that, Macheso’s album *Ndezvashee-eh* draws greatly from the era of *Cha- Cha- Cha* where the big bass and the rolling guitar were dominant. He further accentuates the importance of fusing other musical traits under the theory of diffusionism when he traced the origins of *sungura* music.

In addition, Dube (2012) states that, *Rhumba*, derived from a dance called *rhumboso* (route) orchestra in 1807, originated from Cuba through enslaved Africans and evolved according to place over time assuming the name *Cha- Cha- Cha* in 1951. This was the form of *Rhumba* that African musicians in the Congo and East Africa caught onto and passed over to Central Africa, especially during the Federation of Northern and Southern Rhodesia and Nyasaland (1953-1963). In addition to this era, *sungura* music was characterized by melodies that were practically danceable and a balance between the downbeat and the upbeat tempo.

In relation to the above citation, Guchu (2007) and Dube (2012) concurs that *sungura* music is a mixture of both exotic and indigenous genres, they further acknowledges that *sungura* music came in Zimbabwe around 1960. *Sungura* was the kind of music The Great Sounds, led by Elias Banda, played in the 60s on the songs such as signature tune- *Wotopfuhwira Zvese Nembwa Dzavo*- for the programme *Chakafukidza Dzimba Matenga* on Radio Zimbabwe. This is what modern *sungura* musicians recreated in their works. In the case of *sungura* music, the bass guitar distinguishes the genre from others. Like Rhumba music, for which *sungura* or *museve* is the Zimbabwean fusion, relies heavily not so much on the lyrics but the guitar riffs and if it's a live show performance on the dance routine. For example, basing on Macheso's rolling bass guitar on the songs, as usual, stands out. On the other hand, this has also put Macheso, for now, in his own stead and maybe won him the term King of *Sungura* music (Guchu, 2007).

Above all, (Guchu, 2007) concluded that, *sungura* musicians have retraced the 1950s and 1960s music era and by doing so, they have recreated a flavor that makes *sungura* music a fresh breath of air, hence great artists, whether musicians, painters, sculptors, or writers, are seen by the way they enrich their art, by breaking monotony and moving away from the mundane performance. Also basing on the fact that, local Zimbabwean musicians had a task to emulate the *sungura* music, it implied producing a fusion of the genres of rhumba, *benga*, *kanindo* and *soukous* with their indigenous genres such as *masiganda*, *mhande*, *shangara*, *jiti* and *tsavatsava* that they had been playing for a long time. The resultant genre that emerged is *sungura* music which at the present moment is unique to Zimbabwe, even though one can sense a feel of rumba, *benga*, *kanindo* and *soukous* in it. Hence these indigenous and exotic

genres played a pivotal role in the history and development of *sungura* music, and as a way of defining *sungura music* (Muranda and Maguraushe 2013).

Furthermore, it can be argued that, *sungura* music is the most popular type of music in Zimbabwe which has been passed from generation to the other. Mutyoza (2010:L2) submits that, a layman's definition, of *sungura* is what pop music is to the West and European countries. He further concurs with Guchu, (2007) above, as he asserts that, it's almost ageless because as a genre, *sungura* music draws a lot of influences from other genres like, *kanindo* and Rhumba to a greater extent.

However, local musicians as creative as they are, they have perfected the art of *sugura* to make it their own by fusing the genres from east and central Africa with the local music in Zimbabwe (Muranda and Maguraushe 2013). Up to now *sungura* music continues to evolve, although some pioneers like Ephraim Joe, Simon Chimbetu, Leonard Dembo, Leonard Zhakata, System Tazvida and John Chibadura to mention just a few who come and did their own works. Hence in one way or the other, these musicians changed the way *sungura* sounded (Mutyoza 2010).

All in all, it can be noted that most Zimbabwean *sungura* musicians might present different names for the type of music they individually play, but this does not distract from the generic nature of the music; its powerful vocal style where the voice interchanges with the lead guitar, and the rapidity of beat and rhythm, an equally fast but simple booming bass, and melodious rhythm guitar.

The leading musicians today agree that they play *sungura*, but others have presented alternative marketing names such as ‘*SMOKO*¹ music’ for the late System Tazvida and the Chazezesa Challengers, ‘Dendera’ for the late Simon Chimbetu and the Orchestra Dendera Kings, ‘*ZORA*’ for Leonard Zhakata and the Zimbabwe All Stars Band, etcetera. Nonetheless, Zimbabwean music epistemology seems unanimous that there certainly is a genre of popular music called *sungura* (Kwaramba 1997: 103; Mhiripiri 2010; Chitando 2001; Eyre 2001) in (Mhiripiri 2010). Seeing this therefore *sungura* music can be shortly defined as a mixture of Rumba or Kanindo with local ethnic rhythms such as *jiti*, *mhande* and *katekwe*.

2.3 Policy Framework: Impediments and Opportunities

For the *sungura* music fraternity to be profitable there is need for the government and other boards to enforce laws which protects the musicians for them to be emancipated from the possible challenges within the musical sector. Therefore, the law and ethics must be enforced and considered for the sake of uplifting the position of the *sungura* musicians as far as the business of music is concerned.

Mhiripiri (2012) submits that human rights organizations and the political opposition incessantly complained about the ‘draconian’ legislation enacted by the ZANU PF government at the turn of the century, ironically Zimbabwean musicians have been celebrating the introduction of policies favourable to them. There was a state intervention which provided a legislative mechanism that enhanced the formation of alliances, networks and distribution systems within local ‘scenes’. Besides assisting with recording facilities, the government diversified Kingston’s booksellers into music retailers, and the quasi-

¹ This is an abbreviation standing for Sounds of music of *kanindo* origins

governmental Zimbabwe Broadcasting Holding stations were a ready broadcaster for all types of music (Connell and Gibson 2003: 119).

The Copyright and Neighbouring Rights Act of 2004 brought awareness and gave renewed importance to rights holders, including musicians. An all-round sensitization on rights, fair contracts and breach of copyright led recording companies to in turn have a moral obligation to offer realistic royalty terms to musicians. In fact, recording companies are inviting musicians or heirs of deceased musicians to come and renegotiate contracts, especially those signed during the 1970s and 1980s, which were exploitative, often offering only a one-off payment and no further royalties from subsequent productions and re-prints. This invitation arose at a time when old music was being reissued using newer packaging and delivery technology such as CDs and cassettes (Mhiripiri 2010).

Furthermore, the government of Zimbabwe is in support of music festivals and the duty free importation of musical equipment and instruments, which has been critical in the growth and viability of local music and film industries. Hence, today, the equipment for musicians are commendable, therefore it gives a proper environment for the *sungura* musicians to be competent in the music industry.

According to Emmanuel Vori, the Sales and Marketing director at Gramma Records, 'We lost 60% worth of sales as a result of piracy'. Therefore, the record labels are pleading for assistance to curb the piracy pandemic. Music production and consumption and the uses of leisure time invite a study of the critical geographies and the sounds- capes on which Zimbabwean popular music, identity and place are mapped (Connell and Gibson 2003).

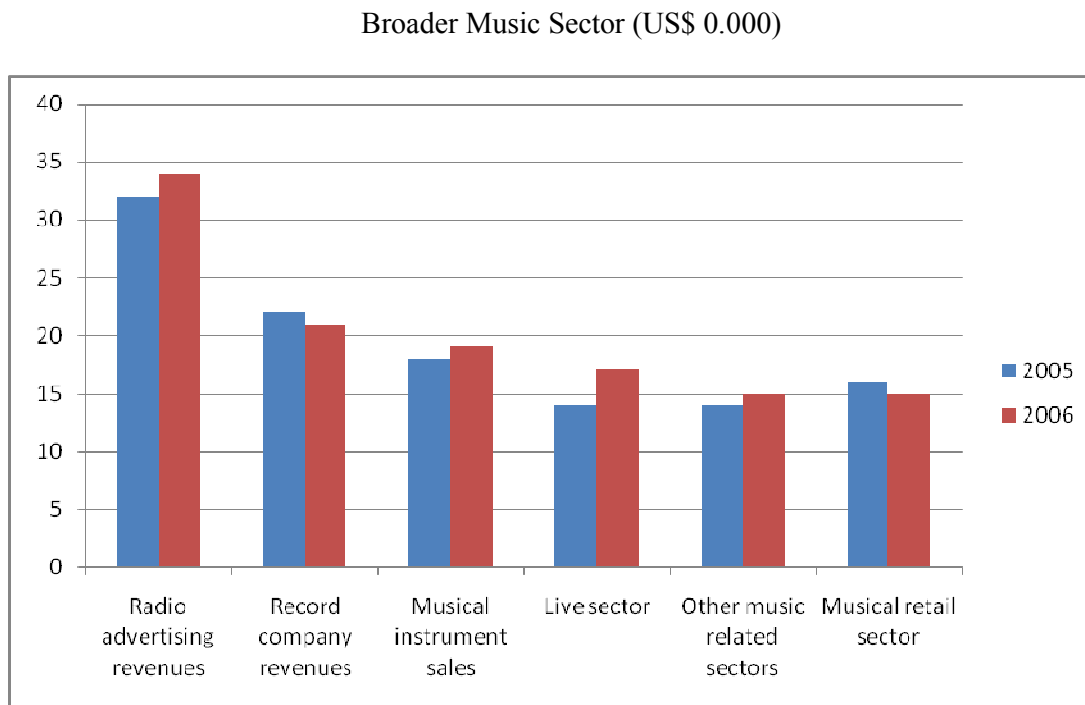
However, adverse government policies and such actions like that of having few radio stations have had repercussions on the performance of the music industry. Some musicians have complained that secret directives are given to DJs and the sole proprietor Zimbabwe Broadcasting Corporation (ZBC) not to play musicians viewed as anti-establishment, and this has had a negative impact on the latter's popularity and income (Zhakata's testimony 2005). With such impediment like the issue of piracy, it is interesting to see how the Zimbabwean music industry and musicians exhibit resilience, inventiveness and imagination for survival. (Mhiripiri 2010). Therefore, there is need for government to consider music as a business for it to acquire enough help and recognition.

Music Business in Zimbabwe

Music is one of the leading creative industries driving the media and entertainment sector. (<http://journals.cambridge.org/action/displayJournal?jid=PMU>). Therefore, it is very important to have *sungura* music as a business in Zimbabwe. Music business requires competent marketing skills. Marketing can be defined in different ways. McDonald (2009) said that music marketing involves the extension of an artist's musical products to where they are needed. He adds that music marketing is also public promoting and advertising of musical products so that people are aware of what's on take and where to find the products. Hooper (2001:41) adds that music marketing is making the artist's musical products known that they exist to the public so that the public look for it and it competes with other products. Roberts (2003) informs that if the record companies are in business, it is their mandate to ensure that the needs of their customers are met to fulfill them (Brusila 1998).

Most researchers such as, Scannell (2001), Cardiff (1991) and Dube (2012) argue that the music business is growing and music is also becoming the fastest commodity on demand. The bar graph below by Knopper (2013) has examined a musical trend and come up with a graph which shows the sales of musical products in 2005 and 2006. He mentioned that music is becoming an increasingly important economic driver in the digital era. Not included in this analysis is the impact of the recorded music industry on fast-growing sectors such as mobile phone manufacturers and Internet Service Providers as consumers spent over US millions on broadband subscriptions in 2006 and all major operators', thereby positioning music as a key consumer benefit of broadband.

The bar graph below shows how viable music business in Zimbabwe is. It indicates the trends that are found in the music business.



The Music Business trend 2005-2006 (Scannell 2001).

Scannell (2001) sees that performance itself is transformed as new norms are set in place which calls for new levels of technique and interpretation. Finally the conditions of musical reception are reconfigured and new 'taste publics' emerge, potentially in conflict with each other, as musical life is totalised into a new and complex unity. She has also attempted to study these matters by examining the impact of broadcasting on music business. Therefore, she tends to offer a significant study of the impact of radio and the recording business on the Southern African country of Zimbabwe. There are significant points of similarity and difference between the historical study of musical life in Europe on the one hand, and a contemporary study of a recently established African country, thus in Zimbabwe.

Music is always a daily entertainment commodity, in the first instance, a produced and performed social and sociable practice. It is always the case that the production of an accomplished performance in public requires practice, patience, skill and talent so that the emergence of musical performance as a specialised trade or craft whereby the musician makes a living somehow or other has a history in Europe that goes back at least to the fourteenth century (Scholes 1955. 837–9) in (Scannell 2001).

There are a handful of professional recording companies in Harare. These include the Zimbabwe Music Corporation (ZMC), Record and Tape Promotions (RTP), Gramma Records and Vibrant Studios. The only indigenous record company was High Density Records, set up in 1995 by Tendai Mupfurutsa. Mupfurutsa performed 'barbed wire' (hybrid) music as Prince Tendai with his group, Midnight Magic. His newly formed company not only sought to support local and African music, its studio had professional musicians on standby to assist those musicians who do not have backing groups (Scannell 2001).

In addition, there are also other home grown record labels such as Monolio Studios, Last Power Productions and Diamond studios which also have had an impact on the production of *sungura* music. These record labels usually operate the same way like those in Europe. Mhiripiri (2010) argued that the Zimbabwean music industry actually has characteristics akin to the American and European scene where there are big companies called “majors” and small independent labels called “Indies”. The concept of majors and Indies are adopted from American music scene since the 1970s where majors are large companies with substantial capital and power and Indies are small independent labels operating in marginal markets. They are to some extent applicable to the Zimbabwean music industry (Mhiripiri 2004: 2) the majors often play a ‘conservative’ role ‘seeking to ensure profits by producing predictable music for a large middle-class audience’, but occasionally, cautiously adopting new genres, artists and styles, especially those identified by the Indies to minimise commercial risk. The Indies are more entrepreneurial as they are often compelled by their circumstances to be more daring, search for new talent, create specialised niches and feed new styles into the mainstream (Starr and Waterman 2003; 9,306). Gramma Records, RTP, Ngaavongwe and ZMC operate as majors and smaller studios that operate as “cottage industries” scattered all over the countries are the Indies (Mhiripiri 2011).

However, (Scannell 2001) attacked the local record labels as they are meant only to manipulate the musicians through their works. She further states that “It was suggested to me that Zimbabwean musicians were more likely to get a better deal from overseas recording companies (on the rare occasions that this happens) than from local businesses. In the face of their widespread exploitation, Zimbabwean musicians have begun to organise themselves to protect their interests, as British musicians did in the early twentieth century. In September 1995 the Music Writers

Association was formed to create professional relations between the music writers, musicians, promoters and recording companies. Though the Zimbabwean Union of Musicians (ZUM) has been in existence for some years, it is poorly organised and is perceived in the country as acting only on behalf of musicians based in Harare.”

2.4 Challenges of the Recording Industry in Zimbabwe

The recording industry is facing different challenges as far as the marketing and distribution of music is concerned. One of the challenges faced by record company includes piracy. In her research Scannell (2001) argues that, musicians will not necessarily reap the economic rewards of their sales. Until a recent crackdown, the piracy of tapes was an endemic problem as those in the streets selling pirated copies were making more profits as compared to the record labels.

Brusila (1998:53-4) offers a useful account of the nature and the extent of piracy as a problem in the music industry. He mentioned this in very approximate percentages that the music market in Zimbabwe in the 1990s consists of 15 per cent vinyl records, 55 per cent legally recorded cassettes and 30 per cent illegally copied cassettes (under which category he includes home copying). Bootleg cassettes for financial gain are produced in one of two ways. There is ‘menu copying’, a term coined by a retailer in Harare (Brusila 1998).

Moreover piracy is also being facilitated by the illegal street market as well as the record company themselves as they will not give enough support to their musicians by producing more as compared to what is in the street market. To supplement this, Scannell (2001), emphasizes that, it is not only street-traders and pirates who are ripping off local musicians. Some musicians are only semi-literate. Some are taken advantage of by local recording

companies who do not deliver the full royalty payments to which the musicians are entitled. Therefore this will lead to a low music business profile for most musicians.

2.5 *Sungura* Music in Zimbabwe

Sungura music is the most popular genre in Zimbabwe among all (Dube 2012). He argued that *sungura* music has got more sales and has more fans who attend the shows. Dube (2012) stresses that lack of national pride is hindering sustainable development in the music industry as this can be achieved by taking music as a business. He added that *sungura* music is the most popular genre in the country, it should even be incorporated into the school curriculum as this is the only way the future generations is going to learn about this genre. Dube (2013) points out that the reason why other genres seem more popular abroad is because they are the ones being marketed by the Harare International Festival of Arts, (HIFA). Hence, if *sungura* is marketed the same way, it will also get a share of that foreign market. Nowadays, *sungura* music is currently dominated with great musicians like Alick Macheso, Nicholas Zacharia and the Khiama boys, First Farai, Gift Amuli, Romeo Gasa, Fredy Majalima, Hosiah Chipanga, Somadla Ndebele, Peter Moyo, Roderick Chemudhara and the Chimbetus. (Chikova 2007).

It can be viewed that, *sungura* carries a number of fans in Zimbabwe; hence it can be noted as the dominating genre in terms of sales and show attendances. Mhiripiri (2011) pointed out that, male *sungura* star musicians such as Alick Mcheso, Tongai Moyo and Josphat Somanje sell more records and have more people attending their shows compared to all other genres.

A few examples can show the popularity of *sungura* both in Zimbabwe and in some parts of the Diaspora. Giving prelaunch publicity to Alick Mcheso's album *Nguva Yekutenda*, Laston

Murerwa, the Majority shareholder of the Zimbabwean recording company, Last Power Media, revealed that they were targeting 70 000 copies for the first release (Gwabanayi 2010).

In this case, therefore this already indicates a hit, as far as Macheso's 2007 album *Ndezvashe-eh*, which thereby sold 75 000 copies in Zimbabwe and 25000 in neighbouring South Africa in its first week of release in 2007 (Butaumocho 2012,7). However, Leonard Dembo's albums have sold more than 250 000 copies each in a market. Hence, where the sale of 10 000 copies and beyond is regarded as indicating a hit (scannell 2001).

2.6 Challenges of the *Sungura* Fraternity

Though *sungura* music can be termed the most popular and most rewarding genre of music in Zimbabwe, however it has got many challenges for it to be more profitable. Besides the piracy pandemic in the music sector, *sungura* musicians they are not well informed on how to run their musical business. Through a discussion with a well known *sungura* music producers and engineer Jabulani Ndlovu and Isaac Masendeke at Diamond Studios, I figured out that most prominent *sungura* musicians whom can afford to employ professionals for assistance could have prospered if they have done so. However, they do not employ even professional managers to help them in running other music business and for the musician to have enough time for music composition and rehearsals.

Yokonia (2011) cited Hosea Chipanga who accused record companies of conducting unorthodox business practices by offering stringent record contracts, which allow them to take ownership of the recorded albums. Record companies have been thriving off our sweat and blood. It is high time we unite and put an end to it. Musicians have been reduced to mere

slaves by these greedy record company executives, he further points out that the Zimbabwe Union of Musicians (ZUM) patron, Honorable Webster Shamu, who is also the Minister of Media, Information and Publicity, should put an end to this unbalanced music business practiced by many recording companies.

2.7 Conclusion

Sungura music is defined as a blend of Rumba or Kanindo with local ethnic rhythms such as *jiti*, *mhande*, *mbende*, *dinhe* and *katekwe*. *Sungura* music can simply be described as a fast effective electric guitar and vocal music, characterized by dominating rhythm guitars and an inherent sounding drum section throughout the song. *Sungura* music is also portrayed with its powerful vocal style where the voice interchanges with the lead guitar, and the swiftness of beat and rhythm, an equally fast but simple deafening bass, and melodious rhythm guitar.

It has been discussed earlier that the origins of *sungura* music was influenced by different musicians who came in Zimbabwe in early 1980s. These includes the likes of Alouis Mabele, Alan Kounkou, Extra Musica, Kanda Bongoman, Koffi Olomide, Lubumbashi Stars, Pepe Kale, Yondo Sister, and, Sam Mangwana. In this regard the pioneers of *sungura* music emulated the foreign musical traits to embellish their own style. Such pioneers of *sungura* musician comprise of the late Ephraim Joe, John Chibadura, Simon and Naison Chimbetu forming a band called *Sungura* Boys, Cephas Mashakada, Leornard Dembo, System Phaniel Tazvida and Tongai Moyo. It was noted that this genre is the most popular type of music in Zimbabwe after considering its sales on recorded discs and counting on live shows attendances.

However, *sungura* musicians also encounter many challenges in the music industry that need to be alleviated. Such challenges included financial problems, competition against the recording labels, and mismanagement of funds due to lack of the knowhow on how to run a music business. However some of the proposals against the above challenges were discussed. Thus by employing qualified experts in the field of music market and management can alleviate the problem of gross loss in the music business. Also, *sungura* musicians should engage legal practitioners when signing any contract.

CHAPTER THREE

Research design and methodology

3.1 Introduction

This section of the study explains how the research was carried out. It presents the research design, and the proposals for data analysis procedures. This chapter goes on to describes how the research design and methodology were used by the researcher during data collection. It explores the various data collection methods that were used to collect data and their justification is also provided. It is acknowledged by researchers like Dane (1990), McLeod (1993) and Zikmund (1994) from different fields of study that, it is wise to draw a clearly defined and relevant set of methods that aid the execution of the study in question. It is the purpose of this chapter to take note of the relevant research design, population and sample as well as the research instrument used during the study.

3.2 Research design

A research design is a master plan specifying the methods and procedures for collecting and analyzing the needed information (Zikmund, 1994). According to Dane (1990) research design is a general format as to what data from whom, when and how to collect and analyze it. Therefore, the research design provides a perfect blue print by reacting to the objectives of the research hence it gives a framework for the research plan of action. In this study, a qualitative research procedure was used in the process of data collection. A qualitative research produces intensive, authentic and descriptive accounts of experience and action (McLeod 1993:32).

Charmaz. (1995) defines qualitative research as a process of examining and interpreting data in order to elicit meaning, gain understanding as well as develop empirical knowledge. Qualitative research is highly contextual; being collected in a natural real life setting hence goes beyond giving a mere snapshot or cross-section of events and can show how and why things happen. Merriam (2009:13) mentions that qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world.

In addition a qualitative research emphasize on an epistemological stance: thus, qualitative research make use of such methods like participant observation or case studies which result in a narrative, descriptive account of a setting or practice. Sociologists using these methods typically reject positivism and adopt a form of interpretive sociology (Parkinson and Drislane 2011).

Babbie (1997) observes that more definitions of qualitative research focus on the process and context of data collection. Qualitative research is a situated activity that locates the observer in the world. Babbie (1997) states that qualitative research consists of a set of interpretive, material practices that makes the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them (Denzin and Lincoln 2005).

Murimba and Moyo (1987), further mentioned that a qualitative research is more explanatory and hypothesis generating. The qualitative research method allows the researcher to get at the inner experience of participants, to discover rather than to test. It is this method that the researcher therefore employed in discovering the challenges and opportunities facing *sungura* musicians at Diamond Studios. Also the qualitative approach is characterized by emphasis of participant observation and in-depth interviews.

Qualitative research is able to bring out data on people's experiences, feelings and emotions using flexible language. Additionally a case study was employed in the study, thus, Diamond Studios. Murimba and Moyo (1987), define a case study research design as the intensive investigation into aspects of an individual, a social unit, or a small portion of the community in an effort to gain deeper insight about these. Since a case study involves a specific area, its population is therefore manageable and this is what the researcher took advantage of. However Bless and Smith (1995) note that it would be difficult to show that conclusions drawn from studying one area can be relevant and applicable in other areas. This disadvantage put to test the reliability of findings in this study hence the researcher therefore focused on the *sungura* musicians particularly those at Diamond Studios, so as to gain a deep insight of the case study on the topic.

Still on that note, a case study for *sungura* musicians is centred on Diamond Studios, however, for triangulation purpose; other record labels like Gramma Records, and Metro studios were also consulted. These are the largest recording companies that promote *sungura* music. Bless and Smith (1995: 45) asserts that a case study is a way of organising social data and looking at the object to be studied as a whole. It describes how particular characteristics within the environment accelerate the development of a phenomenon.

3.3 Population and Sampling

Creswell (2003) defines population as people, events and objects. This means that population of interest under investigation and in this case is Diamond Studios and selected *sungura* musicians contracted there. Selection of this population was properly done because of a simple reason that I was doing my work related learning at Diamond Studios and for that reason; I selected all the respondents that were located in Harare. In addition, a well-defined population was selected to fulfil the demands of the research problem, thus the *sungura* musicians from Diamond Studios and other staff members were also drawn from Diamond Studios, Gramma Records and Metro Studios in Harare. Also members of staff from the three companies, namely: - Diamond Studios, Gramma Records and Metro Studios were included. All together, the participants numbered up to 28, of which 20 were *sungura* musicians and eight members of staff from the above record labels. The sample here is also from Diamond Studios. Punch, (2003) has defined a sample as a subgroup of the population one is interested in.

Straits and Singleton (1998) defines sampling as a process of selecting and studying the characteristics of a relatively small number of items from a relatively large population of such items. Therefore, I have managed to draw a relatively manageable number of respondents in the music industry.

3.3.1 Sampling techniques

In this research, I managed to use the non-probability sampling. Thus all the respondents, both the *sungura* musicians at Diamond Studios and the staff members from the recording labels were selected using the non-probability sampling technique, thus purposive sampling

technique. Kumar (2002) noted that Non- probability sampling does not employ the theory of probability in the choice of elements from the sampling population. Kumar (2002:178) states that non-probability sampling designs are used when the number of elements in a population is either unknown or cannot be individually identified. He further indicates that, in such situations the selection of elements is dependent upon other considerations.

3.3.2 Purposive sampling

Researcher employed this technique in order to identify certain individuals that are most likely to contribute with appropriate data. Thus both in terms of relevance and depth since the music industry in Zimbabwe is encompassed by many *sungura* musicians and a number of record labels, with various departments it was highly important to select respondents purposively. Hence I have managed to select the managers from Diamond Studios, Gramma Records and Metro Studios. The staff members helped me to pin point other respondents who were directly and indirectly involved in the topic under investigation, for instance, the human resources manager, administrator, A & R manager and other members from Diamond Studios. This type of sampling was employed because it is simple, less expensive to use and quickly lead to the main target in no time at all and results of purposive sampling are usually more accurate.

Purposive sampling is virtually synonymous with qualitative research (Palys 2013). He further articulates that as for purposive sampling, there are some objectives and interests that characterize it in qualitative research. However, Banalves (2007) indicates that purposive research thereby is much more interested in case study analysis – why particular people (or groups) feel particular ways, the processes by which these attitudes are constructed and the role they play in dynamic processes within the organization or a group of musicians.

Embedded in this is the idea that who a person is and where that person is located within a group is important, unlike other forms of research where people are viewed as essentially interchangeable. Therefore, research participants are not always created equal (Nyagura 1993).

Banalves (2007) highlighted that purposive sampling involves the selection of the units of analysis according to criteria established by the researcher, for example age, sex, occupation. In this type of sampling, subjects are chosen to be part of the sample with a specific mind. In this regard, I chose Diamond Studios as a case study because I did my work related learning there and the respondents have a better understanding of how they run the musicians' business affairs. Also as for the *sungura* musician, I also confined this research mainly to those musicians whom are contracted to Diamond Studios.

3.4 Research Instruments

Data was collected through the physical distribution of questionnaires, interviews and direct observation of what is taking place in the real music industry and the *sungura* music fraternity at large.

3.4.1 Questionnaire

Questionnaires were one of the instrument used for data collection in this study. A questionnaire as defined by Clough and Nutbrown (2007) is a scheduled, structured interview with a set of questions with fixed wording and sequence of presentation as well as more or less precise indications of how to answer each question. In this study, the researcher used questionnaires to solicit information from *sungura* musicians contracted at Diamond studios

on challenges and solutions to those current challenges as well as their perceptions and opinions on the topic under study.

In this field of study, questionnaires enabled the respondents, thus the *sungura* musicians to fill in the questionnaires at their own time. This also means that the respondents had to think and evaluate their responses. Unstructured (open ended) questions were used to collect data. This type of questions ensured that respondents' feelings would not be limited. The respondent was free to give his/ her own opinion without falling into the structure already in place. Open-ended questions enabled me to get information that I did not anticipate and helped the whole research to solicit additional information. Also responses were provided in the respondents' mother tongue. Parlete (1978) argues that, open ended questions are less threatening and allow respondents to give unrestrained or free responses. While open ended questions had their own advantages they also had disadvantages for example, Parlete (1978) notes that open ended pose analyses problems of categorizing data.

However, Clough and Nutbrown (2007) emphasized that, questionnaires minimizes the influence of the researcher and therefore encourages a more clear comparison of results. On the other hand there were some setbacks experienced from the use of questionnaire for example some respondents took their time to respond to the questionnaires hence delay the analysis of data. The questionnaires did not allow the researcher to ask follow-up questions to probe a particular answer hence there was no evidence that the respondent has understood the question. Another drawback is that there was no guarantee that the rightful respondent has completed the questionnaire. Hence the researcher had to make use of interviews in some cases where the respondents were not comfortable with reading and understanding the questionnaire.

3.4.2 Interviews

The researcher also used interviews to gather data. Creswell (2003) defines the research interview as, “a two way conversation initiated by the interviewer for the purpose of obtaining research information and is focused on the content specified by the objectives of the systematic description, prediction and explanation.” Interviews allowed both literate and illiterate respondents to participate in the research since sometimes I used both *Shona* and English languages. I introduced myself and made known to the respondents at Diamond Studios and Gramma Records for the purpose of the interview.

Interview consisted of unstructured questions to allow respondents to elaborate broadly hence researcher introduced open ended questions to arouse responses. These types of questions were useful in attaining in-depth information on facts, views and suggestion from the board members of Diamond Studios, Gramma Records and Metro Studios respectively. Selltitz (1959) and Babbie (1979) concurred that open ended questions are not limiting in nature. This therefore enabled the respondents’ to express their feelings and provided participants with an opportunity to voice their opinions autonomously.

Moreover Babbie (1979) asserts that open ended questions facilitate cooperation and deeper understanding of the response. This allowed the researcher to cooperate and interact with all respondents, thus I have managed to interview the staff members from Diamond Studios, Gramma Records and Metro Studios, which allowed them to be at ease to communicate their feelings and opinions even when attending discussing issues. So this proves to be very useful because it yielded useful data that might not have been obtained if closed ended questions were used. More so, the interview enabled the researcher to find out about people’s ideas.. Since interviews involve close communication, the researcher could judge gestures from the

respondents and changed questioning approach and start probing using flexible language which enhanced new insights, new examples or illustrations and a variety of responses.

However, Dane (1990) expresses that interviews are time consuming and expensive and interviewee's social desirability brings about bias. Also the interview data is not readily computable so there are chances of overgeneralization in interpreting data. Cohen and Manion (1980) also identified that the respondents may feel uneasy and adopt avoidance tactics if the questioning is too deep. Also many of the meanings that are clear to one would be relatively vague to the other, even when the intention is genuine communication. This proved to be true during interviews some of the respondents would feel threatened by some questions. For instance, managers at Diamond Studios and Gramma Records correspondingly felt as if I was blaming them for the situation at which *sungura* musicians were pin pointed to. Therefore, I had to explain further the aims and objectives of the study. Overallly, the interview helps to create a narrative that is rich, has depth, and informs the overall study objectives.

3.4.3 Direct observation

Data was gathered primarily through close visual assessment of the *sungura* musicians' projects and also assessing the way at which Diamond Studios run its administration work in conjunction with its commitment to fulfil their objectives on how to help the *sungura* musicians representing the music industry as far as the music business is concerned. Furthermore, visits were made to several live performances inside and outside Harare to investigate on how most of *sungura* musicians organise and run the shows and any other related music business done to source funds. Hence this enables me as the researcher to have first hand information without false reports. In this regards, O'leary (2003) asserts that observation is a method of collecting data that relies on the researcher's ability to gather data

collection through his or her senses. He further notes that to observe is to notice using a full range of appropriate senses in seeing, tasting, hearing, feeling as well as smelling.

In addition, observations would also complement views obtained during interviews and questionnaires. Selltitz et al (1959) highlighted that with direct observation there are no false reports and no covering up hence researcher was able to scrutinize live show projects instead of being given reports that may be false. Another advantage of observation is that the researcher being an outsider can see an experience about a situation which those people are involved in it may take it for granted, (Selltitz et al 1959).

3.5 Data Collection Procedure

Before going to the field to collect data for this research, firstly I was granted the permission to source the information under study by the department of Music and Musicology at Midlands State University, and above all by the supervisor of this dissertation. After that, I went on to seek the permission from Diamond Studios so that they can grant me the authority to interact interview the appropriate respondents.

3.5.1 Questionnaire distribution

After acquiring permission from responsible authorities at Diamond Studios and explaining the purpose of the research, the researcher then physically distributed the questionnaires in person to respondents who had been conveniently selected. Firstly, the questionnaires were distributed to Diamond Studios at the department of musicians and public relations so that they can help me to convince the *sungura* musicians to attend to the questionnaires. Also other workers and *sungura* musicians had been purposively selected. Questionnaires were collected after five days.

3.5.2 How interviews were conducted

A visit was made to Diamond Studios, Gramma Records and Metro Studios to ask for permission from the administrators respectively, whom then assigned dates for the research interview accordingly. A follow up on feedback was then made through telephone before research commenced. Researcher notified and made known to respondents the purpose of the research and others also demanded to know the benefits associated to their involvement in research. For those who feared for unnecessary investigations and publications, I then ensured them that I also was equipped with research ethics therefore their rights were guaranteed. Having done this, the researcher then conducted interviews within time limits referring to the interview schedule designed already. The time limits ranged from 30 to 45minutes. All respondents were recorded for the sake of data analysis and presentation.

3.6 Sources of data

There are mainly two forms of sources where a researcher can use when collecting data in the field. These are primary and secondary sources. The two different sources are explained below.

3.6.1 Primary

This is information obtained from the original source. In this research the information collected consisted of findings obtained through original sources, which are interviews and questionnaire responses from Diamond Studios, Gramma Records and Metro Studios managers and *sungura* musicians strictly from Diamond Studios. Primary data is unbiased, original and basic disadvantage is gathering data is time consuming.

3.6.2 Secondary

In addition to the primary data-gathering methods outlined above, the researcher chose to integrate several secondary and supplemental methods. Dominowski (1980) defines secondary data as information obtained from a source that was not involved in the original investigation. Secondary sources of data consisted of materials that come from someone other than the original source. Because secondary data is always someone else's interpretation of primary data, therefore secondary data must be carefully cross checked for accuracy. In this study the researcher made use of journals, Company's profiles as well as other researchers' reports and documents related to the music industry of Zimbabwe which were already reviewed. The study used documentary analysis because with little effort you are almost certain to come across one or more relevant documents to analyze and that is usually a relatively low cost in terms of effort needed to acquire the documents. These had a relative advantage of efficient time utilization and use of less financial resources.

3.7 Data presentation and analysis

A close scrutiny at the contents of the interviews, questionnaires and observation to identify the main themes that emerged from the responses given by the respondents was employed. In this case study, the data gathered by questionnaires is presented in the form of pie charts, bar graphs and tables.

Data analysis is primarily an inductive process of organizing the data into categories and identifying patterns or relationships among the categories (McMillan 1997). It is a logical process of choosing, classifying, comparing, combining and interpreting data to provide explanations of the single experience of interest. Data was presented in the narrative form

under identified themes. McMillan and Schumacker (1997) identified and summarized five stages of analysis of qualitative data. The researcher made use of these stages that made the task manageable and less confusing. Firstly the researcher intensively read responses in order to get their meaning. Categorizing or classifying of data followed where the researcher worked through responses, classifying them according to similar responses and coding the responses accordingly. After that, the researcher interrogates and questions the meanings of responses or the validity of the selected categories against the research objectives. The idea was to measure validity of data. Furthermore, using different research instruments employed during data collection researcher sought agreement in the data given. The researcher sorts through categories, deciding which categories are frequent and essential and which are less important, worthless and mistaken. Finally researcher interpreted data. It entailed making sense of the collected data from a wider perspective.

3.8 Summary

This chapter was vivid enough in an approach to describe and explain how the research was conducted in a bid to fulfil the requirements for the study, hence taking note of the research design, population and sampling, sources of data, research instruments, data collection procedure as well as data presentation and analysis. This chapter also narrated the advantages and disadvantages of the different research instruments used. The next chapter shall therefore present and analyze the research findings.

CHAPTER 4

Data presentation, analysis and discussion

4.1 Introduction

In this part of my research I present the data collected through the use of questionnaires, interviews and direct observation on the case study of *sungura* musicians. Meaning is derived through discussion and analysis in tables, graphs and pie charts to make interpretations. Common themes were derived from the data centred on personal information provided by the respondents in connection with the current music industry practices. In the process the discussion and analysis looks at the challenges and strive to suggest the way forward.

In this research out of 34 respondents, I have interviewed 4 members of staff from the recording studios and the other 30 responses came from the use of questionnaires, and these were *sungura* musicians.

4.2 General characteristics of *sungura* respondents

Table 1 Gender

Characteristics	Number of respondents
SEX	
Male	18
Female	12

The table above shows the overall numbers in sex differences. In the data I have collected from Diamond Studios, I have noticed that this research involved 20 respondents of which males were twelve and females only constituted eight. The table above illustrates the disparities between males and females. This indicates that there might be a stigma for woman

to venture into *sungura* music. Less female participants in *sungura* music business point out how challenging the *sungura* genre is, in terms of business.

Table 2 Age ranges

Age Ranges	Number of Respondents
15-25	05
26-35	21
36-45	07
46 ⁺	01

The second part of the questionnaire depicts the *sungura* musicians' age groups. The majority of the *sungura* musicians were in their late-twenties and mid-thirties. The age group from 26 –35 years has 21 respondents out of 34; the age range of 36-45 has only 7 respondents, those are aged 15-25 constituted five with a single respondent for those above the age of 45 years. In music, age plays an essential role in one's view of change and progress especially in music business. This has pointed out that, *sungura* music requires high commitment hence it is dominated by musicians at the age of 26-35 years which is the socially and economically active age group. *Sungura* music is also taken as a type of employment by many in the age group alluded to earlier in this discussion. However, at an older age, most musicians turn to retire from the field of music, as it requires more time and energy especially when performing at live shows.

Table 3 Experience in music industry

Experience	Number of Respondents
2years	--
4 years	06
5years And More	28

Table three above, was an investigation on the number of years at which most *sungura* musicians have been serving in the music industry. I noticed that 28 of them have already been in the music business for more than five years. Being more experienced helps a musician to develop more skills as an entrepreneur. For this reason, I noted that Diamond Studios is one of the current biggest record companies. It has been in the music business with *sungura* musicians for a long period.

Table 4 Marital status

Marital Status	Number of Respondents
Married	24
Divorced	03
Single	07

At Diamond Studios, I have found out that, most *sungura* musicians were married. Out of 34 musicians who responded to the research’s questionnaires, 24 of them were married, I also noticed that, seven of these musicians were not yet married due to their young ages, as some were still teenagers and not yet established in their musical careers. This has indicated that, at Diamond Studios, usually they offer a business contract to those who are married as they seem to be much more serious in fulfilling terms agreed in the music business plan. Such huge response from the married *sungura* musicians has indicated a positive sign of maturity within the *sungura* fraternity.

Table 5 Form of remuneration

Form of remuneration	Number of Respondents
Pay slip	--
Sign a book	04
Sealed envelopes	02
Personal cash handover	28

On the form of payment, I noticed that most *sungura* musicians do not use pay slips/ bank accounts all. Most of *sungura* musicians favour personal handover. This is whereby *sungura* musicians prefer to be paid by hand or in hard cash. That is every transaction is made up of direct, hard cash personal hand over. In other words, *sungura* musicians might not achieve their stipulated goals in the music business as they have not yet reached a point where they can account for their transactions on weekly or monthly bases.

Table 6 Responsible personal

Responsible Personnel	Number of Respondents
Band leader	27
Band manager	07
Club manager	--
Anyone in the band	04

The above table has additionally contributed to the data that I have collected from the fieldwork using questionnaire for *sungura* musicians, I have managed to note that, band leaders are tasked with several roles; they are responsible for the band from the arrangement of live performance shows and all the financial proceedings. All these duties require a different person apart from the performing squad. From this research also it can be noted that the band leader is the same person who owns that band again. In this regards, he is tasked with many duties other than performing, thus both performance and music business itself. This cause a big challenge as most *sungura* musicians will not be able to balance between performance and real business which also include advertisement and marketing strategies for his music to be known. Without such techniques in music business, musician’s career will be compromised and the business will fall down.

Table 7 Venues for live show performances

Venues for live shows	Number of Respondents
Beer halls	20
Night clubs	09
Stadiums	--
Halls	05

A performing venue plays a pivotal role in the music business as live shows are also part of *sungura* music business. *Sungura* music has proven that it highly depends on live show performances. A study from the *sungura* musicians has proven that most of these live performances are held in beer halls and few are hosted in night clubs. It was confirmed from the responses given on the questionnaires that most *sungura* fans are mainly located in the high density suburbs where most beer halls are found and most of these musicians rather prefer to perform in beer halls. According to the table above, beer halls are the only place that is offering venues for live show performances. However, this might end up as a big problem as musicians will be offered a flat fee from the owner of the venue, hence the money raised there by the musician will be much more less as compared to the turn out of the fans. Other live shows are held in night clubs and a few in halls. It has also been noticed that none of the shows are held in stadiums most probably because their fans turn out is low hence cannot fill the stadium.

4.3 Observation schedule for live performances

Table 8 Observation schedule for *sungura* live performances

Task	Possible marks				
	V. good	Good	Fair	Poor	V. poor
Is the security adequate?	V. good	Good	Fair	Poor	V. poor
Are the gate entry points adequate?	V. good	Good	Fair	Poor	V. poor
Are the admission charges appropriate?	V. good	Good	Fair	Poor	V. poor
Is the duration of performance commensurate with the charge?	V. good	Good	Fair	Poor	V. poor
Accounting for the gate takings	V. good	Good	Fair	Poor	V. poor
Are the musical products sold during the performance?	V. good	Good	Fair	Poor	V. poor
Are the instruments used well enough for the event?	V. good	Good	Fair	Poor	V. poor
Is the live sound reinforcement well managed?	V. good	Good	Fair	Poor	V. poor
How is the overall performance of the musicians?	V. good	Good	Fair	Poor	V. poor

Table 8 above is a representation of the observations which I did on challenges that *sungura* musicians encountered. The table is marked to indicate status for a given question. From the table above, taking a closer analysis on the first row of the above table, it can be seen that security at the venues was not adequate and proportional to the venue and the mass. This has got a negative impact on the music business itself as other people will force their way in without paying the gate fee, as this has a negative impact in music business.

Many beer halls and night clubs uses one point of entry which is not adequate enough for fans to use when getting into the show. This will then cause pressure at that entry point disrupting the event as there will not be enough security to maintain order. It shows that, though *sungura* music is a well known genre, it has many fans to attend the shows but those who organise the shows are not doing the proper way in terms of music business.

The *sungura* musicians are charging a reasonable fee. Few upcoming *sungura* musicians charge 2 dollars per person, others 3 dollars and some few individuals charge 5 dollars per person. In terms of music business, these fees are appropriate if a musician is using his/ her PA system and less transport cost.

However, the gate charges are not commensurate with the duration of performance. *Sungura* musicians usually start to perform from 20:00hours up to 04:30hours. With the little amount they charge either as flat fee or gate takings, thus the 3 dollars charge does not tally with a musician performing for more than 5 hours.

A musical business consists of live shows. With the above observations on table 8, the other section dwell much on the financial takings, thus it reflect a fair conduct of the gate takings and other musical and non musical products which will be sold during live performances. Merchandising is also a form of business which must be considered in music business. However, with the above observations, I have noted that *sungura* musicians lack the knowhow of such promotional entities.

I have also noticed that though most *sungura* musicians are good at live performances in general, however, the sound reinforcement was poorly done, maybe it was because of the acoustics in most venues or because musicians tend to do the sound by themselves while performing. Distorted sound has a negative impact on music business as more fans will be turned away after such a disappointment; hence the musician will lose such precious consumers.

4.4 Nature of challenges faced by *sungura* musicians

Firstly, there is a big financial problem within the *sungura* fraternity. Most *sungura* musicians have no enough capital. This low financial background is the main challenge hindering any progress in the music business. They mentioned that the current *sungura* musicians cannot penetrate the local market effectively whilst they are financially crippled. Issues like publications, advertisements other costs like transport and food also need to be addressed. Hence, *sungura* musicians need to source funds from companies and promoters.

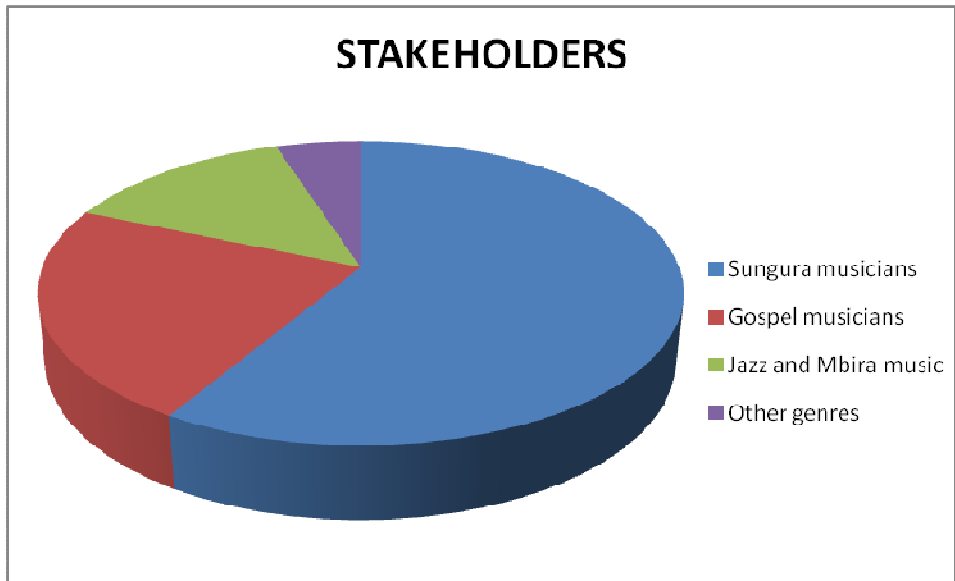
Most *sungura* musicians show that a lot of musicians cannot continue running their music business projects the way the situation is right now. Some *sungura* musicians argue that the record labels are doing the best to assist them in terms of marketing strategies. In contrast to the above notion, most *sungura* musicians' expresses that, Diamond Studios is not providing a fair opportunity to the contracted musicians hence the reason why many *sungura* musicians are engulfed by such challenges as mentioned below.

As an overall assessment on the last segment of the questionnaires, it shows that most *sungura* musicians are in grief. Most of them were complaining about being sidelined in the music business by the recording label as the major business partner. In most cases, musicians were complaining that they are not being marketed and promoted equally and as expected, according to the contract signed. Some were even complaining about the sales, they mentioned that it takes a long period of time without knowing one's status in terms of CD sales.

Furthermore, *sungura* musicians outlined that, the marketing strategies by Diamond Studios was not effective as expected by many musicians. They indicated that, it is taking quite a long

period of time for the CDs to reach other towns and centres all over Zimbabwe. Below is a pie chart that indicates the number of musicians who are being assisted by Diamond Studios record labels.

Figure 1 A pie chart for contracted musicians at Diamond Studios

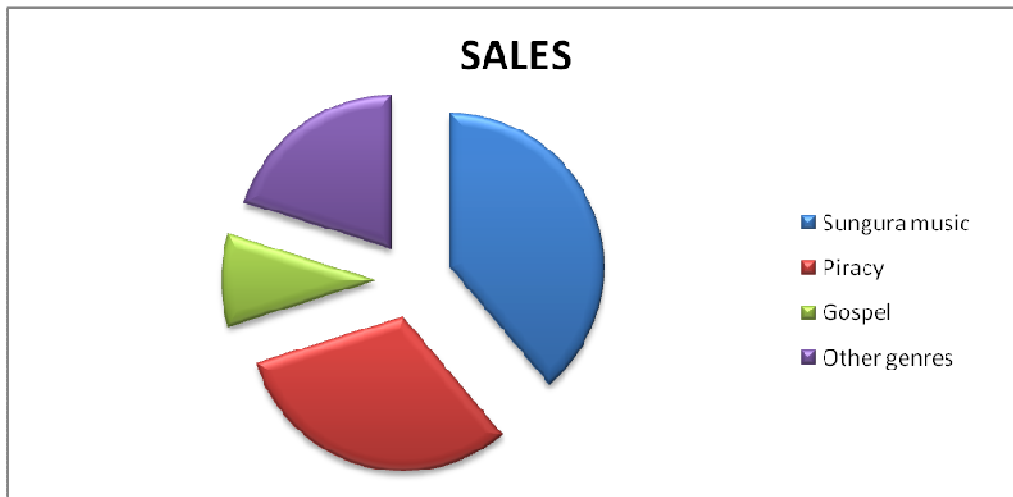


I interviewed the staff members from Diamond Studios and the pie chart above was drawn from the same interviews that I did with them. This was done to investigate the essence of record companies in a bid to answer the following questions: - How do recording companies involve the musicians as partners in music business? And also, how do record companies promote Zimbabwean musicians in the music industry? It can be concluded that, *sungura* musicians occupies a larger portion on the pie chart, hence they are the one whom are mostly benefiting from the record label as mentioned by one of the staff member at Diamond Studios.

4.5 Sales as per genre

The managers from all the record labels has argued that, the sales for all the genres are not as expected, but however *sungura* music have more sales than any other genre. They argued that even the old school music has higher sales than some of the early *sungura* hits. Though the pie chart below indicates how a greater margin in sales, the other big portion was taken to piracy. The sales managers from all the interviewed record labels stated that if it was not for the issue of piracy, they could have managed to manipulate the local market to a greater extent.

Figure 2 Sales



The pie chart above shows that, *sungura* music is dominating in terms of sales, followed by a disturbing fraction occupied by piracy. Gospel music seems to be the second highest in terms of sales as it occupies its own fraction as compared to other genres. Therefore it can be noted that, the record labels are working hard to promote the *sungura* fraternity.

4.6 The impact of record companies on *sungura* musicians in music business

The record labels had an important role to play in the music industry. According to the interviews; I have noted that (record labels) played a pivotal role in promoting *sungura* musicians in terms of music contracts. Most of the contracts, indicates that, a musician is guaranteed with free recording sessions, however a musician is supposed to launch an album annually, yet most musicians fail to fulfil such a mandate.

However, Mr Vori of Gramma Records argued that musicians are arranged and benefit accordingly with his/her competence in terms of hit making albums. He argued that “we as record labels, we assist potential musicians with contracts.” In an interview with marketing managers from the major record labels, they also argued that, the marketing department is very competent in marketing and distribution of music products following what is on the contract.

In addition, marketing personnel Mr John Muroyi from Diamond Studios, and Mr Vori of Gramma Records (05-07-2013),all concurred that, “record companies groom *sungura* musicians, market the music through newspaper, radio and television broadcasting.” They also mentioned that “it is our responsibility to promote and enlighten potential *sungura* musicians.” In this regards, the interviews have proven that, recording labels also engage musicians in the music business as expected by the contract.

An interview at Diamond Studios indicates that, besides marketing of music for *sungura* musicians, they also launch new albums for musicians as a way of promoting the *sungura* musicians. Also Diamond studios facilitate events that encompass *sungura* musicians. It was

mentioned that the record label, is there to link musicians to various promoters and other players in the field of music business.

4.7 Summary

The chapter dealt with the presentation and analysis of the research findings. Data presentation and analysis was also done through the use of tables and pie charts. The tables displayed the numerical data that the researcher collected about the challenges which many *sungura* musicians are facing. Tables 1-8 showed the main data representing *sungura* musicians. Challenges faced by *sungura* musicians on the ground were noted through attending the live show performances. On this part it was seen that at Diamond Studios, they have a paramount significant role they are playing in promoting the *sungura* musicians through helping *sungura* musicians' careers which encompasses, free recordings/rehearsals sessions, publications, marketing and distribution of musical products like CDs and cassettes for the *sungura* musicians who are on contract.

CHAPTER FIVE

Summary of findings, conclusions and recommendations

5.1 Introduction

The purpose of this research was to study the *sungura* musicians, looking into the challenges they faced in music business, with particular attention to those contracted to at Diamond Studios. This chapter focuses on the summary of findings that endeavoured on answering the research questions. A conclusion to the whole study will be provided in this chapter. Also several recommendations to the challenges faced by *sungura* musicians and record labels as far as the music business is concerned, all these will be discussed below.

5.2 Summary of findings

From the research I discovered that several challenges are faced by *sungura* musician at Diamond Studios. It was noticed that most *sungura* musicians lack the knowledge to run a music business and what is expected for a particular musicians who is partnering into a business with a big record company like Diamond Studios. In addition, lack of knowledge in-turn brings out difficulties for the musician to determine whether it's himself, the record label or both are not doing justice in terms of music business.

Lack of capital and the impact of piracy are some of the challenges that were hindering the progress of our local *sungura* musicians in such a way that most of the popular *sungura* musicians would spend their musical career without having enjoyed some benefits from their compositions. Piracy has become the major challenge that has affected both the record

companies/labels and the musicians themselves, hence they end up with reduced sales in terms of end- musical products.

Furthermore, the impact of piracy has just made a huge loss at Diamond Studios, for instance, from mid September 2012 up to early December 2012, Diamond Studios made a release of many albums of notable *sungura* musicians like Sulumani Chimbetu, First Farai, Zaka- Zaka, Roderick Chemudhara, Romeo Gasa and Douglas Chimbetu only to mention a few. However the above mentioned musicians, they were robbed of their deserved earnings through the illegal street vendors selling their newly produced albums. Fortunately for the few musicians who launched their albums, some of the CDs were sold only for that launching day and for the few days to follow. Seeing this therefore, it can be noted that here in Zimbabwe, piracy has become a pandemic crisis affecting the growth of music business and the music industry at large.

Financial instability is one of the main challenges that are causing havoc in the music industry as far as the *sungura* musicians are concerned. It is therefore difficulty for *sungura* musicians to become prominent music business musicians while they are financially crippled. Working capital plays a pivotal role in music business as logistics to the business need to be attended to.

I found out that due to lack of information on how to manipulate the music industry's business, *sungura* musicians are contented with running their business without consulting those who have studied the music industry. *Sungura* musicians have a challenge in penetrating the music business. Although most *sungura* musicians are managing to host live

performances as part of music business, however what they are getting in return there is just part of the expenses to run the live shows.

Additionally, most *sungura* musicians do not have such essential equipment like P.A system, vehicles and instruments. For all these, they depend on hiring hence they end up acquiring cheap material that will not be able to produce the desired sound for the fans whom have attended the show. Therefore, the fan base will be reduced and the music market business will be negatively affected.

Moreover, most *sungura* musicians dwell much on performing live shows in and around Harare only. This causes a stiff competition among the *sungura* players. Most upcoming musicians find it difficult to pull a huge crowd due to weak planning strategies. Therefore most of the shows like that, they end up flopping.

5.3 Conclusions

All in all, it can be concluded that, *sungura* musicians and record labels particularly Diamond Studios, share some of the challenges like piracy and insufficient capital. It was noted in this research through an investigation into the challenges faced by *sungura* musicians at Diamond studios that *sungura* musicians are getting an enormous platform to exhibit their products in the world of music business. Although there is a rapid growth in challenges and problems like piracy, financial instability, lack of adequate recourses like instruments, capital and professionals.

In as much as this research was concerned, I noticed that, *sungura* musicians indeed face a plethora of challenges that can affect their participation in the music business. There is

conclusive evidence from the research findings that the *sungura* musicians are having financial constraints that steer up other various challenges. For instance, it is due to lack of money that *sungura* musicians cannot employ professionals like band managers and sound engineers. Rather, they tend to improvise by using one of the band members as a band manager. This is however unprofessional in business wise because, some issues requires an outsider for it to be resolved.

However, Diamond Studios have managed to provide contracts that encompass recording of music, marketing and distribution of music as well as promoting potential musicians. On the other hand, *sungura* musicians has proved to be doing well in live show performance, however, due to lack of proper business management, musicians did not manage to prosper and attain the profits of live performances and other related business that has something to do with music.

5.4 Recommendations

From the findings of the study the following recommendations can be made in an effort to improve the music business and the music industry at large.

- *Sungura* musicians must seek legal help, thus for contract interpretation.
- *Sungura* musicians should employ professionals like band managers and engineers to assist the musician in some challenging task, while the musician will only focus on rehearsals and compositional techniques. However, this can only be achievable when a musician has reached a better stage in terms of financial earnings within the musician's career cycle.

- *Sungura* musicians have to seek alternatives means in sourcing money to enhance the music business. Branding and merchandizing must be encompassed as a way forward in promoting the musician.
- After signing a contract, *sungura* musicians should comply with the agreed terms of contracts. this will help in developing the musician as well as strengthening the relationship with the record label. If the contract requires a musician to release an album each year, then he/she must follow such terms because even his/ her sales will be boosted as he/ she will always have something new on the market.
- As for Diamond Studios, I recommend that, it must organize some workshops to enlighten *sungura* musicians on pressing matters as far as the music business is concerned.
- As for the piracy issue, there is need for mass production on promotional CDs, a very effective advertisement before the release of that particular musician's album. On that day of release or album launch, consumers can be allowed to have to buy the CDs at 0.50 US Dollar each, which is more of a pirated disc. If this will be done the whole country, Diamond Studios will be the first to outdo piracy.
- Diamond Studios must also use other promotional entities like, more emphasis on newspapers, internet, greatest hits compilation and recording and selling live albums. It also has to brand its musicians so that they will attract more consumers to buy the music, hence the sales will also have to increase enormously. Merchandizing is also part of the promotional entities to be followed at Diamond Studios.
- The record label must encourage promotional shows for the *sungura* musicians. This is where; Diamond Studios will organize show for a number of musicians as a way of uplifting new musicians.

- Diamond Studios must work hand in glove with the *sungura* musicians. That is, it must help the musicians in acquiring important requirements for live shows performance. This will help even the company to get a certain percentage from the shows as well as enhancing those particular earnings for the musician and the upkeep of the band.
- Workshops are also encouraged to help those who are not performing well in music business.
- Overallly, Diamond Studios and the *sungura* musicians must be open enough to discuss any opportunity both as joined forces for them to achieve a certain goal at the end of the day. This will help the company and the musicians to realize some little profits from the hard work of marketing music and musical compositional creativity respectively.
- *Sungura* musicians should form and join union of musicians. This will help in setting up limited standards for every business transaction that involve *sungura* musicians.
- Also a union for musicians must introduce tax payment. This will make the government to consider music as an industry that needs an immediate attention.
- Government should assist musicians to acquire instruments. Better instruments will enable *sungura* musicians to perform better on live shows, hence generating income to survive.

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Appendix one

QUESTIONNAIRE FOR THE ARTISTS

My name is Clide Matarutse, I am a student at Midlands State University and I am carrying out a research for the purpose of fulfilling the academic requirements. The research topic is entitled: - The study of the *sungura* musicians at Diamond Studios: Challenges and proposals.

QUESTIONNAIRE GUIDE: Please respond to all statements and questions below. There are no financial gains or losses in filling this questionnaire. Your responses will be treated confidentially and will only be used for the purpose of this dissertation.

1. Sex a) Male b) Female
2. May you tick your age group?

Age Ranges
15-25
26-35
36-45
46 ⁺

3. How long have you been in the music industry?
a) 1 year (b) 2 years (c) 5 years & more (d) 10 years & more
4. How many bands have you played for?
(a) One (b) Two (c) Three (d) Four (e) More than four
5. In which way does *sungura* music contribute to your family's livelihood

6. How can recording companies assist *sungura* musicians and the music industry in general?
7. Suggest how best *sungura* musicians can improve their sector?
8. Are you paid?
(a) Weekly (b) Fortnightly (c) Monthly (d) Any time
9. Are you provided with?
(a) Pay slip (b) Sign a book (c) Sealed envelopes (d) Personal cash handover
10. Who is responsible for your payments?
(a) Band leader (b) Band manager (c) Anyone in the band (d) Club manager
11. Which of these incentives do you benefit from?
(a) Bonuses (b) Free accommodation (c) Free transport (d) School fees
(e) Medication
12. The majority of the audience is made up of
(a) Young members (b) Old urban (c) Rural people (d) All Zimbabweans
13. Where do you usually perform?
(a) Beer halls (b) Night clubs (c) Stadiums (d) Halls

14. You usually perform for?

(a) The workers (b) The middle class (c) The upper class

15. How many times do you perform?

(a) Once a week (b) Twice a week (c) Thrice a week (d) Four or more a week

16. Suggest how government and *sungura* musicians can work together to improve this industry

I would like to thank you for completing this document for the purpose of academic use.

Appendix Two

Interview guide for record labels

Interview guide: Please respond to all statements and questions below. Your responses will be treated confidentially and will only be used for the purpose of this dissertation. The researcher will be guided by the following headings to gather enough data about *sungura* musicians.

1. Name of the group.
2. Structure of the band
3. Structure of the recording company.
4. Is music a real business?
5. Where do you benefit most among the three, thus royalties, selling of music products like compact disc and cassettes and live shows?
6. Aims for both the musicians and the recording company.
7. What achievements have been made by the recording company as well as the musician?
8. What challenges are the faced by the musicians?
9. What challenges are faced by the recording company to uphold *sungura* music and the music sector as a whole?
10. How best can the musicians and the recording companies improve the recording industry?

Appendix Three

Observation schedule for *sungura* live performances

Task	Possible marks				
Is the security adequate?	V. good	Good	Fair	Poor	V. poor
Are the gate entry points adequate?	V. good	Good	Fair	Poor	V. poor
Are the admission charges appropriate?	V. good	Good	Fair	Poor	V. poor
Is the duration of performance commensurate with the charge?	V. good	Good	Fair	Poor	V. poor
Accounting for the gate takings	V. good	Good	Fair	Poor	V. poor
Are the musical products sold during the performance?	V. good	Good	Fair	Poor	V. poor
Are the instruments used well enough for the event?	V. good	Good	Fair	Poor	V. poor
Is the live sound reinforcement well managed?	V. good	Good	Fair	Poor	V. poor
How is the overall performance of the musicians?	V. good	Good	Fair	Poor	V. poor