

## The Role Played by Music in Promoting Peace and Unity in East and Southern Africa: The Case of Zimbabwe and Kenya.

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### Abstract

*East and Southern African music has been strikingly similar since time immemorial. The music industry in these respective regions have also been culturally rich and culturally open for further enrichment by co-opting foreign dimensions as opposed to the traditional local recipe of music. Traditional music has also succumbed to exogenous forces. The most common genre that dominates music in both Zimbabwe and Kenya stubbornly remains Kanindo music, despite the emergence of numerous contemporary genres that appeal to the younger generation. The history of Kanindo is well documented and especially its influence on liberation struggles wedged both in Kenya and Zimbabwe thereby influencing regional and continental goals of nationalism and political independence. Music, as the key driver of culture, has been also known for integrating people from different societies into one entity especially at regional and continental level. Key research methods used include interviews, archival research, and textual analysis among others. Key theories that influenced the research include agenda setting, hegemony, representation, diffusion of innovations and mediation among others. The research found out that musicians use their song writing expertise to bring regional integration agendas to their listeners and often use the English language as well as their respective indigenous languages such as Swahili and Shona for better understanding. Musicians also use traditional allegories and short stories to express their points in such a way that the stories transcend geographical boundaries of countries and apply to people from different regions.*

**Key Words:** Regional Integration, Popular Music, Kanindo, Sungura, Benga.

### Introduction

Various genres of music have played an integral role in both the Kenyan and Zimbabwean societies such that the two countries' development cannot be separated from the development in music itself. With a closer look, music can arguably be seen as the key factor of development for Kenya and Zimbabwe as it seeks to correct

wrong social practices as well as valorizing good social practices. As such music therefore acts as a mirror of societal values and way of life. Thus music can also be seen as the perfect barometer measuring societal behavior reflecting what is acceptable and unacceptable to the society. There are a number of genres of music that are typically Zimbabwean or that can be referred to as traditionally Zimbabwean and these include Muchongoyo, Gata, Ngororombe, Majukwa, Mbira, Marimba and Jakwara among others. There are also a number of genres that can easily be referred to as traditional Kenya music and these include Taarab, Beni, Mijikenda, Ohangla, and Sikuti among others. These have recently fused with other types of music that maybe considered foreign as is being done by Zimbabwean iconic musician Thomas Mapfumo, who is fusing Mbira and Jit to come up with what he is calling Chimurenga music. Chimurenga music however, is derived from the uprisings of Zimbabweans against the Rhodesian occupiers during the 1890s. Chimurenga simply means an uprising. Three successive uprisings have since been waged in Zimbabwe and the music urging these three uprisings has been part and parcel of the activities. Like Zimbabwean music, Kenyan music has also been aligned to culture in which popular music in Kenya, Benga, has its central rhythms and guitar lines taken from Congolese popular music Rhumba, now known as Kanindo music genre. This paper seeks to unpack the role played by Kanindo genre in promoting peace and unity in East and Southern Africa.

### **Background and context**

Music has always been the core fortifying African societal activities whether it is in happiness or in sorrow, in war or in hunting. Music thus affected a whole array of societal beliefs. According to Kwaramba (1997), Africans traditionally graced all occasions with song and dance. According to Kiplanga'at (2007), music is a core component of culture and refers to the learned characteristic behavior, beliefs and practices of a people. However, much has been said and studied about the African society and its music and this paper seeks to enumerate the role played by music in Zimbabwean and Kenyan societies by acting as a unifier of a people and the social fabric of a society. Particular emphasis will be on Sungura music of Zimbabwe and Benga music of Kenya. Unity themes are also reflected in Kanindo music but whether the genre is called Sungura music by Zimbabweans or Benga by Kenyans is neither here nor there as the two types of music are distinctively Kanindo products. In this regard, Kanindo popular music, as represented here by Sungura music in Zimbabwe and Benga music in Kenya, becomes the music of the people, by the people and for the people, hence its popularity among the low class societies of Zimbabwe and Kenya.

## Popular Music

According to Kwaramba (1997) popular music, just like popular culture in general has a dual meaning that stems from the duality in the concept called popular. Kwaramba notes that one sense is derived from the literary meaning of the word popular, which is derived from the Latin word "*popularis*" meaning "of the people". In this sense, popular music refers to that music which is "of the people", almost democratic music, liberal in lyrics and accommodative to changes and fusions. It is therefore music which originates from among the people and is about them, it is therefore a music that concerns itself with issues to do with existence and survival of the people, the best that a society can use to foster unity in both Kenya and Zimbabwe. The production of popular music such as Kanindo is understood as a social interactive process where the musicians on one level speak to the people and at another level speak of the people and again speak on behalf of the people. Merriam Webster's Collegiate Dictionary, 11<sup>th</sup> Edition, defines popular music as "popular culture disseminated through the mass media."

Popular Music is suitable to the majority adapted to indicative of the understanding and taste of the majority, widely accepted commonly liked or approved. The Harvard Dictionary of Music defines popular music as most commonly understood to be a musical idiom of recent centuries whose mass-disseminated works appeal to a broad public. Thus, popular music, as found through Sungura and Benga music, is essentially part of oral literature and is pregnant with metaphors, symbols and cultural signifiers reflecting Kenyan and Zimbabwean social life. It is these symbols, signifiers and meaning that are important for visibility and invisibility of unity.

Music is the form of art that involves organised and audible sounds. It is normally expressed in terms of pitch (which include melody and harmony), rhythm (tempo and meter) and the quality of sound (timbre, articulation, dynamics and texture). Music may also involve generative forms in time through construction of patterns and combinations of natural stimuli, principally sound. Music may be used for artistic or aesthetic, communicative, entertainment and education. Edutainment strategies are used both to entertain and at the same time educating a certain targeted group. This paper therefore locates the place of popular music through Benga and Sungura genres in both Kenya and Zimbabwe with regard to unity.

## Kanindo Music

Zimbabwean music has always been culturally rich and culturally open for further enrichment by co-opting what could be known as foreign dimensions as opposed

to what is known as the traditional Zimbabwean recipe of music. However, although elements from different cultures are clear in Zimbabwe, the loudest and most affection to the locals of low class who constitute the masses can be traced from the war of liberation during the 1970s. Zimbabwe guerilla training camps were set up in Tanzania and the trainees got used to the East African beat of Kanindo background. Fused with the Zimbabwean culture, this type of music was named Sungura, a Shona title rich both in words and in action especially on stage during live performances. Translated, *Sungura* means the hare in Swahili language. In eastern Africa oral literature, *Sungura* is personified as agile, versatile, cunning and crafty.

According to Pongweni A.J.C (1982) in his book, *Songs That Won The Liberation War*, Sungura with the fusion of Kanindo is highly placed in the Zimbabwean war of liberation. The Sungura beat can be located in the fusion of the East Africa type of Rhumba and Benga. According to Wonder Guchu, a journalist with the leading daily newspaper *The Herald*, Kanindo is not just a music, but was actually the music of the liberation war. The guerrillas, especially from the Zimbabwe African National Liberation Army (ZANLA), who had received military training in East African camps such as Mugaogao in Tanzania and Tembwe loved the Kanindo beat and introduced the dances during the all night vigils (pungwes) to conscientize the populace on the war through song and dance.

The guerillas had their own way of dancing along the beat where they would raise their legs high and then stamp the ground with force making a huge thud. The dance was known as Mujibha, the same name given to young man and women who collaborated with the guerillas during their missions. As a result, musicians from East Africa were better known in the camps than the locals and these included the most popular such as DO7 Shirati Jazz Band from Kenya, Kalausi Fuyo Band and Kendu Band from Tanzania. Two songs became serious hits in the country during this time and these were Monica Akechi and Weekend Special. According to an article in the *Daily Nation* of May 19 2006, the founder of Afro Shirazi Jazz Band, the late D.O Misiani was born in Tanzania but moved to Kenya. His songs contained socio-political messages and sensitized his audiences about history and nationalism.

### **Sungura Boys in Zimbabwe and POK Music Stores in Kenya**

The Sungura beat in which Zimbabwean musicians mimic the Rhumba guitars on Weekend Special and Monica Akechi into Shona words became influential in the formation of organized Sungura music recording which started with a record label that wanted identity and called itself Sungura recording company. The label was so successful by encouraging local musicians to venture in to music by

promoting the Sungura beat. This led to the successful band called Sungura Boys which was led by the iconic Ephraim Joe.

In Kenya, Kanindo music was seriously promoted by Phares Oluoch Kanindo (born November 29, 1942), a veteran politician in Kenya who served as a Member of Parliament from 1979 to 1988, when the then President Daniel Arap Moi prorogued parliament after the attempted 1982 coup. During this time, Kanindo was appointed to serve in the then Government as an Assistant Minister in the Ministry of Education. Kanindo is the son of the late Andrea Kanindo. Kanindo established the popular POK Music Stores specifically to cater for the disadvantaged musicians in poor Kenyan areas, a move he also used to promote his political ambitions. The POK Music label specialized in expatriate Congolese bands playing Kanindo music but based in Kenya such as Orchestras Moja One and Special Liwanza. Also, many Tanzanian musicians recorded under the POK label.

In Zimbabwe the popular Sungura Boys band was the leading light in the early 1980s soon after independence as it brought together former war of liberation fighters who had been by now demobilized and were seeking integration into the society. The band was very successful both in recordings and live shows with their Mujibha dances. The beat was distinctly Kanindo but was fused with the local Jit to take on a slow tempo that suited the Zimbabwean society.

The band was composed of the leader Ephraim Joe who would play the lead guitar as well as the leading vocals. John Chibadura played the lead guitar and the backing vocals, Simon Chimbetu played the rhythm guitar and the lead vocals, Michel Jambo played the drums, Moses Marasha, better known as Biggie Tembo later, played the bass guitar, Sytem Tazvida played the sub-rhythm guitar and lead vocals, Never Moyo played the lead guitar, Ronnie Chataika played the base guitar, and Naison Chimbetu who played the rhythm guitar. All these individuals within the original Sungura Boys band went platinum when they formed their own individual bands. It was a rapture that created more bands hence the success of Sungura.

Of particular note is the success of System Tazvida from the original Sungura Boys band who went on to establish a band call Boys dze Smoko in which "SMOKO" was an acronym for "Simple Music of Kanindo Origin".

Through the success of Sungura in secular circles, the Christian singers also took it upon themselves to usher in the gospel through appealing to Sungura lovers. Jordan Chataika is known for having began the trend of singing gospel music using the Sungura beat, but it is Mechanic Manyeruke who paved the way for contemporary gospel musicians and Charles Charamba perfected the beat by taking everything Sungura except for the secular words. Such is the success of Sungura music in

Zimbabwe that even female musicians could not be left behind with Fungisai Zvakavapano and Mercy Mutsvene taking the gospel scene by storm with their fast beat Sungura style into the realms of the church. The paper therefore seeks to analyze unity related issues raised by Kanindo musicians in their quest to mirror the Zimbabwean and Kenyan society through music and lyrics.

### **Music of Zimbabwe and Kenya**

Kanindo music is only one type of Music in Kenya. There are other genres such as Taarab, which is a combination of elements of the traditional African percussion with a distinct Arabic flare. Beni music, is a type of singing in which groups use folklore that contain strong elements of social commentary and political criticism. Beni songs are known for being very long and a resang in the form of narratives. Sikuti dance music, mainly by Luhya people in Western Kenya, are known for using pairs of males and females when dancing and this is accompanied by drums, bells, long horns and whistles. However, the 1960s saw the birth of a modern Kenyan popular music, Benga, with the arrival of electric guitar mainly from South Africa Jazz music and from Zimbabwe and later from the West to the fusion of a distinct Rhumba rhythm of Congolese popular music. As a result, a hybridization of music evolved to be popularly known as Benga in local Kenya language but is distinctively Kanindo at East and Southern African regional level. Kanindo is known for its powerful local language lyrics and fast moves of the guitar strings.

Just like in Kenya, Sungura music is only one type of music in Zimbabwe. Although Sungura is the most popular since it appeal to the majority of the populace, there are a number of other genres which are also popular but may not be at the same level with Sungura.

According to Kwaramba (1997) Zimbabwean music is an integral part of the country's very rich and proud heritage. With music accompanying individuals from the cradle to the grave, it occupies an important place in the cultural life of the people of Zimbabwe. Music has followed the Zimbabwean life style over the years that the lifestyle itself could be reflected by the lyrics in the music. As such there were songs specially created for war, for hunting, for mourning, and for celebration. Turino (2000) explores music and dance in Mbare, 1930-1960. He highlights how indigenous music and dances were dominant prior to the rise of urban-popular styles. He identifies various traditional dances that such as *jerusarema*, *shangara*, *muchongoyo*, *mbakumba*, *dhinhe*, *dandanda*, *njari mbira* having been dominant. Turino (2000) talks of the various rural regions and groups in the country that have had their own dances and instrumental traditions. The Murehwa Jerusarema Club is provided as a case study to illustrate the tensions defining Zimbabwean identities and music.

However, music in Zimbabwe is dominated by a few record labels who ironically all belong to very few individuals who are again related to the liberation party ZANU-PF one way or another. Elias Musakwa, who contested the 2008 parliamentary elections on a ZANU-PF ticket but lost to the Movement for Democratic Change party owns the leading Zimbabwe Music Corporation, the Grammar Records, the Record and Tape label who specializes on Sungura music as well as the Ngaavongwe music label which is dedicated for the gospel music. Alick Macheso's last power record label also seeks to help the Sungura and the urban grooves musicians as well as the Diamond record label. In reality however, Zimbabwean music is recorded by very few whose deep roots to the liberation struggle are undeniably influential thereby stressing the salability of the Sungura genre to musicians hence everything from gospel to chimurenga are all now coming to reminisce Sungura music.

#### *Research Objectives*

The major objectives of this study is to critically assess the role played by Kanindo music both in Kenya and Zimbabwe and at regional level at large through the engagement of locals by imparting the essence of commonality that unites people focusing. It is also the objective of this paper to explore the essence of community and society at large by looking at the structure of communities being addressed by Kanindo music in both Kenya and Zimbabwe, the political discourses, shared interests and the political culture and the gender relations and gender roles being forwarded to the music listeners. This paper thus seeks to identify and evaluate possible measures that can be taken by Kanindo musicians and recording house owners to balance the need to engage the community in their music with the need to remain financially afloat without neither compromising nor straining unity in the East and Southern African region.

This paper therefore seeks to understand the marriage between the contemporary beliefs of the African society on culture through music. Popular Kanindo music has thus been chosen as the correct representative of the societal activities knowing that the music is made popular because of its huge following and its reflection on societal deeds and misdeeds.

#### **Methods and Methodology**

The researchers used a combination of qualitative and quantitative methods in both data gathering and data analysis. Thus in this paper effort is made to use a variety of data gathering and analysis methods such as archival research, interviews, hermeneutics, interpretation, textual analysis, critical discourse analysis and semiotics. According to Priest (1996), semiotics is the study of signification and communication, signs and symbols. Thus in this paper, semiotics became central

as the writers sought to find out how meanings from selected Kanindo music were constructed and understood by the listeners. Textual analysis, also known as content analysis, was largely used in this paper as the writers sought to determine the manifestations of produced and live performed music by systematic, objective and quantitative analysis. Berger (1998) believes that content analysis in music is a means of trying to learn something about people by examining their music. Thus in this paper, content analysis involved the study of lyrics and the musicians behind the lyrics with the sole intention of unpacking the layers of meaning carried in them.

### **Research Findings**

A cross section of findings was identified from a number of songs by popular musicians basing their existence on the popular Kanindo beat. Under analysis were the words in relation to unity expectations of the Kenyan and Zimbabwean societies. Focus was on the lyrics by male musicians and female musicians and their stance on unity. The composition of the band members was also looked at in this study in an effort to understand the reasons for such a composition and the gender expectations of the society. Interpretations were also drawn from the lyrics on what is being said in the song in relation to unity expectations. The influence of culture and upbringing was also analysed for the musician under study and the lyrics used by that musician. Religion and culture played a key role in influencing the way a musician decide to approach an issue of unity. These findings are discussed below and are grouped in their thematic approach.

#### **Asante Sana – Thank You Mwalimu Nyerere**

The Swahili song Asante Sana was nearly treated like a national anthem in Zimbabwe soon after independence. The song by the iconic Ketai Muchawaya aka Mukoma Ketai in reference to his role during the liberation war in Zimbabwe, was so popular even though it was sang in Swahili language to an audience that did not understand the language there in Zimbabwe. It was a clear testimony of unity and the best thank you to the regional role played by Tanzania's icon Julius Nyerere in helping countries such as Zimbabwe, Mozambique and lately Namibia could not be over emphasized but by using Nyerere's local Swahili language to say Thank You was a clear testimony of regional unity and acceptance. In this way, Zimbabwean musicians using Swahili became so popular that almost all former guerrillas who had received their war training in Tanzania and had mastered the Swahili language were unanimous in dedicating at least one song in each album to Swahili as it was the case with legendary Simon chimbetu who was later declared a provincial hero upon his death in Zimbabwe. The use of Swahili in songs targeting people in Southern Africa could arguably be seen as a clear testimony of fostering unity among the east and southern African people.



## Political Unity

Chitando (2002) says the black consciousness in the new political dispensation of the African society in the 1950s was also accompanied by music and this was clear in the Kenyan and Zimbabwean musicians.. According to Chitando (2002) the nationalist black leaders in Zimbabwe harnessed the emotion generated by music in the late 1950s and early 1960s. Central to Turino (2000), is the concept of nationalism which contends that the much as the African nationalist leadership in Zimbabwe was cosmopolitan as many of them had received mission education, while a good number had studied outside the country, they used music during rallies and other nationalistic gatherings. Both Zimbabwean and Kenyan black politicians of that time resorted to guerrilla war and they had to use clandestine ways to convince the society to support they liberation war moves and at the same time condemn the white settler community and its black machinery.

Robert Mugabe's contribution to the development of mass cultural nationalism in the early 1960s is acknowledged in Turino (2000), in which songs were composed specifically to praise the leadership of Mugabe and uniting Zimbabweans towards the cause of Mugabe fs guerrilla war moves. Songs such as *Rakarira Jongwe* by Thomas Mapfumo and *Baba Mugabe Tongai Muzimbabwe* by Simon Chimbetu come into mind. This underlined the vitality of Kanindo music during the time. Turino (2000) also draws attention to the role of Kanindo music at the nationalist rallies, with an informative description of the cultural activities that were lined up to celebrate the founding of ZAPU in 1962. Turino (2000) succeeds in showing the centrality of music, dance and other "traditional" cultural practices to the nationalist parties in both Kenya and Zimbabwe.

While acknowledging that the use of music as a key communication channel for politicization and mobilization of the masses project may not have attained spectacular unifying results, it can also be noted that nationalists increased the process of fortifying pride and interest in indigenous arts and culture among the portion of the population that had not been socialized in indigenous way of life before through music.

*Chimurenga* of the 1970s and Benga music in the late 1980s can be examples of the power of music in societal shaping. Kanindo music was also used in pro-Christian attitude where attention was drawn on the mobilization of Christians through songs taken from Christian hymns. Thus, the musical resources used for ZANU's and ZAPU's *chimurenga* ngs and KANU in Kenya and the Mau Mau in Tanzania, about half of them were Christian hymns. In Zimbabwe, the composition and style of the *chimurenga* , and politically charged songs are clearly Christian in origin.

In some of the ZANU – PF songs, the party was singled out as the main political and military protagonist in Zimbabwe's present and future and people were urged to unity behind the party to defeat the enemy. Both Turino (2000) and Chitando (2002) locate the significance of the *chimurenga* in ZANU's propaganda efforts. In Kenya, Benga musician Joseph Kamaru used his songs to discuss the independence and nationalism agenda. However, he became unpopular with President Kenyatta. Later, President Moi extended friendship towards Kamaru and even allowed him to accompany him to a tour of Japan of which he composed a song. But during the clamour for Multi Party, Kamaru supported the cause and fell out with President Moi. (Daily Nation, April 18 2009) . Similarly, Benga Musician Daudi Kabaka who was born in Uganda to Kenyan parents became popular for his embodiment of aspirations of African independence and nationalism messages through his music.

### **Unity through gospel**

Gospel music, generally described as music that manipulates Christian theological ideas, has also asserted itself on the Kenyan and Zimbabwean music landscape. Gospel and choral music were the in thing during the 1970s and unity messages were forged behind such songs. The rise of Christianity also helped musicians to manipulate the songs to forge societal unity. According to Chitando (2000), following the Africanisation of music within the established protestant missionary churches such as the Catholic, Anglican, Methodist, Lutheran and the Dutch churches, African hymns and choruses became popular throughout the country. The reliance on hymns by political parties and even drunkards and non-Christians demonstrated the popularity of gospel songs in politics and society at large. Pentecostal churches became significant actors on the national religious front in the 1990s and music with Christian themes became very popular to the extent of challenging secular Kanindo music. Thus churches emphasised and actually encouraged the playing of Christian hymns as a way of spreading the Christian message of salvation to the African society in both Kenya and Zimbabwe. In Kenya, the most celebrated musicians have been those from Tanzania but recorded in Kenya.

### **Gender differences and unity**

Musicians focusing on Kanindo were largely male although a few female musicians were also notable such as Ruth Mapfumo and Chioniso Maraire in Zimbabwe mainly because the genres involves a lot physical movement of the body in line with the fast paced rythm. However, the few female musicians, much as they were based on the Kanindo beat, their lyrics were largely of religious influence and political. Pac Afro, who were sponsored by the ministry of information on the behest of the revolutionary ZANU-PF and the dancing queens of Mbare

Chimurenga Crew are some of the few notable female led music groups. The lyrics are largely political but the original lyrics were of protestant hymns. The song *Teerera Unzwe Kutonga* by Mbare Chimurenga Crew is directly taken from traditional social gatherings in which lyrics were drawn from the sexual activity in which the original lyrics implied that listen carefully near the bedroom for one to hear the sounds of sexual activity, a Jit genre. Much as they are politically sponsored, it was clear that female musicians were the easiest targets by political parties when it comes to manipulation. For male musicians, there are numerous of them who are politically motivated but the majority of them were not really being sponsored nor manipulated but the musicians themselves were making the initiative towards political themes in the lyrics.

Dick Chingaira, who assumed the *norm de guerr* of Comrade Chinx in line with guerilla approaches, was actually a member of the liberation fighters and his involvement with political messages is not by manipulation but by orientation. Another former guerrilla, Simon Chimbetu, whose stage name was Chopper which was derived from the war of liberation, became so popular with political songs such as Kure kuState House and Ndimba in which he continuously mocked the defeated white rulers of the Smith regime era and glorified the Mugabe regime. It was therefore clear from the findings that male musicians took the initiative to play political music, first to entertain and consolidate their political views without being coerced into the business, but their female counterparts had to be sponsored and were influenced by financial gains rather than orientation to take a political stance. However, both the male and female musicians who focused on political songs stuck to the dominant political ideology of ZANU-Pf so much well that there seems to be no difference between the coerced musicians and those who willingly sang for their supper. The theme of unity was however very clear in all these musicians whether male or female. One male dominated band actually penned the song named Unity Is Very Important with the express support of all political groupings in Zimbabwe during the 1980s, known for ethnic differences.

### **Culture differences and unity**

Culture, as a way of life, was clearly an influential force in the Kanindo music genre in Kenya and Zimbabwe. A communication culture was detected from Kenyan and Zimbabwean musicians in which the society's existing set of norms and values influenced how musicians are expected to communicate with each other. Songs by Kanindo musicians showed that unity of cultures was primarily created and sustained by interaction with other cultures. The late System Tazvida once said he sang what he finds in the day to day happenings of the society that he lives. Tazvida grew up in farms and it was not a coincidence that he came up with

a smash hit song *VaForomani* which captivated even urbanites of the time. Culturally, when two people get married, it is the wife who moves from her home to that of her husband and thus she assumes a new status of a muroora (daughter in law) but Tazvida is saying in one of his songs a new wife came into the family with very undesirable manners that it is better, had it been possible, to marry his own sister whose manners are cultured according to the expectations of his clan. In that regard, the issue of “them” versus “us” in culture is very clear in Sungura music.

In this regard, by analyzing Sungura musicians and their lyrics, it is clear that through the communication culture of a given society musician, as part of the society, learn about the correct qualities and activities that are prescribed to sex by the society. From songs such as Chitekete by the legendary Sungura icon Leonard Dembo, the society may commonly believe that sex is the root source of differences and how individuals in a given society relate and communicate to each other, the findings show that it is actually the unity of purpose that plays a bigger role in the way people relate to each other. For the issue of unity among societies in Zimbabwe and Kenya music as part of communication, produce and reproduces cultural definitions of masculinity and femininity. According to Mboya (1997) in Kenya, musician Okatch Biggy used Benga Music to sing about Sex, HIV and AIDS.

### **Religious differences and unity**

Kenya and Zimbabwe are clearly multi-religious countries that their respective societies are intertwined with a whole diverse aspect of religions that have different expectation but the dominant ones are Christianity, Islam and the traditional beliefs which sometimes referred to as customary in legal terms. For Christians, according to 1 Corinthians 2 verse 14, the scriptures declare that it is inappropriate for a man to wear his hair long and good for a woman to wear her hair long. Implied here is that men and women are expected to dress in certain ways which are different from each other and anything different from the expectations is regarded as unchristian. However, the women Christians themselves have argued that they can wear trousers as long as the trouser is designed for women hence they would not have broken the Christian expectations. As such, gospel musicians such as Olivia Charamba wear trousers on stage with reluctant acceptance from their fans who are deeply rooted in cultural expectations and traditional beliefs. As such dreadlocked gospel musicians such as Cephas Mashakada were never whole accepted in the Christian community although his songs were purely adaptations from the Christian hymn books. However, except for a few musicians who chose to go against these Christian principles, the majority conform to the Christian expectations.

Form Islamic followers, the golden rule is that of differentiation in roles such that women are expected to be mothers, bearing children for the family hence women in this religion are considered to be the most important people in an Islamic family setup. In that regard, it also translate into music in which the majority of the most successful male Sungura musicians do not do their work with their respective wives. In effect, wives are invisible in such musicians as Simon Chimbetu who ended up having four wives and several children and yet none of the wives were involved in music. This also applied to musicians such as Leornard Dembo, System Tazvida and Cephas Mashakada where the women behind these musicians typically belonged to the kitchen and bedroom chores. However, what is surprising is the rise and visibility of these women when their husbands die. In the case of Leornard Dembo and System Tazvida, the wives retain the rights to their husbands' music. Mashakada's wife is actually fighting hard for the rights to her husband's music against the children of her husband from a previous marriage. When Mashakada was alive, nothing was heard of the wife and the bickering of the female children, this only emerged after Mashakada's death. But unlike Mashakada who did not have a male child who would have traditionally become a natural heir to his estate and music career, the Dembo and Chimbetu's cases are different in that the wives only took over the reigns at a time when the male children were young but their children assumed leadership of their late fathers' bands when grown up.

The findings show that culture, tradition and religious beliefs influence how society acts as seen by the way children of Sungura musicians take over the leadership of the late fathers' entities. In all cases in the Kanindo genre no female children took over the reins even as they are older and male children naturally took over the running of these bands.

### **Division of Labour as a form of unity**

Music groups in Kanindo, being influenced by the iconic Sungura Boys, did not believe in integrating women in the bands as partners or as band members until the late 1990s. Typically Sungura Boys was a band of male musicians only and according to one of the leaders, the late John Chibadura, "female band members bring a lot of management problems as they would require going for maternity leave at one time or the other and yet the band would have been booked to perform." Implied here is that as child bearers, women are a detriment to the progression and improvement of musical bands and men are desirable as they are not required to take leave of work for child bearing reasons. In that regard, female members of any given band are given peripheral roles that are easily replaceable such as backing the vocals and dancing in which any other member of the society can easily fill in the gap should the need arise. It was also clear from the findings that key roles

such as playing the guitar were given to the male members of the band and this was also the case even on female led groups such as those of Fungisai Zvakavapano and Olivia Charamba's Fishers of Men.

For musicians such as Olivia Charamba and Fungisai Zvakavapano, the actual writing and composing of the lyrics were left to men although the band assumed the female leader's name and the song is credited to the female leader. Charles Charamba has been on record as to saying he helps his wife with arrangement and composition of the songs that his wife produced. This clearly leaves the gender balance eschewed in that female musicians are also willing to let their male counterparts to dominate the music scene whether directly or indirectly. As a result, according to Tannen, D. (1990) the social role theory of gender proposes that the sex differentiated behaviour is driven by the need for division of labour between two sexes within a society.

### **Synergies and collaborations (unity of purpose)**

Musicians have always collaborated for one reason or the other but focus in this study was on the relationship of the collaboration and synergies for local Sungura musician with regards to gender. It was clear from the onset that there were more collaborations on the part of males on their own as seen but successful partnerships of Somandla Ndebele and Tongai Moyo whose Moyo Wekurera song was so successful that Sungura music fans called for the two to stage joint live shows which were also sold out. The self proclaimed King of Sungura music, Alick Macheso has also been pestered by many musicians for collaboration of both sexes and his collaborations with Tryson Chimbetu and Ernegy Mudoti are some of the notable male to male collaboration by Sungura musicians.

What was also clear is the notable absence of collaboration between female musicians themselves in the Sungura genre to the extent that the only notable get together effort by promoters on female musician has been the day time shows by female musicians which turned into a night mare as music fans shunned the event. During live shows female musicians rarely come out in the open to support each other, but rather what has been clear is the open confrontations and accusation from fellow female musician as is the case with Mercy Mutsvene who is accused by fellow female musicians as having pilfered their lyrics for recording as well as having been accused of having sang hymn songs from the Pentecostals churches. Female musicians fusing Sungura and the gospel are the most vocal in criticizing each other over how fellow members are behaving especially during live performances. The lyrics by female musicians are also laden with severe critics against other women such that Fungisai Zvakavapano in one of her songs actually wished death to any woman who takes another woman's husband.

Zvakavapano's dressing on stage has also been criticized by fellow female musicians saying that she was behaving in contradiction to her Christian beliefs and Christian expectations. Things even got worse when Zvakavapano announced that she would now perform in beer halls and places deemed good for males only in a bid to boost her revenue but this is taken as ungodly especially by fellow female musicians.

However, as has been seen scientifically that unlike terms attracts, there has been an upsurge in male-female collaborations of late. Leading the pack in collaborating with the opposite sex is Alick Macheso who has partnered not less than six female led bands in producing music albums where he is featured as a guest performer. The late Biather Mangethe's partnership with Macheso was so successful that Mangethe temporarily took over the reins of being the Queen of Sungura from Sandra Ndebele. Macheso also partnered Botswana musician Slizzer as well as numerous female dancing groups to play for him on temporary basis. Macheso has also freely allowed female dancing groups such as Mambokadzi to play his music during their live performances, a thing that could possibly have led to accusation of plagiarism and unlawful playing of one's songs without the consent of the owner of the rights. Oliver Mtukudzi has also partnered Fungisai Zvakavapano in a duet that rocked the Zimbabwean music scene with affection. In these partnerships however, an imbalance in gains was very clear in that it was always the female musician with a lower profile partnering a male musician with a bigger profile for the benefit of the female musician. In all these cases, female musicians are considered the benefactors and male musicians are portrayed as selfless and benevolent in assisting struggling female musicians to prosper. The males in the partnership have nothing to gain from the collaborations except a clear reason of community service.

### Evaluations and Conclusions

It was clear that both male and female Sungura musicians in their day to day business strive to belong and seek for approval from the society they live by complying and conforming to the societal and cultural norms within their society and Kenyan and Zimbabwean musicians are no exceptions. In conformity to the expectations of the Social Construction Theory, children of musicians both males and females, learn to categorize themselves by societal needs and social unity early in their lives that the males believe they are the rightful heirs to their fathers bands while the females including wives of the late musicians willingly according the status to their male children the right to lead the bands left by their husbands. This social dictates for unity of purpose according to the dictates of culture and religion clearly translate into the roles given to each member of the band

depending on whether one is female or male as well as the expectations of the society. As such male band members learn to manipulate their physical and social environment through physical strength and other hands on skills that they go on to play the guitar and taking the leading roles in a band. In this case, according to Buttler, J. (1990) being female is not natural but it appears natural only through repeated performances of differentiated unity expectations.

It was also found that music plays a critical role in transmission of national values and acculturation. Eastern and Southern music helped the masses negotiate issues such as independence, nationalism, freedom and liberation. The language of the music being universal, music played an important role in creating new identities. As an economic activity, music is important as an enterprise involved in recording, and distribution.

### **Conclusion**

It was clear from musicians playing Kanindo music that they were more emotionally responsive and expressive when using their mother languages such as Swahili, Ndebele or Shone than when they were using a more universal language such as English. When using the local languages, musicians were also more empathetic and appealing than when they were using foreign languages such as English. Clarity and precision in forwarding needed messages was also very clear whereas musicians using the English language tended to be vague and tended to bring in too many societal issues at the same time in one song. Simplicity became also a very vital instrument to foster unity among the East and southern African region as the use of Swahili language nearly became universal when it became very popular with musicians in Zimbabwe such as Ketai Muchawaya of the classical Asante Sana, Thank You Mwalimu song in which Zimbabweans and other southern African countries were thanking Tanzania's Julius Nyerere for helping other countries to achieve independence. Kanindo therefore was the force behind the evolution of Sungura and Benga music genres in both Zimbabwe and Kenya.

### **Recommendations**

In quest of improving unity through music, musicians should suspend value judgment as these influence the way they relate to unity of purpose. Musicians from different backgrounds and different countries using different ethnic languages and influenced by different cultures communicate differently but then despite these differences, musicians should recognize the validity of different communication style



in order to understand the regional society better. Musicians should be open to learning other cultures especially within the region. Musicians should also avoid stereotypes as these create expectations regarding emotional expressions and emotional reaction that may lead to despondency in society hence causing disunity.

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