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FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC AND MUSICOLOGY

**THE USE OF VULGAR LYRICS BY ZIMDANCEHALL ARTISTS IN SOME OF THEIR
SONGS: A SURVEY CARRIED OUT IN GWERU, MIDLANDS, ZIMBABWE**

BY

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SUPERVISOR'S APPROVAL FORM

DEDICATION

This research is dedicated to my family who stood by me during trying, foregoing their decent meals so that I could pursue my studies.

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I take this opportunity to express my sincere gratitude to the Lord Jesus Christ for leading me through my studies even at the time when I was about to lose hope. I would like to thank my supervisor Mrs Vhiriri for the guidance she gave me during the conducting and compilation of the entire project. I would like to thank the respondents who took their time to answer my research questions at the best of their ability.

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ABSTRACT

This study sought to find out the reasons for the use of vulgar lyrics by Zimdancehall artists in Gweru in some of their songs instead of singing morally upright lyrics which promote healthy living. The study was carried out on the background that Zimdancehall is the music of the moment which is having a strong following among the youth, of which these youths are the future of the nation. The youths who sing Zimdancehall in Gweru are still in need of special guidance since some of them are still going to high school. Music as a strong carrier of culture has the ability to influence the way an individual behaves, hence the Zimdancehall music has to promote good behaviour that in turn promotes a healthy life. The views of Zimdancehall artists were highly considered to try and come up with some realistic reasons from them who are performing the music. Some views from those who work with artists as well as those who just listen to the music in everyday life were also considered. The views of some authorities on the role of text in a song were consulted in an attempt to come up with reasons that could give the way forward in addressing this wayward behaviour by the Zimdancehall artists in Gweru. Since the study was done in Gweru in a way that avoided high expenses, the findings are seen as giving a clue to the forces that are driving the young Zimdancehall artists into using the vulgar lyrics. However, the researcher sees it fit for a more comprehensive study to be carried out at national level in order for this anomaly to be addressed effectively.

TABLE OF CONTENTS

CONTENT	PAGE
Declaration	i
Supervisor's Approval form	ii
Dedication	iii
Acknowledgements	iv
Abstract	v
CHAPTER 1	1
1.0 INTRODUCTION	1
1.1 Background of the study	1
1.2 Statement of the problem	2
1.3 Research questions	3
1.4 Significance of study	3
1.5 Limitations	4
1.6 Delimitations	4
1.7 Functional definition of terms	5
1.8 Conclusion	5
CHAPTER 2	6
2.0 LITERATURE REVIEW	6
2.1 Introduction	6

2.2	The historical background of Zimdancehall	6
2.2.1	Zimdancehall defined	6
2.2.2	The origin and development of Zimdancehall	6
2.3	The role of text in a song	8
2.4	The Impact of Technology on Music Production, Marketing, Performance and Distribution	13
2.5	The role of music censorship in Zimbabwe in view of vulgar lyrics	14
2.6	The marketing of music in Zimbabwe today	15
2.7	The context in which Zimdancehall is performed	15
2.8	Conclusion	16
	CHAPTER 3	17
3.0	RESEARCH METHODOLOGY	17
3.1	Introduction	17
3.2	Research Design	17
3.2.1	Research Approach	17
3.3	Research Population	18
3.4	The Sampling Procedures	18
3.5	Research Instruments	19
3.5.1	Interviews	19
3.5.1.1	Advantages of interviews	19
3.5.1.2	Disadvantages of interviews	20
3.6	Data collection Procedures	20
3.7	Data analysis	20
3.8	Ethical considerations	20
3.9	Conclusion	21

CHAPTER 4	22
4.0 DATA PRESENTATION, INTERPRETATION AND ANALYSIS	22
4.1 Introduction	22
4.2 Data Presentation	22
4.2.2 Summary of reasons given by the interviewees on the use vulgar lyrics by Zimdancehall in Gweru.	23
4.3 Data interpretation and analysis	26
4.3.1 Zimdancehall and its origins	26
4.3.2 Zimdancehall artists, their lifestyle and needs	27
4.3.3 Zimdancehall production and marketing procedures	32
4.4 Conclusion	36
CHAPTER 5	37
5.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	37
5.1 Introduction	37
5.2 Summary of the Research	37
5.3 Conclusions	37
5.4 Recommendations	39
REFERENCES	41
APPENDICES	45
Interview guide for Zimdancehall artists	I
Interview guide for Zimdancehall producers	II
Interview guide for arts organization	III
Interview guide for pastors, church elders and youth	IV

Interview guide for music critics

V

Introductory letter

CHAPTER 1

1.0 INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Zimdancehall music, in my opinion is receiving a lot of air play on radio and television despite the fact that some of the songs contain some vulgar lyrics. This situation is promoting moral decadence. At the moment in Zimbabwe, there is the Zimbabwe Youth Council Amendment Act No. 16 of 1997 which contains the National Youth Policy. Its aim is for the nation to bring up morally upright citizens who respect their cultural values. Goal 3 reads, “To instill in youth a clear sense of national identity and an awareness of, respect for, and active commitment to the principles and values enshrined in the Constitution of Zimbabwe.” This follows therefore that music as one such aspect that preserves national identity should promote respect and law abiding citizens. The Broadcasting Authority of Zimbabwe (BAZ) ensures that all material that is given airplay is in line with the norms and values of the nation yet, I have realized that Zimdancehall music with vulgar lyrics is enjoying a lot of airplay both on radio and television. It is stated that considering “the terms and conditions of licence set out in the Broadcasting Services Act Chapter [12:06] and other relevant legislation, in exercising their duties, broadcasting licensees are required to ensure that their programming complies with the following objectives: Reflecting a Zimbabwean national identity...,” which means music, Zimdancehall included has to portray the Zimbabwean identity. The Zimbabwean identity cannot be portrayed through the use of vulgar language. The other objective has to do with respecting community standards and values. As Zimbabwean people, our music cultivates the norms and values of our community and Zimdancehall as part of that music should be seen to be achieving that objective. Music makers who contribute to the content that is aired on radio and TV are expected to place a high priority on the protection of children. In my view Zimdancehall music that has some vulgar lyrics does not prioritise the protection of children since it incites the children into sexual activities and drug abuse, hence this music cannot be found to thrive if these values are being valued in the nation.

As a music teacher, I have noticed that during disco concerts at school pupils make sexual movements and fondle each other as the genre of music being played changes to Zimdancehall music. On the other hand as an artist I have had a chance to interact with Zimdancehall artists

and I have realized that at their shows they sing a lot of vulgar lyrics. I also joined the Zimdancehall WhatsApp group and noticed that the chats are again composed of vulgar.

Zimbabwe is also regarded as a Christian nation which is composed of God fearing people. Despite this position, Zimdancehall songs with vulgar lyrics continue to flourish. The Holy Bible strongly condemns vulgar language in thirty six verses. Just to consider a few of the verses, [James 1:26](#) says, “If anyone thinks himself to be religious, and yet does not bridle his tongue but deceives his own heart, this man's religion is worthless.” [Romans 3:13-18](#) say, "Their throat is an open grave, with their tongues they keep deceiving," "The poison of asps is under their lips"; "Whose mouth is full of cursing and bitterness"; "Their feet are swift to shed blood, ..” [Colossians 4:6](#) says, “Let your speech always be with grace, as though seasoned with salt, so that you will know how you should respond to each person.”

Considering the above verses therefore; the use of vulgar lyrics would be against the beliefs of most Zimbabweans but Zimdancehall with vulgar lyrics is flourishing. It is being regarded as a source of income for the youths, especially those from the high density suburbs.

The youths’ behavior is regarded as a mirror of what is obtaining in the society. The use of vulgar language in Zimdancehall music raises a lot of questions as to whether this scenario reflects what the Zimbabwean society has come to regard as a norm. If this is not the case then, one has to find out why the young people have resorted to uttering vulgar lyrics in public. Zimdancehall songs with vulgar lyrics are flooding the streets as well as the social media networks. This is a sign that there might be some good reasons for the youths to be singing such songs. This has prompted me into carrying out this research to find out and document the reasons why Zimdancehall artists are including vulgar lyrics in some of their songs.

1.2 STATEMENT OF THE PROBLEM

Music is a carrier of culture in which constructive and morally upright language should be used. Zimdancehall artists on the other hand are using vulgar lyrics in their music. The current study therefore seeks to find out the reasons why these musicians are using vulgar lyrics in their songs.

1.3 RESEARCH QUESTIONS

- 1.3.1 How does Zimdancehall music relate to its origins?
- 1.3.2 What influences Zimdancehall musicians when composing their music?
- 1.3.3 How do society, social interaction and educational background affect Zimdancehall music composition?
- 1.3.4 In what ways does Zimdancehall music incorporate other genres as well as external influence?
- 1.3.5 How is Zimdancehall music produced, marketed and distributed?

1.4 SUMMARY OF THE RESEARCH METHODOLOGY

The research employed the survey method to collect data from the field. The research design that was adopted was both qualitative and quantitative in nature. The research population sampling procedures as well as the research instruments were outlined. The data collection procedures, data analysis and the ethical considerations were also availed as the researcher attempted to find why Zimdancehall artists in Gweru are including vulgar lyrics in some of their songs.

1.5 SIGNIFICANCE OF THE STUDY

This research's findings will benefit a number of the music industry stakeholders. Broadcasters will appreciate why Zimdancehall musicians include vulgar lyrics in their songs hence, they will work so as to find a lasting solution after understanding the circumstances surrounding these musicians. The research findings will also create a foundation for further research in the area. This is because some scholars may use it a reference.

Policy makers will be able to come up with informed laws and policies concerning music with vulgar lyrics by making reference to the findings of this research. The results will ensure that a clause that has something to do with vulgar lyrics in music performance is included in when a law to do with the content of songs is being enacted in future.

Musicians will seek professional ways of marketing their music by engaging those with the know how to run their business competitively. They will seek help from such organizations like

National Arts Council of Zimbabwe and ZIMURA. The musicians will understand that taking drugs does not help them to succeed in the music industry but rather, this practice kills their carrier as well as destroying their health.

Youth will understand that living in the ghetto should not define their future as well as their life style. They will learn that doing good can reward and make someone go far in life. The youth will be made to consider networking with their extended family as a way that can close the gap which is usually left in their lives as their parents go away to look for employment.

The society will scrutinize the lyrics of Zimdancehall songs which they listen to so as to find out if they do not lead to moral decadence. Families, schools and even churches will teach their children to listen to music with clean lyrics which inspire them to be better people in future.

1.6 LIMITATIONS

Time, finance and stress are some of the problems which were encountered by the researcher. The researcher travelled to shows some of which took place late during the night. The researcher therefore faced mobility problems due to lack of transport. Some Zimdancehall artists were difficult to contact since they were highly mobile, holding shows locally and abroad. The researcher ended up being referred to the artists' manager for answers to some questions, a situation which could not supply first-hand information. These problems impacted negatively on the research process since some important information can was left out.

1.7 DELIMITATIONS

The research study focused on the use of vulgar lyrics by Zimdancehall artistes in the city of Gweru, Zimbabwe. The research targeted recording artists who perform in such places as night clubs as well as those whose music is given air play on radio and television. The researcher chose to deal with artistes performing in Gweru whether local or from other cities because that is where he stays. This would lessen the burden of travelling and financial expenses.

1.8 FUNCTIONAL DEFINITION OF TERMS

The researcher shall make use of the following terms during the research to mean what is defined below:

Artist: Refers to that popular music performer who sings as well as playing musical instruments in a creative manner.

Vulgar: According to The Oxford Dictionary Online (2013) vulgar refers to those utterances which are not acceptable to be pronounced in public because they bring shame. Such utterances are regarded as taboo and reflect a reasoning that is not in line with the norms and values of a society.

Pasa pasa: A street concert done by Zimdancehall as a launch of their new Zimdancehall song releases as well as introducing newcomers on the Zimdancehall scene.

1.9 CONCLUSION

This chapter gave an overview of what the study is all about. It provided insights into what the research is going to focus on. The background shows the need to investigate the use of vulgar lyrics by Zimdancehall artistes in the city of Gweru, Zimbabwe. The scope of the study was also provided.

CHAPTER 2

2.0 LITERATURE REVIEW

2.1 Introduction

This review of literature looks at the historical background of Zimdancehall which encompasses the definition of Zimdancehall and its origin and development. The literature review will also look at what authorities say about the role of text in a song. The issues raised through the literature review are discussed in view of how they may inform the researcher on the reasons why Zimdancehall artistes, especially those in Gweru, include vulgar lyrics in some of their songs.

2.2 THE HISTORICAL BACKGROUND OF ZIMDANCEHALL

2.2.1 Zimdancehall defined

Zimdancehall is defined by Plot Mhako (2014:2) as a genre of Zimbabwean popular music that was borrowed from the Caribbean island of Jamaica and is done in native languages. He further describes Zimdancehall; a genre he says became popular at the turn of the millennium as a distinct melody which can be equated to poetry over beat. Pindula (2015) also contributes by giving the name of the person who gave Zimdancehall its name in 2006 as Slaggy Yout. The name Zimdancehall is said to have been given to the genre after Slaggy Yout had created a website that marketed Zimbabwean dancehall music on a global scale.

Shonhiwa (2016) defines Zimdancehall almost the same way as Mhako (2014) however, he adds that Zimdancehall emerged from Urban Grooves and gained ascendancy since it raised more pertinent issues such as poverty, crime and sexuality within a tough environment prevailing in Zimbabwe.

2.2.2 The origin and development of Zimdancehall

According to Problem Masau (2013:3) Zimdancehall can be traced back to Reggae music popular in the Jamaican music circles. Templeman (2014) adds that Bob Marley and fellow artistes became the strong foundation for the Zimdancehall style since it borrowed a lot from reggae and raga genres.

Whilst the researcher is in agreement with the views of Pindula (2015), Masau (2013) and Templeman (2014) their views do not give a precise answer as to why Gweru Zimdancehall artistes employ vulgar lyrics in their songs. The research's findings shall attempt to fill up that gap by giving the reasons which shall be peculiar to Gweru Zimdancehall artistes' views.

Mhako (2014) says that the history of Zimdancehall's rise dates back to the early days of independence when reggae legend Bob Marley performed at Zimbabwe's independence celebrations, an event that he says turned Zimbabwe into a reggae nation. He further elaborates that similar to the Jamaican scene, the genres like Raga and Reggae rose sharply in clubs. Mhako (2014) adds that sound systems grew popular in the early 90s thereby creating a firm foundation for what today is being termed Zimdancehall. Pindula (2015) follows Mhako and adds that Zimdancehall started in the late 80's when local sound systems like A1 Sound and Startime sound were used. This is believed to have popularised such artists who were called microphone chanters like Culture T, Allan Ranks, and Dudz to make use of riddims imitating their Jamaican icons but at the same time creating their own Zimdancehall style. Pindula (2015) further sheds more light that in the 90s, Zimdancehall kept growing with artists like Tiger, Shabba Supercat, Ninja and Papa San, whilst a new crop of microphone chanters such as Major E, Rassie A, Booker T, Smylie, Potato, Yappie Banton, Daddy Distress and Kuda Culture dominated the sound systems. The tracing of the Zimdancehall development by Mhako (2014) and Pindula (2015) gives us a foundation of how the Zimdancehall genre started but is silent about the basis of vulgar lyrics which dominate the genre.

A slightly different version of Zimdancehall development comes from Shonhiwa (2016) since he attributes Zimdancehall to the genre known as Urban Grooves. He spells out that this Zimbabwean music genre which became popular around the year 2000 was as a result of the Zimbabwean government's deliberate policy of promoting local arts by enforcing a 75% threshold for broadcasting local content on national media. Shonhiwa (2016) clearly explains that some previously unheard singers and producers immediately became household names as their music was played on the state media. He further shows that the bulk of these artists were youngsters whose music appealed across generations and social classes embracing various music styles, including internationally recognized forms such as hip-hop, R & B, Reggae-Dancehall and Kwaito. Shonhiwa (2014) mentions something of interest when he states that the strength of Urban Grooves was in the artists' use of local Shona and Ndebele languages which were however mostly colloquial. Shonhiwa propounds that some great singers and composers emerged, the likes of Leonard Mapfumo, Roki, David Chifunyise and producers such as Delani Makalima. He says that this is the time when such groups like Extra Large and some great duets such as Betty Makaya and Sanii emerged. However, Shonhiwa (2014) reiterates that after the fall of Urban

Grooves, some popular artists like Roki turned to Zimdancehall. He adds that most of the producers and studios which used to record Urban Grooves changed to the recording and production of Zimdancehall.

Although the researcher notes the mention by Shonhiwa (2014) of the use of colloquial language by Zimdancehall artists, this cannot be equated to the vulgar lyrics used by Gweru Zimdancehall artists in their songs.

Monica Cheru (2014) attributes the development of Zimdancehall to Prince Tendai since she says that he is the one who ignited Urban Grooves which gave birth to the Zimdancehall genre. In the article, Cheru (2014) mentions that Prince Tendai founded the first black-owned record label that was called Hi-Density Records in 1994 and the company signed musicians like [Simon Chimbetu](#) and [Marko Sibanda](#). Her article reveals that Prince Tendai, the first Zimbabwean musician to be nominated for the Kora Music Awards in 1997 in the Best African Song of the Year category for his song Character, used his popularity and influence to bring to Zimbabwe great international artist such as Akon who sings R and B and dancehall sensation Sean Paul in 2010 under his Real Deal promotions. It is during such great shows that Mhako (2014) says Zimdancehall artists like Winky D gave these internationally acclaimed artists supporting acts. These supporting acts, he claims marketed Zimdancehall on a global scale.

2.3 THE ROLE OF TEXT IN A SONG

Strodl et al (2007) assert that song lyrics are important when it comes to music genre classification. They say that (2007:337), "... lyrics provide the means to identify specific genres such as 'love songs', or 'Christmas carols' which are not acoustic genres per se, but to a large degree, defined by song lyrics." They further explain that, "... lyrics exhibit a certain structure as they are organised in blocks of choruses and verses." Strodl et al (2007:337) reiterate that, "... lyrics may feature other specific properties, such as slang language in 'Hip-Hop' or 'Rap', or other statistical information such as (average) line lengths or words per minute." Their explanation is quite valid as a tool to determining why artists sing certain lyrics just as they appear in a song. However, Strodl et al (2007) go on to give a warning that lyrics may be used in figurative ways and their meaning may not always be readily determined by the

plain meaning derived from words at their face value. This explanation makes it necessary for the researcher to go into the field and find from the Gweru Zimdancehall artists themselves why they employ vulgar lyrics in some of their songs.

Garfias (2004) writes widely on issues to do with music and its cultural context. One of the striking features in his writings is where he touches on the importance of language and hence the lyrics that constitutes a song. Garfias (2004:132) asserts that, “Language is used to communicate messages and feelings most often in an attempt to effectively communicate what it is we have to say.” He enlightens that music and speech are found to develop together, a situation that can be witnessed where poetry is usually sung. In attempting to balance his discussion, Garfias (2004:132) argues that, “In another way music and language have strong parallels. Common styles and forms often grow and develop around common and related language families.” In both instances, the researcher is in agreement with Garfias (2004)’s contributions however, the contrasting views portray the fact that from the lyrics of a given song, one may not be able to readily derive the exact desired message. One therefore needs to go a step further if possible to interview the artists and seek clarification on what their music really communicates. By carrying out a survey to find why Zimdancehall artists in Gweru use vulgar language in some of their songs, the researcher will seek to acquire first-hand information that is not subject to inferences and bias.

Kwaramba (1997) presents an interesting insight on the role of song text in the Zimbabwean traditional way of life. She views the modern musician as an heir to all the musical traditions that existed before and points out that this present musician acquires the previous music mostly by way of learning the lyrics. Kwaramba (1997) strongly regards music text as a medium through which information from the past can be passed from generation to generation. She goes on to note that Zimbabwean songs were done according to context and functionality, giving room for all the stakeholders of the society to express their feelings. By listening to song text, Kwaramba (1997) believes traditional music of Zimbabwe reveals people’s spiritual beliefs, their modes of expression, patterns of communication and forms of entertainment, in as much as their present day popular music reveals a lot about the people’s present lives and past experiences.

The views given by Kwaramba (1997) give a clear picture of how Zimbabweans used to regulate their lives through song text in the traditional set up and how the people are presently making use of music lyrics to express their feelings towards their modern life. The vivid manner in which Kwaramba (1997) explains the role of text both in Zimbabwe's traditional and modern set up is just a general to all forms of music. It does not precisely point to the reasons why the Zimdancehall artists are resorting to vulgar lyrics as a way of expressing their feelings when this expression can be done in a morally upright manner.

Brett and McKay (1999) present very interesting findings of an anthropologist, Michael Herzfeld who studied the culture of masculinity in a small mountainous village he dubbed "Glendi", an island of Crete off the coast of Greece in the 1970s. In an article which they term 'MacGyver Manhood and the Art of Masculine Improvisation', Brett and McKay (1999) reveal that Michael Herzfeld discovered how an improvisation on song text was considered to be a sign of manhood. They show that Glendians had singing contests where men traded improvised verses back and forth. Brett and Kate McKay (1999) explain that Michael Herzfeld found out during his research that those who crafted a clever new idiom, or used a familiar one in a fresh context, earned the respect of their fellow villagers. Singing in a predictable manner was considered a flaw, and as Brett and Kate McKay (1999) put it, "it was an insult to imply that one's opponent was a hack who didn't have the cojones and ingenuity to play with convention and create something original, clever, and effective." It is worth noting that the improvisation was not limited to singing contests and morally upright practices only. According to Michael Herzfeld's findings, any kind of deed which would take opponents by surprise just like what the film actor MacGyver would do in his film shows would be undertaken as the man strived for supremacy. The improvisation, as Brett and McKay (1999) present the findings, would include barbaric acts like stealing, robbing and also escaping from very tight life situations.

Brett and McKay (1999) provide a very solid foundation for the researcher to move into the field and seek to find out if the issue of trying to improvise and take opponents by surprise is also the reason behind the use vulgar lyrics by some Gweru Zimdancehall artists. Since there are many better ways of attaining supremacy, the researcher would like to discover why the young Zimdancehall artists would choose uttering vulgar in their song contests, which is if at all they do these contests after all.

Mataga (2008) presented on the Jerusarema/Mbende dance found in the Murehwa district of Zimbabwe which challenges the mind as it presents the dance whose text and choreography led to it being banned by the authorities. Says Mataga (2008:98), “The white missionaries saw Jerusarema as licentious, lustful, indecent and provocative, and collaborated with the Native Commissioners to ban Jerusarema which in their view was a hindrance to conversion of the locals to Christianity.” Despite its vulgar nature in the eyes of the missionaries, Mataga (2008) describes this dance and song as a strong way through which the black people expressed their culture. The scenario above presents the researcher with a scenario where he needs to proceed with caution when referring to some Zimdancehall lyrics as vulgar. The results from the survey will show out if the Zimdancehall artists themselves regard the lyrics as vulgar. Just like the manner in which the Zezuru cherished their Mbende to the extent of safeguarding it, the Zimdancehall artists need to be given a chance to explain why they sing some lyrics which in Zimbabwean culture are viewed as obscene.

The writings of Mbembe (2001) suggest that the use vulgar lyrics in a song can become fashionable in a postcolonial state or society since he even talk of the aesthetics of vulgarity. He explains that in an attempt to express their freedom at last, the once oppressed people can revert to vulgarity against the one who used to oppress them. On the other hand Mbembe (2001) explains a situation in which vulgarity can develop among the people in a society which is ruled by dictatorship tendencies. In such a society, he explains that the clever use of scornful words in a way that is not easily detected by the regime can be some kind of creativity. Thus the ability to sing vulgar lyrics which can easily turn to be in support or against the ruling government can be a survival skill in a society where dictatorship is reigning supreme. As Mbembe (2001:105) says that, “When Togolese were called upon to shout the party slogans, many would travesty the metaphors meant to glorify state power; with a simple tonal shift, one metaphor could take on many meanings.” Thus in this manner, the people could vulgar in the guise that they were complying to the command to shout out the party slogans. Although this situation obtained in Togo, it may have some similarities with the situation in Gweru where the youths may be faced with the lack of freedom to show their political affiliation, especially those who are aligned to the opposition. This research will attempt to find out if the use of vulgar lyrics by the Zimdancehall artists has any relationship with what Mbembe (2001) tries to explain through his article.

Another write-up by Sharp (2002) indicates that children who grow up in postcolonial society may refuse to be seen as victims what she terms the postcolonial crises. As she puts it, such children refuse to be helpless victims of postcolonial crisis in which they are seen as being incapable of having an organised and sustained collective thought or action. Sharp (2002) reiterates that the children in such a situation can register their presence and ability to stand for themselves through the use of vulgar lyrics as may be expressed through their music. The situation which was being explained by Sharp (2002) is that of the youths in Madagascar and may not represent the plight Zimdancehall artists in Gweru. However, the survey shall seek to find out if the Zimdancehall artists in Gweru are using vulgar lyrics in some of their songs as a way of registering their ability to stand up for themselves in an economy that is full of social and economic and political challenges.

A slightly different view comes from Chidavaenzi (2015) who views the use of vulgar lyrics as being caused by the lack of seriousness by some Zimdancehall artists. He points to the fact that some Zimdancehall artists are just fly by night artists who have no vision and name to make in the music industry. He identifies these artists as being reckless and ones who utter anything including vulgar lyrics as long as the words uttered do rhyme. Chidavaenzi (2015) is however quick to point out that those Zimdancehall artists who show signs of success usually suffer from bad publicity. He notes that Zimdancehall artists usually retaliate to such bad publicity as a way of clearing their names using strong vulgar lyrics. This is supported by Mhiripiri (2010:220) who states that, “Journalists can become ‘partisan’ and promote one musician in favor of another.”

This research will attempt to find out how the commitment of the Zimdancehall artists in Gweru relates to the way they utilise language in their songs. There shall also be an attempt to find out if the artists suffer from bad publicity which may need their voice to be heard as a way of clearing the air and setting their record straight.

2.4 THE IMPACT OF TECHNOLOGY ON MUSIC PRODUCTION, MARKETING, PERFORMANCE AND DISTRIBUTION

Technology is viewed by Maduagwu (1999:36) as one factor that has led to globalization of music practices. In an attempt to define globalization, Waters (1995: 3), defines it as, “A social process in which the constraints of geography on social and cultural arrangements recede and in which people become increasingly aware that they are receding.” He further enlightens that globalization has some aspect of aggression that goes with it. Maduagwu (1999) strongly asserts that the communication dimension of globalization has that potential to erode national cultures and values, replacing them with the cultural values of more technologically and economically advanced countries. He reiterates that there is economic liberalization and hence the need by different nations to gain more economic space globally. Maduagwu (1999) explains that when people accept the music culture of influential nations, they usually accept their political and economic ideologies at the expense of theirs, a situation which he says can lead to exploitation and neo-colonization.

There has been massive development in the music industry technologically. From the use of vinyl discs long back as documented by Fowler Charles (1967), there is now the use of CDs and DVDs. Bartley and Bartley (2003) explain that modern technology allows artistes to record one-self even in their homes. The use of the computer has brought great versatility in the manner in which music is recorded, performed and distributed nowadays (Smithsonian Smithsonian 2013). The artistes can simply duplicate their music and then sell it on their own without having it published first by professional publishing houses thereby evading censorship. Bartley and Bartley (2003) decry that artistes even post their music on social media for free and then they urge people to pirate it. Furthermore, most artists no longer use live bands and as purported by Mhiripiri (2012). When they perform during shows, they simply use instrumentals or even do voice overs to the tracks on compact discs and memory cards. In some cases, artistes simply sample part of those popular songs from the West and create new lines to which they add their own lyrics. Sometimes the lyrics are simply translations of western songs from English to vernacular whilst the instrumental is kept the same. This shows again that the world has become a global village in which music is shared very easily. The massive development in technology has given musicians the freedom to compose as they feel; fusing the different elements they get from anywhere on the globe.

This research shall therefore seek to find out if the freedom to record one-self, the easiness to record by even less experienced people due to the modern technology, the use of MP3 players and

headphones to listen to music as well as the exposure to global music due to globalization are the factors that are influencing the way artists in Gweru are using language in coming up with their Zimdancehall compositions.

2.5 THE ROLE OF MUSIC CENSORSHIP IN ZIMBABWE IN VIEW OF VULGAR LYRICS

Music censorship is viewed by Korpe et al (2003) as a form of cultural protection and intended mass behavioural control. They highlight that this censorship can be done by the government, religious groups, and traditional groups and even by individual artistes themselves. The censorship, they further allude, covers a wide range of moral issues and when it comes to music, censorship looks at music intervals, rhythms and lyrics. This research looks at the censorship based on the lyrics in the songs.

Muza (2015) opens a discussion which enlightens that the Zimbabwe Broadcasting House (ZBH) has the power to ban the air play of a song that contains vulgar lyrics. He also adds that ZBH can react to music viewed containing too much ambiguity by ensuring that no airplay is given on state-controlled radio stations. With the advent of private radio stations, it remains to be seen if this censorship by ZBH is still being enforced just like when the Zimbabwe Broadcasting Corporation used to have monopoly of the airwaves.

A case of Jamaica is presented by Freemuse (2014) who reports that in Jamaica where dancehall music started, the Broadcasting Commission of Jamaica introduced some strong censorship of the genre to bring to a stop the use of vulgar lyrics. It further enlightens that the Broadcasting Commission is a statutory body which was established in 1986 to monitor the electronic media in Jamaica and has been tightening the rules on dancehall and reggae music which is being played on local radio stations and television.

Freemuse (2014) notes that in Jamaica, as from February of 2009, songs which contain the term "Dagging" which is another word for hard core sex and "Bleeps" which are edited songs to conceal the original content cannot be played on radios or televisions stations. The Commission's role, it is noted is to monitor and regulate these industries, also balancing the interests of the consumers and implementing the public policy and law. Freemuse (2014) paints a picture which shows that before the clamp down brought by the formation Broadcasting Commission, if one

was to listen to some of the local radios stations, it was as if you were at a party or dancehall session. However, Freemuse (2014) notes the fact that most of the artistes are doing two versions of their song, one version for the street and the clean version for radio.

The researcher shall seek to compare the given case with developments in Zimbabwe and find out if there is any intervention by the Zimbabwean government towards this kind of airplay management.

2.6 THE MARKETING OF MUSIC IN ZIMBABWE TODAY

Muzari and Mutonzi (2015) bemoan the total collapse of what they call the music industry in Zimbabwe. They clearly highlight how most popular musicians and filmmakers have turned to self-marketing and many are going on the streets to sell their products. Muzari and Mutonzi (2015) hint that even though some artistes might be celebrities, the high level of piracy and lack of innovation among record companies have pushed the artistes to the streets.

The managing director of Gramma Records, Emmanuel Vori cited by Muzari and Mutonzi (2015) said the musicians have the right to make decisions about their products. Emmanuel Vori contributed that record bars have also lost business as they used to be music retailers of choice before artists decided to sell on their own. Muzari and Mutonzi (2015) also cite New Look Record Bar owner Richard Rumungwe, who blamed the selling and marketing of music by artistes themselves on the record companies saying they are not paying musicians adequately.

The study then seeks to explore these changes in the marketing of music have an implication on the development of Zimdancehall and the use of vulgar by the artists in Gweru.

2.7 THE CONTEXT IN WHICH ZIMDANCEHALL IS PERFORMED

According to Simon Frith (2001) in Clayton et al (2003), it is important to take note of the context in which music is being utilised in everyday life. He comments that music is used as a commercial tool by advertisers and retailers since music can manipulate the people's moods and organise the way people carry out their life activities. Frith (2001) acknowledges the works of the sociologist Tia DeNora and psychologist John A. Sloboda who both emphasize music as a tool for personal regulation. He affirms that people can use music in their lives to manipulate their moods, alleviate

the boredom caused by tedious tasks, and create environments appropriate for particular social events.

From the different reports made on Zimdancehall performances including those witnessed by the researcher, the performances are done in such places as nightclubs, beer gardens and gatherings which are politically inclined. This research seeks to find out how the context in which Zimdancehall is performed in Gweru has a bearing on the use of vulgar lyrics which they include in their songs. In this regard, the research shall also seek to find out how artists manage to prevail in the different contexts in which they perform so as to keep in touch with their fans throughout the performances.

2.8 Conclusion

Zimdancehall, a music genre that contains a lot in common with urban grooves can also be counted as one of that music which grew in Zimbabwe as a result of the 75% local content policy. The same characteristics of urban grooves still manifest themselves in Zimdancehall. These include the fact that both genres are youth oriented. Both music genres make use of instrumentals during live shows. The use of modern technology in the production and distribution methods is striking. Therefore there exists a very thin line between Zimdancehall which can only be noted by someone who is doing a close study of these genres. A number of artists who used to perform urban grooves crossed the floor and became Zimdancehall performers. Information gaps that have been noted in the process of reviewing this related literature shall lead into the survey to find why Zimdancehall artists in Gweru include vulgar lyrics in some of their songs. The survey is going to be carried using the methodology in the next chapter.

CHAPTER 3

3.0 RESEARCH METHODOLOGY

3.1 Introduction

In order for one to produce a sound and realistic research, one is supposed to select methods that focus into the area being researched on in a more precise way. This chapter focuses on the research design, research instruments, and data collection procedures as well as data analysis and ethical considerations.

3.2 Research Design

Research design is defined by Borg and Gall (1989:324) as “a process of creating an empirical test to support or refute a knowledge claim.” Therefore a research design helps a researcher to be focused on digging deeper in order to obtain empirical results. It is a plan and structure of an investigation that is used to obtain answers to the raised research questions. A research design also acts as a guide to the collection and analysis of data thereby enhancing credible results.

The researcher adopted a survey method to obtain the information on the use of vulgar lyrics in some songs by Zimdancehall artists in Gweru. A survey is defined by Babbie (1990) as a method of collecting information by asking the people questions directly or indirectly in order to get their views pertaining a certain issue. He adds that interviews can be done face to face with the respondents in the places of the researcher’s choice. Babbie (1990) further explains that questions can be sent by mail and then respondents can send back their answers. He further reiterates that some surveys can be conducted by telephone.

3.2.1 Research Approach

A research approach is more concerned with the way the data is going to be collected by the researcher in order to find answers to the research questions. To give more insight to this view, Cresswell (1995) states that the research approach does not only inform the research design but it gives the research that opportunity to critically contribute to or limit the study thereby allowing the researcher to satisfy the stated objectives in order to answer research questions. This research adopted a qualitative approach since the approach produces empirical results by focusing on the area of research from the perspective of the research itself

other than the researcher. Qualitative research uses a naturalistic approach that seeks to understand phenomena in context-specific settings such as real world settings where the researcher does not attempt to manipulate the phenomena of interest, Patton (2001). The qualitative research ensures that the effort of the research is directed towards discovering the underlying motives and desires by employing some in-depth interview in order to obtain authentic and credible outcomes. The qualitative research made use of personal interviews in order to find the answers to the research questions. Thus it is going to be based on the participants' responses which will provide the much needed first-hand information on why Zimdancehall artists are using vulgar lyrics in some of their songs. The researcher has opted for the qualitative research which will enable him to collect rich, descriptive and extensive data from a real life situation.

3.3 Research Population

A population is defined by O'Leary (2004) as the entire group of objects or events which have got an equal opportunity of being included in a research due to their similar characteristics which are of interest to the researcher. In this research, the population is made up of all Zimdancehall artistes, music engineers and producers, music managers, fans, journalists and music promoters in Gweru. The research is going to work with the population in Gweru since it is within his reach for easy conducting of the research within the given period.

3.4 The sampling procedure

A sample is defined by Best and Khan (1993) as a small proportion of the population that chosen for observation and analysis. The sample is believed to represent the entire population. This is supported by Bryman and Bell (2007) who further define a sample the subset of the whole population. The further enlighten that the suitable selection of the sample is important for the reliability of the research. Sampling enhances the ability to work with smaller numbers which can be analyzed for the researcher to be focused on a manageable area that represents a wider field of study. In this study, the sample shall be part of the Zimdancehall artistes, music engineers and producers, music managers, fans, journalists and music promoters in Gweru who shall be selected for interviewing by the researcher using convenience sampling. According to Goddard and Melville (2007:15) convenience sampling involves purposes or

deliberate selection of a particular unit of the universe for constituting a sample based on the ease of its accessibility. Due to time constraints, easy access will enable the researcher to complete the research within the given time frame.

3.5 Research Instruments

The tools which are used to collect data for the research are known as the research instruments. Cohen and Manion (1981) describe data collection sources as the most important aspects of the research since they refer to them as the life blood of the research. This study is going to make use of interviews to obtain the reasons why Zimdancehall artists in Gweru include vulgar lyrics in some of their songs.

3.5.1 Interviews

O’Leary (2004:162) defines an interview as, “a method of data collection that involves researchers asking respondents basically open ended questions.” The verbal interaction between the interviewer and the respondents enables the collection of data. According to O’Leary (2004:164), an interview “allows the researcher control over the process and the interviewee the freedom to express his or her opinions.” Structured questions will be used in the interview guide for the Zimdancehall artistes, music engineers and producers, music managers, fans, journalists and music promoters in Gweru.

3.5.1.1 Advantages of interviews

- The body language can quite informative.
- The interviewer has some freedom to ask question even those not included on the interview guide.
- There is room for the interviewer to rephrase the question if the respondent has failed to understand what is from him or her.
- The data obtained through interviews is based on the informants’ priorities, opinions and ideas. Moreover, the informants have got the opportunity to expand their ideas, clarify their point of view and identify what they regard as the most important factors.

3.5.1.2 Disadvantages of interviews

- The method is a costly way of collecting data.

- Face to face interviews may lead to some bias.
- The way the interviewer poses questions may influence the respondent's answers in some way.
- Respondents may fail to get enough time to adequately answer questions due to tight schedules.

Ten interviews shall be administered to Zimdancehall artists and at least two shall be done for music engineers and producers, music managers, fans, journalists and music promoters in Gweru.

3.6 Data collection Procedures

The researcher will be equipped with a letter granted by the Midlands State University Music and Musicology Department, specifying that he is a student carrying a research as one of the requirements to complete his course. The researcher will produce this letter each time he shall be seeking to have an interview with the selected respondents.

3.7 Data analysis

Mile and Huberman (1994) propound that data collected from a survey can be both qualitative and quantitative. The analysis is therefore influenced by the nature of the data collected from the field. They mention that the analysis is continuous and starts during data collection itself.

Since the data to be collected shall be qualitative, a descriptive analysis shall be used to analyze the data. Some responses are going to be taken as they are since they will represent the position of the respondents.

3.10 Ethical considerations

If a researcher does not respect the ground rules and the expected conduct when carrying out a research, the ethical behavior of such a researcher is under unprecedented scrutiny as stated by Muggleton (2000). On carrying out this research the following ethical considerations shall be made:

The participants shall be given the right to remain unknown if they request not to be named. The researcher shall seek permission from all those who shall be involved in the research process and those who shall be affected by the results of this research. The findings of the research shall be availed to those who shall take part in the research. If any benefits arise

from the findings of the research, they shall benefit those who would have contributed to the research.

3.11 Conclusion

The researcher feels that this research is a worthwhile venture whose findings shall be of great importance to all stakeholders. The research shall therefore be carried in a professional and honest manner. Careful planning done in the methodology shall contribute to the collection of data to ensure that reasons for the use of vulgar lyrics by Zimdancehall artists in some of their songs are displayed.

CHAPTER 4

4.0 DATA PRESENTATION, INTERPRETATION AND ANALYSIS

4.1 Introduction

This chapter presents and analyses the results of research on the reasons why Zimdancehall artists include vulgar lyrics in some of their songs. The data that was gathered through interviews shall be presented in the following subheadings that is, Zimdancehall and its origins, the relationship between Zimdancehall artists their lifestyle and needs, the relationship between Zimdancehall artists, Zimdancehall production and marketing procedures. An analysis of the responses given by the respondents shall also be given but first, the data shall be presented in pictorial

4.2 Data Presentation



4.2.1 This picture was taken from Ghetto Studio in Mutapa where some Zimdancehall recordings in Gweru are done.

4.2.2 **Summary of reasons given by the interviewees on the use vulgar lyrics by Zimdancehall in Gweru.**

Reasons Respondents	A	B	C	D	E	F	G	H	I	J	K	L	M	N
Ras Mega	✓					✓	✓	✓		✓				
Jah Army	✓	✓				✓					✓			
MamboLodza		✓	✓				✓	✓	✓				✓	
Magai vha		✓	✓						✓					
Ghetto Studio Producer	✓		✓											
J.D.Da Gaffer	✓						✓						✓	
Vhiri	✓						✓	✓	✓		✓		✓	✓
Dancehall Pastor	✓	✓	✓							✓				
Miles	✓	✓	✓			✓							✓	
Bundo	✓	✓		✓						✓				
Kavhai		✓	✓	✓								✓		
Proud		✓					✓							
Mrs Siwela	✓	✓		✓									✓	
Rev. Chinyoka		✓		✓	✓									
Rev. Shumba		✓		✓						✓				
Mr. Chimuka	✓	✓	✓	✓									✓	
NACZ	✓		✓			✓	✓			✓				
ZIMURA	✓		✓			✓	✓			✓				
TOTAL SCORE		12	9	6	1	6	7	3	5	4	2	1	6	1

Below is the key to explain the letters representing reasons on the graph above.

KEY: *A- Marketing/ Attention seeking B- Socio-economic protest C- Abuse of drugs D- Lack of parental advice/ guidance E- Forbidding Laws on child disciplining F- Globalization/ media influence G- Imitation of role models H- Issues of identity I- Technology (recording and distribution) J- Not born again K- Ineffective Censorship L- Idleness M- Context of performance N- Misinterpretation*

4.2.3 The table below illustrates the number Zimdancehall artists interviewed according to gender.

Gender of the artist interviewed	Number interviewed	Percentage of the total number interviewed
Male Zimdancehall artists	16	100%
Female Zimdancehall artists	0	0%

4.2.4 The table below illustrates the number of all people interviewed according to gender.

Gender of interviewees	Number interviewed	Percentage of total
Females	4	22.2%
Males	14	77.8%

4.2.5 The table below shows the reasons for the use of vulgar in some Zimdancehall songs against their score and percentage during the interviews.

Reasons for use of vulgar lyrics in some Zimdancehall songs	Score	Percentage
Marketing/ Attention seeking	12	16%
Socio-economic protest	12	16%
Abuse of drugs	9	12%
Lack of parental advice/ guidance	6	8%
Forbidding Laws on child disciplining	1	1,25%
Globalization/ Media influence	6	8%
Imitation of role models	7	9%
Issues of identity	3	4%
Technology (recording and distribution)	5	7,25%
Not born again	4	5%
Ineffective Censorship	2	3%
Idleness/ Laziness	1	1,25%
Context and choreography	6	8%
Misinterpretation of song lyrics	1	1,25%

The percentage (%) = $\frac{\text{Score} \times 100}{\text{Total Score}}$

The data presented above was collected through interviews that were carried out in Gweru. The interviewees comprise of seven Zimdancehall artists, two producers, two pastors/ counsellors, one church elder/ choir trainer, three church youths, two arts organization administrators and also one music critic. All the interviewees agreed to have their names mentioned in the research.

4.3 Data interpretation and analysis

4.3.1 Zimdancehall and its origins

The responses given by most of the artists show that they attribute the Zimdancehall they sing to the Urban Grooves which was very popular in Zimbabwe. This shows that there is a lot in common between their Zimdancehall music and Urban Grooves. One respondent mentioned the names of such urban groove artists like Sniper, Rocky and Alexio Kawara as the artists who inspired him. Zimdancehall emerged from Urban Grooves and gained ascendancy since it raised more pertinent issues such as poverty, crime and sexuality within a tough environment prevailing in Zimbabwe, (Mhako 2014). One other respondent mentioned that he was once an urban grooves artist himself and used to like singing rap and hip hop music. Pattison (1987) reveals that the use of vulgar lyrics emanated from romanticism through such genres as Hip Hop, Rock and Rap when artistes were expressing themselves.

There was the mention of Jamaican dancehall as the source of some traits of the Zimdancehall being sung by the youth from one respondent interviewed. This respondent, an artist cum producer, mentioned that in Jamaica, the artists who are known just as dancehall artists sing to denounce homosexuality and social and economic ills. He showed that strong language is used by the artists to express their disgust against this homosexuality act and thus a lot of vulgar is used. The respondent is of the view that Zimdancehall artists who emulate the vulgar lyrics of Jamaican artists do not really have the background as to why those artists use vulgar in their dancehall chants. He pointed out that the Zimdancehall artists regard the vulgarity in some of Jamaican songs as the identity of the genre, which is not the case since the dancehall there can touch on other themes like love matters.

However the majority of responses show that most of the Zimdancehall artists are being influenced by Winky Dee (real name Wallace Chirumiko). An artist who calls himself J. D. Da Gaffer (real name Jayden Taperanashe Tapiwa) who confesses to be a strong follower of Winky Dee's music says that Winky Dee determines the pattern of Zimdancehall music in Zimbabwe. J.D. Da Gaffer said that when Winky Dee used to sing some vulgar songs, other younger artists followed the trend. It is also evident that when Winky Dee changed to some gospel lyrics; there was again a general shift towards the same direction by most of the Zimdancehall artists. Artists such as Winky Dee set a standard for the current crop of young artists hence, they think the singing of vulgar lyrics done by Zimdancehall pioneers is what is

expected in Zimdancehall as a genre. A Christian youth from Evangelical Lutheran called Proud Siziba also mentioned that those who started with Zimdancehall used vulgar and that sought of became its identity. He further stated that even those who join the genre from the church will employ some vulgar lyrics at the initial stage of getting into the genre to register their serious entry into the Zimdancehall. An interview with Zimdancehall Pastor (real name Raymond Ndlovu) who sings gospel messages with the Zimdancehall beat says that his earlier songs had some vulgar but he then repented. This view point is supported by Strodl et al (2007:337) who note that, “lyrics provide the means to identify specific genres.” It can be said that Zimdancehall artists in Gweru sing some vulgar lyrics in some of their songs so as to emulate the way the pioneers of Zimdancehall such as Winky Dee did it. The vulgar lyrics act as the identity of Zimdancehall at its infancy stage.

The interviewed artists who call themselves ghetto youths because they stay in the high density suburbs said that they felt they are being looked down upon by those youth from the low density suburbs. They mentioned that some of the vulgar lyrics in their songs were there to show that they did not like the treatment they were getting from their counterparts as well as the unequal opportunities they were given in the nation. Although some youths who are from the low density suburbs do perform Zimdancehall, these are only those who will be trying to identify themselves with the ghetto youths. Mr Clever Chimuka also did mention that vulgar language has become the ghetto language which the youth from the high density suburbs are identifying themselves with.

4.3.2 Zimdancehall artists, their lifestyle and needs

According to the responses given by Zimdancehall artists and producers during the interviews, it is clear that there exist stiff competition among these artists. The artists rely on live show performances hence, they compete to gain fan base. One producer mentioned that the artists are usually given one tune called a riddim and they come up with different lyrics from that tune. He explained that during a live show, such a tune can be given out and artists improvise by coming up with any lyrics that come to their mind. He some artists get excited in such an instance and even utter vulgar as a way of trying to sound unique and radical. The attempt to prevent getting out of words forces the artists to utter some words which are sometimes meaningless for as long as they rhyme. In music, vulgar is when the musician allows the

impulses of the body/mind to overrule high musical intentions or correct musical execution and therefore loses control over what one does, (Anstending.com, 2012) One artist said vulgar utterances sometimes happen during the improvisation process without the musician being aware of it due to excitement which the researcher saw as a way by these Zimdancehall artists to cover up for their mischief on stage. The responses given by a number of Zimdancehall artists show that an artist should not run out of words. Brett and McKay (1999) reveal that Michael Herzfeld discovered how an improvisation on song text was considered to be a sign of manhood. Zimdancehall artists interviewed said that the words should bear some artistic feeling and the music should not be plain and straight forward. The artists' responses revealed that there is bound to be some moment of surprise, a sign of being radical whenever the Zimdancehall is being performed. Something unexpected should just be thrown up. The artists showed that there is room for vulgar lyrics to be thrown in as the aspect of surprise or radicalism. The artists and producers concurred that each Zimdancehall artist has to be distinguished from others in a certain way even if it means employing vulgar lyrics. One respondent even mentioned that his name Magaiuha (real name Mike Kaunda) was meant to distinguish him from any other Zimdancehall artist although the name is associated with criminal activities.

From the snippets which the artists gave at the beginning of interviews, it was clear that most of these artists tried by all means to sing some rhyming words. The words were uttered in a quick way and the artist did not give themselves time to think about what to say next. One interviewed producer Miles revealed that Zimdancehall artists were careless with their lyrics just as they were careless in their life. He said that the artists would chant even vulgar as long as it enabled them to rhyme during a performance. Most of these artists concurred that their ability to sing in rhymes in this free style manner, regardless of the vulgar lyrics they sometimes used, was a talent from the Almighty God. This kind of thinking reveals that these artists are sometimes careless in what they say and can even utter blasphemy.

The survey carried out revealed that Zimdancehall artists sing some songs based on their personal grudges especially emanating from taking each other's girlfriend in the neighbourhood. Some grudges are based on the fact that a certain artist will be attracting more support as well as holding successful shows. Such issues result in the artists scolding each other through their music thereby employing some vulgar lyrics. Although the Zimdancehall artists

rebuke each other on issues they feel are not being done well both in their Zimdancehall performance and also in real life, the rebuking however is done in a confrontational and aggressive manner, mentioning the names of the offender. The rebuked artist usually answers back in a way that shows that one is a man who is also fearless as seen by use of the strong vulgar words. This is in line with Mandizha (2014) who explains that Zimdancehall artistes usually clash during their shows. Pindula (2014) goes on to give an example of an award winning ceremony which ended up in violence when Winky Dee, a Zimdancehall artist had won four awards for doing well in the year 2014. From this scenario, it can be said that Zimdancehall artists take their personal matters into their music business hence such issues like their grudges result in them using vulgar lyrics to attack each other.

The survey carried out shows that the lack of unity among Zimdancehall artists is one factor that leads to the use of vulgar lyrics in their songs. If one of the artists is approached to perform for a certain fee and then asks for the money to be increased a bit, another Zimdancehall artist will offer to perform for that fee or even less. This causes quarrels which are usually turned into vulgar songs against each other. This is also in line with what Zindi (2016) explains in his article when he says that these Zimdancehall performers' lack of unity results in them undermining each other. The artists even accuse each other of using magic/ juju to disturb each other from holding successful shows. It can therefore be noted that due to lack of unity by way of one representative board, the Zimdancehall artists use vulgar lyrics in their songs to denounce each other since they do not operate from a common professional background.

The survey found that as young and adventurous people, Zimdancehall youths usually want to be exposed to current issues which go on both locally and abroad. Some of the artists who follow the trends of musicians like Yellowman who are popular internationally for singing vulgar think that they can make money out of singing vulgar too. Maduagwu (1999) explains that when people accept the music culture of influential nations, they usually accept their bad habits; a situation which he says can lead to exploitation and neo-colonization. Zimdancehall artists perceive Jamaican music as being superior to local music hence they emulate even that Jamaican music culture of using vulgar lyrics.

Results of this survey show that Zimdancehall artists in Gweru are getting some vulgar influence through satellite TV broadcasts as well as through the internet and films. The media provides the musical content which the Zimdancehall artists get exposed to and some of the vulgar lyrics they sing are a result of the foreign cultures they get exposed to through that media. One respondent, Prisca Siwela mentioned that the media is the one that provides the foreign cultures that influence the youths. She added that the parents are no longer controlling what their children are listening and watching from the media since the young people are able to open some of the sites with vulgar music on their phones. The youths are influenced by some YouTube tutorials into believing that one can kick start music or any art performance as a bad boy then after gaining popularity, one can then reform and start doing this in a good way. Some of these Zimdancehall artists are overwhelmed by the vulgar and criminal acts in the films they watch from the internet. As evidence of the influence caused by the media, an artist from Mutapa called Magaivha bears the name from a famous film actor, MacGyver who was popular for his improvisational exploits full of vulgar talk and criminal exploits. An anthropological researcher, Michael Herzfeld came up with what he called, the 'MacGyver Manhood and the Art of Masculine Improvisation,' (Brett and McKay: 1999). This is one of the online write ups followed by the Zimdancehall artists in Gweru as a point of reference for those trying to gain popularity in Zimdancehall music, a reference which makes these young Zimdancehall artists believe that using vulgar lyrics holds the way to stardom.

Responses that were obtained from some mature interviewees revealed that vulgar language that manifests itself through Zimdancehall emanates from the family level. They all mentioned that parents are no longer there to groom their children on good communication language as they go to the diaspora for greener pastures. There was a general view that many families in Gweru are being headed by children themselves. Thus the use of vulgar language in these families has become the norm or to put it according to Mr Clever Chimuka, it has become fashionable. Another respondent, Rev. Chinyoka was quick to point out that when the youths sing their Zimdancehall, they use the language they are used to which is also understood by their fellow youths. This response is in line with the view that, different people may interpret the same music differently such that for one to understand a people's music, one needs to understand their culture as well (Jonas and de Beer 1991). One can therefore conclude that

Zimdancehall artists use vulgar lyrics since they constitute a language that is understood by their peers in what has become be their Zimdancehall culture.

A sizeable number of the respondents stated that there are no clear cut lessons done in the church to educate the youths on how to compose upright music to prevent the use of vulgar lyrics. It is evident that some books which are there in the church to educate the young until they assume adulthood are not being utilized. The youths from the church are therefore easily attracted by the Zimdancehall with vulgar lyrics as well as the dirty street language and they join in popularize the vulgar side instead of bringing their Christian influence with them. Thus one can conclude that some youths from the church lack spiritual music censorship and therefore, they are not being able to influence those who sing vulgar lyrics in Zimdancehall to change for the better but instead, they just join the trend.

There was a general concurrence by the Zimdancehall Artists interviewed that they are going through a tough time due to unemployment. Ghetto Studio Producer said that he was into Zimdancehall to try and make ends meet. He revealed that he did electrical engineering at Gweru Polytechnic but could not secure a job after the course. Mambo Lodza and Joseph Vhiri also said their lyrics were inspired by the situation that is prevailing in the ghetto due to the hard economic conditions. One can therefore conclude Zimdancehall artists express their disappointment and frustration caused by unemployment through their Zimdancehall music. They will be sending some strong messages to the authorities by singing using vulgar lyrics.

Most of the respondents revealed that Zimdancehall artists do abuse drugs and marijuana. The Ghetto Studio producer even mentioned that it was sometimes difficult to control the behavior of these Zimdancehall artists during their recording sessions since they would be high. There is a general impression that some of the Zimdancehall artists think that their creativity can be boosted by smoking mbanje before performing on stage or before composing a song. Due to the improvisational nature of Zimdancehall, artists use marijuana and other drugs to give themselves courage to face their audience. During the survey, the interviewees stated that it is during these conditions of being under marijuana and drug influence that the artists would usually sing a lot of nonsense most of which would be vulgar. Even a youth from ELCZ church, Kavhai mentioned that some youths from the church ended up joining those who abused drugs as they joined the Zimdancehall culture because the music is being played

everywhere around them. At the studio in Mutapa, the researcher witnessed and filmed a picture of a dreadlocked man who was smoking a giant cigarette which suggests that smoking is an in thing at this studio. It can therefore be concluded that the use of drugs and mbanje influence them into singing vulgar lyrics since they will be high during performances, a situation which the artists believe boosts their creativity.

From the responses given by most of the interviewees, it is clear that Zimdancehall is a youth oriented genre. The process of making Zimdancehall is done among the artists themselves, most of whom are just amateurs who cannot provide professional advice. The studio producers are young people who themselves need advice and guidance in carrying out their day to day life. The Ghetto Studio producer for instance said that he is sometimes unable to rebuke his artists since he feared he would heartbreak them if he would tell them not to use vulgar lyrics. It is therefore evident that lack of maturity in the Zimdancehall making process in Gweru contributes highly to reckless inclusion of vulgar lyrics in some of their songs.

There are thousands of youths who call themselves Zimdancehall artists in Gweru as revealed by the respondents during the survey. However very few of these Zimdancehall artists are known by such arts organizations like the National Arts Council of Zimbabwe (NACZ) and Zimbabwe Music Rights Association (ZIMURA). From the interview done with NACZ, most of the Zimdancehall artists just operate privately and they do not really know where they carry out their activities. ZIMURA says most of the artists are not also registered with them. There is a feeling that Zimdancehall artists in Gweru lack professional advice and as such, they end up employing some unethical means to come up with songs such as those with vulgar lyrics.

4.3.3 Zimdancehall production and marketing procedures

From the few studio names supplied by NACZ, Zimdancehall is mostly produced from backyard studios scattered in the high density suburbs. Most of these studios are operating illegally since they are not registered with NACZ as well as the Gweru City Council. They are also not registered with ZIMURA for tax clearance. This is giving these studios a leeway to produce whatever they want including music with vulgar lyrics since they are not regulated by any authority. Some of the studios were seen by the researcher to be located in bedrooms where there is no easy access by council officers.

Improved sound recording technology allows some Zimdancehall artists to record themselves for personal enjoyment, singing whatever words they want including vulgar lyrics. The use of MP3 players as well as headphones gives the artists a chance to listen to their music with vulgar lyrics without the parents or guardians hearing or suspecting anything. MP3 players perform the specific function of creating an individual space for listeners so that they may focus on their own emotional states. Thus, this important characteristic of the MP3 player enables listeners to attend to, manage, and regulate themselves listening to music both inside and outside the home (Bull 2000). The music finds its way to the public through the sharing done by the youth through social media platforms. To this end, modern recording technology which allows Zimdancehall artists to set up simple home studios can be said to be aiding these artists to include vulgar lyrics in their songs since they can record themselves privately. Those who listen to the Zimdancehall with vulgar lyrics feel they do not offend anyone since they listen to the music privately using earphones.

There was an interesting view from the survey that some songs which are said to be containing vulgar lyrics are sung using lyrics simply not familiar to the elders. There was a feeling that these songs are meant to advise the youth on some issues which are relevant to nowadays life which is being led by these youths. Some mentioned that Zimdancehall artists use slang which is well understood among them but is regarded as vulgar language by the grown-ups who are out of touch with the meaning of the songs. This makes Zimdancehall to appeal to the youth just as Urban Grooves used to do since Zimdancehall came from the Urban Grooves. Shonhiwa (2014) is in agreement with artists' responses when he states that the strength of Urban Grooves was in the artists' use of local Shona and Ndebele languages which were however mostly colloquial. Lyrics may be used in figurative ways and their meaning may not be readily determined by the plain meaning derived from words at their face value (Neumayer and Rauber: 2007). Misinterpretation of some Zimdancehall song lyrics which are sung using slang can therefore be the reason why the Zimdancehall artists in Gweru are thought to be using vulgar lyrics in some of their songs.

Responses given by artists during the interviews show that some of their lyrics are just composed when on stage. J.D. Da Gaffer said that if he forgets the original words of his songs on stage he just improvise, singing anything that is in line with the context of the performance. Mambo Lodza on the other hand said his lyrics direct the audience on the dance floor and also

show that he understands the mood and context of the concert. If the audience is drunk he said he would also behave as a drunkard. Thus if the audience is acting indecently as is the case at nude parties where the fans will be all naked, the artist is sometimes forced to animate the indecent acts with some vulgar lyrics. Mambo Lodza even revealed that the audience may sing along with the artist or interpret the instrumentals by substituting them with lyrics. In such cases, the lyrics can be vulgar which emanates from the mischief that will be happening right within the crowd. The survey findings further show that the artist is forced to join in and move together with the crowd. Such performances were said to create some instant hits which usually find their way to the studio where the artist will sing exactly what took place at the show including the vulgar lyrics that were uttered there. It can therefore be said that the context in which Zimdancehall is performed such as in beer halls, at pasa pasas and nude parties lead to the use of vulgar lyrics in some of the songs.

The researcher was told by the artists that they usually face the problem of having no air play from radio and TV broadcasters. They said they market their music by sending it to fans the fans for free. Magai vha pointed out that he uses Bluetooth, WhatsApp and Facebook to get his music to his fans. Mambo Lodza mentioned that besides WhatsApp, Facebook and Youtube, his music is marketed through websites such as Oskid Productions and Reverberation. Rutter (2011:28) resonates to this point when he says that, “Modern technology has provided many new alternative routes for modern day creators and performers in music.” However the use of the social media and websites helps the artists to get their music to the market before it is censored. This scenario enables Zimdancehall artists to sing and disseminate songs with vulgar lyrics without them being banned.

During the separate interviews with all Zimdancehall artists the researcher heard that Zimdancehall music from these artists is distributed through piracy means. The artists said that they allowed people to pirate their music in order for them to become popular. Zimdancehall artists generally do not want to join fellow artists in the fight against piracy since it is their distribution channel especially for their music with dirty lyrics, a situation which creates the rift that exists between these artistes (Zindi 2016) Just like where the artists use the internet to distribute their music, piracy gives Zimdancehall artists room to distribute songs with vulgar lyrics straight to the public without going through the process of censorship. Musicians who evade censorship are unprofessional and unethical since ethics enhance quality control, setting

the required music standards in the society where the musicians are role models (Wilson 2005). The existence of rife piracy in Gweru gives Zimdancehall artists room to produce some songs with vulgar lyrics and getting them straight to the public without being stopped by censorship authorities.

Above an average of the Zimdancehall artistes who were interviewed mentioned that vulgar lyrics were a marketing strategy for their music genre. There was a general feeling that when the Zimdancehall genre was introduced, the adults and the media were not giving it recognition and attention. The Zimdancehall artists started to sing vulgar lyrics to attract media coverage, social media chats and general social discussions concerning their music. The worried adults started to talk about Zimdancehall as bad music in the society however; the artists felt that their new genre had attracted attention. Clever Chimuka, the New Ziana correspondent referred to the use of vulgar lyrics in Zimdancehall as an attention seeking gimmick whilst Ras Mega referred to the vulgar lyrics as a controversy page. All said and heard, the responses from these interviewees showed that vulgar lyrics in some Zimdancehall songs are used deliberately as a way of attracting the much needed attention and the media mileage.

On the same note, music the survey revealed that Zimdancehall thrives on rivalry deliberately created between individual Zimdancehall artists and Zimdancehall groups. The artists create what they call ‘beef’ by throwing insults at each other such that this can create tension amongst the fans. This tension, Miles said works to bring the fans to shows when artists who seem to be working against each other are drawn to perform sharing the same stage. He said this rivalry was similar to that between big football clubs like Dynamos and Highlanders which have got hordes of diehard fans that follow them wherever they would go. The existence of groups in Zimdancehall is evidenced by those artists who call themselves the Hot Property, a group led by Killer T (real name Kelvin Kusikwenyu) who is referred to as The Chairman and also Maninja led by Winky Dee who is referred to as the Ninja President. Therefore the use of vulgar lyrics in some of the Zimdancehall songs is a way of creating anxiety amongst their fans in order to boost show attendances.

Respondents bemoaned the inability by the censorship board to carry out its mandate at what they called the rudimentary stage where most of the young and upcoming Zimdancehall artists are accommodated. They said that the young people received no guidance or rebuke from the

copyright board and worse still, some of these artists do not even know of its existence of the copyright board and its functions. There was the notion that some artists have grown to think that the use of vulgar lyrics is part of their artistic freedom. Clever Chimuka elaborated the matter by saying that those critics who turned a blind eye on the use of vulgar lyrics were being unethical since they were sending out the notion that the use of vulgar lyrics was some form of creativity. He said that the good thing to do would be to give balanced critiques which would mold Zimdancehall artists in order for them to focus on meaningful nation building. Thus one can conclude that the ineffectiveness of copyright education by the copyright board is one reason for the widespread use of vulgar lyrics by some Zimdancehall artists in Gweru.

Some respondents identified the empowerment of children to report stern punishment to the police as one aspect that allows the Zimdancehall youths to freely use vulgar lyrics in some of their songs. There was a feeling that such a measure was disempowering the parents from correcting the children who use vulgar language in the home, let alone in their music. The respondents noted that the age of majority was giving the young people the notion that they were free to do as they wanted once they would have reached eighteen years. Therefore the inability by parents to discipline their children for fear of prosecution gives these youths the room to sing vulgar songs at will in some of their Zimdancehall songs.

4.4 Conclusion

This chapter focused on the presentation, interpretation and analysis of collected data which was obtained from eighteen interviews. The following chapter will focus on the summary, conclusions and recommendations.

CHAPTER 5

5.0 SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter outlines the summary of the research and conclusions reached after the survey was done. Recommendations on what remedies can be instituted to solve the problem of the use of vulgar lyrics by Zimdancehall artists in Gweru will be outlined.

5.2 Summary of the Research

This study focused on the use of vulgar lyrics by Zimdanchall artists and attempted to find why these artists follow this trend when composing and performing this genre. The research was carried out against the background that Zimdancehall is receiving a lot of air play on both radio and television despite the fact that some of the songs contain vulgar lyrics. As a genre with a fan base composed of youth, it became a cause for concern to the researcher and leaving the situation without carrying out a survey was not an option.

The research adopted both a qualitative and quantitative approach since this approach would produce empirical results by focusing on the area of research from the perspective of the research itself other than the researcher. The survey method was used to gather data through the face to face interviews which were conducted on camera by the researcher himself. The respondents who were chosen through convenience sampling included artists, producers, pastors, some youths and arts administrators. The respondents gave their views freely and their contributions to the research were quite valuable.

The study was quite fruitful and the results that were obtained from the research were used to draw the conclusions that are outlined below.

5.3 Conclusions

- Zimdancehall artists in Gweru include vulgar lyrics in some of their songs because they perform under the influence of alcohol and drugs. Performing under the influence of alcohol makes the artists to utter whatever comes to their mind including some vulgar lyrics.
- The use of vulgar lyrics in some songs by Zimdancehall artists in Gweru is seen as a marketing strategy that attracts attention from the general public as well as the media. Due

to high level of competition in Zimdancehall music, artists need to be unique. To attain this uniqueness, they sing unexpected lyrics especially vulgar to make people talk about them hence getting to know them too.

- The Zimdancehall artists in Gweru are suffering due to unemployment hence they express their bitterness by including vulgar lyrics in some of their songs.
- The role models who are emulated by Zimdancehall artists such as Winky Dee started by singing vulgar lyrics. The upcoming Zimdancehall artists see that as a way to follow when one wants to make it in the Zimdancehall music industry.
- Zimdancehall artists in Gweru are mostly youths some of whom are school students who lack parental advice and guidance on language use. Since their parents are out of the country where they are working, there is no one to closely monitor how the children develop their use of language at home. These artists are growing up in an environment where vulgar language is mostly spoken hence; even their music includes some vulgar lyrics.
- Technological development is making recording music quite easy hence Zimdancehall artists are able to record themselves whatever they want including vulgar lyrics. The recorded songs are easily distributed to the market through social media and piracy hence the vulgar songs cannot be intercepted by the censorship authorities. Technology has also led to globalization and people are now living in a global village. Zimdancehall artists are emulating some artists from the West who are using vulgar lyrics in their songs who are seemingly earning a living through their type of music.
- Zimdancehall artists in Gweru include their personal quarrels with each other in their music. They exchange their disappointments against each other through their songs which they compose including some vulgar lyrics to express their anger at each other.
- Due to the culture of gangsterism, Zimdancehall artists cum gangsters usually fight against each other as they attempt to gain a wide fan base hence, these gangsters throw insults at each other through their music with some vulgar lyrics.
- The ghetto youths who are the majority of Zimdancehall artists believe in what they call Ghetto Fabulous Culture which they consider to be marked by violence, uncertainty, suicidal

practices as well as vulgar language. The vulgar language is manifested through the vulgar lyrics that are heard through their Zimdancehall music.

- The censorship board is not doing a thorough job hence; some of the songs that have got vulgar lyrics find their way on air. This situation makes more and more Zimdancehall artists want to sing vulgar lyrics thinking that doing so will enhance their chance to get air play.

5.4 Recommendations

The researcher would like to recommend that Zimdancehall artistes start making use of professional marketing procedures. These artists should seek help from such organization as the National Arts Council of Zimbabwe. They need to view their music carrier from a business point of view. They also need to engage the services of managers who can give them advice on how to go about their music business as well as how to carry themselves around in their daily life. These Zimdancehall artists need to get some training on how to improve their music performance skills so as to enrich their creativity other using drugs in order enhance their performance and creativity. Improving artists' performance skills through training will ensure that the Zimdancehall artists will shun the use of vulgar lyrics. Their good and polished acts will market them to enable them to penetrate some lucrative music markets in a professional way.

The established studios should give those talented young upcoming Zimdancehall artists from Gweru some recording and marketing contracts so that they do not resort to vulgar lyrics as a way to marketing their music. Talent search competitions such as Chibuku Road to Fame should include Zimdancehall artists so that they can also showcase their talents and get assistance from the corporate world.

Parents need to reconsider the revival of the extended family. Youths need someone who acts in the position of a parent in their life at home when the biological parents are away. Relatives are better placed to take up this role since they are more likely to be respected by the children other than maids and fellow young children who are left in custody of their brothers and sisters.

The government should take a concerted effort to employ strong censorship regarding what is played on both radio and television so as to eliminate songs that have got vulgar lyrics. The use of the social media needs to be monitored so that it is not abused by those who would like to post music with vulgar lyrics. There is also need to open up more radio and TV stations especially community radio stations so as to enable the Zimdancehall artists to access some air play. This way, the Zimdancehall artists will be able to market their music in a professional manner.

The students that perform Zimdancehall should receive some counselling sessions from the teachers in line with the need to use good language in the music that they perform. The same should be done regarding the music that they listen to and videos that they watch at home. Zimdancehall is showing that it has become a voice for the youth hence, there is need to give an ear to the young people. Zimdancehall has to be developed to cater for the needs of the youths some of whom are still undertaking their studies so that the music promotes them in a positive way. The schools have to play a major role since most children no longer have enough time with their parents.

The researcher recommends other scholars to carry out further research in this area at a larger scale. This research was carried out in Gweru where just a few stakeholders were consulted due to financial and time constraints. There is need for a more comprehensive study over this issue so that a befitting policy position can be implemented at national level if the preservation of our norms and values is to be achieved. The use of vulgar lyrics in some of the Zimdancehall artists' songs seems to be a manifestation of big rooted problems which call for urgent attention if some of the goals like the eradication of HIV/AIDS by 2030 are to realise fruition.

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APPENDICES