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The impact of the colonial legacy on music performance, focusing on the Zimbabwe Republic Police Band

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Approval Form

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Dedication

This dissertation is dedicated to my mother Jesca Mazhombwe for her unwavering support towards my education.

Abstract

It is undoubtedly that colonialism had a dominant and long-lasting impact on Africa hence it has continued to draw a lot of scholarly attention. The research's main objective was to explore the impact of the colonial legacy on music performance and used the Zimbabwe Republic Police (ZRP) Band as a case study. The research gives a brief summary of the history of the band because its performance can neither be explained nor understood without first unravelling the historical context. The theoretical framework which informs the study is based on Modernisation and African Renaissance theories of development. To collect data, the researcher used interview, questionnaires, and observation. The researcher used stratified sampling procedure to add some boundaries to the process of selection and to apply the principle of randomness within these boundaries. Purposive sampling was also used to bring in people who are critical informants into the research. Results from the study reveal that the colonial legacies are still held important in the band and used to enhance skills development of singers and instrumentalists. On the other hand the findings realised that over reliance on some the colonial legacies has a likelihood of creating a strait jackets in the performance of the band. The study recommends the ZRP band to relinquish irrelevant colonial legacies like the playing of European calls at Police ceremonial events in order to suit contemporary music performances and African contexts. The research also recommended the band to reorient the prevailing music instructional methods such that African methods of learning music can become part of the training process.

Acknowledgement

Many thanks to all those who have helped me through this research, without whom it would have never been possible. Firstly, thanks to the Almighty God for the wisdom and grace to live through this work related experience. Secondly thanks to Band Training Staff and colleagues for their technical assistance in compiling this report. I also extend my appreciation to the Zimbabwe Republic Police command for affording me time and space to explore sections of the Band. There are those closer home who contributed to the completion of this report by placing me as the author in a position to start, sustain and finish the research. For this reason, and many others, I would like to dedicate this report to my family. Last but not least, special thanks to my supervisor Mr Richard Muranda and the Midlands State University particularly the department of Music and Musicology staff for their guidance and continual mentorship.

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Outline of the Study

1.1 Introduction

This chapter explains the research problem as well as the factors that prompted the undertaking of this study. It also highlights the significance of the study to the researcher, academic world and Zimbabwe Republic Police. The location of study is also identified in this chapter. To best understand and appreciate the current practices of Zimbabwe Republic Police Band, it is necessary to look at the historical overview and origins as part of the background to the study. This would certainly facilitate an appreciation of the variables like structure, values, core principles, and ethics which have a direct bearing on the functionality and performance of the ZRP Band.

1.2 Background

European existence in Zimbabwe dates back to 1890, when a team headed by Cecil John Rhodes, the director of the British South Africa Company, settled in Mashonaland and later Matabeleland (Harding, 1937). The outing was protected by the British South Africa Company's police. A BSAP force in which the black Africans were incorporated was initiated in October 1896 (Chaza, 1998). The black policemen (*Mabhurakuwacha*) were engaged to do all the filthy work of their colonial masters. Horrible acts of tyranny were openly committed and the aim was to lay fear into the minds of the natives (Chaza, 1998).

It is from this police force, that the British South African Police (BSAP) Band was formed in 1896. According to Hamley (2011: 49), "... it is known that the Rhodesia Horse had a band in Salisbury, under the direction of band master C.W Day and it was from this source that musicians were drawn to form the first Regimental Band of the British South African Police in 1896." The main functionality of this band was to serve the interests of the white colonial minority. Hamley (2011:49) also cites that "...the force was able to field bands to play at Queen Victoria's Diamond Jubilee celebrations, both in Bulawayo and Salisbury". Hence the Regimental Band of the British South African Police was established for the elite.
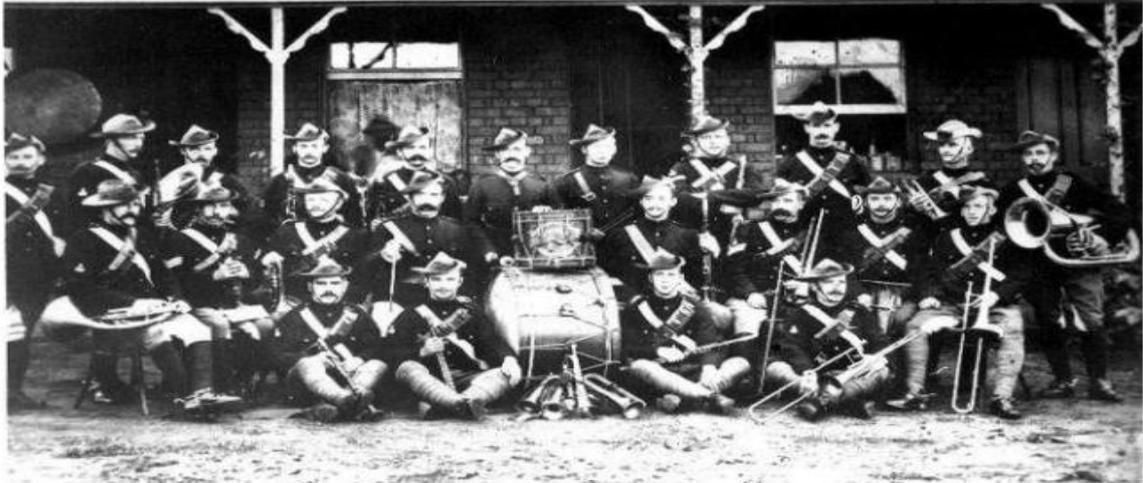
Figure 1: The Regimental Band of the British South Africa Police. Picture courtesy of Natal Outpost 87th edition 2011

On attainment of independence in 1980, the new black majority elected government inherited most if not the entire system of the colonial government, from the political, economic, social and military spheres. It is within this vein that the Zimbabwe Republic Police was also not spared by the absorption of the colonial system. The colonial legacy remained imposing as summarized by Hall (2015:38) "...as a world-class police force and second to none, we left a fine legacy now completely undone". That is to say western instruction methods have remained imposing in the band. Mystery is still surrounding the essence of aristocratic calls like the Roast Beef. Traditional instruments like mbira that depict our national heritage have found it difficult to penetrate the repertoire of instruments in the band. Despite having more than thirty years of self-existence, the colonial legacy has continued to dominate the performance of the Police Band.

Though some aspects have remained relevant, there is slow transformation, and relinquishing of irrelevant colonial legacy to `suit contemporary music performance. It is an undeniable fact that some of the traits like discipline, music notation, music arranging, and playing of copy rights have brought some good in the performance of the Band. Conversely they have a diminishing factor on creativity, art and improvisation expected of in African performances. In some instances these traits create a straight jacket in the routine duties of the band and reinforce the colonial mindset. Consequently they have formed the core principles, values,

and ethics of the band. The study is therefore aimed at identifying strategies which can enhance the performance of Police in modern, complex and dynamic environment.

Figure 2: Z.RP Brass Band Picture Courtesy of Police Band archives

1.3   Statement of the problem

This study seeks to explore the impact of the colonial legacy on music performance in the Zimbabwe Republic Police Band.

1.4   Research Questions

- ✓ How has the colonial legacy influenced contemporary music performance in the Police Band?
- ✓ To what extent has the band transformed, and relinquished irrelevant colonial legacies to suit African music performance contexts?
- ✓ What strategies can be implemented to promote music performance transformation in the ZRP band?
- ✓ What are the challenges and proposals associated with colonial legacies?

1.5   Objectives

✓ To find out the extent of the influence of colonial legacy within the Zimbabwe Republic Police band.

✓ To find the factors affecting transformation, adaptability and relinquishing of the colonial legacy.

✓ To establish how the ZRP Band is transforming from the colonial ideology, values, ethics and conduct.

✓ To establish ways which enhance African musical contexts performance transformation in the Police Band

1.6   Theoretical Framework

Colonialism and its legacies continue to attract scholarly attention (Ndege, 2010). This is due to the fact that colonialism has a powerful and lasting impact on Africa (Ndege, 2010). The implication on Africa can neither be explained nor understood without first unravelling the continent's colonial experience. The research is anchored on theories of development which explain how colonial legacy has spread its shadow over the developing African state system. The following is a brief discussion of the two theories namely; Modernisation theory and African Renaissance theory.

1.6.1   Modernisation theory

Modernisation assumed and labelled Africa as Dark Continent which needed to be enlightened (modernised). It is the enlightenment notion that motivated Cecil John Rhodes and his entourage (composed of missionaries, engineers, farmers, hunters and miners) to settle in Africa. It is also part of the reason why Rhodes' British South Africa Company (BSAC) embarked on the mission to build a road from Cape of Good Hope in South Africa to Cairo in Egypt (Matunhu, 2011). It is from this background that the Regimental band of Rhodesia mandated themselves to cement their ethics, values and principles on indigenous music system. In this regard this theory forms part of the theoretical basis upon which this study ought to understand the impact of colonial legacies on music performance.

1.6.2 African Renaissance theory

The theory is founded on African values and norms which are the very building blocks of African life (Matunhu, 2011). The strength of the theory lives in its ability to be adaptable of change and innovations provided they are initiated within the social and value systems of the average African (Matunhu, 2011). Africans had their indigenous knowledge system of dealing with, communication, entertainment, crime, deviance and conflict (Matunhu, 2011). However, the coming of western knowledge system forced Africans to be apathetic about their abilities, knowledge and skills. It is about reclaiming the African identity and African values. Upon achieving this goal, the continent will be able to go back to the drawing board and redesign a new course to prosperity (Matunhu, 2011). The theory is quite relevant in establishing strategies that can be implemented to promote accelerated performance transformation in the ZRP band.

1.7   Significant of the Study

- ✓ This study will gather data useful for the Zimbabwe Republic Police and the academic world (especially Midlands State University) as results of the study will add new knowledge to the existing base.
- ✓ The results can be used to inform future actions, planning, teaching and decision making in the organization.
- ✓ It will enhance the understanding of new members on how history informs the future and need to have balanced integration than simply dismissing history as by gone.
- ✓ The study will also aim to provide the justification of policy review in regards to aspects which are relevant and irrelevant to modern day Band performances.
- ✓ The main intention is to create a framework for promoting creativeness, quality and client focused performance and operation.

1.8   Limitations

There are internal and external forces that may cause this research to encounter some flaws. Such possible factors include some of the following:
- ✓ Financial constraints in undertaking the study.
- ✓ Organizational constraints in accessing information.

- ✓ Inability to easily access former BSAP sources of information because the majority of them have retired to different locations in and outside the country.
- ✓ Time allocated to the research can be a challenge considering such researches require a lot of time.

Despite such possible weaknesses, the researcher has already started mobilising resources that will suffice to undertake this study. Though individual interests should not precede organizational interests, the researcher will be collaborative or integrating in order to maximize joint outcome. The researcher shall try to extract as much information as possible within the allocated time for the study to give a true reflection of the problem.

1.9   Delimitation of the Study

The study is only interested in understanding how the colonial legacy has influenced music performance in the Police Band. The study is not focusing on how the policing initiatives of the ZRP have been influenced by the same predicament. It is limited to aspects relating to music performance and not other duties which can be undertaken by the band in fulfilling the organizational mandate enshrined in the constitution. The limited scope will enable the researcher to understand the problem given the limitations of time and resources.

1.10   Location

The Zimbabwe Republic Police Band is located at Morris Depot in Harare metropolitan province. The key infrastructure around Morris Depot includes the State House, K.G VI, Police General Headquarters, and Harare Central Prison. The location is connected by state of the art road network. Some of the major roads which connect visitors to Morris Depot are Chinamano, Josiah Tongogara and Enterprise roads. Pedestrians use Chinamano gate, whilst motor vehicles use Tongogara gate.

Nearby are Newlands and Five avenue shopping malls. There are no geographical features like mountains and rivers near the location. The pattern of our population is characterized by middle aged working personnel. The location is advantageous to the researcher in that it save the resource of time because the population sample is not spread out. However the research can be taken outside Harare in pursuit of former British South African Police members.
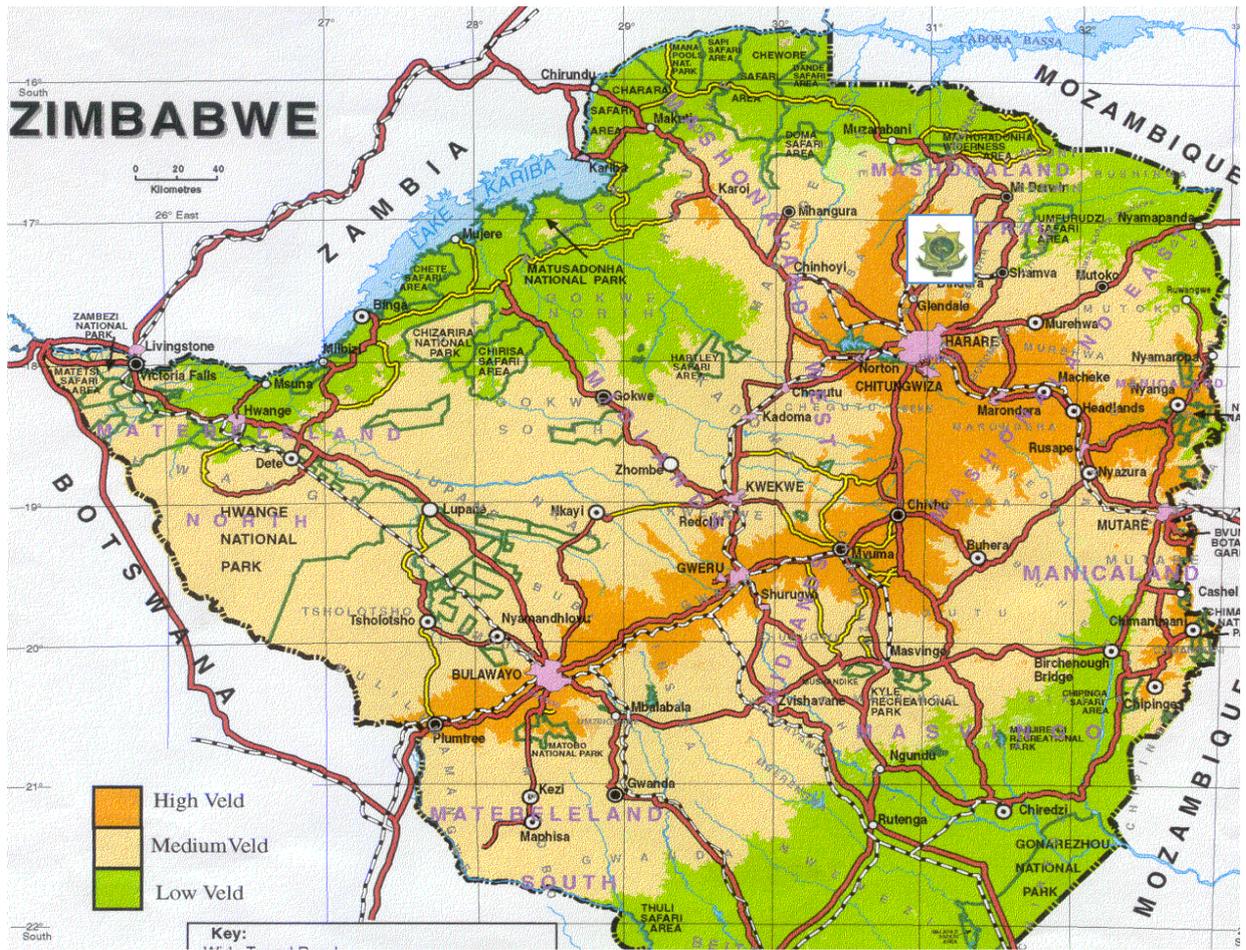
KEY

 .... Morris Training Depot

▬▬▬ .... Major Roads

▬ ▬ ▬ .... National Boundary

Figure 3: Map of Zimbabwe, Picture courtesy of Police Band archives
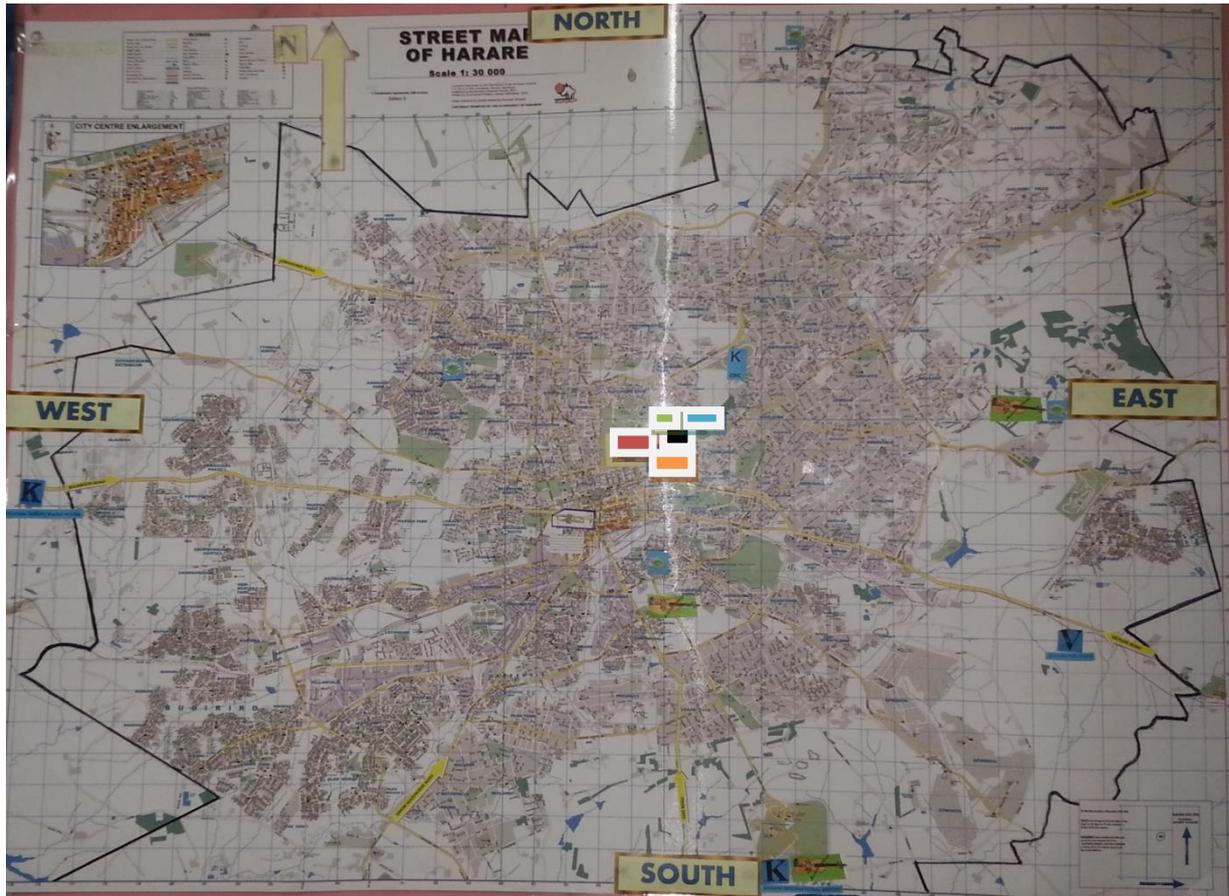
Key to Harare Map

🟧 (orange)	Police General Headquarters
⬛ (black)	Morris Training Depot
🟥 (dark red)	State House
🟩 (green)	K G VI
🟦 (blue)	Harare Central Prison
🟨 (yellow)	Major Roads to Morris (Tongogara, Chinamano, and Enterprise)

Figure 4: Map of Harare Picture courtesy of Police Band archives

MORRIS DEPOT MAP

N

SPORTS GROUNDS

POLICE CLUB

SQUASH

TRAFFIC OFFICES

BAND OFFICES

BAND OFFICES

DRY CANTEEN

RECRUITING OFFICES

TRACK EVENTS

HARARE PUC

HARARE PUC

HARARE PUC

GYM HALL

COPPER POT

HARD SQUARE

DEPOT WORKSHOP

CAMP HOSPITAL

NATIONAL HIGHWAY BENZ SHED

PROVOST AND QUARTERMASTER

EAST

SENIOR OFFCERS' MESS

TONGOGARA GATE

WEST

EAST GATE

GUARD ROOM

ADMIN OFFICES

ADMIN OFFICES

GREEN SQUARE

DRILL

MORRIS DEPOT MESS

LAW & POLICE

MUSEUM

HARD SQUARE

APPLEBY

CHINAMANO GATE

NEW ASSEMBLY HALL

REGIMENTAL MESS

BARRACK A

NEW HOSTEL

CRIMINAL INVESTIGATION DEPARTMENT HQ

MAGISTRATE COURT

SPORTS OFFICE

BARRACK B

STOPS

BARRACK C

RIDING SCHOOL

STABLES

BARRACK D

KEY

SOUTH

POLICE BAND

Figure 5: Map of Morris Depot Picture courtesy of Police Band archives

1.11   Definitions of Terms

In this study the following terms are construed in the context of the study

Organization   -   Zimbabwe Republic Police

Outpost   -   British South African Police magazine

Roast Beef   -   Aristocratic call played when Officers are dinning in or out.

Horse   -   British South African Police

Bandsmen   -   refers to both women and men instrumental players.

Band   -   Zimbabwe Republic Police band

Z.R.P   -   Zimbabwe Republic Police

BSAP   -   British South African Police

BSAC   -   British South African Company

KG VI   -   King George VI

Paramilitary   -   A semi-militarized force whose organizational structure, tactics, training, subculture, and (often) function are similar to those of a professional military, and which is not included as part of a state's formal armed forces.

Brass band   -   Marching band comprising of brass, woodwind and percussion instruments

1.12   Overview of the Study

This chapter is all about stating the problem and explaining the events that promoted the researcher to undertake the research. It also focused on the significance of the study and forces which might cause errors to the research. Chapter two analyses a range of related literature on the effects of colonial legacy on music performance.

Chapter three entails the research methodology. It discusses the advantages and disadvantages of research methods, design and instruments like interview guides. The chapter also examines data collection, the population under study, the sample and the ethical concerns.

Chapter four presents data collected through the use of the following:

✓ Descriptive written interpretation of the findings
✓ Illustration of points by quotes and pictures
✓ Use of visual models, figures and tables

Chapter five articulates the summary of the findings, and drawing conclusions from the findings and recommendations thereof including areas for possible further research.

1.13   Conclusion

The proposal highlighted the problem of the study as emanating from slow transformation, and relinquishing of irrelevant colonial legacy. The chapter placed emphasis on the historical perspective of the Police Band, since it informs the current operations of the band. It also justified the significance and rationale of undertaken the study to the organisation and the academic world. The study has been restricted to only matters pertaining to music performance in the Police Band. A detailed account of the location of the study was also presented in this chapter.

Chapter Two: Literature Review

2.1   Introduction

This chapter is the exploration, analysis and critical discussion of studies that have been conducted so as to discover their relationship to this study. It gives details of the review process, sources of review and the purpose of the review. The underlying principle is to enable the researcher to know the findings that have been made by other researchers on this issue and their views on it. The review will help the researcher to identify knowledge gaps in order to avoid reinventing the wheel. It also helps the researcher to refine the topic. Sources of the review will be books, dissertations, theses, journals, newspapers, Outposts, government publications and publications of the organization focusing on military bands. Theories of modernization and the African renaissance shall inform this study.

2.2   Theories on development

Numerous studies have investigated and drawn from developmental theories to fully understand the impact of the colonial legacies in Africa. The major objective of reviewing theories in this study is to enhance understanding on why some aspects are lingering in the Band performance despite being overtaken by time and space. Hence the Modernization and African Renaissance theories underpin this study.

2.2.1   Modernisation theory

The concept of modernisation incorporates the full spectrum of the transition and drastic transformation that a society has to undergo in order to become modern (Hussain et al., 1981; Lenin, 1964). It is about Africa following the developmental foot steps of Europe (largely the former coloniser of Africa). Matunhu (2011) holds that societies can therefore be regarded as modern when they display specific characteristics. The extent to which these characteristics are exhibited gives an indication of the degree of modernity that has been reached.

In this regard it is held as hard to believe that years of colonial domination and foreign rule did not have a profound effect on Africa's post-colonial general performance (music not spared) and development. However, the exact nature of these effects and the causal mechanisms linking Africa's colonial past to its post-colonial development are still debated in the literature (Burchard, 2005). Earlier theorists such as Peter Duignan and Lewis Gann believed that colonialism had an ultimately positive impact on development, helping to modernise and develop Africa. Other more recent theorists such as Pierre Englebert and Crawford Young argue that colonial domination has had a negative effect on postcolonial development (Burchard, 2005).

The above argument stimulates the need for further research but mainly drawing conclusions from the effects of colonialism. I would like to claim that the modernisation theory gives rise to a dilemma. On one hand, the theory can be an epitome of development and transformation processes within institutions and societies; it can increase the efficient and effectiveness of performance techniques through the application of modern technologies. While on the other hand, modernisation theory is a distraction in itself, instead of instigating positive developmental changes it perpetuates music cultural loss and forced change processes such as acculturation. It entails a transformation in the broader values, norms and attitudes of the larger contexts among the people in Africa.

The form and strategies for Africa's development have always been changing in consideration of the evolution in technological and ideological views of the developed world. Modernisation theories have remained the development palette for African institutions and systems. For example in Zimbabwe around the 1950s the western musical culture was termed civilisation and everyone apparently desired to be associated with that trend (Makwenda, 2005). Local musicians imitated western music and moved away from performing music in open space, utilising vocals and foot stamping. This actually means, Western music culture was regarded as frontline civilisation and non-western ways of doing things regarded as primitive, archaic, regrettably, and unacceptable. I certainly agree to this view because it is rare in Zimbabwe to have a musical performance which is not influenced by western instruments and technologies.

The limitation of the theory is on the view that there is a primitive culture which should follow a development spiral to become civilized. Every culture is unique and music gets its meaning from its inherent culture. Different cultures interpret music differently, though music making might be a universal phenomenon. So who should be qualified to judge a culture as primitive or superior to the other? A lot of questions therefore remain unanswered. Thus the scope of this theory is open to criticism and debate. However, the theory helps us to understand the changes in context of music, musical practices and structures in African societies and institutions.

2.2.2   African Renaissance theory

African Renaissance theory is the antithesis to the modernisation and the dependency paradigms. The model rejects the mainstream growth (modernity) and dependency paradigms because they exacerbate underdevelopment and fail to appeal to the African value systems. Like other alternative models, it advocates for a social force that opposes and transcends the modernity and dependency paradigms.

According to Rodney (1972), the political independence of Africa from colonialism did not alter the dependency arrangement; in fact it deepened it. Most African countries still largely rely on the expertise and advice of the same countries that exploited and continue to exploit them. Therefore the critical issue here is transformation. For the future depends on achieving the transformation of institutions, technology, values and behaviour consistent with ecological and social realities in Africa (Korten, 1990).

To think of a true African life is to think of unity, communalism and shared purpose. The African renaissance theory, unlike its predecessors, advocates for local solutions, pluralism, community-based solutions and reliance on local resources. Therefore, development strategies for Africa should be informed and embroiled in the African values like '*Ubuntu'* in South Africa, '*Humwe'* in Zimbabwe, '*Harambee'* in Kenya and '*Ujamahaa'* in Tanzania (Matunhu, 2011). The African Renaissance approach to development underscores the importance of social movements whose mandate is to engage people to face issues of justice, inequality and sustainability from a collective or communal approach (Matunhu, 2011).

The theory helps institutions and societies to redesign a new course to prosperity. Following decolonisation, there is need to restore lost cultural values and pride has been part of the post colonial agenda of many African nations (Shizha, and Kariwo, 2011) This has seen the initiative of different cultural revival programmes, including the promoting of traditional dance companies, drama groups, music, and cultural institutions such as museums in Zimbabwe. In many cases, the development of museums as education centres has been seen as an important part of the process of cultural revival (Shizha, and Kariwo, 2011).

Consequent, there is need for the flogging of the negative impact of western civilisation and culture on Africa in all fora. Policy makers can also begin to see the need to reappraise their policies that contribute to the cultural dearth of Africa or those that negate the principles of cultural revival.

2.3 What is Colonial Legacy?

Young (1995: 24) states that "Overall colonial legacy cast its shadow over the emergent African state system to a degree unique among the major world regions". The proposition is that Africa can neither be elucidated nor understood without first unravelling the continent's colonial experience. Hence to best understand and appreciate the current Zimbabwe Republic Police Band, it is necessary to look at its historical perspective and origins.

Colonialism is a political, economic, and social institution that affected all aspects of African development (Ndege, 2009). Zimbabwe as a country is not spared by the same predicament. The arrival of European colonialism in Zimbabwe, just like other parts of Africa, led to the perforce imposition of European or colonial worldview (Rodney, 1982). It is largely responsible for not only the deliberate distortion of the traditional projects of education already in place, but also of the indigenously based and comprehensive programmes of development that were achieved and put in place over hundreds of years (Nyerere, 1968).

Colonialism sought to create a black man with foreign cultural traditions which I concur with as a researcher. It was based on the premise that Africans would assimilate into the European life styles and values that are in themselves a threat to the identity and self-perceptions of the indigenous people (Shizha, and Kariwo, 2011). Traditional African cultural practices paved way to foreign customs of doing things as Africans became fully westernised. Western

culture is then regarded as frontline civilisation. As Africans, we have to devise ways of rewriting or shifting those overriding narratives and deconstruct colonial supremacy and the misrepresentation of indigenous people and their cultures.

2.4.   Nature of Colonial legacies

The economic, social and political undertakings of the African continent have been influenced by the legacies passed on by the white colonial regime. Burchard (2005) asserts that the exact nature of colonial legacies vary widely within countries. As a result the nature and duration of this legacy has long been debated in the literature on African development. Some of the legacies that influenced music performance in African communities include the four-part harmony, military music, sight reading and discipline.

2.4.1   Four-part harmony and European syllabi

Both the missionaries and the colonial administrators introduced an educational system for Africans that was designed to overtly and explicitly marginalise Africans and strengthen African subjection (Shizha, and Kariwo, 2011). To a greater extent colonial instruction resulted in psycho-cultural alienation, and cultural control. Missionaries established stations and schools, and used hymns in their proselytising and their church services (Makwenda 2005).   Accordingly, a four-part harmony is an inheritance of the missionaries. The traditional indigenous songs of Zimbabwe have a two part harmonic structure: male and female parts, with hocketing lines of contrasting rhythms in between (Taaffe, 2011). For example there are lot of problems which we face as a people when singing the national anthem of Zimbabwe at large gatherings. The generality of the population tends to sing in a two-part harmonic structure contrary to the notated four vocal parts. This shows the conflict between the cultural legacy of the indigenous knowledge systems and the colonial lines of thought.

In many countries, control and supervision of European inspired syllabi and examination systems is in the hands of the former colonial governments (Thorsén, 2004). In areas where settlers lived, the music education is/was imprinted by the needs of the minorities to preserve European culture. In countries like Zimbabwe, the settlers' culture dominated the stage for music performance, education, and scholarly activities. The British Associated Board of the

Royal Schools of Music, which still conducts examinations, started its work in South Africa around 1900 (Thorsén, 2004). The Regimental Band of Rhodesia likewise embraced this board in all matters pertaining to music theory lessons and examinations. It is still an essential part of music tuition and instruction in Z.R.P band. The theoretical frame work which is biased to the ABRSM syllabi thereby directly influence the ability of band trainees to accomplish given practical tasks.

2.4.2   Military music

According to Hamley (2011:49) "…in much of early Rhodesian history, little was recorded about military bands". Much of the literature is about the Rhodesian policing initiatives. There is also a dearth of published works on post-colonial performance of the Police Band. Historically military music was intended mainly for the aristocracy. For instance trumpets were important in depicting the rank or nobility of the king or noble. Proclamations of the king were not considered legal unless accompanied by a trumpet flourish (US Army Element, School of Music, 2005).

British colonialists taught military music, like brass band music that was used by the army for military functions. Manuel (1988) notes that in West Africa, regimental bands were introduced in the 17th century and by 1750 a number of British-style bands with native musicians were extant. The generation of brass musicians that emerged out of this development contributed to the creation of indigenous hybrid music. It was the Germans and the British who introduced the music to the coastal regions of Tanzania and Kenya, where Africans are said to have been attracted by the military bands themselves, marching drills and the colourful parade dress of the European soldiers (Dube, 1996).

The missionaries in East Africa encouraged local people to adopt either Christian hymns or military band music, so that they abandoned their traditional music (Dube, 1996). Above and beyond offering musical training for Africans in colonial armies, the army bands also contributed to the birth of musical events which emulated the procedure of the military brass band performance. In Zimbabwe quite a number of musicians and music educators and instructors received part of their music training from the colonial army band. These musicians include August Musarurwa a saxophonist and composer of the great song Skokiaan. Interestingly, Skokiaan has been adopted by western musicians in America and the world

over despite it being a wholly home grown piece. Some of the international greats who adopted and recorded Skokiaan include Louis Armstrong, Hugh Masekela, Nico Carsten, Robert Delgado, James Last, Sam Klair, Joe Carr, Nteni Piliso, and Herb Albert (Makwenda 2005).

2.4.3   Discipline

Observance of discipline can make or break an organisation. No matter how well trained and equipped an organisation might be, without discipline, it will be like a disjointed jaw. It essentially deals with the pattern of behaviour that leads to good social and moral development. Discipline is the conditioning or moulding of behaviour by applying rewards or penalties (Mandap, 1996). It is essential for every group, for every society and for every political institution. Without discipline there can be no society or its proper governance. No nation can exist without discipline. It is discipline that unites human interaction and organisational relationships, and one society to another. Hence discipline is one of the basic insignia of social life (Mandap, 1996)

The BSAP force being a paramilitary division, skilled its personnel (including Bandsmen) in diverse disciplines aimed at expanding the scope of the trainees in anticipation of what they would meet in the course of their duties in the future (Chaza, 1998). First and foremost the significance of discipline was preached to the trainees in various ways. Foot and arms drill were the military aspect of the BSAP force training, whilst law and police procedure were a vital policeman's forte. These were followed by other general and everyday police focus areas such as horse grazing guard, horse grooming, stable picket, officer orderly, First Aid, guard house, and guard escort duties, physical training, catering and camp cleaning (Gibbs et al 2002). This legacy is still part of the police service to date; every police recruits (including bandsmen) conduct these duties on training. These activities are aimed at shaping the behaviour, attitudes and skills of trainees in preparation of impending police duties. However not much has been done to investigate how this discipline package offered at recruit training impact on the general character of musicians and music performance in the band

The most important aspects required to learn music are dedication and discipline. Daily practice takes commitment and such devotion needs discipline which is what separate successful musician from everyone else (Franscois, 2013). One might grasp the basics and

learn to play a few songs or chords rather quickly, but full mastery needs discipline and takes many years. Many people think of discipline as something negative, associated with punishment but it actually means teaching or instruction. It also includes the factor of control. With discipline, one learns patience, enhances creativity, gains insight, joy and a sense of accomplishment. There has to be discipline and structure in the study of music; perfecting and performance. Neglecting structure on the study side generally produces an undesirable product; neglecting discipline in its performance also creates disastrous results (Franscois, (2013). Some popular music have ended up as paupers, dead, or jailed for lack of discipline. Notably is Big Tembo of the Bundu Boys who ended up taking his life because of failing to be disciplined in his social life. On the other hand many musicians have become successful because of being disciplined in and outside music performance. Examples in Zimbabwe include Oliver Mutukudzi, Charles Charamba and Mechanic Manyeruke.

2.4.4   Music notation and sight reading

On completion of recruit training, the Bandsmen received comprehensive training in music notation and sight reading. Hamley (2011: 50) informs that "...Sergeant Sparks, an extremely talented musician recruited especially for the task, worked a positive miracle with the very raw material that was to hand". Musical notation, for example, was taught by associating its symbols with the differing denominations of local currency. A currency denomination like 1 pound (equivalent to 4 ticks) was used to represent longer notes like semibreves. Whenever Sergeant Sparks raised such a denomination the trainee musicians would play or hum for four counts (Taa - aa- aa- aa). Smaller denomination represented shorter note values respectively. As such these two aspects actually form the core values and principles of the band.

Music notation is any system used to visually represent aurally perceived music through the use of written symbols, including ancient or modern musical symbols (Miller, 2015). Types and methods of notation have varied between cultures and throughout history, and much information about ancient music notation is fragmentary (Miller, 2015). I tend to concur with this notion because most of the western recordings about other cultures were judgemental and subjective. European writers considered anything which appeared defective to the European ear or orientation as mistakes. They had the liberty to remain silent about other notations or to

make alterations which they deemed improvements. Common methods of notation include solfege, tablature and staff.

Music notation is a language and as such it should be communicable (Gerou et al, 1996). The closer the notation sticks to familiar values and guidelines, the more successful the music will be performed. Therefore the perception that western music notation is nearly as comprehensive as written language is misleading and inaccurate. It actually limits the scope of African music. African music goes beyond western notation; sounds like ululation are very difficult to notate and yet they are very important in African music performance. Furthermore, pitch inflations which are a common feature in African music have no space in the western notation system. The system is only confined to semitones and tones and standard notes like crotchets.

Sight reading is art of playing or singing music notated on sheet without unnecessary repetitions (Richman, 1986). It is similar to the technique the brain applies when reading a written sentence or paragraph. The skill is developed over time ranging from a single year to four years. To sight read we must be an open vessel ready to take up information. Worries, uncertainties, qualms, expectations and disturbances are greatest inhibitors. In other words the more brain power we use to think; the less will have available space to take new information (Richman, 1986). This view is apparently correct and applicable to the concept of sight reading. Sight reading is a process completed within seconds; it involves a swift engagement of the sense of sight and other senses. The series of activities involved in sight reading are done almost simultaneously and there is no room of applying them in stages. Efficiency and effectiveness of the brain takes a centre role when practicing sight reading. Hence psychological distractions should be avoided for one to be competent in music sight reading.

Sight reading is hinged on the basic perception drills aimed at observing pitch, rhythm and fingering (Richman, 1986). Pitch is a perceptual attribute which allows the ordering of sounds on a frequency-related scale extending from low to high (Forney et al, 2013). The wholesome representation of pitch in most African songs is difficult due to the limitations of the western notation in measuring pitch inflections and microtones. Music is propelled forward by rhythm that is the movement of music in time. Each individual note has a length, or duration that is either long and or short. For most African societies, rhythm is an

inextricable part of their everyday existence (Kwaramba, 1997). Fingering is based mostly on the context of a note on a passage. Instruments have different fingering techniques which should be internalized by the performer through practise. There is need to focus on one thing until it becomes reflex.

The process of sight reading can be broken down into logical components that are quite ordinary as shown below.

Activity	Body parts	Function
Visual	Eyes	See notes
Electro/Chemical	Nerves	Think
Kinetic	Muscles	Play notes
Aural	Ears	Listen

Table 1: Sight Reading Logical Components Courtesy of (Richman 1986)

This is simply a transfer of energy from one manifestation to another. In a high-quality reader it occurs so fast that the steps blur as one. Sight reading skills have become the forte of the Zimbabwe Republic Police Band.

2.4.5   European songs

The band played from handwritten parts photocopied over the years (Hamley, 2011). The music aimed to advance the colonial interest of the British South African Company and the King in Britain. The blacks in the Band were motivated by the ability to interpret the rhythms and melodies even without understanding the meaning of tune. For example marches like the Rhodesians Bold, composed after the Mashona rebellion by Charles Warren Day to honour the police men and women of that time was, from August 1970, adopted as the Quick March of the Force. Prior to this Police units had marched on and off parade to the tune of The British Grenadiers; a dedication song to the first regiment of the royal household infantry (Hamley, 2011).

Figure 6: An Extract of a European Song, Pictures Courtesy of Police Band Archives.

2.4.6   Transcription

Music transcription refers to the analysis of an acoustic musical signal so as to write down the pitch, onset time, duration, and source of each sound that occurs in it (Klapuri, 2006). The rationale of a transcription dictates the information necessary for that particular transcription. The purpose can range from helping to learn the words to a song to detailed analysis of style. Transcription also helps in the preservation and archiving of the song.

Transcription usually takes two forms that are prescriptive and descriptive. Prescriptive transcription using the staff notation or solfa notation provides the basis for analysing a lot of musically relevant information in complex audio signals (McKerrell, 2011). The analyser can tap the rhythm, hum the melody, recognise vocal ranges, identify harmonic changes, and locate structural parts of the piece, such as the chorus and the verse. Prescriptive Transcription is a guide to a performer or analyst and only shows selective features usually in a simple form (McKerrell, 2011). However the theoretical background of this signal analysis method makes it not purely applicable to the analysis of music from other cultures. Especially African rhythms and melodies which exhibit quality and creativity and it is very difficult to achieve a wholesome transcription and analysis of these aspects.

Descriptive Transcription is an exact report or description of what has been heard that goes beyond ordinary staff notation to include extra-musical features and commentary on the general character of a performance (McKerrell, 2011). This is more useful for analysis than

re-performance. History shows the Regimental Band of the BSAP was more oriented to prescriptive transcription. Transcription was aimed at re-performance and included features like pitch, rhythm, ornamentation and harmony. The above point meant that transcription in the band relied upon western notation and all its limitations. This legacy is still prevalent and forms the core principles of the ZRP band.

Transcription can influence the manner we hear music. The notion that you can attain a perfect transcription is artificial, as different people hear things differently. Actually many societies have different notations, for different kinds of music. Many do not use notation at all, in aural societies, this can create some transcription problems. Zimbabwean musicians in particular rely on aural music which is otherwise not notated. For example Oliver Mtukudzi has more than 60 albums with at least an average of 10 songs and all of them are not notated. The same thing is true with Macheso a sungura music artist and most performers of music outside the formal institutions do it aurally. Similarly Sachs, (1962) states that no musical script can ever be a faithful mirror of music. It therefore means transcribed pieces cannot fully reflect what was contained in an actual music performance as believed by western transcribers.

2.4.6   Copyrights

Playing of copy righted music was also a tradition of the Rhodesia Regimental Band. Barry (2009: 27) makes mention of this that, "… In 1939 the Bandmaster, then Sergeant Max Sparks, arranged the tune Kum-A-Kye, a local adaptation of a folk song from the American West, so the band could play it." However, questions arose over copyright of the tune. Letters were sent to London to see if the tune breached any copyright in existence and permission was granted. The ideal situation was to play own compositions rooted in the African tradition of music making. It shows that the issue of playing of copy righted music within the Police band has a long standing history.

Copyright is a form of legal protection given to different kinds of created works such as musical compositions or songs, lyrics, records, poems, books, films, TV shows, computer software and even commercials (Strand et al, 2005). A musical composition consists of music, including any accompanying words, and is normally registered as a work of the performing arts (U. S. Copyright Office, 2012). In Zimbabwe we have the Copyright and

Neighbouring Rights Act chapter 26:05; an adaptation of the Copyright and Neighbouring Act of 9 September 1965. Section 87 of the said act provides that there shall be a copyright office for the registration of copyright and other matters in terms of the act. The author of a musical composition is generally the composer, and the lyricist, if any. A musical composition may be in the form of a notated copy (for example, sheet music) or in the form of a phono record (for example, cassette tape, LP, or CD). A sound recording results from the fixation of a series of musical, spoken, or other sounds. The author of a sound recording is the performer(s) whose performance is fixed, or the record producer who processes the sounds and fixes them in the final recording, or both (U. S. Copyright Office, 2012).

2.4.7 Licensing

Music licensing is the most misconstrued concepts in the field of intellectual property (Crooks, 2007). People have the belief that if they buy a music CD they possess unfettered rights to play the music in whatever environment they choose. That belief is simply not proper. The acquisition of a CD or tape only grants the possessor the right to listen to the music privately. Purchasing a CD or tape does not give the possessor the right to perform the music publicly. Publicly performing music requires an additional license. A public performance is defined by the copyright laws as a performance at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances are gathered (Crooks, 2007).

The Zimbabwean copyright laws are not quite specific in terms of defining what actually constitute a public performance. However the copyright laws provide copyright owners with both exclusive economic and moral rights. The copyright owners enjoy the economic rights in terms of Section 17 (a – h) of the Copyright and Neighbouring Rights Act chapter 26:05. As cited in the act, copy right in a literary or musical work shall vest in the owner the exclusive right to do or to authorise the doing of any of the following acts in Zimbabwe:

    a) Reproducing the work,

    b) Right of publication,

    c) Importing the work into Zimbabwe or exporting the work out of Zimbabwe otherwise than for the personal and private use of the person importing or exporting it,

    d) Performing the work in public,

e) Broadcasting the work,

f) Causing the work to be transmitted in a cable program service unless the service transmits a lawful broadcast including the work and is operated by the original broadcaster,

g) Except in the case of a computer programme making an adaptation of the work,

h) In the case of a computer program:

  (i) Publishing an adaptation of the program

  (ii) By way of business, to directly or indirectly selling or renting a copy of the program or offering or exposing a copy of the program for sale or hire.

The Zimbabwean law is also silent in specifying the elements which defines a musical composition. Other countries like United States of America are quite clear and well defined in terms of musical compositions. Such loop holes in the Zimbabwe scenario need to be plugged because people can reinvent the wheel and still go scot free or unnoticed. However the copyright laws in Zimbabwe are in tandem with other international laws when it comes to recognising infringement and remedies to infringement of copyrights as provided by part V (5) of the Copyright and Neighbouring Rights Act chapter 26:05.

For a composition to be safeguarded under copyright, it must be original (which means that it was not copied from any other source), produced in a tangible medium of expression, and have a minimum level of creativity. Copyrights laws safeguard both songs (which usually consist of a melody and include lyrics if the song has words) and recordings (CDs, mp3s, LPs, cassettes, DAT, and any other recording) (Strand et al, 2005).

2.5 African musical contexts

Music has been an integral part of the life of the indigenous African (Nzewi, 2010). Invariably, every activity that the African engaged in had a music aspect to it. This ranged from the daily subsistence occupation to the evening relaxation. Music was never played just for entertainment in the indigenous African culture, there was an extra musical purpose for each and every occasion in which music was made. This could range from religious intentions to social functions and recreation. Thus in traditional Africa, music was always functional to fulfil the objective it was created for (Nzewi, 2010).

Religious activities, work and celebration were some of the contexts of performance production and consumption (Dube, 1996). Music was found in specific contexts like rites of passage, for example birth, marriage and weddings, death, house-warming activities, beer drinking, war, coronation, homage to a ruler, politics, hunting, harvesting, general work, vulgar play, boasting, herding, lullabies, children's play, spiritual cleansing, healing and royal praises. The principle governing traditional artistic production is that its subject matter is drawn from the actual activities of people in their living surroundings (Dube, 1996).

2.5.1   Performance composition

Performance composition is the ability to re-create a known musical piece spontaneously in order to capture the exigencies of an extra musical intention or a non-musical context (Nzewi, 2010). It is the creative performance principle found in indigenous African music practices. The re-composition of a known piece is sensitive to the contingencies of every performance occasion. The difference between performance composition and improvisation is that whereas improvisation involves the absolute exploration of the musical possibilities of a known music theme or format, performance composition should transact a non-musical intention that could be just palpable human emotions, even in a modern concert situation (Nzewi 1997). This means that what happens at every re-performance of a piece goes beyond improvisation.

2.5.2   Improvisation

Improvisation which is based on works or pieces created spontaneously in performance is typical of African music (Forney et al 1991). Musicians are expected to be able to improvise and add embellishments to what is provided by the composer. This improvisational art can be mystifying to the listener. Each musician knows exactly what to do and when to do it, yet the results are never the same in any two performances for any given musical performance. Performers participate in shaping a composition. Musicians organize their improvised melodies or lines within a pre-established harmonic pattern, time frame, and melodic outline that are understood by all the performers. These structures are so completely understood that each knows when the next chorus is coming up. Thus, even when a piece is created on the spot, a balance of structural principles is present (Forney et al 1991). These unwritten traditions are what make each African performance unique, spontaneous, and so magical and

fulfilling at the same time. Improvisation is unquestionably the most important force in African music performance and yet it is not notated on paper.

2.5.3 Repetition in African music

Repetition is found commonly in African music. This could either occur as the repetition of a phrase or a theme (Nzewi, 2010). Each time there is repetition in African music it is deliberate and could have been employed to achieve a musical or extra-musical objective. The essence and use of repetition in African music is not exactly the same in Western classical music. Nzewi (1997:59), submits that, "some African musical features which are often dismissed as repetition from the Western classical sensibility do not constitute repetition. Those are rather unique processes of musical growth, a re-cycling, not re-circling". Here, re-cycling would mean a continuous process of minute delicate changes internally, which would give an overall feeling of the same thing happening over again, but at a closer observation, those subtle changes are what excites the mind of a listener (Nzewi, 2010). Re-circling on the other hand would mean exactly the same thing happening over and over again without any changes. Both the recycling and re-circling of themes are found in African music (Nzewi, 2010).

There are deliberate occasions when repetition is found in African music. These are usually found in the ensemble roles of certain indigenous African instruments. (Nzewi 1997: 59) states that, "When repetition occurs as a strict re-circling of a musical figure or statement, it serves a crucial musical intention of harnessing the time consciousness of other performers". Repetition acts as a constant reminder of something going on to the others; changing marks its end or the coming of another and all need to know when that happens. Hence it keeps unity and singleness of purpose within the performance.

2.5.4 Musical space in African music

The issue of space is quite crucial in African indigenous ensemble music (Nzewi 2010). In African music, space deals with the ability to share in a given theme, accommodating and respecting the input of other musicians in the ensemble. Sharing in music has a strong bearing with the African philosophy for communal living, where the input of even the smallest member of the community is crucial to the general survival and well-being of the entire

community. Nzewi (1997: 59) explains that, "Textural space is where participants in musical arts activities interact and inter-stimulate one another, so that self identity is performed within group identity". A musical theme that can be played by one individual, when shared among two or three others will be enriched in sound texture. This is due to the fact that when each person in the group has played his specific given part, a creative person would add fill up patterns as he waits for his turn to re-make his input in the original theme (Nzewi 2010). It is also like a conversation you speak and I speak and we understand one another. Call and respond makes everyone part of the performance

2.5.5 Belief system(s)

Before the advent of Christianity, the African had a belief system that was based on the worship of deities; there is the Supreme deity and then other minor deities (Nzewi 2010). For every deity, there was usually a place of worship, a particular time in the year when the deity is honoured and a specific music type that went with the worship of the deity. In some cases, there were sacred instruments that were used for these worships and which were only brought out at the occasion of these worships. The music for such religious activities was specifically created for the occasion in question, and would only be publicly performed in the context of the worship (Nzewi 2010). In Zimbabwean context the *Karanga* song *mbavarira inoda vane dare* is believed to be dialogic in that its text informs the participants in ritual ceremonies about the forebears' cultural belief and values that are meant to direct their siblings' lives. Such songs were not performed at ordinary occasions but at rituals ceremonies like *Kurova guva*. The Zimbabwe people also honoured supreme rain priests like *Mamvura,* believed to be responsible for mediating the provision of sufficient rains from *Musikavanhu*. Rain making ceremonies were conducted once year at shrines like *Matonjeni* during *Chirimo*; a period for slowing down after the harvest. Thus the song texts in Zimbabwean culture are capable of enticing great spirits that have a close connection with the almighty God.

In traditional indigenous musical cultures, instruments are not objects like any other; they are artefacts which both produce sounds and convey meaning. In fact a musical instrument has an extra dimension determined by its functional and symbolic role in society. Its use is frequently linked to beliefs, to the spiritual or temporary power, the institutions, the cycle of life and some circumstances which are codified and not codified (Dournon 1992). Hence the specific ceremonies accompanying the consecration of an instrument, the unwritten rules

defining its part in a ritual, the taboos presiding over its making and its use and the myths written or orally transmitted about its origin (natural or supernatural), which are evidence of the importance the social group attributes to it. Also the musician and his instrument assume a different persona when performing the instrument depending on the context of the performance. For example the mbira is believed to have the power to project into the heavens bridging the world of the living and the spirit. (Berliner 1983). The mbira music and instrument in Zimbabwe is associated with a lot of beliefs which include providing healing and exorcism, peace and harmony within societies. The instrument actually depicts our cultural heritage.

2.5.6   Ownership

Traditional African music belongs to no one in particular but to a people who share the same customs, beliefs and values (Chinouriri 2004). The traditional songs were composed by members of the society for the musical experience of that society. Today these music composers or instrument makers are not known. No one is able to claim any copyright or exclusive rights to such music (Chinouriri 2004). Mbiti (1969) states that in the African society an individual exists, not alone, but in community. This also means that everything is shared communally or equally. The material and spiritual resources belong to everyone in the society and must be used for the benefit of all (Chinouriri 2004). However, the issue of copyright brings in a complex issue to traditional music ownership. It moves music from the society to individuals thus destroying the sense of belonging and collective ownership at the same time.

2.5.7   Creativity

Creativity is the act of turning new and imaginative ideas into reality. Creativity has been described as a state of mind in which all our intelligences are working together and as the ability to solve problems and fashion products and to raise new questions (Lucas, 2001). Creativity can also be understood as having the power or quality to express the self in own way. African history tells us of creative peoples who have demonstrated over the centuries, skills art, and quality aesthetics in music creation (AGORALUMIERE INTERNATIONAL, 2009). The Z.R.P has codified ways of expressing musical ideas, and these form the

organisational culture. However are these systems not creating a straight jacket in individual performance? These are some of the questions which remain to be answered.

2.6 Values

Rokeach (1973) asserts that, an organisational value is a belief that a specific mode of conduct is preferable to an opposite or contrary mode of conduct. We can think of them as representing frameworks for the way we do things. Some organisations think of their values as their guiding beacon directing the process of organisational development and growth. Others describe them as the core components of their philosophy. They do relate to how organisations deal with their beliefs about people and work. They define non negotiable behaviours (Rokeach, 1973). More and more studies show that successful companies place a great deal of emphasis on their values. Any organisation which espouses particular values will tell you that those values underpin their vision .The values of the Z.R.P band are derived from the organisational values and they take centre stage in directing individual and group performance. It therefore means all musical ideas; creativeness and transformation should be done in accordance with the organisational and station values. The performance of the band is pinned on its core values and principles and not sufficient interrogation was done to establish if they are enabling to music performance.

2.7 Norms

Norms are considered as the beliefs that certain behaviours are correct, appropriate or desirable and other behaviours are incorrect, inappropriate and immoral or undesirable (Triandis, 1977). Particular norms that an individual holds are predominately a function of the societal group to which individual belongs. As a result, some norms are weak whilst others are particularly strong; some norms apply to all people whilst other norms only apply to certain people in particular situations. Breaking a result in certain consequences, however these consequences are diverse and vary between groups and individuals (Triandis, 1977).

The Balanced Scorecard Institute (2011) asserts that themes are the main, high-level business strategies that form the basis for the organization's business model. The Z.R.P band theme is usually expressed in vernacular as *kana basa riripo rinoitwa.* This strategic theme is very broad in scope and is the pillar of excellence. It entails that the interest of the customer takes

precedence of individual or sectional desires. The theme promotes the spirit of dedication, resilience, team work and total commitment among members. Over and above it is client focused; aimed at serving the needs of the majority unlike our predecessors who pursued the interest of the minority. They were at liberty to offer musical services selectively but as Z.R.P band we are saying *kana basa riripo rinoitwa.* It therefore means the band will not tire in serving the interest of the customer and will only become satisfied if justice is done to every booking.

2.8 Conclusion

This chapter has critically investigated a wide range of literature relevant to this study. The chapter discussed nature of the colonial legacies and their implications on African music performance. It also surveyed the African music contexts which relate to the topic under study. The theories of development; Modernisation and African renaissance provided a theoretical or conceptual framework for the study.

Chapter Three: Research Methodology

3.1   Introduction

This chapter gives an analysis of the research methods and tools that were used in the study in an endeavour to justify their reliability, validity and credibility. It also gives an account of the research methodology, design, population, sampling methods and other related issues.

3.2   Research design

Kothari (2004:48) states that "a research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure." The research design is in fact the conceptual structure within which investigation is conducted; it forms the blueprint for the collection, measurement and analysis of data. As such the research design consists of an outline of what the researcher will do from writing the supposition and its operational implications to the final analysis of data.

Research design is very important in research because it facilitates the smooth sailing of the different research operations, thereby making research as efficient as possible yielding maximal information with minimal expenditure of effort, time and money Kothari (2004). It has a great bearing on the reliability of the results obtained and as such constitutes the strong foundation of the entire edifice of the research work. Interestingly, Mouton (1996: 107) shares a similar view and underscores that "the research design enables the researcher to anticipate appropriate research decisions so as to maximise the validity of the eventual results". The research design also facilitates the investigator to organize his ideas in a manner whereby it will be possible for him or her to look for flaws and inadequacies. Tactlessness in crafting or designing the research project may result in rendering the research exercise pointless. The research utilised Case study research design with a view of providing an in-depth account of events, relationships, experiences and processes occurring in Zimbabwe Republic Police Band.

3.2.1 Case Study

O'Leary (2004: 115) asserts that "case study is a research of studying elements of the social through comprehensive description and analysis of a single situation or case for example, detailed study of an individual, group, episode, event or any other unit of social life organisation". It is aimed at providing an in-depth account of events, relationships, experiences or processes occurring in that particular instance. Weight is usually placed on understanding the unity and wholeness of the particular case. Denscombe (2007: 46) cites that "the case that forms the basis of the investigation is normally something that already exists. It is not a situation that is artificially generated specifically for the purposes of the research. It is not like an experiment where the research design is dedicated to imposing controls on variables so that the impact of a specific ingredient can be measured". The case or instance is a naturally occurring phenomenon. So the case exists before the research project and continues to exist once the research has finished.

Case study is used in situations where the discovery of information (following an inductive logic) is the priority. In few instances it is used in relation to the testing of theory (following a deductive logic). There are occasions where researchers use two or more instances but in principle the idea of a case study is that a spotlight is focused on individual instances rather than a wide spectrum. Denscombe (2007) feels that the logic behind concentrating efforts on one case rather than many is that there may be insights to be gained from looking at the individual case that can have wider implications and importantly that would not have come to light through the use of a research strategy that tried to cover a large number of instances. Thus case study approach is quite the opposite of any mass study.

One of the strengths of the case study approach is that it permitted the investigator to use a variety of sources, types of data and research methods as part of the investigation. For example observations of proceedings within this case study setting were combined with the collection of documents from authoritative sources and interviews with people involved. Questionnaires were also utilised to give information on a particular point of interest. Whatever is suitable was employed for examining the relationships and processes that are of interest. The research design more or less encouraged the use of multiple methods in order to capture the complex reality under scrutiny. As result case study approach enhanced the validation of data through triangulation

Case study approach allowed problem to be investigated in detail as compared to what a survey normally do. The same view was shared by Denscombe (2007) who expressed that when the researcher takes the strategic decision to devote all his or her efforts to researching just one instance, there is obviously far greater opportunity to delve into things in more detail and discover things that might not have become apparent through more superficial research. The research became holistic rather than being based on isolated factors. The design is ideal in this study because the phenomenon was naturally occurring and the researcher had little control over events or to change circumstances. However, case study approach embraces the same weakness associated with qualitative research designs when it comes to the generalisation of results. The validity and credibility of generalizations made from its findings is most vulnerable to criticism.

3.3   Methodology

O'Leary (2004) research methodology is the framework associated with a particular set of paradigmatic assumptions that you will use to conduct your research. This study falls in the broader category of qualitative research because it required a systematic subjective approach in discovering and understanding the experiences, perspectives, and thoughts of participants in order to give them meaning. Though the research is anchored on qualitative approach the researcher used certain aspects of quantitative approach where it was necessary.

3.3.1   Qualitative research

Denscombe (2007: 352) says qualitative research is an umbrella term that covers a variety of approaches to social research drawing on disciplines such as sociology, social anthropology and social psychology. What these approaches have in common are:
- ✓ The use of text and images as their basic data (rather than numbers);
- ✓ An interpretive approach that regards knowledge as socially constructed;
- ✓ A concern with meanings and the way people understand things;
- ✓ An interest in the activities of social groups (such as rituals, traditions and relationships);
- ✓ An interest in patterns of behaviour, cultural norms and types of language use.

One of the principal proponents of qualitative methods Berg (2007: 3) explained that "quality refers to the what, how, when, and where of a thing; its essence and ambience. Qualitative

research thus refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things." From the above definition it is apparent that social constructivist paradigm, which emphasises the socially constructed nature of reality is at the core of qualitative research. The approach is ideal in this research because the inquiry is interested in gaining a rich and complex understanding of the band experiences and not obtaining information which can be generalized to other groups.

Qualitative research approach facilitates researchers to get knowledge of the world in which they live and why things are the way they are. It is concerned by the social aspects of the world as seconded by Tewksbury (2007:39) who echoed that "qualitative methods are the approach that centralises and places primary value on complete understandings, and how people (the social aspect of our discipline) understand, experience and operate within milieus that are dynamic, and social in their foundation and structure".

The use of qualitative research brought a wide range of positives to the research. A particular strength associated with qualitative research is that ideas were not plucked out of thin air and there was a little scope for armchair theorizing. The data and the analysis had their roots in the conditions of social existence. Qualitative research explained the phenomenon as it occurs naturally. There were fewer attempts to manipulate the situation under study as what is usually common in quantitative approaches. A holistic approach was central in order to gain an understanding of the situation. Hence Tewksbury (2007:39) concurred that "qualitative methods provide a depth of understanding of issues that is not possible through the use of quantitative, statistically-based investigations".

Qualitative approach opened up the possibility of more than one explanation being valid because it relied on the interpretive skills of the researcher. Accordingly, Denscombe (2007: 321) stresses that "it allows for the possibility that different researchers might reach different conclusions, despite using broadly the same methods". The research embraced an in-depth study of relatively focused areas. As such qualitative research scores well with complex social situations of this nature. Qualitative research was capable of dealing with the intricacies of the situation and did justice to the subtleties of the Police band history.

The use of qualitative research also allows tolerance of ambiguity and contradictions. Maykut and Morehouse (1994:34) observe that "social existence involves uncertainty, accounts of

that existence ought to be able to tolerate ambiguities and contradictions, and qualitative research is better able to do this than quantitative research". Qualitative approaches are more flexible; they permit greater naturalness and adaptation of the interaction between the researcher and the participants. For example they are associated with open ended question that are not necessarily worded in the same way with each participant. Participants had the liberty to express themselves more than the "yes" or "no" type of questions synonymous with quantitative research. In turn the researcher reached objective conclusions because the information provided was more elaborate and in greater detail.

However in qualitative research, the analysis and interpretation tends to be time consuming and considerably difficult. Data is usually obtained generally unstructured when it is first collected in its raw state (e.g. interviews, field notes, photographs). It is almost guaranteed that it will be a daunting task when it comes to the analysis of qualitative data as compared to quantitative data. Bryman and Burgess (1994: 216) found that, when it comes to the analysis of seemingly vast amounts of quantitative data the availability of standard statistical procedures and computer programs for handling them is generally perceived as rendering such data non-problematic. Computer programs can assist with the management of this data and they can even help with its analysis, but nowhere near to the extent that they can equate to quantitative techniques (Denscombe 2007). The techniques employed in qualitative data analysis are more time-consuming and the decisions arrived by the researcher are less easily described to the reader of the research. Thus qualitative data required considerably longer time to analyse

The issue of generalising results is a challenge in qualitative approaches. There is also likelihood that the data might be less representative. Denscombe (2007) criticised that the flip-side of qualitative research's attention to thick description and the grounded approach is that it becomes more difficult to establish how far the findings from the detailed, in-depth study of a small number of instances may be generalized to other similar instances. This means that the chances are less for the qualitative findings to relate to other instances. As such generalisability is still more open to doubt in qualitative research than it is with well conducted quantitative research

3.4   Research Methods and Tools

According to O'Leary (2004: 85) research methods are the techniques you will use to collect data that is interviewing, document analysis and participative observation. He also defined research tools as the devices you will use to help you collect data like questionnaires, observation checklists and interview schedules. Research methods and tools are vital components of a research study because anything derived by way of findings or conclusions is based upon the nature of information collected and the data collected is entirely reliant on the questions posed to research participants. The research methods and instruments supply the input into the study and therefore the quality and validity of the output are solely reliant on them.

Though there are no particular methods for data collection that could be regarded as excellent for research, interviews, document analysis and observation are central in this study. Research tools that will help to collect data are questionnaires, observation checklist, and interviews schedules. The intention of having more than one method is to validate the data and to be sure that the relevant questions are being asked.

3.4.1   Interviews

The interview method of collecting data involves presentation of oral-verbal stimuli and reply in terms of oral-verbal responses Kothari, (2004). Although there are a lot of superficial similarities between a conversation and an interview, interviews are actually something more than just a conversation. Interviews involve a set of assumptions and understandings about the situation which are not normally associated with a casual conversation Silverman, (1985). The interview was used to establish the perceptions, experiences, and thoughts of participants; former BSAP members and serving members of Zimbabwe Republic Police.

Interviews allowed respondents to have the opportunity to expand their ideas, explain their views and identify what they regard as the crucial factors in relation to the research problem. Another advantage is that subjects were probed, issues pursued and lines of investigation followed over a relatively lengthy period. The interview is ideal to the research because it helped the researcher to gain insights into things like people's opinions, feelings, emotions and experiences.

The study utilised structured interview involving a predetermined list of questions on a schedule to which the respondents were invited to offer limited option responses. The researcher had tight control over the format of the questions and answers. Each respondent was faced with nine (9) identical questions. The order in which the questions occurred and the tight control over the phrasing of the questions brought in the advantage of standardization. So the range of pre-coded responses on offer to respondents made the data analysis process relatively easy.

The research also used semi-structured and unstructured interviews to extract information from key informants. The semi-structured interviews allowed the researcher to be flexible in terms of the order in which the topics were considered and perhaps more importantly in letting the interviewees develop ideas and speak more widely on the issues raised during the interview process. The fact that the answers were open-ended, allowed the interviewees to elaborate points of interest. Denscombe (2007: 185) underscores that allowing interviewees to speak their minds is a better way of discovering things about complex issues and generally semi structured and unstructured interviews have as their aim discovery rather than checking.

However the interview method is often affected by the interviewer effect. The information collected through interviews is based on what people say rather than what they do. Hence the two may not correspond in that what people say cannot be automatically assumed to reflect the truth. In addition interviews are time consuming and the analysis of data can be difficult. But over and above, interview is probably the most flexible method for data collection.

3.4.2 Observation

Observation in research draws on the direct evidence of the eye to witness events first hand. It is based on the premise that, for certain purposes, it is best to observe what actually happens (Croll, 1986). Observation methods essentially used in social research are participant and non-participant observation. Participant observation is the method in which the observer participates in the daily life of the people under study, either openly in the role of researcher or covertly in some disguised role, observing things that happen, listening to what is said, and questioning people, over some length of time Becker et al (1957). According to O'Leary (2004: 172) in non-participant observation the researcher do not become, or aim to become, an integral part of the system or community they are observing. This may involve watching

interactions through a one-way mirror, sitting in the corner of a room observing a meeting, or hanging out in the local park.

The researcher assumed both participant and non-participant roles and utilised candid and covert observation in the study. Participant observation method gave the researcher the opportunity to interact with the subjects, participate and observe how the band performs. Preserving the naturalness of the setting is the key priority for participant observation. Studying subjects in their natural setting provided the researcher a good platform for gaining rich insights into institutional processes and complex realities. Denscombe (2007: 226) also highlighted that the principal concern of participant observation is to minimize disruption so as to be able to see things as they normally occur; unaffected by any awareness that research is happening. Participant observation allowed the investigator to put more prominence on depth rather than breadth of data.

Non participant observation enhanced the efficient of the data collecting process. It helped the researcher to collect substantial amounts of data in a relatively short time span. Non participant observation produced pre-coded data which was relatively easy and ready for analysis. Strength of this method is reliability. It achieves high levels of inter observer reliability because two or more observers using a schedule can record very similar data. However the method has a weakness of just focusing on overt behaviour; describing what happens but not why it happens. Thus it does not explain the intentions that motivated the behaviour. Naturalness of the setting is also compromised by the use of non-participant observation tools like clipboards. Interestingly, Denscombe (2007: 224) shares a similar view and states that ...“despite the confidence arising from experience, there remains a question mark about the observer's ability to fade into the background. Can a researcher with a clipboard and observation schedule really avoid disrupting the naturalness of the setting?”

Observation checklists were prepared for structured and semi structured observation in an attempt to be objective and neutral. The checklists were very important to the data collection process because they eliminated the problems associated with the selective perception of observers. Generally observation method offered the researcher a distinct way of collecting data. Of most importance it does not base on what people say they do, or what they say they think. Instead, it relies on the direct evidence of the eye to witness events first hand. The main

disadvantage is that observation can be a very demanding method in terms of personal commitment and time requirements.

3.4.3 Documents Analysis

O'Leary (2004) points out that document analysis encompasses collection, review, interrogation and analysis of various terms of text as a primary source of research data. Enormous quantities of information are held in documents. The researcher focused on authoritative, party line, multimedia and historical documents as sources of collecting data. These documents generally provided a source of data which is permanent and available in a form that can be checked by others. Also access to these sources was relatively easy and inexpensive; it's cost-effective.

However for the purposes of research, documentary sources should never be accepted at face value. Documents can owe more to the interpretations of those who produce them than to an objective picture of reality. Their validity is something that needs to be established rather than being taken for granted. Denscombe (2007: 224) concurred that documents owe more to the interpretations of those who produce them than to an objective picture of reality. The researcher evaluated the authority of the sources and the procedures used to produce the original data in an endeavour to gauge the credibility of the documents.

3.4.4 Survey

Bhattacherjee, (2012) propagates that survey research method involves the use of standardized questionnaires to collect data about people and their preferences, thoughts, and behaviours in a systematic manner. The researcher used both explanatory and cross sectional surveys. Explanatory survey helped the researcher to build a more complex understanding and establish why some colonial legacies have remained lingering in the band. The explanatory survey is ideal to the study because it goes beyond description or even correlation but it attempts to find the causes and effects. The use of cross-sectional survey improved the ability of the researcher to generalise the findings of the sample to the population with a high degree of confidence.

A basic questionnaire was constructed with open ended semi-structured and structured questions. Open questions give respondents a leeway to decide the wording of the answer, the length of the responds and the kind of matters to be raised in the answer. In a broader sense respondents are allowed space to express themselves in their own words. Questionnaires were economical to the study in the sense that they supplied a substantial amount of research data for a reasonably low cost in terms of materials; money and time. The structure of questionnaires afforded respondents to provide answers of uniform length and in a form that is easily quantified and compared. The information gathered using these tools reflected the full richness and complexity of the views held by the respondent. The researcher utilised both self and group administered questionnaires. The main drawback is that questionnaires, by their very nature, can start to enforce a structure on the responses and shape the nature of the answers in a way that reflects the researcher's thinking rather than the respondent's.

3.5   Population sampling method, sample size

All items under consideration in any field of inquiry constitute a universe or population Kothari, (2004). A population can refer to a group of people, phenomena, subjects, cases, objects, events or activities specified for the purpose of sampling. The items under consideration should have one or more characteristics in common which are of interest to the researcher. Similarly, Crowl (1996:76) reiterates that a study population refers to the entire group of people to whom researchers wish to generalize the findings of a study, including persons who did not participate in the study. It is reasonable that researchers should establish an appropriate ways of selecting people, events or objects from which they can find their research information.

The population was drawn from serving and retired members of the Zimbabwe Republic Police Band and the erstwhile British South African Police Regimental Band. This figure informed the sampling frame or source list and it is quite representing the population of the study. In defining the population the researcher realised that the historical linkages between these two Police institutions formed the core of the study. The selected population has an advantage that it is not too large or spread out to become unmanageable.

A sample is part of a whole or subset of measurements drawn from the population (Collins et al. 2000:149). As researchers we are frequently faced with the fact that we cannot collect data

from everyone who is in the category being researched. The central concept in sampling is representativeness. Accordingly, the study relied on getting evidence from a portion of the whole in the expectation and hope that what was found in that portion applies equally to the rest of the population. Sampling gives a more accurate picture of the people being researched than researching the entire population simply because it is easier to manage.

Probability sampling was used in this study. As the name implies, it is pinned on the concept that the people or events that are selected as the sample because the researcher has the probability that the sample will be a representative cross-section of people or events in the whole population being studied. The main sampling method directing the sampling process is stratified sampling. Denscombe (2007: 23) defines a stratified sample as one in which every member of the population has an equal chance of being selected in relation to their proportion within the total population. It is a mixture of random selection and selecting on the basis of specific identity or purpose. Stratified sampling was used to add some boundaries to the process of selection and to apply the principle of randomness within these boundaries. The strata established were informed by the rank structure. The study settled on four strata of the following ranks, Sergeants and below, Assistant Inspectors, Inspectors and Chief Inspectors and Superintendents and above.

The main benefit of stratified sampling to the study is that the researcher asserted some control over the selection of the sample in order to guarantee that crucial people were covered by it, and in proportion to the way they existed in the wider population. This apparently assisted and made it easy for the researcher to generalise results from the findings of the research. Thus the figures included for each category were openly in proportion to those in the wider population. This sampling technique is feasible, logical and suitable in this study because subjects have almost similar characteristics.

The researcher also used purposive sampling technique. Purposive sampling is synonymous of hand picking the sample for the research. The sampling technique is applied to those situations where the researcher already knows something about the specific people or events and deliberately selects particular ones because they are seen as instances that are likely to produce the most valuable data Denscombe (2007). The advantage of this sampling technique is that it allowed the researcher to home in people who are critical for the research. The use of purposive sampling is also economical and informative to the study.

For qualitative research, the exact sample size is more difficult to estimate. There are diminishing returns to increases in the size of samples. In effect, this means that the crucial factor to be considered in relation to sample size is not the proportion of the population which gets included in the survey, but the absolute size of the sample. This runs contrary to common sense, which would probably say to us that the degree of accuracy of results would depend on what proportion of the population is included in the sample. The study used small sample size of forty members and ex members. The size is quite in keeping with the nature of qualitative data. It reflects the time and resources available, and the number of suitable people who were identified and contacted for inclusion. The overall sample was sufficient in size for the purposes of the research and was comparable with the sample size of similar pieces of research.

3.6   Research ethics

According to Bailey (1994), to be ethical is to conform to accepted professional practices. It is therefore unethical for the researcher to harm anyone in the course of research. This includes deceiving a respondent about the true purpose of the study, asking the respondent questions that cause him or her extreme embarrassment, causing emotional turmoil by reminding him or her of unpleasant experiences, causing guilty or invading his or her privacy. Also revealing only part of the facts, presenting facts out of context, falsifying findings, or offering misleading presentation are part of unethical acts. Researchers are unconditionally responsible for the integrity of the research process.

The researcher was driven by the epistemic imperative of science, and obtained informed consent of respondents before gathering data. The participants were accurately informed of the nature of the research, time commitment, type of activities, topics, and all potential physical and emotional risks. The researcher also explained to the participants that their participation is not coerced and they have the right to discontinue should they feel necessary to do so. In this study confidentiality, anonymity, and dignity of respondents was carefully protected. Confidentiality was enhanced by restricting access to raw data, secure storage of data and publication of research findings in a manner that does not allow for ready identification of subjects. Enough care was taken not to divulge the personal identities of persons who contributed to the findings. The researcher obtained permission for the

subsequent use of data. Denscombe (2007:152) also underscores the need to protect the interests of the participants by ensuring the confidentiality of information that is given to them.

The psychological and physical safety of participants was guaranteed in the study. No direct attempt was made to incriminate or implicate any particular person or organization in this study. Safety is something that can no longer be taken for granted and it is something to which researchers should give serious consideration in the design of their investigation Denscombe (2007). The research was also guided by the ethics of accurate reporting. Passages from books and articles were credited to the original authors and no numbers were manipulated in order to show significance of the study. Therefore ethics are foundational to all research.

3.7   Data collection

There is not a particular method of data collection that is claimed to be unique to social research. Certainly, as Strauss (1987: 1) has indicated very diverse materials (interviews, transcripts of meetings, court proceedings; field observations; other documents, like diaries and letters; questionnaire answers; census statistics; etc.) provide indispensable data for social research. Primary data in this study was collected through interviews, questionnaires and observation. Questionnaires were self-administered and distributed among members of the Police Band as follows; 5 to Inspectors and above, 7 to Assistant Inspectors and 20 to Sergeants and below. 3 questionnaires were delivered to former BSAP members. Face to face interviews using open ended questions were conducted with 7 research participants on agreed dates. In depth interviews were also conducted with 3 key informants. Participants were made to sign letters of consent. The letters of consent were self-administered and collected. There were no monetary incentives for respondents participating in the study. However they were motivated by the fact that research is likely to contribute to the body of knowledge and development of band performance.

3.8   Data analysis

Data analysis is the process of bringing order to the data, organizing what is there into patterns, categories, and basic descriptive units Krueger, (1994). Interpretation involves

attaching meaning and significance to the analysis, explaining descriptive patterns, and looking for relationships and linkages among descriptive dimensions Krueger, (1994). The researcher used the following techniques to make sense out of large amounts of data:

    ✓   Line numbering and coding

    ✓   patterns or themes analysis

Though there are some areas of disagreement or difference of emphasis in the procedures, the researcher adopted the following stages involved in the analysis and presentation of qualitative data:

Preparation of the data

    ✓   Transcribing the text

    ✓   Cataloguing the text or visual data

Familiarity with the data

    ✓   Looking for obvious recurrent themes or issues

    ✓   Adding notes to the data

    ✓   Writing memos to capture ideas

Interpreting the data

    ✓   Coding of the data

    ✓   Grouping of the codes into categories or themes

    ✓   Comparison of categories and themes

    ✓   Quest for concepts (or fewer, more abstract categories) that encapsulate the categories

Verifying the data

    ✓   Data and method triangulation

    ✓   Member validation comparison with alternative explanation

Representing the data

    ✓   Descriptive written interpretation of the findings

    ✓   Illustration of points by quotes and pictures

    ✓   Use of visual models, figures and tables

Qualitative analysis procedures stated above brings in richness and detail to the data; they score well in terms of the way they deal with complex social situations. There was room for alternative explanations, because qualitative analysis procedures open up the possibility of more than one explanation being valid. The major weakness is that the analysis takes longer

because qualitative data are generally unstructured when they are first collected in their raw state (e.g. interviews, field notes, photographs).

3.9   Conclusion

This chapter discussed the rational of the selected research design and methods to the study. Research methods established in this chapter include interviews, observations and document analysis. The strength and weaknesses of the research tools were also analysed in order to justify their appropriateness to study. The issues relating to the size and representativeness of the sample to the population were central in this chapter. The chapter subsequently highlighted how data was collected and the manner in which it was presented for analysis and interpretation.

Chapter Four: Data Presentation, Analysis, and Interpretation

4.1   Introduction

This chapter presents data that was collected through questionnaires, interviews and observation. The data is presented in tables, graphs, pie charts and accompanied by descriptive written interpretation of the findings to highlight significant aspects. The researcher relied on both quantitative and qualitative data results. Data collected was analysed and interpreted using Software Package for Social Sciences (SPSS) and patterns or themes analysis system.

4.2   Response rate

Data was collected from all targeted respondents. A total of sixty (50) questionnaires was returned, ten (10) face to face interviews were conducted and five (5) observations were done. The response rate was 100%

4.3   Demographic data

Table 2: *Demography of the sampled population*

Rank	Percentage	Years of Service and Gender														
		5yrs and below	F	M	5-10 years	F	M	10-15 years	F	M	15-20 years	F	M	20 years and above	F	M
BSAP Members	6															3
C/Insps and Inspectors	10												3			2
A/Inspectors	30											4	6			5
Sergeants and below	54			4			2		5	5		1	10			
				4			2			10			24		10	
Total	100%			8%			4%			20%			48%		20%	

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It is quite clear from Table 2 that 88% of the study sample has performed with the ZRP Band for more than 10years. While a small number of the respondents (12%) are below ten years of service. Data on the length of service and experience of members is critical in ensuring that relevant data on the historical perspective of the band was collected from informed respondents. From the above statistics the sample gives the research ample basis for data analysis and interpretation in relation to the focus of the study.

4.4   Influence of colonial legacy

In this section, the study presents information which show the influence of the colonial legacy on music performance in the Z.R.P Band

4.4.1   Data from questionnaires

Data collected from questionnaires present the views of respondents in numeric form. The accompanying text below help to explain what is represented in the graphs and tables.

4.4.1.1   Copyrighted music (music by other artists) performance in the band

Table 3: Percentage of copyrighted music performance

Percentages	No. of respondents
50% - 60%	Nil
60% - 70%	1
70% - 80%	2
80% - 90%	15
90% - 100%	32
Below 50%	Nil
Total	**50**

A number of research participants; 32 acknowledged that the playing of music of other artists is still prevalent in band performances and is estimated within the range of 90%- 100%. This shows that this approach has become a very strong band tradition which is relied upon in

delivering musical services to the clients as compared to own composition. Makwenda (2005) also asserts that the Z.R.P Band has a history of playing copyrighted music; singing exactly as it sounds on radio. Though this tradition is held important in the ranks and files of the Z.R.P band, It looks reasonable that own compositions should take the major share in all performances. Playing of own compositions is the only way identity and brand of the Z.R.P band can be reinforced. For example one of the few composition done after independence; *Mapurisa iShamwari Dzakanaka,* is still a force to reckon and reinforces the brand and identity of the Z.R.P band.

4.4.1.2   Importance of music notation system and sight reading

Figure 7: The Importance of music notation and sight reading
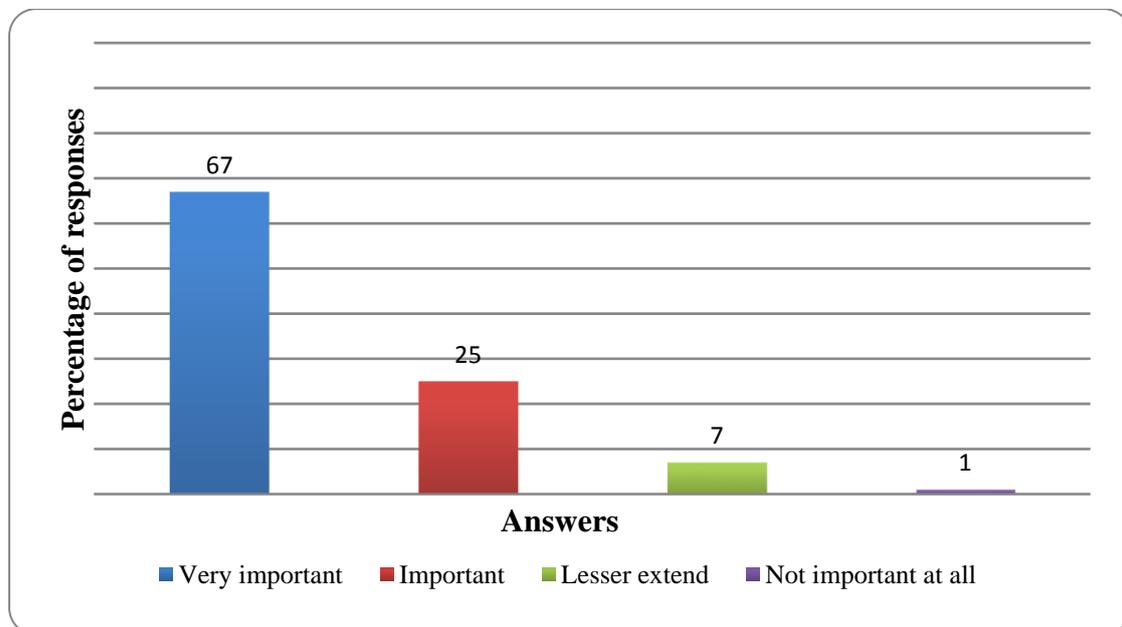
Most of the respondents (67%) considered music notation and sight reading as very important aspects which directly influence the performance of the band. This is an indication that these two colonial legacies are pivotal and depended upon in the operations of the band. It means anything outside music notation and sight reading is not believed to give success to the band. A negligible number of respondents (1%) could not concur with the notion that music notation and sight reading informs the performance of the band. On the whole the results show that music notation is a legacy which has been held onto and is still influencing the operations of the band. Similarly Barry (2009) made mention that the band played from handwritten parts photocopied over the years, until 1980 when he left the BSAP. It therefore means the services of the Police Band will remain relevant in all private and state functions

like inaugurations and visits by foreign dignitaries where unquestionable application of sight reading skills is a necessity. I think sight reading in particular should be emphasised and adopted as a core value.

4.4.1.3 Form of transcriptions and compositions in the band storehouse

Figure 8: Percentage of musical pieces
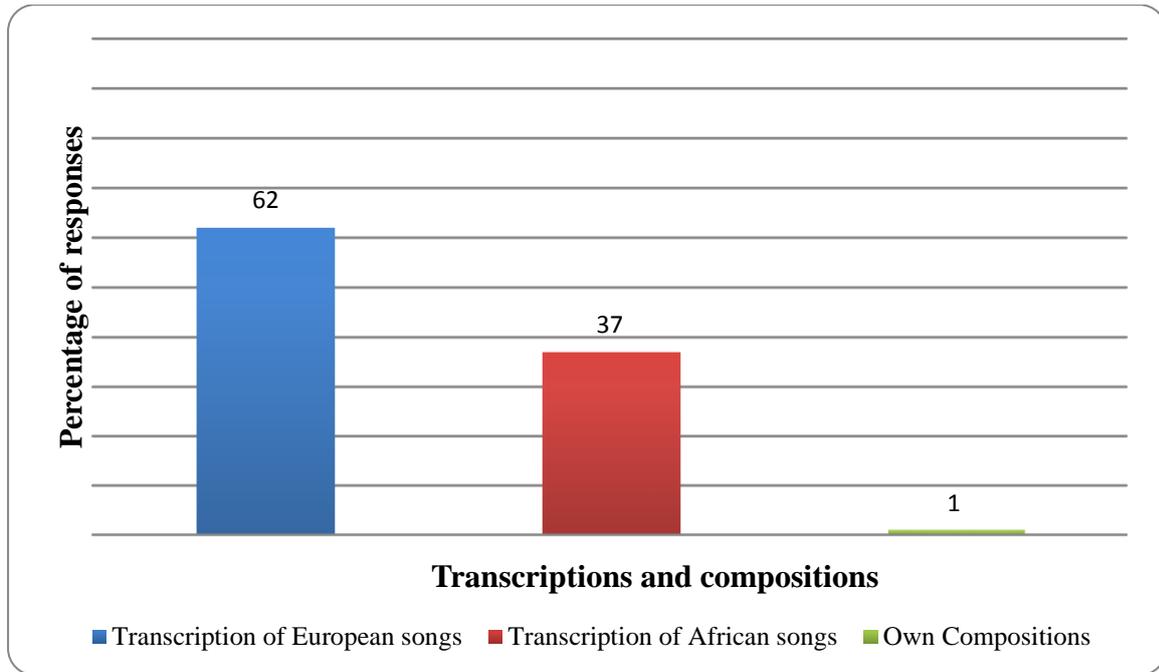
Transcribed songs constitute the majority of music pieces in the band library. The data from Figure 8 indicate that transcribed European songs take a major stake than African songs. This therefore shows that transcription is a phenomenon which was passed on by the BSAP Regimental band and emphasis is still placed on it for re-performance. Information from the Figure 8 above also shows that the tradition of composing music is not common practice within the band; there is over reliance on transcribed pieces. It is an area which needs practical strategies and solutions to curtail the problem of over relying on transcriptions for re-performance. I therefore think there is need for comprehensive policies which support own compositions in order to promote creativeness and innovation in band performances.

4.4.1.4 Application of transcription in different sections of the band

Table 4: Sections of the band

Section	Percentage of responses
Brass band	85
Dance band (electric band)	15
Traditional dance group	Nil

The colonial legacy of transcribing songs for re-performance has a major impact on the brass band. The dance band incorporates this aspect at a lesser extent. It shows that subsidiary groups of the band which were formed after independence are less subscribing to the legacy of transcription for re-performance. They are more tilted towards indigenous practices or home grown endeavours of performing through imitation and from memory.

4.4.1.5 Packages to mould character and musicianship for band performance

Table 5: Recruit training packages

Activity	Percentage of responses
Foot drill	40
Arms drill	Nil
First aid	6
Physical training	48
Law and police procedure	3
Camp cleaning	2
Musketry	1
Guard duties.	Nil

The majority of the respondents (88%) considered physical training and foot drill as the most relevant aspects in shaping the behaviour of a musician. Whilst 12% of the respondents settled on first aid, law and police procedure, musketry and camp cleaning as the most important aspects in cultivating the desired character of a musician. I do concur with the findings because marching and playing is a critical component in the performance of brass band. Thus, for musicians to observe the required formations and uniformity when marching, thorough knowledge of foot drill movements is required. I also consider physical training relevant to the shaping of character and general musicianship of bandsmen. Apart from

intellectual development musicians require physical development for them endure the long hours of playing instruments.

Information presented on table 5 shows that the majority of the activities are more suited to prepare individuals for basic police forte. This is a clear indication that subjecting musicians to training relating to the use of fire arms does not stir up the necessary musical skills. However, the general cultivated behaviour after recruit training can have an in direct bearing on the performance of musicians. For example first aid was appreciated by only 6% of the respondents but it is a virtue to be acquired by every band member. First aid relates to the attention given to casualty before the arrival of a qualified medical practitioner. Though it is good to know everything relating to police work, it proves good that the behaviour of musicians should be constructed through training programs which are music centred.

4.4.1.6 Training of music upon entry into the Band

Table 6: Percentage of members who underwent initial training

Answer	Percentage of responses
Yes	98
No	2

It shows that the majority of the respondents (98%) underwent initial training (maiden exposure to music) upon entry into band. Though a negligible number (2%) failed to receive initial training, it is evident that initial training is the first order activity. With this regard one cannot perform without being oriented on music performance. Basically emphasis is placed on developing members' capabilities like sight reading and intonation (accuracy of pitch). Thus the initial training sets the standards for musicianship and requirements for ZRP Band.

4.4.1.7   Relevance of ABRSM theory of music in mainstream band

Figure 9: Impact of ABRSM theory of music
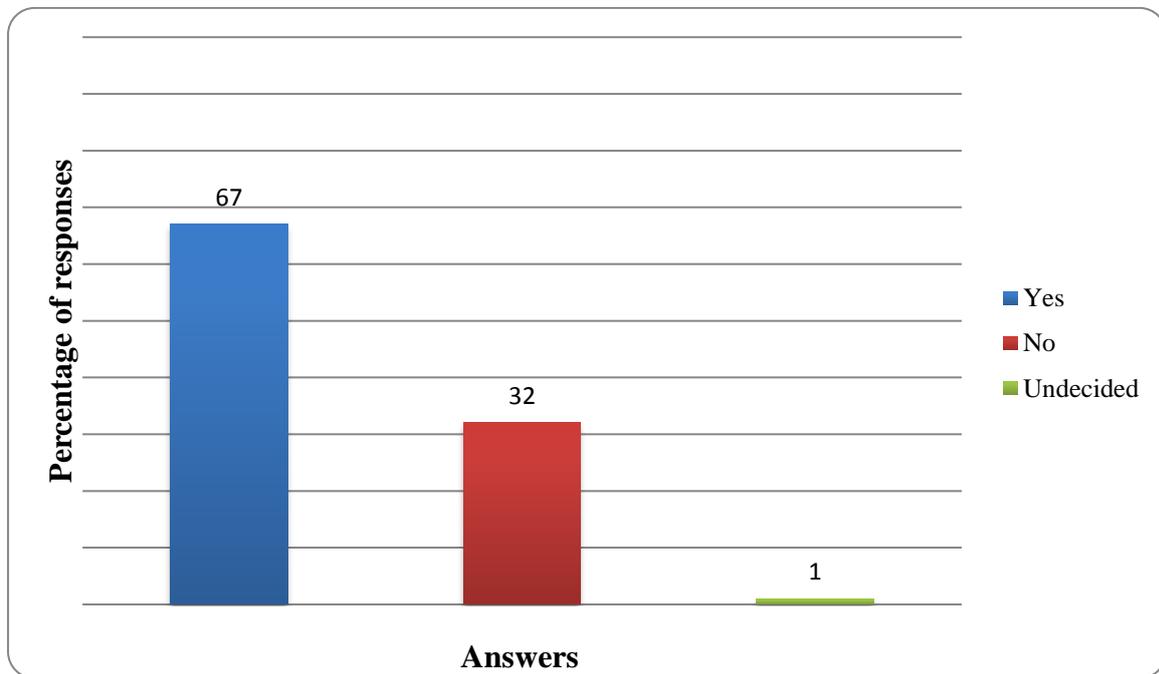
Theory of music provides comprehensive and incremental approach to the technical language of music. The majority of respondents (67%) concurred that the ABSRM music theory syllabus is still relevant in preparing members for band duties. I also posit that staff theory of music creates a basis for understanding different musics and as such it is critical even though it is a colonial legacy. A few (32%) could not agree to the notation of starting with ABRSM theory of music before performing into mainstream band. It means they feel practical performance is not linked to the music theory. It shows that music instruction at the Police band is depended entirely on western methodologies. However there is nothing that stops the ZRP band from exploring other indigenous theories of music which could be co-opted into the curriculum as well.

4.4.1.8   The four-part harmony in music performance in the band

Figure 10: Influence of the four-part harmony
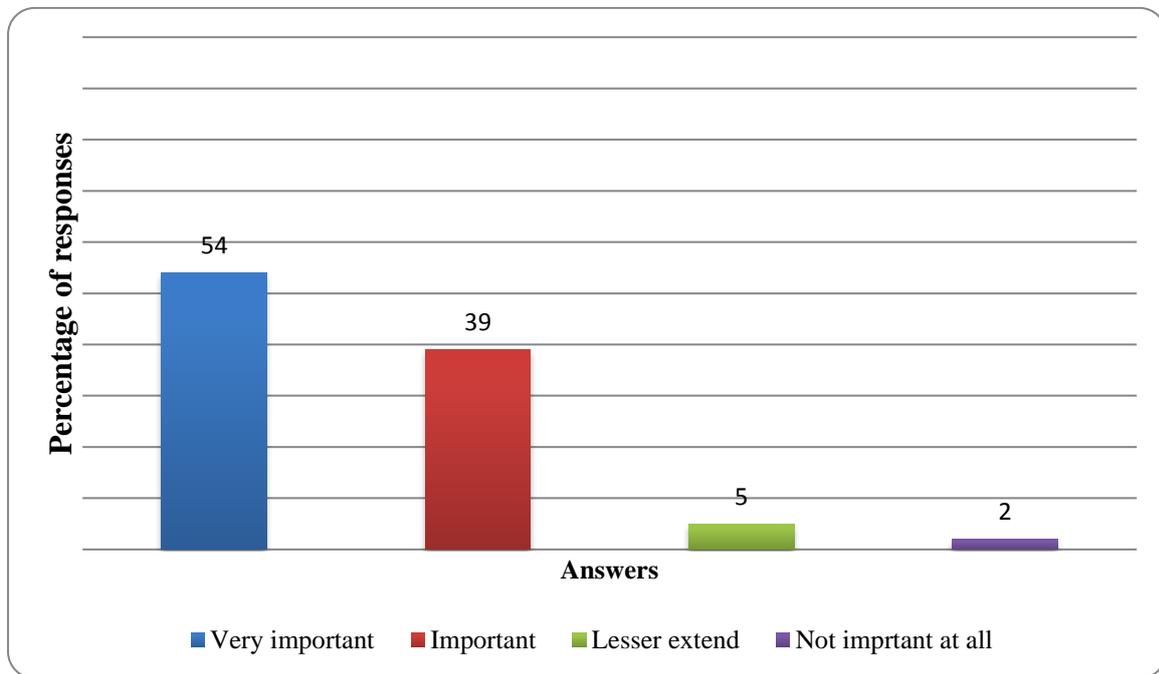
The four-part harmony is a legacy of the missionaries who discouraged the performance of traditional African music regarding it as primitive. Most of the respondents (93%) considered the legacy of four-part harmony as an important aspect in music making and performance of the Police band. Only a negligible number (5%) of respondents viewed the legacy as less important. It therefore means the four-part harmony has a great influence on the way both instrument and voices are arranged in a performance. The current western instruments in use at the band actually favour the four-part harmony structure. There are designed such that they suit soprano, alto, tenor and bass categories. I think the four-part harmony system is likely to stay in band performance for some more years.

4.4.2   Data from interviews

Data collected from interview seek to clarify and give a deep meaning of some of the responses drawn from the questionnaires. The detailed explanations from the respondents also provide a framework for the analysis of themes and patterns.

4.4.2.1   The influence of sight reading and music notation in the band

Data from interviews indicate that sight reading is a virtue which must be acquired by members upon arrival at the band. Most of the band performances are informed by notated

pieces; the band apply staff notation as a language for the communication of instrument and voices. The ability to sight read was noted as a major strength which gives the band a competitive edge over other brass bands and competitors. On the other hand a number (70%) of respondents have sighted that over reliance on notated music has created a strait jacket in music performers especially in the brass band. I also have the same opinion that performers are likely to face challenges when performing music which is not notated. I suggest the band should be more in interpreting music and incorporate other methods like rote.

4.4.2.2   How four-part harmony influences music performance in the band

Information from interviews shows that the four-part harmony system has contributed immensely to performance of music in the ZRP band. The interviewees indicated that the four-part harmony has influenced the arrangement of instruments and composition. Instruments are arranged such that they suit the SATB (soprano, alto, tenor and bass) concept. As a result arrangers and composers are informed in their operation by the four-part harmony. From the data collected it can be noted that the traditional Zimbabwean two-part singing structures is rarely employed in the band. Thus the majority of music sung or played to satisfy the western tradition of SATB. This is an indication that western music education introduced by European missionaries was inherited by the Police band and is still in use. It therefore proves that there has not been enough effort by members to use the indigenous knowledge systems especially in the areas where harmony has dominated for over 35 years after independence.

4.4.2.3   Transcription and music performance in the band

A number of the respondents (80%) revealed that transcription has leveraged the brand of the Z.R.P band. However a small number (20%) of the respondents indicated that transcription is less important in the performance of the band. It was noted that the band has remained popular and appealing to fans because of its ability to transcribe contemporary songs from local artists for re-performance. The data collected means that the band adopts prescriptive transcription; where a transcription is made as a guide to the performer. However Nzewi, (2010) differs on the application of transcription especially in relation to the African context. He states that the idea behind the transcription of indigenous African music pieces is not to be able to recreate the piece in a performance situation, but rather to document key elements of the musical piece, which is only intended to give a generic idea of what the actual performance is like, for intellectual discourse. I relatively agree to this notion but I think over

reliance on written parts is the main problem. Over relying on written parts diminish the creativity aspect and kill improvisation skills. It suppresses the full expression of members of the force since transcription is supposed to be read and you cannot read something else other than what is written on the score.

4.4.2.4 Impact of copyrighted music performance

The playing of copyrighted music has improved the performance of singers and instrumentalists. Their singing and playing skills are always sharpened by the desire to reproduce the exact artistic work of the original creator. The band has also remained relevant in the market because playing of copyrighted music enhances its ability to satisfy clients with different musical tastes. This information was enunciated by 63% of the respondents. However, some respondents (37%) noted that the police band has become comfortable in being emulators or copycats as a way to earn popularity. Similarly Muranda and Maguraushe, (2014) sighted trendsetters, emulators and copycats as three categories of musicians in sungura music's development. It shows that members derive a lot of satisfaction after perfecting works of popular artist like Alick Macheso or Jah Prayzah. Resultantly the Police band is losing the benchmark status or the epitome of excellent musical performance and composition. Therefore the most worrisome issue is that all ZRP band members are fully employed to perform music and there is nothing different from their counterparts; popular musicians like Alick Macheso and Suluman Chimbetu who are capable of composing new music though not notated. They all wake up everyday to work of perfecting their skills in performing music and yet the difference is on performing copyrighted music and own compositions.

4.4.2.5 Effect of discipline offered at recruit training on music performance

Responses drawn from interviews point out that the recruit training inculcates the necessary discipline among music performers in the band. The performance of the band is characterised by soberness on stage, high standard of turnout, systematic and logical presentation of music programme and timeously reporting for duty. It is undoubtedly that these aspects are only cultivated through training. It is also noted that discipline during performance is the main reason why many clients have opted for the services of the band despite the cost being out of reach for many. Thus the Police band has become successful because of being disciplined on and off the stage. I posit that discipline on performance imparted by the colonial regime should be maintained within the band. Without discipline a performance is usually

characterised by lack of order and unpredictability. This is the missing link in most our local bands. Though they might be good instrument players, the manner in which they present themselves both on and off the stage leaves a lot to be desired.

4.4.3   Information from observations

This section presents the information drawn through observations. The information stands to ascertain that the issues noted in the questionnaires and interviews are real on the ground. On the other side it is a palette for checking disparities in data collected through other methods.

4.4.3.1   General conduct of musicians on and off the stage

The conduct of musicians on and off stage is good as indicated in the interviews. However their conduct is not invincible; I noticed a few misconducts which manifested without being noticed by the customer. However every member is dedicated to protect the image of the organisation and brand of the Z.R.P band. What I can conclude from my observation is that most members are applying negative discipline; they are doing the correct thing because of fear of being punished. If we are to remove the regulations governing the code of conduct, the presentation of musicians on stage will not be the same. Therefore credit is accorded to the police regulations for being the watchdog to the general conduct of musicians.

4.4.3.2   Methods used to inculcate music literacy in members of the band

I observed that the most dominant training methods being utilized are lecture and demonstration. Demonstration is applied on practical skills in music. The tutor demonstrates the playing techniques necessary for sound production and enhancement of tone quality. The lecture method is used in theory lessons. Though these methods are achieving the desired results, I feel there is nothing amiss by incorporating indigenous learning methods like rote and imitation. This will enhance the potential of members when dealing with music which is not notated. I also advance the assertion that one can be poor in the application of western approaches like sight reading but yet very good in improvising passages and in performing music which is not notated. I consider that a mixed approach is the best way to go.

4.4.3.3   Performers' exhibition of innate attributes in music performance

Music is an art which is supposed to be expressed freely without fear of being punished. I have observed that music performance in the Z.R.P band is more attached to institutional requirements. The majority of the performers are yet to exploit their full innate attributes. However, a few express themselves freely. It means musicians express themselves to full potential if they are not subjected to more authority and orders. This therefore poses a dilemma on the way to go. Firstly I would like to imagine what could happen in a state institution if there are no limits to freedom of expression. There is doubt that to avoid such extremes, the colonial masters had structured things in such a way that you do not question authority. Certainly I will choose this approach as a good way to instill order. On the other point you do not want to subdue creativity of performers. I personally feel that quite a number of recordings would have been made if the Police Band had opened up such an avenue. Therefore it is apparent that the band should strike a balance perhaps by allowing members to fully express their innate attributes but under certain parameters to protect the image of the force and the state.

4.4.3.4   Priorities of music rehearsals in the brass and dance bands

I did observe that music rehearsals are scheduled and plotted on band routine orders. Priorities of music rehearsals in the brass band include playing scales, sight reading, improvement of tone quality and articulation. Emphasis is on sheet music and unwritten traditions are not prioritised. The dance bands do not play scales but instead work out songs from a common programme usually associated particular functions or individuals. There are common programmes for the presidium, graduation parades, weddings and sent-off church services. The issue of rehearsing from a common programme is good because the chances of playing unfavoured songs are less. On the other hand, I think it limits the capabilities of performers to only those songs seconded by command in the programme.

4.5   Transformation in the ZRP band

In this section the study presents information on issues of the band and the transformation, and adopting irrelevant colonial legacies to suit African music performance contexts.

4.5.1 Data from questionnaires

Data drawn from questionnaires present the views of respondents in quantifiable form. Analysis and interpretation of opinions, feelings and ideas of the respondents is hinged on figures.

4.5.1.1 Musical instruments in the band repertoire

Figure 11: Representation of the musical instruments
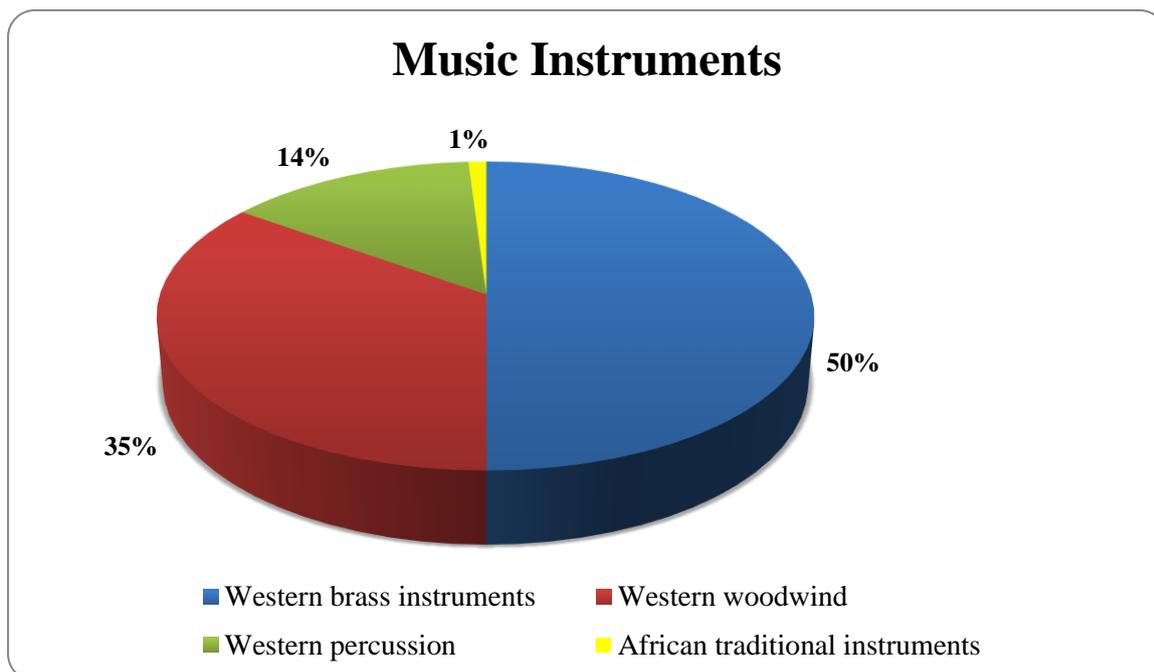
Western instrument form the majority; 99% of the total number of instruments in the band. Traditional instruments like mbira and marimba which depict our national heritage occupy a very small space of 1%. This is a very huge difference. It confirms that the band is more oriented to the western music tradition and appreciates the western world view in terms of music performance. Not much has been done to fuse traditional instruments which I think with change of attitude it is quite possible. Other African countries have since replaced the military fanfare with the music of traditional trumpets on important ceremonial occasions. For example in Ghana the military band plays for the inspection of the guard of honour and it is followed by the traditional drum ensembles of the royal court which also play while the crowds were awaiting the arrival of the Head of State. The talking drums play to salute him on his arrival. This practice can be adopted in our Zimbabwean scenario because the band has the potential to acquire traditional drums and other traditional instruments vital for such ceremonies.

4.5.1.2   African contexts in its performance

Figure 12: African musical contexts

	Improvisation	Performance composition	Repetition in African music	Musical space
■More often	5	2	2	3
■Often	15	2	3	5
■Less often	50	56	57	80
■Not all	30	40	38	12

African musical contexts
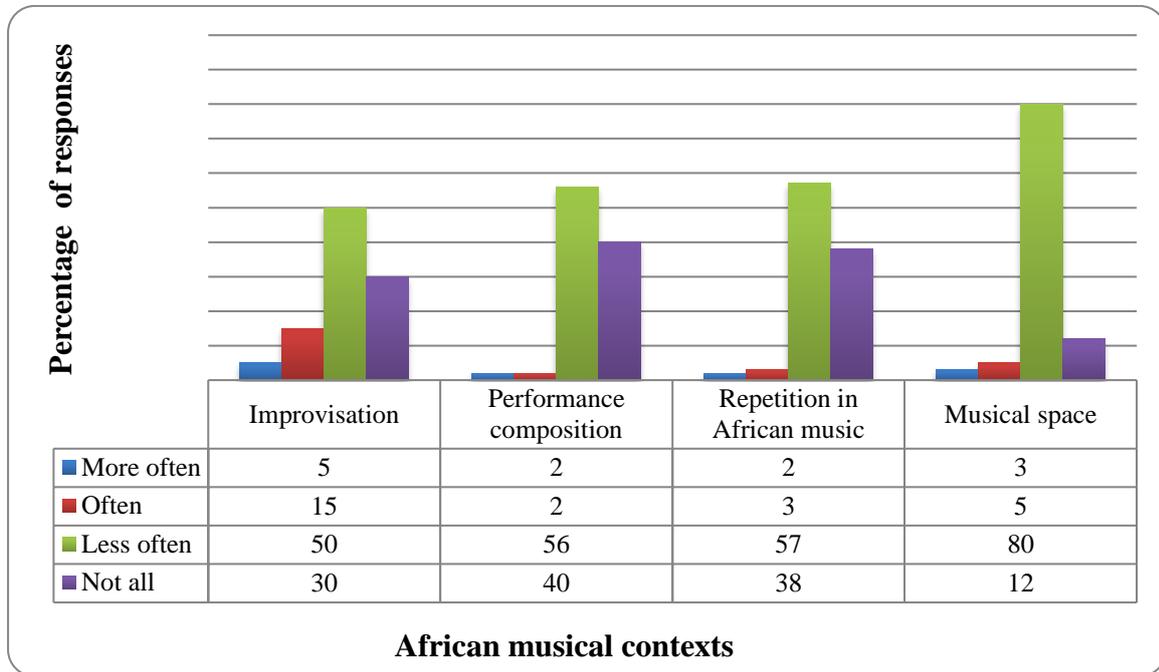
The graph illustrates that improvisation, performance composition, repetition and musical space are applied less often in music performance. Though these aspects define African music performance, they are yet to find enough space in the performance of the band. Hence Nzewi (2010) considers the need to develop a creative continuum for indigenous musical arts practices. I also feel much needs to be done to inculcate in the band a sense of belonging to African music performance.

4.5.1.3   Changes that took place in the band

Figure   13:   Notable   changes   in   band   performance
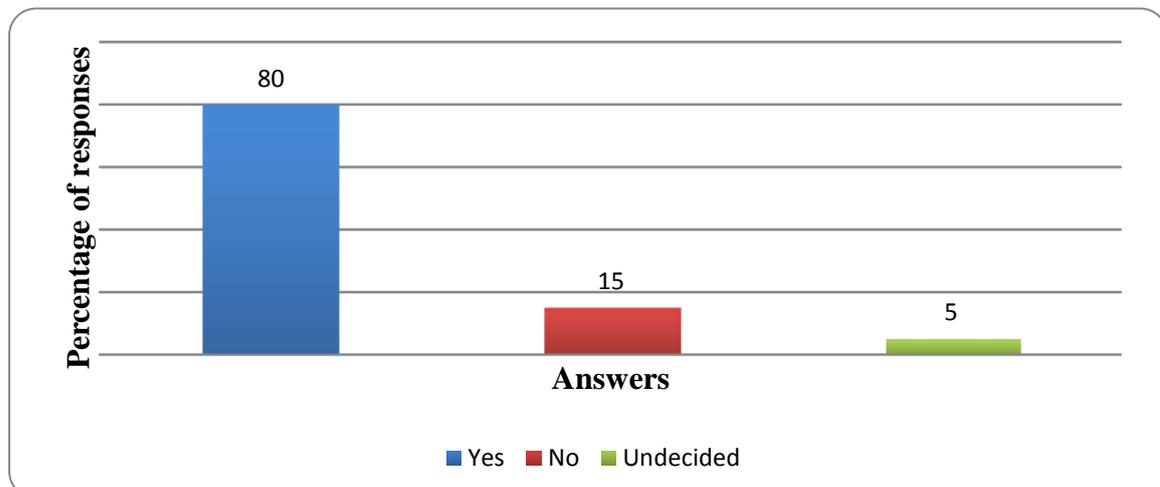
A number of respondents (80%) indicated that they had witnessed some changes in the band over the years. This demonstrates that the band is transforming from the attributes of the BSAP regimental band. However a sizeable number (5%) remained undecided and some not agreeing with the notion that the band is transforming. The researcher being an insider concurs that the band instituted changes in its establishment, dress code, performance practices, gender representation and focus. The band used to perform for the few white elite but the focus has since changed to serve the interest of the majority. The number of women playing instrument is also fair considering that they occupied peripheral duties (office duties) during the colonial era. Though the rate of transformation is not as fast as we would expect, it shows there is effort to transform the Police band to suit contemporary and African musical contexts.

4.5.2 Data from interviews

Data collected from interviews give insight on the changes that took place in ZRP band since 1980. The detailed explanations provide an in-depth account of how events have been unfolding in the ZRP band.

4.5.2.1 Changes that took place in the band

Data from interviews proves that most of the European songs have been shelved. For example it is now rare for songs like Old Comrades to be performed or become part of the selection list. These songs used to dominate selection list up to the year 2000 when the government of Zimbabwe embarked on the land reform programme. It became somewhat unacceptable to perform some of these songs. Subsequently the band realised that they should be client focus; they should perform music in a language understood and appreciated by the customer. The respondents also noted changes in the structure of the band. Chiefly is the introduction of subsidiary groups like Imbube, choral, marimba, traditional dance and apostolic melodies. Some of these groups were sighted as bringing in cultural diversity because their membership is drawn from different ethnic groups in Zimbabwe. Though specific dates were not provided, the information from interviews shows that most of these developments are recent. I think the band should continue making such moves in order to achieve the desired transformation

4.5.2.2   Transformation to suit African music performance contexts

There is no much variation with data provided on questionnaires. The band has transformed to a lesser extent to suit African music performance. Some of the contexts like performance composition are new to the band vocabulary and needs clarification.

4.5.3   Data from observation

Data from observation give first hand account of transformation activities that occurred within ZRP band to suit African music performance contexts.

4.5.3.1   Indigenous traditional instruments used in performances

Data drawn from the questionnaires concurred with my observation. Traditional instruments are yet to be fully utilised in the both the brass band and dance band. The groups which utilise indigenous traditional instruments in their performances are the marimba and traditional dance ensembles. Some of the instruments include *hosho*, *marimba*, and *ngoma*. I view this as temporary problem. There is room for change considering that the band is continuously interacting with other stakeholders like Midlands State University who have since embraced traditional instruments in their performances.

4.5.3.2   Type of music performed at public and private functions

I have observed that contemporary Zimbabwe music dominates most of the shows but music from other countries is also taken on board. The dominance of European songs has seized to be. This is a clear indication that the band is slowly coming out of the hook of colonial musical practices.

4.5.3.3   Improvisation in military and electric bands

The technique for improvisation is more prevalent in electric bands. Instruments which usually take centre stage in improvising passages include the lead guitar, rhythm guitar and electric synthesizer. The brass band does not often improvise passage but they rather stick to the part and play as per composer's guideline. It shows that the current policy does not support improvisation and it becomes practical wrong when a performer start to add value to a notated piece. I also think improvisation is common in the dance because these performers

have been exposed to it before joining the band. There counterparts in the brass band always find it difficult to improvise because it is there maiden exposure to western military music and instruments. So it is prudent to adopt improvisation techniques in the early stages of learning military music.

4.5.3.4 Ability to share , accommodate and respect for other musicians

Nzewi, (2010) posits that when there is mutual understanding in an ensemble situation, every individual member in the ensemble is fully aware of the fact that their input in the musical arts activity is a part that is required to make up the whole. The conversation like performance is not usually evident in the brass band; but performers have an obligation to respect and listen to what others are playing. The electric bands are able to apply the concept of musical space; they can share a given theme and respect the input of other musicians in the ensemble. I think the way music is transcribed or composed in the brass band does not provide for the application of such a concept. Since their music is always written it remains the sole responsibility of composers to apply these African performance practices in their compositions.

4.6 Challenges

This section of the study presents the challenges associated with colonial legacies specifically looking at how they relate to the performance of the Z.R.P band.

4.6.1 Data from questionnaires

Data drawn from questionnaires quantifies the views of the respondents. Thus meaning is based on the volume of numerical data.

4.6.1.1   Sight reading in the military band and improvisation of solo passages in the Dance band

Table 7: Factors affecting improvisation

Reasons	Percentage of respondents
Instruction methods place more weight on sight reading	**27**
Lack of exposure	**44**
Improvisation is not within the band culture	**16**
Negative attitude towards improvisation	**10**
Lack of knowledge	**3**

Data from table 7 indicate that instructional methods are placing more weight on sight reading. Lack of exposure was sighted as the main reason bedevilling the capacity of brass performers to improvise solo passages. Other reasons sighted include negative attitude towards improvisation and the issue that improvisation as a concept is not in band culture. I also concur that lack of exposure can be the main reason because the band places emphasis on specialisation of instruments. Specialisation is good in that it allows an individual to become an expert of a single instrument over a long period of time. However such a practice has a tendency of confining performers in one location and subsequently making it difficult to cross the divide. By and large all the factors sighted above are somewhat contributing to the problem.

4.6.2   Data from interviews

This section provides detailed explanations of the challenges associated with colonial legacies. Data from interviews seek to clarify some of the aspects raised in the questionnaires.

4.6.2.1   Challenges associated with the colonial legacies

a) Sight reading and music notation

Data from interviews indicates that the western notation system cannot be comprehensive in African contexts because of its inability to represent sounds from different cultures. Such

sounds like ululation were noted as difficult to notate even though very essential in African performances. The notation system was also regarded as not user friendly in the sense that it is fixed in pitch intervals of tones and semitones. Some sound intervals which exist outside the above-referred specifications can be very difficult to distinguish on staff. Pitch inflation is a common phenomenon in Zimbabwe traditional music hence it is difficult to represent on staff notation. In this regard the music of Africa is best understood from an African context. In other words staff notation fails to embrace the indigenous music context in full. I therefore argue that music cannot be performed more successfully in the band because the western notation does not stick to contextual values and guidelines of African people.

b) Four-part harmony

Some of the challenges noted by the respondents emanate when the band performs and sing the national anthem of Zimbabwe at large gatherings. The generality of the population tends to sing in a two part harmonic structure contrary to the notated four vocal parts. These disparities are common because the composition of the national anthem drew much from the western culture and yet Zimbabwe has a known musical culture. The traditional songs of Zimbabwe are in a two part harmonic structure: male and female parts, with hocketing lines of contrasting rhythms in between. This shows that they is conflict between the cultural legacy of the indigenous knowledge systems and the colonial legacies. I also remain worrisome why the band cling onto the four-part harmony and resist the 2 part harmony. I think it's a legacy very difficult to undo considering that we have moved 36 years down the line and yet not so much has been done.

c) Transcription

Seeger, (1958) says that it is very difficult to achieve a perfect transcription because there are hazards inherent in the practice of writing music. Results from the interviews indicated that it is difficult for a full auditory parameter of music to be represented by a partial visual parameter; written down on paper. Most of the transcriptions in the band are characterized with some inadequacies which often leave the arranger with an unsatisfied ear. There is always a noticeable difference between how a piece of music is made to sound and a report of how a specific performance of it actually did sound. Similarly Seeger, (1958) states that prescriptive transcription does not go beyond ordinary staff notation to include extra-musical

features and commentary on the general character of a performance. It was also observed that over reliance on transcribed pieces does not promote the art of own compositions among band members. I strongly agree to this assertion because composition requires a lot of imagination and inventiveness yet transcription only requires a critical ear to represent the sounds on paper. As such most people in the band have resorted to be transcribers or arrangers.

d) Playing of copyrighted music

Data provided by the interviewees is similar to that drawn from questionnaires. However some respondents noted that the majority of people join the band with their own compositions or aiming to compose during their tenure at the band. Very few have managed to fulfil their dreams despite having the best instrumentalists and vocalists at their disposal. Thus many respondents have concluded over reliance on copyrighted music as the major contributing factor. I also subscribe to this view because performers spent much of their time perfecting what other musicians have done and dedicate little effort towards own compositions. Another contributing factor is the lack of a policy which promotes and governs what people should do in terms of composing and publishing for the band. I think lack of such a policy is due to the fact that the band is treated as non profit making organisation. As such they have found solace in the playing of copyrighted music.

e) Initial Police recruit training

The major challenge highlighted is that the training programme instils in members an extra ordinary discipline which does not resonate with stage performance. Meaning to say the performance of the band is often characterised with what I can call reservations not common in other local bands. Stage performance is characterised with expression of feelings, emotions, and behaviour consistent with the given performance, such a feat is not usually evident in a normal context within the force. Band members usually fail to attain such climax performances on stage due to inbuilt code of conduct cultivated at recruit training. The code of conduct is informed by numerous regulations and the Police Act. For example an individual should behave in a manner which is not likely to bring disrepute or prejudicial to good order or reasonably likely to bring discredit to the Police force. It subjective in nature and yet informs the conduct of musicians on stage.

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4.7 Strategies

This section presents information relating to strategies which can be implemented to promote music performance transformation in the ZRP band

4.7.1 Data from questionnaires and interviews

Data drawn from questionnaires and interviews is presented in synchrony in order to create logic and manage the volume of the presentation. The data seek to highlight some of the strategies that can be employed to promote music performance transformation in the ZRP band.

4.7.1.1 What strategies to promote music performance in the ZRP band

Some of the strategies noted by the respondents include the following:

✓ Band should be capacitated in terms of resources

✓ The band should put in place capacity building courses placing more emphasis on composition.

✓ Involve traditional instruments in common events like pass out parades.

✓ Sight reading exercises should be maintained.

✓ Create a balance between copyrighted music and own composition.

✓ Reorient the music instruction methods such that it incorporates African methods of learning music

The above stated strategies are feasible to promote music performance in the band. However a clear strategy and well-thought-out supporting programs may be useless if the organization fails to implement them carefully. The band has skilled trainers which makes it very easy to implement some of the strategies. The only impediment can be lack of funding considering that the current economic condition is not stable.

4.8 Summary

This chapter presented information on the influence, transformation and challenges associated with colonial legacies. Focus was also on the strategies which can be implemented to improve band performance. The findings held that most of colonial legacies like sight reading, transcription, four-part harmony and the playing of copyrighted music are still held important in the performance of ZRP band. On the other hand the information presented indicated that the western musical legacies do not promote the application of African musical contexts like improvisation in band performances.

Chapter Five

Summary of findings, Conclusions, and Recommendations

5.1   Introduction

This chapter briefly summarises the most important points which emanated from the statement of the problem, purpose and objectives of the research. There is constant reference of the theoretical framework to the findings of the study. The discourse also draws conclusions from the findings in order to provide answers to the research questions. The chapter also provides recommendations for both action and further study.

5.2   Summary of findings

The findings in the study clearly show that the playing of copyrighted music still held important in the performance of the band. The practise has improved the playing and singing skills of performers as well as enhancing the relevance of the Z.R.P band in the market. However it was noted that over reliance on playing copyrighted music does not promote own compositions. As such own compositions are very few in the band repository. There is need for the establishment of clear cut policy which promotes and governs what members should in terms of composing and publishing for the Z.R.P band.

The legacy of music notation and sight reading are fundamental and depended upon in the operations of the Z.R.P band. Most of the brass band performances are heavily informed by notated pieces. As such sight reading is a virtue which must be acquired by members upon arrival at the band. It was noted that the western notation system cannot be comprehensive in African contexts because of its inability to represent sounds from different cultures. Resultantly the findings indicated that indigenous music cannot be performed more successfully in the brass band because the western notation does not stick to contextual values and guidelines of African people.

The findings of the study indicate that the Z.R.P band adopts prescriptive transcription; a transcription made as a guide to the performer. The band's ability to transcribe contemporary songs from local artists for re-performance has made it popular among local fans. Over

relying on transcription diminish the creativity aspect and kill improvisation skills. The major challenge of transcription is that it is difficult for a full auditory parameter of music to be represented by a partial visual parameter; written down on paper. The Z.R.P band should therefore incorporate indigenous methods of performing and making music.

The four-party harmony legacy is likely to be undone in the operations of the Z.R.P band. It has heavy influence on the way instrument and voices are arranged. It tends to conflict with the Zimbabwe two-party structure especially when the Police band plays the national anthem at large gatherings. The discipline which is cultivated at recruit training is very important in shaping the character and musicianship of band members. However some of the activities at training depot do not have any bearing on music performance. The findings also discovered that recruit training package limits the full expression of members when it comes to stage performance.

The existing training programme is a necessity for band members to perform their duties effectively but should be complimented by indigenous music instructions methods like imitation. However the band has made notable transformational activities to suit contemporary and African contexts. These include the introduction of the Imbube group, Traditional dance group, Marimba group and Apostolic choral melodies.

5.3   Conclusions

The results of the study provided both positive and negative impact of the colonial legacy on music performance in the Zimbabwe Republic Police Band. It is evident from the findings from the study that the legacy of the BSAP is still undone in the contemporary police band performances. It therefore means the band performance cannot be completely detached from the policies and ideologies of its predecessor. If any changes are to take place in the performance of the band, the historical perspective should be considered.

The study reveals that the colonial legacies in some aspects enhance skills development of singers and instrumentalists and provide comprehensive and incremental approach to the technical language and skills required in music. The legacies also inculcate the necessary sense of discipline among music performers in the band and positively influence the

arrangement of instruments and composition. As such positive influential factors should be maintained and formulated as the band values and core principles.

While the research findings indicate an over reliance on some these legacies, there is a strong likelihood of creating a strait jacket in the performance of the band. This will pose some serious challenges in the operation of the band. Some of the notable challenges emanating from the colonial legacies include the failure to provide perfect transcription, to represent certain musicals from other cultures, and to stick to contextual values and guidelines of indigenous people. The colonial legacies especially the four-part harmony usually conflict with indigenous ways of singing or performing. Therefore, careful consideration should be given on the application of some the legacies especially to music performance.

Although there are some observable changes over the years, traditional instruments like mbira which depict Zimbabwe national heritage are yet to find their way in the band's list of instruments. Despite having enjoyed more than 35 years of independence, African musical contexts like improvisation, performance composition, repetition and musical space are applied less often in music performance. It therefore means the band is reluctantly transforming its operations to suit African musical contexts. Some military bands across the continent have started incorporating African instruments and practices. Hence the band is encouraged to adopt such practices.

Leaders and tutors in the band have a vital role in ensuring that proper strategies are implemented to promote music performance in the band. Capacitating the band with adequate indigenous African resources is one of the strategies needed to mitigate challenges associated with music performance in the band.

5.4 Recommendations

This section contains recommendations for action and further practice. Recommendations for action are prescriptive in nature and address what could be done by the ZRP band to suit African music performance contexts. Recommendations for further practice are suggestions regarding follow up studies.

5.4.1   Recommendation for action/practice

✓ The band should put in place capacity building courses placing more emphasis on composition. The courses should target composers and arrangers so as to limit the problem of over relying on copyrighted music.

✓ It is important for the ZRP band to reorient the current music instructional methods so that it incorporates African methods of learning music. Some of the aspects to be included are rote learning, imitation, learning through memory, learning through folk songs and improvisation.

✓ The study recommends an advocacy for policy review mainly focusing on the training of musicians at depot. A comprehensive training program which shapes the behaviour of musicians should be inculcated. The existing one is not specific; it is designed to suit more to matters relating to the basic police forte.

✓ The band should relinquish irrelevant colonial legacies like aristocratic calls to suit contemporary music performances and African contexts.

✓ Awareness campaigns should be conducted in order to demystify the meanings attached to traditional instruments and African music thereof. Moreso the ZRP band should embrace traditional instruments and practices in most events previously dominated by western instruments and practices.

✓ Band should be adequately capacitated in terms of resources (music instruments, vehicles and finance) and different motivational initiatives should be established (music courses, awards, and commendations).

✓ Positive colonial practices such as sight reading exercises should be maintained.

✓ The band should strive to create a balance between performance of copyrighted music and personal composition.

5.5   Recommendations for further study

✓ Further research is required to develop and refine a number of the findings of this study especially on reporting the operation of the band from the period 1980 to date. There is nothing which was documented except short reports from newspapers.

✓ The research recommends that students engaging in research with ZRP band have to have comprehensive release forms and be patient in collecting data. This is not an easy

territory to navigate especially if you coming from outside researchers should expect organizational constraints in accessing information.

- ✓ In future the study also needs to be delimitated to sections of the Police band to avoid collecting the data that is too voluminous for analysis

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MIDLANDS STATE UNIVERSITY

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Zimbabwe

FACULTY OF SOCIAL SCIENCES
MUSIC AND MUSICOLOGY

Zimbabwe Republic Police Band
P. O. Box CY23 Causeway
Harare

My name is **Patson Manyame** and I am studying towards a Bachelor of Music and Musicology honor degree with Midlands State University. As part of the requirements for the fulfillment of the studies I am doing a research entitled*: **The impact of the colonial legacy on music performance, focusing on the Zimbabwe Republic Police Band** under the supervision of Mr. R. Muranda.

I kindly seek for your informed consent to participate in this research as an informant. I shall administer a questionnaire and conduct interviews, and make observations. There will not be any discomforts or experiences to embarrass or demean anyone. The research is purely academic and there will not be any financial gains on my part or the participants. The information collected will be used for academic purposes only.

Participants are free at any point to recuse from participating in the research if it becomes necessary. You are kindly requested to be objective and honest in expressing your views to the questions. Your uttermost sincerity in responding to the questionnaire will be greatly appreciated. I pledge to uphold respect and privacy of all participants.

I have read and understood the nature of participating in the above referred research and hereby sign in agreement.

Date: ……………………………   Signature: …………………………………

Section A: Demography

(Please tick the appropriate box 1- 3)

1.   **Age**:

18-24 years	☐	24-30years	☐
30-36years	☐	36-42years	☐
42 years and above	☐		

2.   **Gender**

Male	☐	Female	☐

3.   **Rank**

Supt and above	☐	C/Inspectors and Inspectors	☐
A/Inspectors	☐	Sergeants and below	☐

Section B

 (Please tick the appropriate box 4- 13)

4.   For how long have you been performing with Band?

5 years and below	☐	5-10 years	☐
10-15 years	☐	15-20 years	☐
20 years and above	☐		

5.   What is the general percentage of copyrighted music (music by other artists) performance in the band?

50% - 60%	☐	60% - 70%	☐	70% - 80%	☐
80% - 90%	☐	90% - 100%	☐	Below 50%	☐

6.   Do you agree that the playing of copyrighted music (music by other artists) has improved performance in the band?

Strongly agree	☐	Agree	☐	Neutral	☐
Disagree	☐	Strongly disagree.	☐		

7.   How important are music notation system and sight reading to band performance?

Very important	☐	Important	☐
Lesser extend	☐	Not important all	☐

8. What is general percentage of the following musical pieces in the band repository? (Meaning the quantities in percentage form of transcriptions and compositions which are contained in the band storehouse).

   Key: [1]. 80% - 100%, [2]. 60% - 80%, [3] 40% - 60%, [4] 20% - 40% and [5] 20% and below

	Transcriptions	1	2	3	4	5
a	Transcription of European songs (eg selections and marches)					
b	Transcription of African songs					
c	Own compositions (original works not copyrighted)					

9. To what extend does the following sections of the bands rely on transcribed music for re-performance?

   Key 1 Larger extend

       2 Large extend

       3 Lesser extend

       4 Not at all

	Section	1	2	3	4
A	Brass band				
B	Electric band				
C	Traditional dance group				

10. Which of following packages offered at recruit training are relevant in moulding the character of the musician and subsequently improving band performance?

Activity	Please indicate your answer by ticking
Foot drill	
Arms drill	
First aid	
Physical training	
Law and police procedure	
Camp cleaning	
Musketry	
Guard duties.	

11. Did you undergo initial training of music upon entry into the Band?

   Yes [   ]   No [   ]

12. Do you think it is necessary to have ABRSM theory of music before starting to perform into mainstream band?

   Yes [   ]   No [   ]   Undecided [   ]

13. Is the colonial legacy of four-part harmony important to music performance in the band?

Very important ⬚   important ⬚

Lesser extend ⬚   not important at all ⬚

Transformation

14. What is the representation of the musical instruments in the band repertoire?

(Please tick the appropriate box 14 -16)

Key: **1** 80% - 100%   **2** 60% - 80%   **3** 40% - 60%   **4** 20% - 40%   **5** 20% and below

          6 Not represented

	Instruments	1	2	3	4	5	6
a	Western brass instruments						
b	Western woodwind						
c	Western percussion						
d	African traditional instruments						

15. How often does the band apply the following African contexts in its performance?

Key   1 More often

          2 Often

          3 Less often

          4 Not all

	African contexts	1	2	3	4
A	Improvisation				
B	Performance composition				
C	Repetition in African music				
D	Musical space				

16. Have you noticed any changes in performance since you joined the band?

Yes ⬚   No ⬚   Undecided ⬚

Challenges and problems

17. In your own view what are the reasons for most instrument players to be good at sight reading in the military band and face difficulties when it comes to improvising solo passages in the electric band? **(Please tick the appropriate box 17- 19)**

a. Instruction methods place more weight on sight reading   ☐

b. Lack of exposure   ☐

c. Improvisation is not within the band culture   ☐

d. Negative attitude towards improvisation   ☐

e. Lack of knowledge   ☐

Strategies

18 What strategies can be implemented to promote music performance in the ZRP band?

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Thank you very much for your time and effort

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I have read and understood the nature of participating in the above referred research and hereby sign in agreement.

Date: ……………………………… Signature: …………………………………

1. For how long have you been performing with Band?
2. How has the following colonial legacies influenced music performance in the band?
   a) Sight reading, music notation
   b) Four-part harmony
   c) Transcription
   d) Playing of copyrighted music
3. What are the notable changes that took place from the time you joined the band?
4. What is the implication of the discipline package offered at recruit training on music performance?
5. Why is it that most instrument players are good at sight reading in the military band and face difficulties when it comes to improvising solo passages in the electric band?
6. To what extent has the band transformed to suit African music performance contexts?
7. What are the challenges associated with the colonial legacies?
   c) Sight reading, music notation
   d) Four-part harmony
   e) Transcription
   f) Playing of copyrighted music
   g) Initial Police recruit training
8. What strategies can be implemented to promote music performance in the ZRP band?

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I have read and understood the nature of participating in the above referred research and hereby sign in agreement.

Date: …………………………… Signature: …………………………………

Guiding questions

1. What is general conduct of musicians on and off the stage?

2. What training methods are used to inculcate music literacy within members?

3. What is the level of creativity within performance?

4. Are performers free to exhibit their innate attributes?

5. Is repetition applied in the context of African performances?

6. What are the priorities of music rehearsals in the military band?

7. How many traditional instruments are being utilized at any given performance?

8. What type of music is performed at both public and private functions?

9. How often are passages improvised in both military and electric bands?

10. Are there any challenges faced by performers in improvising passages?

11. How are musicians able to share in a given theme, accommodating and respecting the input of other musicians in the ensemble?

Observation Summary

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APPENDIX C: DPT CLEARANCE LETTER

MIDLANDS STATE UNIVERSITY
P. BAG 9055, Gweru.

TEL: (263) 54 260450 Ext 2161
FAX: (263) 54 260223

FACULTY OF SOCIAL SCIENCES
MUSIC AND MUSICOLOGY

30 | 05 | 16 ....(date)

Dear Sir/ Madam

RE: INTRODUCTION TO PROJECT RESEARCH

The bearer MANYAME PATRON ....Registration
Number R144539 ...... is a student at Midlands State University. He/ She is studying for
a Bachelor of Science Honours Degree in Music and Musicology and is conducting a research
entitled:

The Impact of the British South African Police
Colonial legacy on music performance : A critique
of the Zimbabwe Republic Police Band.

He /She is visiting you in person/your company/your institution for the purpose of data
collection. Please assist him/her in every possible way.

....
Dr P. Matiure
CHAIRPERSON

MIDLANDS STATE UNIVERSITY
DEPARTMENT OF MUSIC AND
MUSICOLOGY

3 1 MAY 2019

P BAG 9055, GWERU
ZIMBABWE