

MIDLANDS STATE UNIVERSITY



FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC AND MUSICOLOGY

**A COLLECTION, TRANSCRIPTION AND ANALYSIS OF THE TRADITIONAL
JAKWARA SONGS OF THE KARANGA PEOPLE IN DORSET AREA OF
SOMABHULA.**

BY

MUTAMBASERE ADMIRE

R14024T

**THIS DISSERTATION IS SUBMITTED IN PARTIAL FULFILLMENT THE
REQUIREMENTS OF THE BACHELOR OF SCIENCES MUSIC AND
MUSICOLOGY HONOURS DEGREE**

GWERU, ZIMBABWE

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SUPERVISOR: MRS T. SHOKO

MIDLANDS STATE UNIVERSITY

APPROVAL FORM

The undersigned confirm that they have supervised and recommend to Midlands State University to acceptance: the dissertation entitled: **A collection, transcription and analysis of the traditional Jakwara songs of the Karanga people in Dorset area of Somabhula.**

Submitted by: **Mutambasere Admire** in partial fulfilment of the requirements of the Bachelor of Sciences Music and Musicology Honours Degree.

.....
SUPERVISOR

.....
DATE

.....
CHAIR PERSON

.....
DATE

MIDLANDS STATE UNIVERSITY

RELEASE FORM

NAME OF AUTHOR: MUTAMBASERE ADMIRE

TITLE OF PROJECT A COLLECTION, TRANSCRIPTION AND ANALYSIS
OF THE TRADITIONAL JAKWARA SONGS OF THE
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SIGNED: **Date:**

PERMANENTADDRESS: 26 Magwaya Road, Mambo
Gweru

DATE SUBMITTED: October 2016

CONTACT NUMBERS: 0774713860/0738242827

Declaration

I Mutambasere Admire hereby declare that I am the saw author of this research I authorized Midlands State University to land this research to other institutions or individuals for the purpose of scholarly research

Signature

Date

DEDICATION

I dedicate this research to my mother, my family, with special mention going to my wife and my two kids, Praise and Takunda, friends, relatives and colleagues for their continued support throughout this research especially in the transcription of the Jakwara songs.

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ABSTRACT

The purpose of this study was to make a collection, transcription and analysis of the traditional Jakwara songs of the Karanga people in Dorset area of Somabhula. The research was made up of ten respondents. The snowball sampling technique was used in which the adult community members and village heads participated this research. A total of ten respondents constituted the sample of this research. Ethnography was the research design used to effectively collect data in this research. Qualitative methods were used and the data was collected using interviews and observations. Most respondents highlighted that Jakwara songs are important in the society for social cohesion, promoting unity and togetherness, cautioning wrong doers, giving rhythm at the threshing floor, entertainment and communication. The study concluded that Jakwara songs are gradually becoming unpopular in Dorset area mainly due to lack of documentation of the songs, Christianity, modernity, drought, Western influence. The researcher recommends that the National Arts Council of Zimbabwe and adult community members can significantly contribute towards the preservation of Jakwara songs both in schools and in the society to prevent the song from dying.

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CHAPTER ONE

1.0 THE RESEARCH PROBLEM

1.1 BACKGROUND OF THE STUDY

Music is a universal language that is found in each and every community. Nketia (1990:6) says, “---traditional music reflects the inner characteristics of a nation’s culture, the essential aspects of its emotional life.” The Shona people, especially the Karanga grew traditional grain crops like sorghum and millet. Such crop were used to brew beer and also for barter trade. This was especially so during times of serious drought and famine, what Beach (1980) called ‘*shangwa*’. When it came to the threshing of the harvested millet, the Karanga people had to organise a Jakwara ceremony. It was then at this Jakwara that some Jakwara songs were sung. Nketia(1974:21) says, “In traditional African societies, music making is generally organised as a social event.”The music was for the whole community and communally owned. It is the music by the people and for the people. Traditional Jakwara songs in these societies play an essentially unifying social role. Nettle (1990:6) strongly supports this when he says, “--- traditional music reflects the inner characteristic of a Jakwara was a social practice done communally accompanied by some songs.

According to Nzenza(2012), Jakwara is defined as the communal threshing of millet harvest ceremony. On the other hand, Jones (1992), defines the Jakwara as a threshing party done communally, involving joking among the participants. The Jakwara ceremony was done annually in winter after the community members had finished harvesting their millet or sorghum. Various Jakwara songs were sung as they had a significant role to play in the community. According to Tavuyanago (2010), Jakwara music had a strong impact in the society and played an important unifying role in the community. It was also the platform of cautioning wrong doers in the community. At the Jakwara ceremony, it was the day to speak

of all the grievances in one's heart. As people threshed the grain, some hurt feelings could be aired out in the open without fearing anyone. The songs sung at a Jakwara were an indirect way of advising community members to stop doing bad things in a community. Manzvanzvike (2015), strongly supports this when he mentions that the Jakwara was fun, but it had its moments of consternation because at the threshing floor, salacious secrets such as infidelity, stealing would be revealed in jest. At a Jakwara ceremony, some music accompanied the threshing task that was being done in the various communities. Jones (1992:18) also says, "The words of traditional Zimbabwean music have functions beyond mere entertainment." People could sing about village scandals, rumours and secrets. Such secrets are termed "*chihwerure*."

So many factors motivated the researcher to undertake this study. The Jakwara cultural practice and its songs was once a common social event amongst the Karanga people in the Dorset Area of Somabhula. Its songs were normally sung by almost every community member. Even the younger generations were able to sing Jakwara songs. The Jakwara ceremony was often held annually and almost every community member participated in this ceremony. So, the researcher's main worry is that this Jakwara cultural practice and its songs are gradually dying a natural death in this area. Such songs may gradually become extinct in the near future to such an extent that the next generation may not get to know such songs. These Jakwara songs may gradually become extinct. Its songs had an impact and a significant role to play in the society. This, as a result motivated the researcher to make a collection, transcription and analysis of the Jakwara songs of the Karanga people in Dorset Area to prevent such songs from gradually dying a natural death. This would be a form of documentation such that this cultural practice and its songs are kept surviving.

So many scholars have written about the traditional African music. These include Nketia, Nettie, Stone and Jones among many others. The issue of documenting African traditional Jakwara songs is still a grey area in the music field. Very little has been documented about the Jakwara traditional culture and its songs. This also motivated the researcher to collect, transcribe and analyse traditional Jakwara songs of the Karanga in Dorset Area. The collection of such songs would be a form of documentation so that even the future generations can have access to such songs thus preserving the Karanga culture. The researcher also found it worth to do the transcription part to these songs using staff notation. Africans transmitted most of their songs orally, without indigenous forms of written representation. So transcription would enable people from diverse cultures to be able to sing such songs. Even foreigners would also be able to sing such songs. An analysis of the Jakwara songs would enable the researcher to dig deeper and deduce the meaning of these songs since they have a role to play in the society. The collected songs will be kept in the form of audios and videos, hence ensuring the passing on of the Karanga culture to the next generations. The Jakwara traditional culture is gradually dying in this Dorset area. The researcher therefore decided to undertake this study to provide some literature to those who would want to read more about the traditional Jakwara cultural practice and its songs. All these were some driving forces that inspired the researcher to make a collection, transcription and analysis of the traditional Jakwara songs in the Dorset Area of Somabhula.

1.2 STATEMENT OF THE PROBLEM

The purpose of this study was to make a collection, transcription and analysis of the traditional Jakwara songs of the Karanga people in Dorset area of Somabhula to prevent their extinction and preserve them to benefit the future generations.

1.3 RESEARCH QUESTIONS

1. What are the main Jakwara songs sung in Dorset Area?
2. To what extent are Jakwara songs popular in Dorset community to the Karanga people nowadays?
3. What message is put across by Jakwara songs?

1.4 RESEARCH OBJECTIVES

This study aimed at achieving the following objectives:

- Collect traditional Jakwara songs of the Karanga people in Dorset Area.
- Transcribe the traditional Jakwara songs of the Karanga people in Dorset Area.
- Analyse the traditional Jakwara songs.
- Find some reasons why Jakwara songs are gradually becoming unpopular in the Dorset community.

1.5 SIGNIFICANCE OF THE STUDY

If the researcher successfully carries out this research, it will be of special significance since it aims at making a collection, transcription and analysis of the traditional songs of the Karanga people in Dorset area. This study is of special significance to the Karanga people living in Dorset Area in many ways. The Karanga people are the target audience hence they will benefit in several ways.

1.5.1 The information collected will be kept as written documents meant for use in future. This information will be kept in the form of video tapes and audios that would enhance the passing on of the Jakwara songs so that the next Karanga generations can listen to the music thus preserving their culture. This would enable the people in Dorset Area to maintain their identity. People from other cultures would get to know more about Jakwara music and the Karanga culture as well.

1.5.2 In addition, this study is of great value since it provides literature on the traditional Jakwara cultural practice and its songs. There is a scarcity of literature on Zimbabwean traditional Jakwara songs. This is probably because most traditional African songs are orally passed on from one generation to the next without any form of documentation. It is therefore hoped that collecting data about the traditional Jakwara music would enable different people to read around the literature concerning the Jakwara cultural practice and its songs in order to preserve such songs and prevent them from gradually dying.

1.5.3 Moreover, the transcription of Jakwara songs if successfully done is also vital as it would enable people from diverse cultures to be able to sing such songs. The Jakwara songs will be written in staff notation. Even foreigners would also be able to sing such songs. An analysis of the Jakwara songs would enable the researcher to dig deeper and deduce the meaning of these songs since they have a role to play in the society. The Karanga people therefore would benefit from having their songs analysed. They would get to know more about the meaning of their songs. This, in turn would enable them get a better understanding of the lyrics of their songs. So in other words, this study is important in the sense that it will revive the gradually dying traditional Jakwara cultural practice and its songs. It will develop within the Karanga people in Dorset area a sense of self confidence and trust within their own culture.

1.5.4 This research may also be important to policymakers and planners in rural development. The study focuses on the social way of life or the Karanga culture. So policymakers of Tertiary Institutions can review the contribution of some traditional cultural practices like Jakwara in community development.

1.6 DEFINITION OF TERMS

The researcher found it worth to define some unusual terms that he has used in this research project. These terms are stated and explained below.

1.6.1 JAKWARA

According to Jones (1992), Jakwara is defined as a threshing party done communally, involving joking among the participants. On the other hand, Leedeey (2010) et al, clearly states that Jakwara is a festival where families brew beer and ask other villagers to assist them thresh their grain, and afterwards celebrate the good work over a good brew.

1.6.2 SHANGWA

According to Beach (1980), the term *shangwa* refers to the grain (millet, rapoko or sorghum) that was often used for barter trade especially during times of serious drought and famine.

1.6.3 CHIHORA

Jones (1992:19) defines *chihora* as, “Songs sung to the rhythm of the sticks as people thresh the grain.”

1.6.4 CHIHWERURE

Nzenza (2012), strongly suggests that *chihwerure* were the village scandals, rumours and secrets that were revealed at a Jakwara ceremony through singing.

1.7 LIMITATIONS OF THE STUDY

Simon (2011:3) defines limitations saying, “Limitations are potential weakness in your study and are out of your control.” They are factors that are usually beyond the researcher’s control and they may affect the results of the study or how the results are interpreted. This study had four limitations. Firstly, social interactions in most rural communities in Zimbabwe are normally defined along gender dimensions. Specifically in this study, the researcher being a male meant that some female research participants in the selected communities would not feel comfortable to be interviewed by a male counterpart. Hence some females would not feel free to make their contributions to this research.

Secondly, some respondents were not cooperative. They were unwilling to freely air out their views during interviews. Some respondents clearly pointed out that they were fully occupied

and had other duties to do and therefore could not fully commit themselves to the research exercise.

Thirdly, the researcher did not manage to interview all the key informants in this research due to natural disasters like deaths. On the day of his visit in the community for interviews, some of his respondents were said to have attended funerals elsewhere. Hence the researcher did not have ample time to separately interview them.

Finally, the research was carried out within a short period of time. The data collection took a duration of five months that is beginning mid June 2015 up until the end of October 2015 and this might have a negative impact on the whole research project.

1.8 DELIMITATIONS OF THE STUDY

Delimitations are factors that affect the study over which the researcher generally has some degree of control. This research had the following delimitations:

The geographic region of the study seemed to be small. The study was conducted amongst three villages despite the fact that there are five villages in Dorset Area. These communities were chosen because of their geographical location as they are within a radius of three kilometres apart. If the researcher had made his population a bit larger, more data would have been captured. This was largely due to financial constraints and the short time frame for this research. The researcher had initially scheduled to carry out three observations. However, he successfully conducted two observations where he had time to watch people at a Jakwara ceremony and listen to the songs. In addition, the researcher had scheduled to interview fifteen respondents. However, due to financial constraints, the researcher successfully interviewed ten respondents that is five from Zibagwe Village, three from Pen Village and two from Hogo Plain Village. Moreso, some key informants were not present on the interview day hence they were not interviewed.

Finally, the research was carried out within a short period of time. The research took a duration of five months that is beginning mid June 2015 up until the end of October 2015 and this could have limited the research time. This research, being a qualitative one would have been done for a longer period of time since the ethnographic method was used.

The researcher employed interview guides and observation guides as data collection instruments. However, other research instruments like questionnaires would have been used to solicit data from the field. Sue and Ritter (2007), further suggest that there is more confidentiality on questionnaires than on any other data collecting instrument. Respondents can respond to questions freely; no one discloses his or her name on the questionnaire. According to Kothari (2004) respondents can answer questionnaires on their own without being coerced.

1.9 CONCLUSION

This chapter has laid a strong foundation of this research study. It comprised of an introduction, the background of the study, statement of the problem, research objectives, research questions, significance of the study, definition of terms used in the research, limitations of the study as well as delimitations of the study. It ends with a conclusion. The next chapter will give a comprehensive literature review of the study.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 INTRODUCTION

Literature review involves the exploration, analysis and a thorough discussion on studies previously done by other scholars in order to discover their relationship with one's proposed area of study. This research is not the first one in the study of the traditional Jakwara songs. Quite a lot has been written about work songs and their role in the community. Some scholars like Nketia, Meriam, Agawu, and Nettle amongst others have contributed significantly in writing about African music. Traditional Jakwara songs are part of African music. This Chapter seeks to clearly spell out the supporting literature on the traditional Jakwara practice and its songs. The researcher will also make an analysis of the collected literature as well.

2.2 JAKWARA MUSIC DEFINED

According to Nzenza(2012), Jakwara is defined as the communal threshing of millet harvest ceremony. On the other hand, Jones (1992), defines the Jakwara as a threshing party done communally, involving joking among the participants. Therefore the Jakwarainvolved each and every member of the community. It was done amongst people of the same ethnicity sharing some common norms and values. The music also was communally owned. This means that the music belonged to the whole community and no one claimed the music to be his or hers.

2.3 EVENTS THAT TOOK PLACE AT A JAKWARA CEREMONY

According to Nzenza(2012), The Karanga people normally conduct the Jakwara ceremony annually in winter after harvesting their crops. TheJakwara ceremony is accompanied by

some form of music. The music plays quite a pivotal role in the community and boost up energy as the villagers did their threshing work.

Nketia(1974:21) says, “In traditional African societies, music making is generally organised as a social event.”This means that the traditional Jakwara songs were for the whole community and communally owned. It is the music by the people and for the people. Traditional Jakwara songs in these various societies play an essentially unifying social role. Nettle(1990:6) strongly supports this when he says, “--- traditional music reflects the inner characteristics of a Jakwara where a social practice done communally accompanied by some songs.” Those who come up together in such communal activities basically would be those people who belong to the same ethnic group or linguistic group.

Various Jakwara songs were sung as they had a significant role to play in the community. Karoly (1998:3) says, “African music is based on an aurally transmitted tradition which is practised to this day.”This means that the songs were not formally taught. However, they were passed on from one generation to the next by word of mouth without any form of documentation. Jakwara music had a strong impact in the society and played an important role in the community. When a bad thing happened in the community or village, people did not talk about it. Instead, they kept quiet with the belief that one day evil will come out that is at the day of the Jakwara ceremony. At the threshing flow, culprits’ names were never mentioned, but as people sang the Jakwara songs were sung to accompany threshing, they would know the person being referred to. Manzvanzvike (2015), maintains that the register at a Jakwara was also bound by a golden rule: “*Chihwerurehachiendikumba.*”This means that it was taboo to take all the anger and issues raised at the Jakwara back home. If one was wise, he/she would revenge at the next Jakwara through singing, poetry or humour. At the threshing floor, some hurt feelings could be openly said out without fearing anyone.

Nzenza(2012), strongly supports this when he says that nothing was sacred on the mouth of elders. Songs, poetry, humour and oratory were all used to reveal some secrets in public. At the traditional Jakwara ceremony sometimes the adults sang songs with heavy sexual connotations. They could laugh and share all sorts of jokes to enjoy their work. Mungoshi (2015), strongly maintains that the threshing party was a psychosocial safety valve and provided labour and entertainment without censorship.

At the Jakwara, the people could sing about laziness, adultery, infertility and other taboo social evils that affected village peace like serious cases of murder, witchcraft, rape among others. They sang about all sorts of things. The songs sung at a Jakwara were an indirect way of cautioning someone to stop doing a bad practice in a community. Manzvanzvike (2015), strongly supports this when he mentions that Jakwara was fun, but it had its moments of consternation because at the threshing floor, salacious secrets such as infidelity, stealing would be revealed in jest at a Jakwara. Jones (1992:18) also says, “The words of traditional Zimbabwean music have functions beyond mere entertainment.” People are could sing about issues affecting their whole community life and such secrets are called “chihwerure.” They may not be repeated in any other social context and neither can they be used to incriminate anyone if they involve a criminal offence. Such songs could help people who are burdened with secrets and with burning issues to express them in a controlled manner.

Some long sticks were used to thresh the millet or rapoko. Some men drank a lot of beer having the belief in mind that that it gave them more energy to beat up the millet, hence the beer acted as an energy booster. According to Nzenza(2012), some men could smoke marijuana to boost their energy preparing themselves to speak the normally unspoken taboos.

Some community members would take turns to help each other to do the threshing task. It was reciprocal meaning if one attends your Jakwara you were also supposed to attend his/hers in turn. The Jakwara ceremony enabled people within a community to do lots of work within a short period of time. So the Jakwara ceremony was a strategy to assist a particular household to successfully complete the threshing work.

Finally, after the threshing task was completed, people were given some food and beverages. These were a form of motivating the community members. The Karanga abided by the saying: “*Ukamaigasvahunozadziswanekudya.*” The food served at the end of the Jakwara ceremony symbolised unity. It reminded them of unity and togetherness in order to achieve a common goal in their communities.

2.4 THE ROLE PLAYED BY JAKWARA SONGS IN THE SOCIETY

Music has always played an important role in the Karanga culture. Blacking (1973:32) strongly supports this when he says, “Music, therefore, confirms what is already present in society and culture---.” It is essential in representing the strong African heritage and its importance can be seen in many aspects of the culture. Unlike many cultures today, ancient African cultures included music into their day to day lives. Merriam (1963) cited in Agordoh (1994:46) says, “One of the most oblivious sources of understanding human behavior in connection with music is song text.” Therefore studying the song helps us reveal the culture of the Karanga people.

Jones (1992:18) strongly supports this saying, “The words of traditional Zimbabwean music have functions beyond mere entertainment.” This means that such songs had several uses in the society. Below are some of the uses of Jakwara songs in the community.

2.4.1 Social Cohesion

According to French Commissariat du Plan(1997),social cohesion is a set of social processes that help instil in individuals a sense of belonging to the same community and the feeling that they are members of that community. This promotes a spirit of oneness or togetherness amongst people living within a given society or community. On the other hand, Giddens (2001:9) strongly supports this saying, “Social cohesion and solidarity is what holds a society together and keeps it from descending into chaos and solidarity is maintained when individuals are successfully integrated---.”Hamutinyei&Plagger (1987) also argue that the centrality of traditional crops in enhancing social relations among the people was succinctly captured in the Shona saying, ‘ukama igasva hunozadziswa nekudya’ (relationships is inadequate on its own, it can only be made adequate by people through sharing food). So Jakwara songs played an important unifying role in the whole community. They have a duty of maintaining a spirit of togetherness, maintaining order and unity amongst people living in any given society.

2.4.2 Promoting unity and togetherness

Jakwara music has a special duty of promoting unity and togetherness amongst the people in a society.Gelfand (1979), postulates that the work parties also provided opportunities for the socialization of young members of society into adulthood. They were socialized into the importance of cooperative effort and the dangers of separatist work effort. Laziness, with its potential to create a generation of misfits in society, such as thieves and robbers, was greatly discouraged amongst the community members themselves at a Jakwara ceremony. Hence the Jakwara music enhanced and facilitated socialization amongst the community members themselves.

Somekh and Lewin(2005:5) also say, “Social interaction is thus enhanced through music.

Jakwara brings a sense of belonging in the community as it breeds love, togetherness and cooperation. On the other hand, Nketia (1974:22) says, “These activities that bring members of a community together provide an important means of encouraging involvement in collective behaviour, a means of strengthening the social bonds that bind them and the values that inspire their corporate life. This means that Jakwara music had a role in strengthening relationships amongst the community members themselves. All the social relationships were sealed, bonded, maintained and regulated through the singing of Jakwara music. Working together and afterwards sharing the food was a sign of oneness or togetherness amongst the community members. Hence the singing of Jakwara songs served the purpose of binding and strengthening social relationships amongst community members.

2.4.3 A platform of cautioning wrong doers in a society

Moreso, the Jakwara ceremony enabled people to publicly warn wrong doers in the society but in a more wise and indirect way. Nzenza (2012), strongly supports this when he pinpoints that nothing was sacred on the mouth of elders. This was a platform to speak out one’s mind in the open using either song, poetry, humour, oratory. As people went on threshing, some secrets came out and stopped being secrets. Bebey (1975:115), strongly supports this when he clearly says, “The objective of African music is not necessarily to produce sounds agreeable to the ear but to translate everyday experiences into living sound.” Those involved in social evils like prostitution, murder, theft and many others were publicly warned from doing such evil practices through the singing of Jakwara songs. Manzvanzvike (2015), strongly supports this when he states that Jakwara was fun, but it had moments of consternation because at the threshing floor, salicious secrets such as infidelity, laziness, murder, prostitution would be revealed in jest. This in turn, enabled members of the society to know that their bad habits were known to the society and hence the need for them to make some drastic changes for them to remain acceptable members of that particular society or community. It is important to

note that such corrections of bad habits during the work processes were meant to prevent the bad habits from getting worse to the extent of warranting the attention of the chiefs. As a result, the community members would end up abiding by the norms, values beliefs of the society. Somekh and Lewin (2005:21) strongly support this saying, “Music, perhaps, provides a unique mnemonic framework within which human can express, by the temporal organisation of sound and gestures, the structure of their knowledge and of social relations. Therefore the Jakwara songs and some indirect sayings at a Jakwara were all forms of the major repository of knowledge in non-literate cultures especially the African culture.

2.4.4 Provided rhythm as people threshed grain

Jakwara music also provided the basic rhythm as people threshed the grain at the threshing floor. Nettle (1990:130) says, “Music serves as accompaniment to all sorts of activities.” The music accompanied the threshing task by providing the rhythm to create uniformity when hitting the millet thereby making the threshing task more interesting. Jones (1992:19) says, “Threshing of grain is often done communally, involving joking and songs sung to the rhythm of sticks.”

2.4.5 Provided Entertainment

In addition, Jakwara songs also provided entertainment as people did the threshing task. It was a platform to speak out one’s mind in the open using either song, poetry, humour, oratory. This helped the community members entertain themselves as they did the threshing task. Jakwara music helped do away with boredom as people worked, thus boosting morale amongst the people doing the threshing task themselves. Also Jakwara songs acted as energy boosters as people worked. They could rarely feel tired since the jokes and music entertained them.

2.4.6 Preservation of culture

Traditional Jakwara songs are a way of preserving an ethnic group's culture. By merely singing Jakwara music, it would help reveal a people's norms, values and beliefs. So Jakwara songs have a role to play to preserve the culture of people so that it continues and is not eroded.

2.5 CHARACTERISTIC FEATURES OF JAKWARA SONGS

Jakwara songs share some common characteristic features with traditional African music since the two are one thing. Some of the fundamental characteristics of Jakwara songs are stated below.

2.5.1 Communally Owned

Nketia, Argordoh(1994) and Amoaku(1995) agree that African traditional music is a communal property shared, experienced and owned by all. This means that the music does not belong to a single individual and not performed by one individual. There is no performer and audience as people sing the Jakwara songs. There is therefore no demarcation or separation between the performer and the listener or music consumer, everyone is involved in the music. According to Kahari (1986), African music caters for audience participation. Instead everyone is actively involved in the singing of such songs. The music is by the people and for all the people. Karoly (1998:5) says, "In Africa to this day, music is largely performed not just by professionals, but by the whole community at various significant events, such as work, funerals, weddings and rites of passage." Kwaramba (2000), also states that Jakwara music summarised the experiences of a whole group and were communally owned and enjoyed. Therefore one's presence at a Jakwara ceremony automatically qualifies that person as an active participant.

2.5.2 Orally transmitted

Most African people have a rich oral tradition that ensures the passage of cultural practices from one generation to the next. The traditional Jakwara music is transmitted from one group or from one generation to the next by word of mouth that is without any form of documentation.

2.5.3 Cyclic

Jakwara songs, like all the African traditional songs are cyclic in form. The word cyclic means that the lyrics of Jakwara music are repeated over and over again. Jones (1992), strongly explains the cyclic nature of Jakwara songs when he states that it is a short musical pattern which is repeated over and over again in the course of a piece. A song will generally consist of a short, repetitive declamatory 'statement' (melodic pattern) to which other cyclical melodies will respond in specific harmonic and rhythmic relation. Such songs are normally repetitive in nature. They had no a stipulated length. Such songs did not have a stipulated length. The length of the song depended on the lead singer. Once the lead singer starts singing, others could easily catch up with him and the song went repeatedly on and on until the leader got tired.

2.5.4 Strong language and sexual connotations

There is the use of strong words at a Jakwara ceremony. The Jakwara songs could be used to warn someone stop doing something bad in the community. Examples of social evils like prostitution, murder, adultery, laziness and many others were mentioned in an indirect way. Manzvanzviike(2015), strongly supports this when he says out that Jakwara was fun, but it had moments of consternation because at the threshing floor, salicious secrets such as infidelity, stealing would be revealed in jest. At some point, the language used at a Jakwara contained heavy sexual connotations and due to this reason, children were not allowed to attend a Jakwara ceremony. It was strictly for elders only.

2.5.5 Polyphony

This principle of multiple parts (polyphony) which interact with one another in a cyclical,

Call-and-response format is fundamental to both vocal and instrumental music in Africa.

Bennet (2007:5) defines polyphony in music as, “A technique in music involving two or more melodic lines weaving along at the same time.” In other words, music is not based on one rhythmic structure only, but will contain numerous seemingly mutually exclusive rhythms. In its simplest form, a duple beat will occur at the same time as a triple beat. The musical rhythms may appear to be disconnected and may not make musical sense. According to Karoly (1998), the listener will be drawn to the simplest of the two proposed rhythms - the duple beat - but will find him- or herself gradually exploring the more complex, conflicting triple beat. In so doing, the listener will perceive an abrupt shift in the music from a duple to a triple structural rhythmic configuration. Slowly, the listener will be able to move, with more perceptual facility, back and forth between duple and triple beats. Finally, he or she will be able to listen to both beats at the same time. Senghor (1956:74) says, “It is in the resultant rhythmic pattern - the combination of duple and triple beats - that the dynamism, the energy and power of African music is situated.”

2.5.6 Improvisation

One important feature of Jakwara music is improvisation. It is the main defining feature the traditional Jakwara music. http://www.beesongs_p.k.info/jakwara.song states that improvisation is creating, or making up, music as you go along. It may mean to compose and perform at the same time. Vocables can be used to make some improvisations. This means that the music is made up as they go along. Such songs are spontaneous. This means that the songs are not written down or rehearsed beforehand. It may be as little as on-the-spot manipulations of note valuation, changes of rhythmic emphasis, and the faintest distortions of tone, the lightest tints or shades of color added or subtracted. It may be an entirely improvised performance, in which well-known tunes are developed in the traditional form we

call “variations upon a theme.” Due to this improvisation technique, a lot of originality can result, thus making the Jakwara music richer and more interesting.

2.5.7 Polyrhythmic

Rhythm is a fundamental aspect of all music. It is the backbone of any music. It is more important to music than pitch. Geertz (1973:5), Blacking (1981:6) and Leopold Senghor describes the holistic and integrated concept of rhythm in Africa in this way:

“Rhythm is the architecture of being, the inner dynamic that gives it form, the pure expression of the life force.” Jakwara songs are polyrhythmic in nature. According to Schuler (2000), the term polyrhythmic means two or more different rhythms occurring at the same time. The music is not based on one rhythmic structure but involves the sounding of two or more independent rhythms sounded simultaneously. This polyrhythmic characteristic feature of African music helps in adding flavour to the music thus making the music pleasing to listen to. The rhythms are normally complex. It is therefore the more complex principles of polyphony and polyrhythms that identifies African music as distinct from most western music. It is therefore in these duple and triple beats where the power of African music lies.

2.5.8 Polymetric

Jakwara songs are polymetric in nature. According to Karoly (1998), polymetric means the simultaneous occurrence of two or more meters. The meter in Jakwara songs may be described as compound duple or triple. The meter may change at the middle of the song.

Beats like 6 and 12 are found in Jakwara songs.

2.5.9 Syncopation

According to Schuler (1986), syncopation is defined as the technique of placing accents or emphasis in surprising places. It is accenting just before or just after a beat or the occurrence of a stress where it is least expected. Karoly (1998:11) defines syncopation as, “A rhythmic

phenomenon mostly understood as accents that do not occur on the main beat.” Accenting against beat in Jakwara music helped to show emphasis to a word or some words.

2.5.10 Narrative

Moreso, traditional Jakwara songs are narrative in nature. Apel (1970), strongly believes that there is evidence of some verse form in African music. The music is mainly characterised by some form of narration. The lead singer will be narrating his main message while others respond. Narration in traditional music helps the lead singer to clearly say out the story behind or his main message Nettle (1990 :) supports this saying, “--- melodies are built on major seconds and minor thirds and are narrative in nature.” On the other hand, Pogweni (1983), points out that the narrative type of story or expresses feelings of the poet about practically any subject.

2.5.11 Call and Response

Jakwara songs are mainly characterised by the call and response technique. Jones (1992:19) defines the call and response style as follows:

“A musical technique common to African music with parts alternating between a leader and an answering chorus. The response may take various forms, like echoing or imitating the leader or a lengthy phrase which overlaps with some, or all of the leader’s part.” Sometimes, the beginnings and ends of the leader and chorus overlap. The call and response technique is a performance practice in which a singer makes a musical statement which is answered by another soloist or a group and the statement and answer sometimes overlap. Stone (2000:10) also says, “The call and response is a structural form in which phrases performed by a soloist alternate with phrases performed by a choir or ensemble”.

2.5.12 Hocketing

Hocketing is another interesting technique used in Jakwara music. Karoly (1998:24) says, “The word hocketing comes from the Latin word “hoquetus” or old French “hoquet” meaning hiccup. In Jakwara music, this particular technique is mainly characterised by the breaking up of the melodic flow into interrupted fragments between two or more performing voices. The rhythms may appear to be disconnected and may not make any musical sense to the one who is listening. This technique ends up affecting the rhythm, harmony and timbre of a melody.

2.6 CONCLUSION

Wide reading helped the researcher in various ways. It enabled the researcher read literature from many sources. This enabled him to identify some knowledge gaps in order to avoid reinventing the wheel. Literature review also provided a strong backing of the researcher’s arguments with some authorities. This chapter started by defining Jakwara music followed by an explanation of the events that transpired at the Jakwara ceremony. It also discussed the various roles played by Jakwara songs in the community as well as the characteristic features of Jakwara songs. Finally, it ended with a conclusion where the researcher looked at how literature review helped him in this study. The next chapter presents a discussion on the research methodology used by the researcher in his research.

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter intends to give a detailed discussion on how the research was carried out. The chapter will also give an outline of the research methods used for in this research and a justification on why they were used. Firstly, it shows the research design used and the justification on why that particular design was used as well. The population and sample used to effectively solicit data from the field and the research instruments are going to be discussed in depth. The research instruments used to collect data from the field and the data collection procedure are also going to be discussed in detail. The Chapter also includes the data analysis section describing in detail how the collected data is analysed. Finally, it ends with a conclusion.

3.2 THE RESEARCH DESIGN

According to Johnsen and Christensen (2012), a research design is a form of a research proposal that provides methodologies to employ when trying to find out an answer to a research question. Here the main thrust will be on methodologies employed to effectively answer research questions. According to Geertz (1973) in Barz and Cooley (2008), the term ethnography has come to be equated with virtually any qualitative research method project where the intent is to provide a detailed, in-depth description of everyday life experience. Gray (2014:438) also defines ethnography as, “A qualitative research method that seeks to understand cultural phenomena that reflect the knowledge and meanings that guide the life of cultural groups within their own environment.” This means that the ethnographer does not simply write down events taking place in a society. He or she goes on explaining more about the social life of a group from an emic perspective that is from an insider’s point of view. In

ethnography, the ethnographer has to do a thick description of the observed behaviour. Geertz (1973) in Silverman (2011:392) defines thick description as, “Rich accounts of the details of a culture.” This is when the researcher makes use of five senses to give a full and detailed description of his/her observations and experiences whilst in the field. In ethnography the research is carried out in its natural settings and is sympathetic to those setting. Basically, ethnography employs three methods of data collection namely observation, interviews and document analysis.

3.3 POPULATION AND SAMPLE

3.3.1 POPULATION

Frankel and Wallen (2003), define population as a group of interest to the study and generalization of the results. Best and Khan (1993) define population as any group of individuals that have one or more characteristics in common that are of interest to the researcher. Also Tuckman (1992), emphasises that a research population is a group which the researcher is interested in gaining information and drawing conclusions. In this study the population comprised three villages namely Zibagwe Village, Pen and Hogo Plain Village of Dorset community. For anonymity’s sake, these respondents were code named Village A up to C respectively. Village A had a population of forty members, Village B thirty, and Village C twenty villagers. The population for this particular research included those villages that are still practising the traditional Jakwara ceremony. So a total of ninety villagers were in the population. The respondents managed to address all the research questions. The researcher had to first of all seek permission from the gatekeepers of each and every Village before carrying out the research. This was specifically done in order to fulfil the research ethics. According to (Black 2002),it is strongly emphasised that research ethics should be fulfilled to protect all persons concerned or involved in the research. Ethics had something to do with the privacy and confidentiality of information gathered from both interviews and observations.

The researcher used the snowball sampling technique in order to come up with a representative sample that was quite manageable easy to work with.

3.3.2 SAMPLE

The researcher had to select a sample from the above-mentioned population to make it easier for him to solicit information from the field. According to Babbie (2001), a sample is a subset of the population being studied which represents a large population. A sample can be a small portion that one deals with in his or her research. According to Cohen and Manion (1997), a representative sample ensures a high degree of homogeneity of the examined population and usually makes a sample size satisfactory. Lowe (2007:49) also defines a sample as, “A group of people under study.” In other words, these are the very people who provide relevant information to the researcher to make the research a success. They make the research successful by providing information that answers all the research questions. The sample in this research consisted of four respondents from Zibagwe village, three from Pen and three from Hogo Plain Village. Village heads also constituted the sample of this study. So the sample consisted of ten key informants. Both the adult community members and village heads constituted the research sample. The Snowball sampling technique was used to come up with the sample included in this research.

3.4 SAMPLING PROCEDURE

According to Scheaffer (1990), a sampling procedure is a process of drawing up a sample from a population in such a way that every possible member has the same chance of being selected. From the population, the researcher used the snowball sampling in order to come up with the sample. Snowball sampling was relevant as it enabled the researcher to identify key informants who were knowledgeable about the Jakwara cultural practice and its songs. He

first asked for permission to collect data from the gatekeepers. He identified one elderly respondent who had knowledge on Jakwara songs. After identifying one respondent, that respondent would then direct him to other respondents. He ended up with five respondents from Zibagwe village, three from Pen and two from Hogo Plain Villages and three village heads. So a total of ten key informants were included in this research.

3.4.1 SNOWBALL SAMPLING

Black (2002), defines the snowball sampling technique as a sampling technique that involves the researcher in identifying a small number of subjects with the required characteristics, who in turn identify others. This is a sampling technique where the few identified research participants recruit other participants. Silverman (2011:424) says, “It is called snowball sampling because once you have the ball rolling, it picks up more “snow” along the way and becomes larger and larger.” The identified respondents also identify other respondents who have adequate knowledge on the research topic under study. The snowball sampling technique can also be known as the Chain referral sample since respondents will be making reference to other respondents having knowledge on the topic under study.

3.4.2 MERITS OF THE SNOWBALL SAMPLING TECHNIQUE

The researcher decided to make use of the snowball sampling technique because of its various advantages.

This sampling technique helps researchers find more participants for their researches than would be with other sampling techniques. This technique uses the already existing social relationships, researchers will have the opportunity to recruit highly knowledgeable respondents. This would make it easier for all the researcher’s research questions to be answered.

Silverman (2011), the snowball sampling technique is a sampling technique that can be used to collect data from the hard to reach populations. Under this scenario, the snowball sampling

technique comes into use. It can also be an effective way of collecting data where the researcher does not know other key informants to include in his or her research.

Snowball sampling may help the researcher discover some cultural practices or a group's characteristics that one was not aware of. This technique therefore provides researchers with detailed, new information whilst the researcher is in the field.

3.4.3 DEMERITS OF THE SNOWBALL SAMPLING TECHNIQUE

The snowball sampling technique however has some demerits. These include the following:

Silverman (2011:202) says, "The problem with snowball sampling is that it is very unlikely that the sample will be representative of the population. This is because this technique does not select units for inclusion in the sample based on random selection. It may become difficult therefore to make some statistical inferences from the sample of the population. Augier and Sergeant (1997), strongly maintain that snowball samples should not be considered to be a representative of the population under study.

Another problem with the use of the snowball sampling technique is that there may be sampling bias. The sample may fail to truly represent the whole population. It may come from only one corner of the community hence affecting the overall research findings.

Snowball sampling presents some ethical problems for example where the research topic is so sensitive or personal. Under such instances, respondents may be unwilling to expose some aspects of their culture. In addition, some respondents may be uncooperative and unwilling to take part in the research study.

3.4.4 PARTICIPANT OBSERVATION

Participant observation was used in this research as a data collection method to make a detailed collection of the Jakwara cultural practice and its songs as well.

James (2007), defines participant observation as a technique whereby the researcher will do what others in the setting also do. Silverman (2011:716) defines participant observation as, “Research in which the researcher immerses him or herself in a social setting for an extended period of time, observing behaviour, listening to what is said in conversations both between others and with the fieldworker asking questions. So the researcher had to spend a period of six months with the Karanga people observing and analysing their behaviour. This approach was preferred for its flexibility and the fact that it allowed for systematic data collection by having the researcher penetrating in a society where Jakwara was practised. The researcher was practically involved in the process of examining practises and behaviours of the Karanga people as far as Jakwara songs are concerned. Making a collection of the songs would make transcription and analysis of Jakwara songs an easier task to the researcher.

3.5 RESEARCH INSTRUMENTS

Fraenkel and Wallen (1996) define a research instrument as any device for systematically collecting data such as a test, questionnaire or an interview. On the other hand, Barker (1994), clearly states that research instruments are the nuts and bolts of any study. This implies that if instruments are not carefully selected one may fail to get accurate results. The researcher used interviews guides and observations guide for collecting data. The researcher also realised that over-reliance on use of one research instrument could affect the research results, hence the use of these two research instruments.

3.5.1 OBSERVATION GUIDE

Observation guides were used during observations to give a guideline of important points to be taken note of during the Jakwara observation. The researcher also made some observations where he saw people at the threshing rapoko. The observation guide was used during the observation process. Schoell and Gultinan (1995:112) define an observation as, “The

gathering of primary data through direct or indirect monitoring and recording of behaviour.” On the other hand, O’Leary (2004) defines observation as the act of watching or noticing using a full range of appropriate senses. The researcher listened attentively to the Jakwara songs. Recording the songs would make transcription and analysis easier. The researcher used an observation guide for some live Jakwara ceremonies. He tape recorded some Jakwara songs and jotted down some field notes on what he saw on paper.

3.5.2 MERITS OF USING OBSERVATION

The observation method is a way of collecting first hand information from the field. The researchers can record as they interact with the informants. Through observations, the researcher can ask where he does not understand to get more information than compared to other method that do not provide the researcher with much detail.

Barker et al (1995:72) says, “Observations enable the individual to do studies in depth and detail. Silverman (2011:26) strongly supports this saying, “The presence of the researchers in the field enables them to gain a better understanding of the conceptual categories of social actors, their points of view (emic), the meanings of their actions and behaviour and social and political processes.” By using observations, researchers will get a deeper meaning of the social way of life of the group under study.

The observation method is a way of eliciting rich data on people’s attitudes, views and the meanings that underpin their day to day life experiences. Through observation researchers can see for themselves some cultural aspects of a social group hence they will be able to fully explain their findings using thick description.

Through observations, researchers will be able to answer the why, what, which, when of a social phenomena. This is mainly because the researchers will be practically involved in the

research process. The researcher can also make use of five senses to collect data from the informants thereby making description more detailed.

3.5.3 DEMERITS OF USING OBSERVATION

Observation as a method of collecting data is laborious and time consuming. It cannot be conducted within a short period of time. Also there is a special skill needed in collecting and analysis the data.

Silverman (2011:29) says, “Their results are impossible to generalise because they are based on few cases, sometimes only one. So observations do not normally cover wider geographical areas and this may mean limited findings to the research. Also some behaviour cannot be observed because of certain ethical issues.

3.5.4 INTERVIEW GUIDE

Interview guides were also used during interviews to collect data concerning the Jakwara culture and its music from the field. Lank-Shear and Knobel (2004), point out that an interview is a planned interaction that occurs between two or more individuals. It is a special instrument which has predetermined questions which are laid down by the researcher to be answered by the interviewee. Chiromo (2006), suggests that there is need for a direct verbal interaction between the researcher and the respondent. Also Bell (1993), states that an interview is the respondent through a conversation between the interviewer and the respondent. An interview then becomes a good example of an interaction that exists between an interviewer and an interviewee. The researcher had to stick to the interview guide to keep focussed. Through interviewing, all the research questions were delt with in detail. Moreso, the researcher had able time to probe more questions for further clarifications where it was necessary. The researcher used in-depth interviewing and had to ask some open-ended

questions to allow respondents to freely express their thoughts, feelings and knowledge on the topic under study.

3.5.5 MERITS OF USING INTERVIEWS

The researcher had to use the interviewing method of data collection because it has numerous advantages. Silverman (2011:137) gives the advantage of interviews saying, “Respondents may reveal feelings, beliefs and private doubts that contradict or conflict with what everyone thinks including sentiments that break the dominant feeling rules. The researcher can easily see where respondents are not so sure due to lack of confidence and where they are so sure. This means that the researcher would be able to collect information on why the Jakwara cultural practice and its songs are gradually dying in this area.

This method involves face to face interaction between researcher and respondents. As a result, it captures both the verbal and the non verbal cues as the interview progresses. It captures the body language that can indicate the level of understanding, satisfaction, comfort and discomfort in the process of answering interview questions.

Gray (2014:382) says, “The well conducted interview is a powerful tool for eliciting rich data on peoples’ views, attitudes and the meanings that underpin their lives and behaviours.” This means that interviews provide an in-depth collection of the behaviour of a social group of people. They provide more detail than compared to questionnaires and other data collection tools. The more detailed information collected from interviews enable proper analysis of a problem.

De Vos et al (2005) point out that they are direct and the response rate is immediate. They also allow for the respondent to ask for clarification of the question if the question is not understood. The interviewing method, unlike other data collection instruments has the main

advantage of providing direct feedback. The response is instant during an interview and this gives the researcher ample time to analyse the collected data. The interview the method is a faster way of having all the research questions clearly answered by the respondent.

Moreso, the interviewing method is a method of collecting first hand information from the field. During the interview process, some unexpected new information may come up and qualitative data is obtained. Silverman (2011:494) says, “During interviews, you are likely to uncover unexpected topics or issues.”

3.5.6 DEMERITS OF USING INTERVIEWS

However, there are some disadvantages associated with interview use in data collection.

These are shown below:

Interviews are time consuming and costly to conduct. The interview itself needs enough preparation time, capturing of the responses and interpretation of responses. It requires additional costs to travel when interviewing interviewees in the field.

Gray (2014:383) says, “Interviews need a small number of respondents.” Therefore the area coverage will be limited and this tends to limit the depth of collected data. The whole interview may be affected by bias. Interviewee may exaggerate information to make their responses interesting before the interviewer. There may be that tendency by the interviewee to tend to know everything and this may end up affecting the research results.

Moreover, there is need for high efficiency on the interviewer’s side since an interview is a systematic data collection process. The inefficiency of the interviewer may make the whole interview a failure or lead to misleading results. Therefore the interviewer should possess some interviewing skills for the best results.

3.5.7 VIDEO

A video recording was done in order to capture the events that took place at a Jakwara ceremony and the Jakwara songs as well. The main advantage of the video recording was its ability to be played back to observe any events that may have escaped the eye when the live Jakwara ceremony was being done. The video recording also made it possible to listen to the recorded songs, transcribe and also analyse them.

3.6 DATA COLLECTION PROCEDURE

In order to collect the data used in this particular research, the researcher had to ask for permission from the kraal heads of the three villages namely A, B and C. Thereafter, he had chance to make an observation of people at a Jakwara practice singing some Jakwara songs. Through the use of the observation guide, the researcher jotted down what he saw. He recorded Jakwara music using a tape recorder thus making a collection of the Jakwara songs. Recording helped to make transcription and analysis much easier. During his second observation, he made a comparison of what he initially saw with what he saw at the second time. Some Jakwara songs like “Majaira kudya zvekukwata”, “Zviyo zvaibva mbuya” among others were sung at a live Jakwara. After the second observation, he conducted some interviews in which the snowball sampling technique was employed. Through the snowball sampling technique, the researcher first identified one person who was knowledgeable about Jakwara songs. Thereafter, he was further directed to other participants who had the knowledge on the topic under research. Finally, the researcher analysed the collected data.

3.6.1 DATA ANALYSIS PROCEDURE

Collection of data was through qualitative methods. In this research, qualitative data obtained from interviews, observations and document analysis was also taken note of and some responses were captured by use of direct quotes. A descriptive analysis of the data collected through the mentioned methods was done to support and clarify the qualitative data.

Data analysis and discussions were then done and illustrated with figures, percentages and tables in the next chapter.

3.7 VALIDITY AND RELIABILITY

The issues of validity and reliability of the collected data were also considered in this research. According to Gay, et al. (2009), the trustworthiness features consist of efforts by the researcher to address the more traditional quantitative issues of validity which is the degree to which something measures what it purports to measure and reliability which is the consistency with which the same result can be replicated over time or by different observers. In order to enhance the credibility of the research findings, researcher triangulated data obtained from the three data research instruments namely interviews, observations and document analysis. Bergamn (2008), strongly argues that the reason for triangulation is to reduce chances of reaching false conclusions. In data triangulation, the researcher made use of all the three above-mentioned data collection instruments.

3.8 ETHICAL CONSIDERATIONS

The researcher considered some ethical considerations in the conduct of his research. Velasquez et al (2008), define the term ethics as standards of right and wrong that prescribe what humansought to do, usually in terms of rights, obligations, benefits to society, fairness, or specific virtues. To ensure that ethical issues were considered in this research, the researcher sought for an introductory letter from the University in this research. In this letter, researcher asked for permission to collect data from the community. The researcher also respected the gatekeepers because of their position in the community. The researcher then obtained verbal consent to collect the data from both the gatekeepers and the research informants after informing them that they have the right to agree or refuse to participate in the research activities, and that their identities would be protected to avoid any harm, which

may be caused as a result of the research. The researcher also respected his respondents' culture. Moreover, participants were assured that all the information they provided would remain confidential and will remain anonymous. If they respondents would not prefer to have their names exposed or pictures used, the researcher respected that. The researcher also ensured that he did not take away some property of the community under study without their consent. Some pre-visits were done in order to make participants familiarise with the research topic and know its benefit to them, their future generation and the nation at large.

3.9 CONCLUSION

In this Chapter, the researcher presented a discussion on the research design used, sampling technique use and the sampling procedure as well. This was followed by the research instruments used in the collection of data. This was then followed by an explanation of the data collection procedures, validity and reliability as well as some ethical considerations observed in this research. Data analysis procedure then followed and finally it had a conclusion. All this laid a foundation for the next chapter to focus on the presentation of data, analysis and discussion.

CHAPTER FOUR

4.0 DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.1 INTRODUCTION

This chapter mainly focuses on data presentation, analysis and discussion. This was done in relation to the stated research questions. The raw data that was collected through research instruments such as interviews and observations. The collected data was then presented using thick description since this research was qualitative in nature. Thick description enabled the researcher to give a detailed account of the meaning of social actions and behaviour of people under study. The data will be presented using research questions. The data was presented and analysed at the same time to make it easier for the reader to follow.

4.2 RESEARCH QUESTION 1 **What are the main Jakwara songs sung by the Karanga people in Dorset Area?**

This was one of the main research questions in this study. It sort to make a collection of the Jakwara songs sung in Dorset Area of Somabhula. Face to face interviews and observations were all used to make a collection of the Jakwara songs sung in Dorset Area. The researcher started with interviews, then observation to verify what he had collected from interviews and finally document analysis in order to transcribe and analyse the Jakwara songs in depth.

4.2.1 Data from Interviews

Interviews were used to make a collection of the Jakwara songs such by each of the three sampled villages namely A, B and C. The few selected respondents from each of the villages were interviewed due to their experience and knowledge about Jakwara songs. Using the snowball sampling technique, the following Jakwara songs were collected from interviews:

Zviyo zvaibva

Arr. Mutambere A.

Musical notation for the first system of the song 'Zviyo zvaibva'. It features a treble and bass clef in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Zvi yo zva i bva mbu ya i su ta nyara ku pu ra i su ta nyara ku pu ra

Musical notation for the second system of the song 'Zviyo zvaibva'. It features a treble and bass clef in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: a ko ta hamu cha di he re ma ko to Zvi

This song is sung after the threshing task has been thoroughly done. Therefore this song is sung to notify the Jakwara ceremony owner that the threshing has been completed (zviyo zvaibva mbuya). The song also informs that people are now tired and want to rest (Isu tanyara kupura). Maybe as they refresh themselves food may be required so that they can get more energy.

Chemutsunzuru

Arr. Mutambasere

The musical score is written in 2/4 time with a key signature of one sharp (F#). The melody is on the treble clef and the accompaniment is on the bass clef. The lyrics are: Che mu tsu nzu ru tu nga mi ra te nde kwa mbu ya tu nga mi re Che. Below the melody, the lyrics 'tu nga mi ra' are repeated under the second and fourth measures.

This song is sung to the very people hosting the Jakwara ceremony. The data from interviews showed that this song is a way of communicating that the people who have been doing the threshing task need to eat adequate food. The Shona word “mbuya” means the provider of food that is the Jakwara host or owner. Food provision is quite important as people do the work in order to fulfil the Shona proverb “Ukama igasva hunozadziwa nekudya”. The word “Chemutsunzuru” refers to a cock. This means that at a Jakwara ceremony, meat will always be served and not any other relish. The provision of meat as relish is a sign of respecting those invited at a Jakwara ceremony. More significantly about the cock is that in the traditional Shona culture serving a visitor chicken meat shows a high degree of hospitality. The word “tungamira” term is a notion to remind the Jakwara hosting people to always plan effectively for food provision so that everyone gets enough to eat after the threshing task.

Mhiripiri

Arr. Mutambasere

Mhi ri pi ri nyo ro ku va va mhi ri pi ri nyo ro ku
Usa me dza mhi ri pi ri nyo ro

The first system of the musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two staves: a treble staff and a bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a simple accompaniment. The lyrics are: "Mhi ri pi ri nyo ro ku va va mhi ri pi ri nyo ro ku" on the first line and "Usa me dza mhi ri pi ri nyo ro" on the second line.

4
va va mhi ri pi ri nyo ro ku
usa me dza mhi ri pi ri nyo ro

The second system of the musical score continues from the first. It is marked with a '4' above the treble staff. The lyrics are: "va va mhi ri pi ri nyo ro ku" on the first line and "usa me dza mhi ri pi ri nyo ro" on the second line.

According to the interviews conducted, the above song is mainly sung at a Jakwara ceremony to give rhythm as people do the threshing task at the threshing floor. As the people thresh the grain rhythmically, the threshing becomes so exciting and reduces fatigue.

Mudzimu mukuru

Arr. Mutambasere A.



In an interview conducted, the Karanga people in Dorset area mentioned that they sing the song “Mudzimu mukuru” at a Jakwara ceremony. Normally, the song is sung after receiving inadequate rainfall. The song brings out an instance where God has ignored the people (children) by not giving them adequate rainfall for their agricultural activities. The people are then asking for rain so that they become happy just like others. The people in the song have noticed that other communities have and are receiving adequate rain for their agricultural production but not them as stressed by the words “Tarisa vevamwe vanofara.”(Look other children are happy). In this song, the community members are appealing for forgiveness from the almighty God. The community members here believe that they did not receive adequate rainfall mainly because God is angry and their sins greatly contribute to them being punished by God. Due to this reason, the people are of the belief that God should indeed be lenient and forgive them through giving them rain without any further delays as this will bring

happinessto all the community members(Chinaisa mvura tifare). In this song, the people are making a strong promise before God that if they receive the rain, obviously they will work together in the harvesting of their crops using the traditional Jakwara cultural practice and to ensure food is readily available in abundance for every community member. (Todyazve, pasisina nzara).

4.1.2 Data from Observations

The researcher also made two observations where he had time to observe people at a Jakwara cultural ceremony in order to make a collection and analysis of the Jakwara songs. Through the participant observation method, the researcher had enough time to make a full study of the Jakwara cultural practice. The researcher had to use the participant observation method to effectively collect data since he was practically and actively involved .This enabled the researcher to make a thick description of the observed social behaviour. Through observations, the researcher had time to collect some more Jakwara songs. However, some respondents mentioned that they only know just a few Jakwara songs in their communities. Some respondents mentioned that there is a sharp decline in the rate at which Jakwara songs are sung in their community and these are stated below:

Sabhuku

Arr. Mutambasere



The song is sung to caution the kraal head (sabhuku) or any other person to stop adultery. The song also reminds kraal heads and other people to live well with others and abide by the society's norms and values. It was an indirect way of giving warning that if such a person continues doing such a bad practice, he will suffer the consequences in the mere future in one way or the other.

Jari Mukaranga

Arr. Mutambasere

Musical score for the first system of 'Jari Mukaranga'. The score is written in 6/8 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The lyrics are: Ku mu te nge ra ja rimu ka ra nga ko i ni wo ndi ni nda ku ku. Below the second staff, the lyrics Ja rimu ka ra nga are written.

Musical score for the second system of 'Jari Mukaranga'. The score is written in 6/8 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The lyrics are: vi sa mu nha mo ye mu go ta Ku mu. Below the second staff, the lyrics Ja rimu ka ra nga and Ja ri are written.

This was one of the song sung at a Jakwara. The researcher observed that above song “Jari mukaranga” saved the main purpose of giving rhythm as people thresh grain at the threshing floor.

Majaira

Arr. Mutambasere A.

Mushauri

Ma ja i ra ku dya zve ku pe mha a ma ja i ra ku dya zve ku pe mha a
 ku nye pa a ku nye pa ha ho ku nye
 Kwe kwe kwe ka sa dza ke ru kwe za a

5

ma ja i ra ku dya zve ku pe mha a ma ja i ra ku dya zve ku pe mha a
 pa a ku nye pa ha ku nye pa ha ho
 kwe kwe kwe ka sa dza ke ru kwe za a kwe kwe kwe ka sa dza ke ru kwe za a

During his observations at a Jakwara ceremony, the researcher heard people singing the song with the above lyrics called “Majaira”. After the observation, the researcher interviewed the elderly people of the three villages on the hidden meaning of this song. One of the respondents said, “In our Shona culture, it seems rude to talk about someone’s bad behaviour directly. This song encourages people to work very hard.” Hence the song is concertizing all society members to work extremely hard in order to have a good life. The song advices people to stop relying on other people but be self reliant. It warns people that if they rely on other people, it will be extremely difficult for them to have adequate food to eat.

Mbavarira

Arr. Mutambasere A.

Mushauri
 Ya ka ri ra mu che re che re eh mu che re chr re mu che re che re ya ka ri ra ndi
 mba va ri ra ho ye mba va ri ra ho ye mba va ri ra

8
 ri kwas Gu tu u mu che re che re mu che re che re
 mba va ri ra ho ye mba va ri ra ho ye mba va ri ra

14
 Ma ku nu nu ku wa kwe da mba a mu che re che re mu che re che re
 mba va ri ra ho ye mba va ri ra ho ye

20
 mba va ri ra

The researcher, during his observations heard people singing about the song “Yakarira Mucherechere.” Thereafter he made some interviews to get the meaning of the song and analyse it. This song is always sung at a traditional Jakwara ceremony .One of the key respondents clearly said this, “Generally, this is a song about happiness when everything is fine.” There are about three terms in this song that need a brief explanation to enable the interpretation of the song. The word “Mucherechere” according to one respondent means things are all well. The community members will be celebrating happiness after obtaining a bumper harvest in their community. The belief here is that the traditional Jakwara ceremony

brings happiness to the whole community when people work together and assist other to do the threshing of grain. Thus the Jakwara ceremony and its songs bring social cohesion to the whole community of people sharing a common culture. The good rains received enhanced agricultural production and for them to grow their crops and also for domestic purposes .The song encourages togetherness and synchronization of work. Whenever the grain shelling is done, everyone is expected to pound the grain in unison. Moreover, one of the key informants said, “This Jakwara song Yakarira Mucherechere gives rhythm as people do the threshing task.”At the threshing floor, the rhythm of the sticks in the work process helps to boost energy and morale amongst the Jakwara participants themselves. The music goes hand in hand with the threshing rhythm and the force make people work hard. Therefore Jakwara songs made the threshing work becomes lighter as people work and enjoy the task being done. Jakwara music therefore brings coordination towards the threshing task at hand.

Kurima musana

Arr. Mutambasere

Ndo ri ma mu sa na wa ndi rwa dza pa ku dya Ndo ri ma mu

Ndo me ra ma nhe nga

The song “Kurima musana wandirwadza” mainly discourages people from being lazy and work very hard in their day to day lives. The song clearly states that there are people who always do not want to work and they have endless explanations to justify their laziness (Kurima musana wondirwadza). The song goes on to say that it is often surprising to note that lazy people are always on the forefront to eat when food is served

(Pakudyandomeramanhenga). The song also brings out that a community knows those who do not want to work with others (ndorima musana wandirwadza) but when it comes to eating they are in the forefront to be served food (pakudya ndomera manhenga). The hidden meaning in this song is that anyone who wants to eat should be prepared to work and lazy people should never be allowed to eat.

4.3 RESEARCH QUESTION 2 To what extent are Jakwara songs popular in Dorset Area to the Karanga people nowadays?

This was one of the research questions of this research. It sorted to find out the extent to which Jakwara songs are popular in Dorset Area. Karoly (1998:3), “African music is based on an aurally transmitted tradition which is practised to this day.” This means that the songs were not formally taught. However, they were passed on from one generation to the next by word of mouth without any form of documentation

4.3.1 Data from Interviews

In an interview, the Dorset community members were asked the extent to which Jakwara songs are popular in their community. Most respondents clearly highlighted that Jakwara songs in Dorset Area are gradually becoming unpopular. They tended to agree that such songs are gradually dying in their area. One respondent said, “Nowadays Jakwara songs are not as popular as they used to be in the past.” This means that Jakwara songs are gradually loosing popularity in Dorset Area. Below are some of the reasons that were said to contribute towards the gradual death of Jakwara songs:

Crops Grown and modernity

The crops grown greatly contribute to the decline in the rate at which Jakwara song are sung in Dorset area of Somabhula. Traditionally, the Jakwara was meant for the threshing of millet, rapoko or sorghum. Its main purpose was that people would help each other in threshing the grain. One respondent said, “Today most people grow maize and other crops from the West, only a few people in our area are growing millet, so Jakwara songs are dying gradually.”

Drought

Nowadays people are no longer receiving good rains. This area is normally hit by serious droughts thus making it impossible for the people to organise work parties. One respondent said, “We no longer have good harvest today as we used to long ago, so such ceremonies are dying and so do the Jakwara songs.”

Technology

There is high technology and mechanisation in today’s world. In an interview, one of the respondents clearly said, “Instead of organising a traditional Jakwara ceremony, people are now making use of machines to thresh grain and the task is made easier and faster.” This is supported by Bergamn (2008:18) saying, “As growing technology rapidly builds a global village that compresses divergent beliefs and cultures into a bracket of popular, traditional Jakwara songs continue to suffer.”

Lack of unity

It is believed that there is lack of unity in today’s world than it used to be long ago. So many people do their tasks individually and this causes a sharp decline on the rate at which Jakwara songs are sung in Dorset area.

4.3.2 Data from Observation

The researcher had time to observe people threshing rapoko at a traditional Jakwara ceremony. He also made use of the observation guide to collect data on the extent to which Jakwara songs are popular in Dorset Area.

Fig. 1 showing Karanga people of Dorset Area preparing to thresh grain



Fig. 2 showing the Karanga people of Dorset Area threshing grain and singing some Jakwara songs



Fig.3 showing women winnowing rapoko after the threshing task has been done



The researcher observed people at a Jakwara ceremony and realised that Jakwara songs are gradually becoming unpopular in Dorset Area.

Christianity

The researcher observed that Christianity was a main factor contributing to the decline of the rate at which Jakwara songs are sung in their area. At the threshing floor, some people especially Christians believed that attending a Jakwara is associated with evil spirits. Some Christians stated that Jakwara songs are heathen and demonic in nature as shown by its

language and its various activities. The researcher also observed that most Christians, although they attended the Jakwara were unwilling to sing Jakwara songs. One of the respondents said, “The joking, type of music and language used at a traditional Jakwara ceremony make it difficult for us Christians to develop an interest in attending it and sing its songs.”

Lack of documentation

It was also clear that lack of documentation has a strong contribution towards the disappearing of Jakwara songs in this area. Most African traditional songs are not documented or written down. They are orally transmitted. This means they are passed on from one individual to the next by word of mouth without being written down. The elderly people are referred to as the “archives” since they are knowledgeable about all aspect of culture of a particular ethnic group. The death of such knowledgeable people means loss of essential information. One respondent said, “When these elderly people die, they go with their knowledge leaving the remaining generations blank of their culture.”

African music is seriously affected by lack of documentation. One respondent said, “There is scarcity of sources of literature where one would see Jakwara songs written down.” This makes it extremely difficult for the next generations to know the songs. African music is orally passed on from one generation to the next. Once those knowledgeable die, it will be loss of useful knowledge. Stone(2008:24) says, “African music presents a notational paradox.” Africans transmitted most of their songs orally, without indigenous forms of written representation.

Cultural Fusion

As the people were threshing grain, the researcher observed that cultural mix was another reason contributing to the gradual death of Jakwara songs. This is mainly caused by some intermarriages. As the people were threshing grain, the researcher observed that people from

other cultures, for example the Ndebele culture had to sing that song in a new way different from the way it was supposed to be sung. The researcher then realised that this was a reason for the gradual death of the Jakwara song in Dorset Area.

Western Influence

The researcher, through observation realised that Western influence was another key factor contributing towards the death of Jakwara songs in the Dorset Area. Most people are used to listening to modern Western music and tend to view traditional music as ancient and uncivilised. The researcher observed that although Jakwara songs were sung, they were unpopular to some people as well as the younger generations. The researchers observed that Jakwara songs were unpopular especially to young boys and girls. These at one time could sing music from modern Zimbabwean artists at the Jakwara ceremony. From this data, one can therefore deduce that Jakwara songs are gradually becoming unpopular due to various reasons. One of the key respondents said, “Jakwara songs in our area are now facing extinction due to some changes in culture and beliefs.” Another respondent clearly said, “My main worry is on gradual erosion of our traditional Jakwara songs in this area, which as a result will leave our future generations with virtually nothing to hold on.” From the data gathered through interviews, it is clear that the popularity of Jakwara songs in Dorset Area is gradually declining. This is strongly supported by Nzenza (2012:16) when he says, “Our traditional songs, values and beliefs seem to be disappearing owing to various factors which include colonialism, urbanisation, globalisation and acculturation. Friendkin (2004:400) also strongly supports this saying, “In Zimbabwe, our old traditional songs are fading away and giving away to a certain way of life that is common...” Western influence has also resulted in the change of crops grown in this area. Most people in Dorset are now growing crops like maize, beans, and roundnuts among many others. Only a few are growing millet and rapoko thus leaving a small room for the survival of Jakwara songs in this area.

4.4. RESEARCH QUESTION 3 What message is put across by Jakwara songs?

This was one of the research questions in this research. It aimed at examining the message being put across by the Jakwara songs.

4.4.1 Data from interviews

The data collected through interviews revealed that Jakwara are work parties in which villagers assist each other thresh grain. Through interviews, it was clear that Jakwara songs played quite an important role in the society.

4.4.1.1 Social cohesion

The data collected through interviews revealed that Jakwara songs are quite important in their community as they promote social cohesion and solidarity amongst the community members. Giddens (2001:9) strongly supports this saying, "Social cohesion and solidarity is what holds a society together and keeps it from descending into chaos and solidarity is maintained when individuals are successfully integrated---." Gelfand (1979), postulates that the work parties also provided opportunities for the socialization of young members of society into adulthood. According to French Commissariat du Plan (1997), social cohesion is a set of social processes that help instil in individuals a sense of belonging to the same community and the feeling that they are members of that community. Somekh and Lewin (2005:5) also say, "Social interaction is thus enhanced through music.

4.4.1.2 Promoting unity and togetherness

In an interview conducted, some respondents mentioned that Jakwara songs promote a spirit of unity and togetherness amongst the people sharing a common society. Nketia (1974:22) says, "These activities that bring members of a community together provide an important means of encouraging involvement in collective behaviour, a means of strengthening the social bonds that bind them and the values that inspire their corporate life. Other respondents

mentioned that Jakwara songs were mainly sung for entertainment purposes at the threshing floor.

4.4.1.3 Entertainment

The data collected through interviews highlighted that the Jakwara songs played an important role of entertaining those threshing grain. They were sung in order to do away with fatigue at the threshing floor. Jones (1992:19) says, “Threshing of grain is often done communally, involving joking and songs sung to the rhythm of sticks.”

4.4.1.4 A form of cultural heritage

Bebey (1975:115), strongly supports this when he clearly says, “The objective of African music is not necessarily to produce sounds agreeable to the ear but to translate everyday experiences into living sound.” Some respondents also highlighted that Jakwara songs were a form of their historical heritage. One respondent said, “We inherited these songs from our long back departed ancestors so they are a form of our historical heritage.”

4.4.2 Data from Observations

4.4.2.1 The researchers also made some observations where he had time to observe people at a Jakwara. The researcher observed people singing some Jakwara songs like *Sabhuku, Jari Mukaranga, Majaira, Mbavarira* and *Kurima Musana* at the threshing floor.

4.4.2.1 Give rhythm as people thresh grain at the threshing floor

The researcher however observed that Jakwara songs give rhythm as people thresh the grain. One of the respondents said, “These Jakwara songs are sung to the rhythm of the sticks. He however noticed that as people threshed the grain, the Jakwara songs were a form of entertainment. There was happiness as people threshed the grain at a Jakwara as people sang such songs.” Also the researcher noticed that Jakwara songs were also sung for

communication purposes. Such songs were used to pass on meaningful messages to different people, be it the Jakwara host or the invited ones.

4.4.2.2 Communication purposes

Jakwara songs are mainly sung for communication purposes. They are sung for communication between those taking part at a Jakwara themselves. Some respondents mentioned that Jakwara songs are sung for the development of management and leadership skills within a society.

4.4.2.3 Cautioning wrong doers in the society

The researcher observed that Jakwara songs were also a way of cautioning wrong doers in a society. Songs like *Sabhuku* were an indirect way of giving warning to evil doers in a society. The researcher also observed that Jakwara songs were song for communication purposes. Songs such as *Zviyo zvaibva mbuya* acted as a means of communication between the Jakwara participants and the Jakwara owner.

4.5 CONCLUSION

In this Chapter the researcher managed to give a presentation of the findings, analysis and discussion of the collected data. The data collected from the field was then used to come up with the major research findings which displayed various reasons why Jakwara songs are gradually becoming unpopular in Dorset area of Somabhula. The next chapter gives a summary, recommendations and conclusions of this research.

CHAPTER 5

5.0 SUMMARY, CONCLUSIONS, DISCUSSIONS AND RECOMMENDATIONS

5.1 SUMMARY

In this research, chapter one outlined the statement of the problem which was to make a collection, transcription and analysis of the traditional Jakwara songs of the Karanga people in Dorset area of Somabhula to prevent their extinction and preserve them to benefit the future generations. This chapter also suggested the background of the study, research objectives, research questions and definition of some key terms used in the research. It also outlined the significance of the study which is to revive and document Jakwara songs to prevent them from being extinct, to preserve the Karanga traditional culture and also provide literature on the traditional Jakwara songs. Research questions of the study were also highlighted. The chapter also outlined the limitations and delimitations of the research.

The second chapter comprehensively discussed literature review related to the topic under study in order for the researcher to back himself with some authorities. Chapter three outlined the research methodology. It revealed that the ethnographic research design that was used by the researcher to effectively collect data from the respondents. The research instruments used were discussed as well. These were face to face interviews, observations and document analysis. The chapter also stated the population which was the Dorset Area of Somabhula and the sample made up of ten key informants. It also outlined the sampling methods used and the final sample used for the research. The sampling technique used was the snowball sampling. Chapter four presented the research findings under the following research questions: -

1. What are the main Jakwara songs sung in Dorset Area?

2 .To what extent are the Jakwara songs popular in Dorset community to the Karanga people nowadays?

3 .What message is put across by Jakwara songs?

The data was presented from each research instrument answering the above questions.

Chapter five presents a summary of the research, conclusions and recommendations. The summary is of all the chapters. The conclusions are for each research question and the recommendations are in two parts. The first part is recommendations for practice and the second part is recommendations for further study.

5.2 CONCLUSIONS

Below are the major conclusions of this research project.

5.2.1 RESEARCH QUESTION 1 What are the main Jakwara songs sung in Dorset Area?

The data collected from both interviews and observations revealed that there are quite a number of Jakwara songs sung by the Karanga people in Dorset Area. The researcher made a collection of such songs and analysed them in depth. These songs include Majaira, Chemutsunzuru, Jarimukaranga, Mhiripiri, Kurima, Mbavarira, Mudzimu mukuru, Sabhuku and Zviyo zvaibva.

5.2.2 RESEARCH QUESTION 2 To what extent are Jakwara songs popular in Dorset Area to the Karanga people nowadays?

The data collected from both interviews and observations revealed that Jakwara songs are gradually dying or gradually becoming unpopular in Dorset Area of Somabhula. The study also revealed some factors which contributed to the gradual decline or unpopularity of Jakwara song in Dorset area. The factor highlighted by most respondents was lack of documentation for the Jakwara songs. This study revealed that lack of documentation has a strong contribution towards the disappearing of Jakwara songs in this area. Jakwara songs

are aurally transmitted in the Dorset community. This means they are passed on from one individual to the next by word of mouth without being written down. The elderly people are referred to as the “archives” since they are knowledgeable about all aspect of culture of a particular ethnic group. The death of such knowledgeable people means loss of essential information. Since Jakwara songs have no proper documentation, it would become extremely difficult for the next generations to be able to correctly sing such songs.

Most respondents raised the issue of Christianity as a factor contributing to the gradual unpopularity of Jakwara songs in Dorset community. Most people in this area are Christians who tend to believe that attending a Jakwara ceremony is heathen .This was mainly due to language use, humour at the Jakwara ceremony, beer drinking and type of songs sung at a Jakwara ceremony. Some Jakwara songs contained rude words which Christians would not enjoy singing.

Most respondents also indicated that the survival of Jakwara songs is strongly affected by cultural fusion. The Dorset community is now made up of people of different cultural backgrounds due to migration and some intermarriages. This leaves a small space for the survival and popularity of Jakwara songs in this area.

Another factor raised as contributing to the gradual death of Jakwara songs was modernity. Most people in this are used to listening to modern music and tend to view traditional music as uncivilised. Jakwara songs were mainly found to be unpopular especially to the younger generation which prefers listening to modern music from well recognised local and international artists. This is strongly supported by Nzenza (2012:16) when he says, “Our traditional songs, values and beliefs seem to be disappearing owing to various factors.”

5.2.3 RESEARCH QUESTION 3 What message is put across by Jakwara songs?

The researcher was also informed that Jakwara songs had an important role to play in the social way of life of the Karanga people. The data collected through interviews revealed that Jakwara songs are quite important in their community as they promote social cohesion and solidarity amongst the community members themselves. Social cohesion helps instil within the Karanga people a sense of belonging to the same community and the feeling that they are members of that community. This is enhanced when people are involved in social events such as the Jakwara. Through their involvement and singing of such songs, community members feel that they are part of the group.

In addition, most respondents also revealed that Jakwara songs promote unity and togetherness amongst community members. In an interview conducted, some respondents mentioned that Jakwara songs promote a spirit of unity and togetherness amongst the people sharing a common society. Such songs helped to maintain the oneness within the Karanga people in Dorset area.

Furthermore, the key informants believed that Jakwara songs were said to play an important role of entertaining those threshing grain. Such songs were sung in order to do away with fatigue at the threshing floor. They were sung to create free and lighter moments at the threshing floor thereby making work easier and lighter.

Moreover, most informants also highlighted that the Jakwara songs were also a form of the Karanga people's cultural heritage. Therefore such songs served the function of enabling the continuity of the Jakwara cultural practice.

In addition, most respondents tended to agree that Jakwara songs played a key role in giving rhythm to the as people thresh grain at the threshing floor. The songs could be sung to the rhythm of the sticks as people threshed the grain.

Jakwara songs also played an important role as they served as a means of communication at the threshing floor. They were sung for communication between those taking part at a Jakwara themselves. Such songs were used to pass on meaningful messages between the Jakwara participants themselves and the Jakwara owner as well. Some songs like “Zviyo zvaibva mbuya” were mainly sung inform the Jakwara host that the threshing is now over and those for winnowing should come.

Jakwara songs also played an important role in cautioning wrong doers in a society. Songs like “Sabhuku” were specifically sung for the kraal head to stop adultery. Such a song cautioned wrong doers from doing something bad and abide by the society’s norms and values.

5.3 DISCUSSION

This research intended to make a collection, transcription and analysis of the traditional Jakwara songs of the Karanga people in Dorset area. Both interviews and observations were used to collect data. The general position was that nowadays, Jakwara songs are gradually becoming unpopular in Dorset area. The data collected revealed that this was mainly due to technology, Western influence on music, lack of documentation of the Jakwara songs and a change by the people from growing rapoko and millet to other crops like maize. The data from interviews revealed that Jakwara songs play quite an important role in the society. Jones (1992:18) says, “The words of Jakwara music have functions beyond mere entertainment.” Such songs promote unity and togetherness within members of a society, caution wrong doers to stop doing something bad in a society and abide by the society’s norms and values. They also act as a way of preserving the Karanga culture, so Jakwara songs are very important in a society.

5.4 RECOMMENDATIONS

5.4.1 Recommendations for practice

Having personally witnessed the gradual unpopularity of Jakwara songs of the Karanga people in Dorset area, the researcher has a number of recommendations to make for the survival of such songs. These are directed to the Karanga people themselves, community leaders in Dorset area and the National Arts Council of Zimbabwe.

The researcher recommends that the Karanga people in Dorset area should feel proud of their own culture to prevent their culture from being washed away. The researcher recommends that the young generations should be taught these songs even at family level thus enabling the passing of culture to the next generations. This would ensure that each and every community member will be able to sing the Jakwara songs when the ceremonies are conducted. This would help preserve the Karanga culture and its songs so that it does not gradually die.

The researcher also recommends that the National Arts Council of Zimbabwe can significantly contribute towards the preservation of Jakwara songs within the Karanga culture. Its main aim is to foster, develop and improve the knowledge, understanding and practice of the arts, their presentation and performance to the public. The National Arts Council of Zimbabwe can ensure that Jakwara festivals are done to try and make the songs popular to many people. Competitions for Jakwara songs can also be done even in schools as a way of promoting the Karanga culture. The competitions will also attract more pupils to participate in singing Jakwara songs in schools. This will create a sense of achievement for those who win in the competitions. By so doing, Jakwara songs would survive and this would ensure the preservation of Jakwara songs to the next generations.

The traditional leaders in Dorset area have an important role to play in making Jakwara songs continue to exist. They can mobilise people on the importance of Jakwara songs within their own community. They can ensure the teaching of such songs throughout the year rather than merely singing the songs at a Jakwara ceremony. This would enable all people, even the younger generations to be able to sing such songs. The researcher also recommends that community leaders should ensure the documentation of Jakwara songs in their community rather than merely relying on oral tradition as a way of passing the songs to the next generations. They can do this by finding the literate community members to document the song for them. This would ensure the safe keeping of such songs so that other generations would be able to sing even when they die. Also videos should be used as a way of documenting the Jakwara songs.

5.4.2. Recommendations for further study

Having encountered the problems of the research being carried out within a short period of time, the researcher recommends that any future studies should be given enough time so that the research findings are not affected. The research being an ethnographic one needs more time to live with the people, familiarise with them and collect data.

The researcher also recommends that anyone wishing to do such a study to avoid working with a large sample. This would make it difficult for him to effectively collect data using qualitative methods.

The research instruments used that are the interview guide and observation guide were deemed the best for this research but may have some limitations in the data they solicit. This research instrument has limitations in providing opinions. In future studies, the researcher recommends the use of a variety of research instruments including questionnaires to get satisfactory answers. Sue and Ritter (2007:45) strongly support this when they say, “There is more confidentiality on questionnaires than on any other data collecting

instrument.” Respondents can respond to questions freely; no one discloses his or her name on the questionnaire. Also Kothari (2004), stresses that respondents can answer questionnaires on their own without being coerced. Hence a variety of data collection instruments ensure varied and effective ways of effectively gathering data.

The researcher also recommends that anyone wishing to do such a study should take in cognisance the season of the year. The study should be done in winter after the harvesting of the crops. This would enable the researcher to carry out some observations to practically see the people at the threshing floor.

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APPENDICES

APPENDIX 1: INTRODUCTORY 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

02/08/16 (date)

Dear Sir/ Madam

RE: INTRODUCTION TO PROJECT RESEARCH

The bearer MUTAMBASERE ADMIRE Registration
Number R140247 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:

A COLLECTION, TRANSCRIPTION AND ANALYSIS OF THE
TRADITIONAL 'JAKWARA SONGS OF THE KARANGA
PEOPLE IN DORSET AREA OF SOMABHURA.

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



APPENDIX 2: INTERVIEW GUIDE FOR ADULT COMMUNITY MEMBERS

Introductory statement: I am a BSC Music and Musicology Student at Midlands State University. The purpose of my study is to make a collection, transcription and analysis of the traditional Jakwara songs of the Karanga people in Dorset Area. This is mainly done for documentation purposes in order to prevent their extinction and preserve them to benefit the next generations. I have selected you to take part in this research because of your knowledge and rich experience in the Jakwara cultural practice. Therefore, I seek to learn from your real life experiences with the Jakwara cultural practice and its songs. Information you provide will be confidential and your name will remain anonymous throughout the analysis and presentation of the research findings.

1. Briefly explain what is Jakwara?
2. What are the Jakwara songs sung in your Area?
3. What major role is performed by Jakwara songs in your community?
4. Which farming activities can one invite people for a Jakwara ceremony?
5. To what extent are the Jakwara songs popular in your community? Support your answer using some practical examples.
6. What other events (if any) take place at a traditional Jakwara ceremony?

APPENDIX 3: INTERVIEW GUIDE FOR VILLAGE HEADS

Introductory statement: I am a BSC Music and Musicology student at Midlands State University. The purpose of my study is to make a collection, transcription and analysis of the traditional Jakwara songs of the Karanga people in Dorset Area. This is mainly done for documentation purposes in order to prevent their extinction and preserve them to benefit the next generations. Apart from your knowledge and the rich experience you have in the practice, it is important that I interview you primarily because of your leadership position and development role you play in the community. I should point out that information you provide will be kept in confidence and your name will remain anonymous throughout the analysis and presentation of the research findings.

1. Briefly explain what is Jakwara?
2. What are the Jakwara songs sung in your Area?
3. What major role is performed by Jakwara songs in your community?
4. Which farming activities can one invite people for a Jakwara ceremony?
5. To what extent are the Jakwara songs popular in your community? Support your answer using practical examples.
6. What other events (if any) take place at a traditional Jakwara ceremony?
7. As a community leader, would you propose the continuing of the Jakwara cultural practice as well as its songs? Support your answer.
8. How are Jakwara songs passed on to the next generations?

APPENDIX 4: OBSERVATION GUIDE

Objective: The researcher will use this data collection instrument to document what he observed at the traditional Jakwara cultural practice he participated in.

1. Jakwara Task

b) Activity for which Jakwara was organised: _____

2. Jakwara participants

a). Number of females _____

b). Number of males _____

c). Number of elders attending but not working due their advanced

Age: _____ females _____ males

d). Number of children attending: _____ females _____ males

4. Jakwara Songs

(a). Which songs were sung?

(b). To what extent are such songs popular to all community members and why?

(c). What is the main message put across by Jakwara Songs?

(d). How are Jakwara songs passed on to the next generations?

(e). Which are the other events (if any) that take place at a Jakwara ceremony?

6. Other observations made at the Jakwara (if any) _____