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## Todii

Chorus  
Todii?  
Senzeni?  
What shall we do?  
Tingadii  
Siyenzenjan'  
What shall we do x3

Zvinozwadza seyi kuzeza rufu mumawoko  
Kana uyinawo utachiwana x2  
Zvinozwadza seyi kuchengeda lufu  
mumawoko  
Kana uyinawo utachiwana  
Dzva pazvadabaka pamboreri pasina  
zaramo  
Kana uyinawo utachiwana  
Dzva pazvagumbuka pamureri pasina  
zaramo

Chorus x6

Zvinorwadza sei kubinywa newawugere  
naye  
Kana uyinawo utachiwawana  
Zvinorwadza sei kubinya neakabvisa  
pfuma  
Kana uyinawo utachiwana  
Achiziva unahwo utachiwana  
Kana uyinawo utachiwana  
Ende uchiziva unahwo utachiwana  
Kana uyinawo utachiwana

Chorus x3

Kuseri kwegiva hakuna munamago vazume  
tapererwa  
Utachiwana  
Kondipayi mazamo  
Kana uyinawo utachiwana

Kuseri kwegiva hakuna munamago vazume  
tapererwa  
Utachiwana  
Kondipayi mazamo  
Kana uyinawo utachiwana

Kuseri kweguva hakuna mutewuzo mambo  
tapererwa  
Utachiwana

Chorus:

What shall we do? x2  
What can we do?  
What shall we do?

How painful is it to look after death with  
your own hands  
(when you have got the disease x2)  
How painful is it to keep death in your  
hands  
(when you have got the disease)  
Now that you are holding someone that you  
are caring for knowing there is no survival  
(when you have got the disease)  
Now that it has germinated on someone  
and there is no survival

Chorus x 6

How painful is to be raped by someone that  
you live with  
(when they know they've got the disease)  
How painful is to be raped by the person  
who paid dowry for you  
(when they know they've got the disease)  
And they also know that you've got the  
disease x 2  
(when you know you've got the disease) x  
2

Chorus x 3

Beyond the grave there is no prayer  
People we are being finished  
(the disease)  
Please give us advice  
(when you know you've got the disease) x  
3

Beyond the grave there is no redemption  
People we are being finished  
(the disease)  
Please give us advice  
(when you know you've got the disease)

Kondipayi mazano  
Kana uyinawo utachiwana

Kuseri kweguva hakuna mutewuzo mambo  
tapererwa  
Utachiwana  
Kondipayi mazano  
Kana uyinawo utachiwana

Kuseri kwegiva hakuna munamago vazume  
tapererwa  
Utachiwana  
Kondipayi mazamo  
Kana uyinawo utachiwana

Kuseri kweguva hakuna mutewuzo mambo  
tapererwa  
Utachiwana  
Kondipayi mazano  
Kana uyinawo utachiwana

Chorus x6

In this song Mtukudzi is not simply addressing ‘the disease’, but the impact it has on all those directly affected, but especially the caregivers of those infected. By referring to those infected as death he is illustrating the futility and devastation of the situation, the caregivers are no longer looking after a person but death itself, which has already taken over that person. So the caregivers do not hold a person but rather they “hold death in their hands”. This is not intended, as it might appear, to dehumanise those suffering from the disease, but rather, by personifying death he forces on the listener a different perspective and in this way forces an acknowledgement and recognition of the seriousness of the situation.

Again the issue of the treatment of woman is the focal point in the second stanza. The compounding tragedy of being raped, and it being done by your husband, when both of you are aware that he is infected with the virus is a reality faced by many women. Mtukudzi therefore uses the issue of HIV/AIDS to address himself to multiple issues. Marital rape is not something many women actually believe happens, most women continue to live under the belief that their husbands are entitled to sex as and when

they please. In this way he attempts to inform women of their rights to say no to sex even with their husbands and condemns the notion of entitlement in men. Being male himself, Mtukudzi's message has more resonance for both men and women.

The irony of the situation is illustrated by his choice to depict the disease as "germinating", the process of realising life, but the result is the opposite. The disease is a parasite living off the dying bodies of those it infects that it may live. And we nurture it enabling it to live, not, as one imagines, by looking after those it infects, but rather by not changing our behavioural modes. So what is being looked after and held in hand in the first stanza is not simply those who are ill, but the disease itself.

*Todii* opens with the acoustic guitar being plucked in a slow and gentle style to establish the mood of the song. But this is quickly accompanied by strong vocals that almost drown out the guitar asking the same question over and over again in Shona, Ndebele and English "Oh Todii? senzeni? What shall we do? Tingadii? Senzenjani? (pause) What shall we do?" The significance of this question is emphasised by the fact that it not only opens the song, but is repeated twice in three languages. The last time the question is asked in the opening of the song its importance is reiterated a very dramatic pause before asking again "what shall we do?" and again a pause follows. Such complete silence is very unusual in recorded music and it is quite surprising. The slight stretching of the beat disturbing the underlying rhythm of the song enhances the drama of the pause. But Mtukudzi does not simply want to shock for its own sake, the intention is to capture the attention of the listener from the very start of the song.

Consistent with the questioning nature of the song, Mtukudzi uses a call-and-response style, as he asks the question of what is to be done about HIV/AIDS. In his own voice layered into a two-part harmony, he asks the question and the backing vocalists respond with the same question in a different language giving the impression of speaking almost at cross purposes. This repeated question not only serves to illustrate the difficulty of the situation, but the fact that the same question is asked repeatedly with no answer then throws the question to the audience. The collective 'we' that is used from the start draws the audience into the question and therefore the problem that necessitates the question.

This call-and-response format is used throughout the remainder of the song and again Mtukudzi uses multiple voices to emphasise those aspects of the song that he considers important. His own voice is layered in a two part harmony when he is singing those aspects of the song that are important, and their significance is further enhanced by the fact that he calls and the backing vocals respond. Additional to the opening of the chorus of the song, there are two other parts within the song where he uses this particular style of layering in conjunction with call-and-response.

Mtukudzi: “Bva zvamabata pamuviri *pasina raramo*” (Now that you are holding someone that you are caring for knowing *there is no survival*)

Backing Vocals: “Kana uinawo utachiwana” (when you know you’ve got the disease)

Mtukudzi: “Bva zvatumbuka pamuviri *pasina raramo* (Now that is has germinated in someone and you know *there is no survival*)

Backing Vocals: “Kana uinawo utachiwana” (when you know you’ve got the disease)

And again this format is used in the final verse

Mtukudzi: Kuseri kwegiva hakuna *munamago vazume tapererwa* x 2 (Beyond the grave there is *no prayer, people we are being finished*)

Backing vocals: Utachiwana x 2 (the disease)

Mtukudzi: Kuseri kweguva hakuna *mutewuzo mambo tapererwa* x 2 (Beyond the grave there is *no redemption, people we are being finished*)

Backing vocals: Utachiwana x 2 (the disease)

As it clearly illustrated, the layered parts of the songs are those that convey the most important aspects of the song, that there is no hope of surviving this disease once you have it and the fact that we are dying out because of this disease. It is vital to also note the fact that in addition to the layering in the last verse, the entire verse is itself sung to a different melody from the rest of the song. Although the backing instruments maintain the original melody and rhythm the vocals go on a different tangent and sing a new melody, constituting a bridge into the final chorus. This verse is the final reiteration of the futility of the situation, it changes because, unlike the two preceding

verses, it is not describing the various instances of HIV/AIDS and its transmission, this verse is stating that the end is upon us because of this disease.

Contrary to the opening bars the song thereafter become textually rich, thick and deep with a wide array of instruments and voices contributing to the viscous sound. Using a 4/4 beat the melody develops a definite beat consistent with much pop music and it maintains this beat throughout the song. The subject matter is almost obscured by the catchy tune and the popularity the song has attained, especially in countries where Shona is not spoken. Indeed, the song's popularity bears testimony to the 'catchy' pop character of its sound. I posit several reasons for this choice of music to accompany such a grave topic; a juxtaposition that is almost macabre in its joviality.

I argue that in order to attract a wide audience the artist needed to make the tune catchy. The morbid and depressing nature of the subject matter of the song would not have attracted as many people as its musical characteristics do. In order for the message of the song to be spread wide the music itself needed to have a stronger allure than the lyrics. The message of the song is eventually absorbed because of the continued listening to the song for its music. In addition to wanting to appeal to as wide an audience as possible, the artist had to contend with the social realities of Zimbabwe where topics of a sexual nature are not subject to public debate and discussion. In order to bring a taboo issue into the hearts and homes of Zimbabwe it had to be done with music under the guise of frivolity and trivia, thus opening up spaces for discussions that are not always easy to broach.

But beyond opening spaces and attracting an audience it is my contention that Mtukudzi uses the music as a reflection and representation of people's attitudes to HIV/AIDS itself and the kind of lifestyle that continues to dominate our society. As in life, the message of HIV/AIDS in the song is almost obscured by the music, and although we are all aware of the existence of HIV/AIDS we continue, like the music, to be carefree and oblivious to the obvious. The presence of the pandemic is overshadowed by hedonistic pursuits. However, in spite of its populist musical form one can hear within the music the reminder of the severity of the situation through the bass guitar, which plays the reality that is life. The bass guitar is constantly in the background playing an ominous beat reminiscent of a death knell as a reminder of the

persistent presence of death, even as it is shrouded in the sounds of jocular dance music. Like the disease in the song that runs the risk of being lost in the music, the bass like death lurks between the surface of every expression of life.

The song ends in an almost identical fashion to the way it started. It closes with the same question asked in the call-response style, the last “what shall be do?” ending on the sharp and abrupt suggestion of the pause in the beginning, and with this question hanging, the song ends.



## Mabasa

Chorus:

Haiwaiwa hoiwaiwaiwa  
Ndozviudza aniko  
Kuti paota mabasa pano  
Tumirai mhere kuvakuru kuno kwaita  
mabasa  
Ndozviudza aniko, kwafukudzika  
vakuruweeeeee  
kwaita mabasa kuno  
Haiwaiwa  
kwaita mabasa

Misodzi yapera hapana achachema  
Zvakurwadzira mumoyo chinyararire  
(chinyararire)  
Iko kubata maokohakuchina chiremerera  
Kwafumuka uko zvichabatsirei  
(kwafumuka)  
Hausi huchenjeri kusara takararama  
varume  
Kana kuri kungwara uko tichavigwa naniko  
nani

(chorus)

Achachema mumwe ndiyani  
Achanyaradza mumwe ndiyani  
Achabata maoko mumwe ndiyani  
Iwe wafirwa ini ndafirwa  
Zvino achachema mumwe ndiyani  
vakuruwe  
Firo yavako makore ano  
Kana ndiyo medzisiro yenyika

Achachema mumwe ndiyani  
Achanyaradza mumwe ndiyani  
Achabata maoko mumwe ndiyani

Nhai vakuru vevakuruwe  
Hoo vakuru vevakuruwe  
Inga paita mabasa pano

(Chorus)

Pwere dzotungamira  
Mushandi votungamira  
Sare chembere neharahwa  
Zvino acharinda mumwe ndiyani

Chorus:

No no no no no  
Who do I tell that there is work here?  
Send word to the elders that there is work  
here  
Who shall I tell that we are covering an  
elder?  
There is work here no no no no the work

The tears have dried up there is no-one  
crying anymore  
It is only painful in the heart, quietly  
Passing condolences has lost all meaning  
It is out in the open it does not help  
anymore  
It is not wise to be to be ones left alive,  
people  
If it is wise then who going bury us?

(Chorus)

Who is going to cry for another?  
Who is going to comfort another?  
Who is going to pass condolences to  
another?  
There is death in your family  
There is death in my family  
Who is going to cry for the other?

(plea to the elders)

The kind of death that this is these days?  
Maybe it is end of the nation  
Who is going to cry for another?  
Who is going to comfort another?  
Who is going to pass condolences to  
another?  
(chant to elders or god)  
there is work here  
(chorus)

The children are leading  
The workers are leading  
We only have elderly people left

Achabata maoko mumwe ndiyani  
Achachema mumwe ndiyani  
Iwe wafiwra ini ndafirwa  
Zvino achachema mumwe ndiyaniko

Nhai vakuru vevakuruwe  
Hoo vakuru vevakuruwe  
Nhai vakuru vevakuruwe  
Inga paita mabasa pano

(Chorus)

Misodzi yapera hapana achachema  
Zvakurwadzira mumoyo chinyararire  
(chinyararire)  
Iko kubata maokohakuchina chiremerera  
Kwafumuka uko zvichabatsirei  
(kwafumuka)  
Hausi huchenjeri kusara takararama  
varume  
Kana kuri kungwara isu tichavigwa naniko  
nani

Haaaa n haaaa  
Ndozviudza aniko  
Kuti paita mabasa pano  
Tumirai mhere kuvakuru kuti kuno kwaita  
mabasa  
Kwafukudzika vakuruweee  
Kwaita mabasa kuno  
Kwaita mabasa  
Kwaita mabasa  
Kwaita mabasa  
Kwaita mabasa

Chorus

Who is going to comfort another?  
Who is going to pass condolences?  
Who is going to cry for another?  
You have death in your family  
I have death in my family  
Who is going to cry for another please  
(chant to elders or god)  
there is work here

(chorus)

Repeat verse 1

Who do I tell that there is work here?  
Send word to the elders that there is work  
here  
We are covering an elder  
There is work here  
There is work  
There is work  
There is work  
There is work

Unlike *Todii* this particular song does not make direct reference to AIDS but discusses the disease through the repeated mention of those who are dying. In Shona custom<sup>51</sup> when a family is bereaved they simply say there is work at home. So audiences who understand Shona know from the first line that there has been a death in the family. The listener might initially be puzzled as to why it is that he does not know who to tell about the death because customarily one tells the family, friends and

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<sup>51</sup> This is true of other cultural groups within Southern Africa.

neighbours all of whom gather around the bereaved to comfort them and help with the preparations for the funeral. As the song progresses it becomes apparent that it is not grief that is causing the bewilderment about who to tell about the work. Death has become such a common occurrence that the telling of it no longer has the same impact it had before. People have cried to a point where there are no tears left to weep for those who are dead, numbed by the regularity of death, they now suffer silently within their hearts. All rituals pertaining to death have lost meaning or ability to give comfort because they are done with such regularity, even the passing of condolences loses all substance when it is uttered too frequently.

By the third stanza it becomes increasingly clear that not only is death now so common place that it does not illicit the community responses it once did, but that the entire community is experiencing the same bereavements. And it has reached a point where there is no one left in the community who can cry, comfort and console another family because everyone is suffering the same fate of innumerable deaths. The frequency of these deaths leads Mtukudzi to question the wisdom of being the ones left alive, for who will bury the last remaining ones when all else are dead? At this point it becomes clearer that the deaths are AIDS-related. There has been such a significant increase in the number of AIDS related deaths that people attend funerals almost every week and very rarely is the death a result anything not related to AIDS<sup>52</sup>.

By the fourth and fifth stanzas it is no longer in question that this death that Mtukudzi refuses to mention by name is death by AIDS that looks to kill off the entire nation, hence the suggestion that “maybe it is the end of the nation”. With the prevalence of AIDS-related deaths now compounded by the political ills that make treatment and care virtually impossible, it is the young and the productive that are dying. It is estimated that nearly 70% of AIDS deaths in Zimbabwe occur among those aged between 17 and 40 years old. This encompasses the youth of the country and the most productive segment of the work force, leaving behind the very young and the old to look after each other. But these remaining groups are not productive and this further contributes to the demise of the nation.

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<sup>52</sup> Information derived from conversations with Zimbabwe during my last visit in December 2003.

One has to question why in a song about AIDS designed to inform people about the perils of the disease he chooses not to mention AIDS directly and declare it the cause of these frequent deaths that he is lamenting. This refusal to mention AIDS by name in the song is made all the more puzzling by the fact that he has already mentioned it in *Todii*. There are those who argue that excessive mention of AIDS numbs people to it and renders ineffective any efforts to campaign around it. This line of argument contends that the horror of the realities of AIDS and the concomitant fears relating to it diminish people's ability and willingness to hear about it. Whilst I do not doubt the real possibilities of this being part of Mtukudzi's strategy I rather argue that he is behaving in his song the way people in the community behave, and uses that behaviour to further his educative process.

As I have already mentioned there is a social stigma to having HIV/AIDS. People are reluctant to admit to having the disease, even when family members die, very rarely will the bereaved admit that the death was HIV/AIDS related. Many HIV/AIDS activists feel that this refusal to mention the real cause of death not only impedes efforts to inform people about the disease, but also perpetuates and encourages the continued stigmatisation of those who have it. In *Mabasa* Mtukudzi's approach, it seems to me, is reflective of people's approach and attitude to HIV/AIDS. One gets the impression that he is saying this is our attitude when it comes to HIV/AIDS, we refuse to admit or acknowledge the real cause of what is killing the nation and simply say there is death in the family. But we all know what causes these deaths whether or not we are willing to verbalise it, even as we pretend that we don't know. The remaining fact is that we are dying by the multitudes and refusing to mention HIV/AIDS by name does not change the fact that we are all suffering the same fate. By not naming the disease Mtukudzi is also illustrating the synonymy between death and HIV/AIDS. Death has become HIV/AIDS and HIV/AIDS has become death such that by simply saying death in Zimbabwe these days it is synonymous with saying HIV/AIDS.

Mtukudzi again uses the question format in this song riddling the song with numerous questions to draw his audience into a dialogue about what he is singing about. Instead of telling the audience what he thinks they need to hear, Mtukudzi forces us to think about what he is singing if only in relation to finding answers to his questions. But

because they are questions for which the only answers are behavioural change to combat HIV/AIDS, they are recurring questions that will keep coming up until something is actually done. Although musicians have a didactic function they can at times, through the exercise of their role, seem distant and separated from their society and the problems about which they sing. In this song, as in *Todii*, Mtukudzi avoids the danger of sounding preachy and untouched by the HIV/AIDS epidemic by singing in the first person and including himself not only among the bereaved but those trying to find a solution to problem. In this way he draws the entire community in to the sharing of their common problem for which they must work together to find a solution.

The music of this song is consistent with the melancholic subject matter of the song. Opening with a single acoustic guitar which is then joined by a trickle of other instruments, lead guitar and ride-cymbal like mourners in a procession all of which adds to the gloom of the song and is very much in keeping with its subject matter. Beneath these instruments is the keyboard producing the sound of classical strings, contributing that quality of pathos that only a string section can evoke. Although the song is sad it is textually rich with instruments and voices giving it a full-bodied quality, but without being loud or abrasive. The lead guitar is the most constantly pronounced sound through out the song. At times playing an almost taunting repetition of the same cords in staccato fashion, before turning to a style of playing reminiscent of blues guitar: this is especially notable in the chorus and those stanzas starting *misodzi yaperu*. During a solo after the fourth chorus, this jazzy blues wails out above the constant taunt of the repeated chords in a high-pitched lament representative of the near breaking point that this grief has wrought on the nation. The taunting sound that lingers through the song is like the constant gibe of death, reminding the listener that it is ever there and no matter how the other guitar and the vocals may wail and bemoan the loss of life death will not relent. It is interesting to note that this jeering in the song is the only sound that has any semblance of merriment to it, as though only death can derive any pleasure from the situation.

At the point when the vocals are introduced Mtukudzi opens the song with a string of “no’s” which, because they are strung together, sound like a wail. But this wail is uttered in a voice riddled with grief and fatigue, as though this cry has been made

once too often so it is done softly. The cry is followed by a question sung in an equally tired voice whose solitude is enhanced because the voice is accompanied only by the acoustic guitar with the keyboard, infusing pathos by evoking the strings again far off in the background towards the end of the third line. This song, like *Todii*, also starts with a question that is never answered, but is repeated throughout the entire song. This question, followed by the announcement that there has been a death, is sung by Mtukudzi on his own, accompanied by the acoustic guitar and the keyboard, as they do with the initial cry continuing to evoke the woe of a dirge. From that point the song assumes a call-response format between Mtukudzi and the backing vocals, giving instructions on what should be done now that death has befallen them.

The second stanza and subsequent repetitions thereof are sung by Mtukudzi on his own using a double voiced harmony with his own voice, which enhances the melancholic nature of the song. Not only does he sing in a weepy style, but the harmony creates within the sound a hollow distant quality which is enhanced by the thin instrumental accompaniment. The only time additional voices are introduced is to again draw attention to particular words within the song: words such as 'quietly' when singing about suffering in silence which the backing vocals repeat after him. He harmonises together with the backing vocals to ask the question 'who is going to bury the few that remain alive?' in order to draw out the numbers that are dying because of this disease.

This style of singing is highly favoured by Mtukudzi, who constantly changes his style of playing and singing in order to emphasise whatever point he feels is crucial and requires particular attention. This can be seen in stanzas 3 and 4 where he is again trying to reiterate the fact that there is no one left who is not bereaved, and therefore able to console the other. The perplexity that is being experienced by Mtukudzi can be heard in, not just the question about the nature of this death and if it intends to decimate the entire nation, but also in the near hysterical effect that creeps into his voice when asking these questions. His subsequent repeated calls, in a similar voice, to the elders is part of the element of despair that is a key feature of the song, reflecting the devastation that has been brought about by the pandemic. Reducing grown men to cry out for the aid of the elders because they are powerless to confront

the crisis that is obliterating the nation, Mtukudzi demonstrates the full impact of the disease.

The song ends as it began, with wailing and a question about who to tell about the fact that there is the work of death to be undertaken. With this pronouncement the lead vocals cease and the backing vocalists repeat the line that there is a death in the family until they fade out. The acoustic guitar ends the song on the same solitary dispirited sound that it opened with. It would seem to represent the last person left standing when everyone else is dead, the one who has buried everyone else and now remains alone with no one to comfort them and no one to bury them. The music of this song, unlike that of *Todii*, is consistently sombre, symbolising the grief of death regardless of what its cause is. By singing about the heartrending misery of death Mtukudzi seeks to appeal to people's fear of death, both their own and that of people close to them. By reminding people of the reality of death and its attendant sorrow, he is trying to show that no matter how extensive and common place death might be, and regardless of the cause thereof, each death is a source of trauma and anguish for the families and friends of the deceased.

The significance of music in every society is a matter that has been documented extensively. In this chapter I have examined some of the way in which Mtukudzi uses his music to address issues that affect his society. Mtukudzi is especially committed to using his music for the benefit of his society and, whilst much still remains to be done in terms of addressing issues like sexual behaviour in relation to the transmission of AIDS, what he has already achieved through, not only his music, is to be commended. What remains to be seen is whether or not the message is received by his audience and if, indeed, they act upon that message and change their behaviour to bring down the number of infections in the country. It is my contention that someone of Mtukudzi's stature would be well placed to break the silence around sex in Zimbabwe. Having already sung about other issues that are considered taboo, like the questioning of the traditional role of women and marital rape, I suggest that he not only has the stature but the influence to be listened to without being considered smutty and inappropriate.

Mtukudzi's political commentary manifests more through the work of interpretative listening than his own utterance and has contributed significantly to the debates and discussions around the political situation in Zimbabwe. More than most other areas of public discourse, politics is frequently associated with music, and the function of music in the shaping of the political fortunes of many nations is highly documented. In the case of Zimbabwe I think one of the greatest testaments to the impact of music on the nation is the fact that the Zimbabwean Minister of Information Jonathan Moyo also released an album in 2001 entitled *Third Chimurenga*. Many of the songs on the album were reworkings of old Chimurenga songs with some original ones urging patriotism from the nation. The album is intended not only to recall bygone days of war and glory but more importantly to undermine the work of artists like Mtukudzi, who are questioning the actions of the state and indeed its very authenticity.

Pratt (1990) argues that music, regardless of the kind of music it is, can be used to serve a political function. But it is not all music that can be defined as emancipatory, that is serving to liberate and inform people of the truth. Mtukudzi's music would fall under Pratt's definition of emancipatory music, even if it does not in the end bring about a new political dispensation or a revolution: the fact that it is aimed at contributing to positive change makes it emancipatory. However the work of the minister, which aims to deceive and further subjugate people by encouraging them to adhere to an oppressive form of government, would be categorised as music that is put to a political use as a propaganda tool in the hands of an oppressor.



## **Chapter Five**

### **Conclusion**

Music has been, and continues to be an integral part of every society wherein it serves a particular function. Whether it is being used in a didactic capacity or it is simply providing entertainment, the place of music in every culture is without question. Although the commercial nature of the music industry in contemporary society tends to depict music as purely entertainment and while its other uses are increasingly obscured by this commercialisation, there still remain artists for whom the role of music within a social context is not limited to amusement. Whilst some theorists like Frith (1996) are finding that Western audiences are increasingly less interested in the lyrics of the songs that they listen to, it is asserted by other theorists that African audiences are very demanding of their artists and expect not only music, but music with meaning.

The demands of these new audiences are being met by the increasingly popular, though poorly defined popular music on the continent. Theorists like Barber (1997) and Middleton (1990) have found that within the African context popular music has an especially important role to play in not just elucidating social realities, but in the creation and depiction of a particular world view and an understanding thereof. Whilst it is not possible for popular music to adequately or exhaustively depict or reflect an entire society, a close study of the music does provide a greater understanding of some aspects of the society. Because popular music is at times a reflection of its society, it also functions as the vehicle through which social and political issues are addressed within a public forum. It is this particular aspect of the addressivity of the music of Mtukudzi that this research report set out to analyse.

This research report has analysed how Mtukudzi uses his music to address public issues in Zimbabwe through his music. Selecting four different topics from within his music this research report examined how Mtukudzi uses his songs to address himself to pressing social problems within Zimbabwe. The topics that were chosen were issues relating to women, children, HIV/AIDS and politics, these were felt to not only be pertinent to Zimbabwe, but are also unusual subject matter for popular music.

During the process of the analysis this research report found that beyond merely describing the situation of his address, Mtukudzi also opens up spaces for the public discussion of issues that are generally not openly spoken of in Zimbabwe. Matters pertaining to women and inheritance within customary law are not openly discussed and they are not questioned or criticised as they are by Mtukudzi in the songs *Neria* and *Ndagara Nhaka*.

It was however the conclusion of the research report that when dealing with sexual issues Mtukudzi errs on the side of caution. In Zimbabwe concerns that relate to sex and sexuality are not spoken of, and certainly not sung about. Although Mtukudzi's efforts in this aspect are noted the HIV/AIDS crisis that is engulfing the country leaves little room for prudishness about sex when it can save life. Similarly with child abuse, although Mtukudzi again sings about it, he skirts the issues and does not come right out and make the connection between the abuse of children and the sexual aspect of it which needs to be confronted if it is to be resolved.

Although this research report found the extent to which the artist was willing to discuss taboo subjects to be greater than most other artists in Zimbabwe, it still felt it was significantly limited. However it must be conceded that limited though these efforts might be there is willingness on the part of Mtukudzi to put on the agenda topics would never be discussed otherwise. This research report found that Mtukudzi's music does not only function as a means of commenting about Zimbabwean society, nor does it merely reflect that society, but also informs and educates his society.

During the analysis of the political songs it became apparent that part of Mtukudzi's style is to be obscure, and not state directly the message of the song, thus leaving much of the interpretative licence to the audience. It was concluded that part of the reason for this approach was security especially now that the political situation in Zimbabwe is so volatile. I also concluded that it is part of the Shona tradition to shroud things in innuendo and to use word play to convey a message that might only be deciphered by those with a sufficient command of Shona to be able to comprehend the riddles and the idioms. This is especially true of the political songs, which a listener unfamiliar with Mtukudzi's work and the political situation in Zimbabwe would not recognise as being political at all.

Although Mtukudzi has gained a significant international following and it is no longer possible to speak of his audience as though it were exclusively Zimbabwean. And whilst his popularity and the changing styles and influences that can be heard in his music within the last five years would suggest that he is targeting a much wider audience. I would suggest that while he might indeed be writing his music with his mind on an international audience, there is an aspect of his music that will always be targeted at the Zimbabwean Shona speaking audience. Mtukudzi has, on many occasions, reiterated his commitment to using his music for the benefit of his society, his music continues to address issues that are pertinent to Zimbabweans, be it socially or politically. There remains within the lyrics of his music messages that are intended for the audience that understands him.

The songs that were analysed in this research report were about the equitable treatment of women in Zimbabwean society; the abuse of children, as well as children living on streets; the scourge of the HIV/AIDS pandemic and its impact on society and finally songs calling for a new political dispensation. Each category of songs was an illustration of the manner in which these complex issues are being dealt with in Mtukudzi's music. But the songs do not merely discuss these matters, they also reveal a great deal about the society that he is addressing himself to. From his approach it is possible to determine what his perception of his audience is and what he understands to be their needs from a song and provides it.

The songs about women are a reminder to his audience that certain practises still exist that are oppressive and entail the unjust treatment of women. The songs about children reveal a sordid aspect of society that many would rather leave untouched, but Mtukudzi opens this can of worms forcing people to deal with the demons within. Assuming a more informative and educative function about the spread and impact of HIV/AIDS, Mtukudzi uses these songs to continue to inform his audience about something they already know but tend to ignore. The political songs are more of a reflection of his society and its worldview than the other songs. His audience and society need someone to voice their political frustrations and desires for Mugabe to resign, someone who can point a finger and say the things that they all long to say but are too afraid to say them.

Another interesting facet of Mtukudzi's work is how he manages to sing such serious social issues without losing his audience, but at the same time without trivialise the subject matter in order to secure his audience. This research report also looked at the way in which Mtukudzi uses the music within his songs to enhance the message within the songs. Instead of looking at the technical aspects of music, this research report assessed the musical content from a largely emotional response. Appreciating the fact that music will contain things that can not be captured in words, part of this analysis was to verbalise those musical elements in relation to how they contributed or indeed detracted from the verbal message which is far easier to decode. However not all the songs evoked an emotional response that corresponded with the lyrics.

Although the social role of music is increasingly overshadowed by other things not least of which is the commercialisation of music, there still remains with every society a need for music to do more than entertain the crowds. The social imaginaries that are contained within music and the various insights that can be gleaned from a greater understanding and appreciation of people's music is quite significant. Mtukudzi's music contains within it whole facets of his society, the social and political realities of his country can be realised through listening to his music. Not only does he use his music to reveal and reflect his society, but also uses it to educate, inform and even chastise. This research report has looked at a mere sample of his musical offering and what they reveal about his society. A abundance of untapped information and understanding still remains to be unfolded from his and other popular artists' work.

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