SOME SOCIAL AND LITERARY ASPECTS IN ZAMBIAN POPULAR MUSIC: THE CASE OF SERENJE KALINDULA BAND.

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DEDICATION

I dedicate this research paper to my wife Kissar Munkondia whose support was tremendous. I also dedicate this work to my children Aliko, Debra and Jean. To my father Geas Mawinda Sichinga and my mother Bialess Namwanja, I say thank you for your continued support.

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AUTHOR'S DECLARATION

I WILLY GEAS SICHINGA do solemnly declare that this dissertation represents my own work and that it has not previously been submitted for a degree at this or another University.

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APPROVAL CERTIFICATE

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ABSTRACT

The research was on some social and literary aspects of popular music in Zambia, giving a case study of Serenje Kalindula Band and the Kalindula genre. Kalindula music became popularized in the late 1970's when the electric guitar and other Western instruments were introduced to enhance it. Kalindula popular music flourished given the political environment that existed under the rule of the first Republican President Dr. Kenneth Kaunda who made a policy that Zambia national broadcasting corporation (ZNBC) was to play 95% of Zambian music on both Television and Radio. From this background, the author aimed to investigate some social and literary aspects that characterized this kind of popular music. Also the critical role of people like Alick Nkhata and their contribution to the popular music in Zambia was examined. This was important because most of the previous studies in music centred on tradition music. Furthermore, this research was to specifically review aspects of value, function, theme as well as other literally studies in the selected song texts of the Kalindula popular genre.

To successfully conduct the research, the author was informed by both primary and secondary sources. For instance, published works from libraries were consulted. Also, Newspapers like the Post made weekly publications of music reviews which proved very helpful to the research. The Internet rendered valuable information in the study of Zambian popular music especially the interviews carried over it involving personalities like Chisha Folotiya. Chisha Folotiya is proprietor of Mondo Music Corporation, a recording company in Zambian popular music. The author equally conducted interviews with different people and as was found appropriate. One such interview was that done in Mufulira with one surviving and founder member of Serenje Kalindula Band, Wisdom 'Destroyer' Nkandu. As a resident of Serenje district, where the Serenje Kalindula Band had its ethnic inclination, the author through participatory observation gained insights into cultural values of Kalindula music among the natives of Serenje and Mkushi. Tapes by Serenje Kalindula Band were vital in transcribing song texts on which the research was based. Descriptive approach was used to write the research report.

The research revealed a number of trends that characterized Zambian popular music, especially Kalindula genre under study. Revelations hinted on social and literally aspects of Kalindula popular music. For instance, the music was shown to express feelings and attitudes towards the economic and social crisis experienced by Zambians at that time. Serenje Kalindula Band composed songs to sing about these bad times and urged government and political leadership to alleviate the suffering of the Zambian citizenry. Also, both the music and dance point to the ethno music of the Lala people of Serenje and Mkushi districts. The literally aspects were found to characterize African sang poetry. This is poetry composed in free verse and is repetitive. The investigation showed that Kalindula popular music competed well as national music. The popular genre proved relevant to the Zambian society and depicted literature as it pertains to society.

Among the recommendations is the need for the government to support old guards of Zambian popular music like Wisdom Destroyer Nkandu, the only surviving member of Serenje Kalindula Band, in their quest to propagate to the youth and the nation at large Kalindula as a popular genre. This would be necessary so that cultural values in the nation continue to be upheld.

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CHAPTER 1

INTRODUCTION

1.1 GENERAL

In this chapter, the study in some social and literary aspects of popular music in Zambia, examines the statement of purpose to show the conception of the study in the Kalindula popular genre. Also, the history of the Lala people is given as an indication of ethnic origin of Serenje Kalindula Band and the eventual Kalindula popular genre. Definition of the terms introduces us to the working terms used in the research which is critical to our understanding of the Thesis. The necessity of the study in the world of literature is equally justified. The author has explained in detail the methodology used in the research. The theoretical framework elaborates how the author intended to achieve his study using various and appropriate theories of literature.

1.2 STATEMENT OF PURPOSE

This research presents a study of some social and literary aspects in Zambian popular music. To be investigated will be song texts by Serenje Kalindula Band. As a literary genre, Kalindula will be studied by envisaging the Kalindula popular music as a form of Literature bearing characteristics such as social and cultural contexts, music and dance. Popularly known as the 'Lala style', the researcher traced the historical link of this music with the Lala society of Serenje as in any studies dealing with ethnomusicology. As a way to understand better the categorization of Kalindula as popular music in Zambia,

there is a deliberate study in what constitutes popular music. This is followed by aspects in the development of popular music in Zambia, looking at earlier efforts by people like Alick Nkhata. The researcher equally investigated the values and functions of the Kalindula popular genre to the Zambian society in general. This is important because music anywhere in the world and more especially in Africa does not happen in a vacuum. Thus, the socio-cultural aspects may reflect societal happenings which have a bearing to the composition of popular music. Research has shown that Literature has a societal inclination and therefore the role played by Serenje Kalindula Band is examined in that respect.

The study of music and language in Kalindula popular genre is fundamental and this is critically examined under the literally aspects column. Indeed, words enable song, and the poet as composer of music is known to use language as it is articulated in song to an extent where song displays structure, and ways in which meaning is transferred from text to music and vice-versa. Hence, some literary aspects, mainly dealing with the poetic form and content of Kalindula song by Serenje Kalindula Band have been investigated.

Themes expressed in the Kalindula popular genre are also examined. These themes are shown to be wide-ranging and topical. The researcher noted topics in the social, political, economical and cultural happenings of the period. Furthermore, the notion surrounding Kalindula popular genre as authentic to modern Zambia has been examined.

1.3 BRIEF HISTORY OF THE LALA PEOPLE

Both Mkushi and Serenje districts of Zambia are inhabited by Lala people. According to Long Simon Andrew (1995:236), the Lala belong to a wider complex of people related to the Bemba of Northen Province; these include the Bisa, the Ambo, and the Nsenga. Roberts Andrew (1981:51) writes that the Lala speaking people are a pre-Luba group believed to have migrated to that part of the country about 1500-1560. Stefaniszyn, B (1964:18) describes the settlement in Lala country as having been led by Lungo of the Fish clan, a son of the Aushi chief Makumba Chiwala. The first settlement was made on the Mulembo River. Among the first settlers was another half brother of Lungo, namely Mambwe Chisaka of the Mpande shell clan. Later the leadership was assumed by Kunda Mpanda who fought the Nsenga but lost his life in a battle with an Nsenga chief Nkana Yalobe. The Nsenga had settled among the Lala and there was intermarriage until around 1820 when some of them re-crossed the Luangwa River to build villages in Petauke district. The skin of Kunda Mpande was recovered and buried by Mambwe Chisaka who avenged his brother's death from the Nsenga.

This burial was the beginning of the grave yard of the Nyendwa chiefs, the successors of Kunda Mpande. Kunda became a legendary hero of the Lala, with the honorific title of Kankomba-we-Lala (scraper of pots).To this day, matrilineal descendants of Mambwe Chisaka are in-charge of the chiefdom. A matrilineal people, the Lala respect their clans. In his anthropological studies conducted among the Lala of chief Chibale, Long (1995:243) noted the following Lala clans with their English literal translations, Nyendwa (Vagina), Nkashi (Millet), Mbushi (Goat), Musamba (Tree), Imbulo (Iron),

Ingoo (Leopard), Nguni (Honey Bird), Ngulube (Bush Pig), Tembo (Wasp), Mpande (Beads), Bwali (Food), Inswi (Fish), and Ibi (Bad). Some of the Lala chiefs include Kabamba, Chibale, Muchinka, Kafinda, Mailo, Chieftainess Serenje and Mboloma.

1.4 DEFINITION OF TERMS

1.4.1 **Kalindula:** A typical musical instrument which can be compared to a bass guitar, also known as 'babaton' by natives. Kalindula music derives its name from the instrument which gives this music that thick but rich and unique sound.

1.4.2 **Serenje Kalindula Band:** A popular Kalindula musical Band of the 1980's.

1.4.3 **Popular Music:** Commercial music, usually tuneful, up-tempo and repetitive, that is aimed at the general public and the youth in particular.

1.5 JUSTIFICATION

This research is justified in the sense that most of the studies carried out on Zambian music have concentrated on traditional music or songs. Jones (1952:4) researched on traditional music and dance among the Lala. Gulliver (1953:20) studied sociological and historical aspects of traditional dances. In the same vein, Mapoma M.I (1982:26), Chibbalo Esnart (1983:11), and Sumaili Tobias (1982:15) did investigations in traditional music related topics. The implication of such studies is the false picture they give; that only traditional music exists in Zambia. Irele Abiola (2001:1) has strongly condemned this perception which according to him has been perpetuated by ethnomusicological studies conducted in Africa. He writes (2001:2):

> To acknowledge the contribution of ethnomusicology to an understanding of African music in this way is, however, not to lose sight of the limitations imposed on the discipline.... Ethno musicology tends to operate a constriction of African music in such a way that this music becomes enclosed within a narrow range of perception and discourse.... One of the consequences of this approach is the way it has conditioned the view one has often encountered, that the only authentic music in Africa is the traditional music, represented for us in its current form by the music of the so called rain forest.

Thus, the emergence of popular music in Zambia, especially the Kalindula popular genre calls for its social and literary study as is envisaged by this research. Furthermore, the fact that the Kalindula popular genre can claim its origin in Zambia, should be an inspiration to many people to start valuing and appreciating it.

1.6 METHODOLOGY

To accomplish this research task, the researcher embarked on collecting data from both primary and secondary sources. Secondary sources included Journals and Magazines, articles from Newspapers, published and unpublished works, as well as the Internet. As long as these sources dealt with Popular Music, they were collected. Primary sources mainly involved interviews. The interviews were mainly semi-structured and even tape recorded. Semi-structured interviews were chosen because they allow in-depth and searching questions. For instance, the researcher travelled all the way to Mufulira on the Copperbelt to interview the only surviving member and leader of Serenje Kalindula Band. The interviews were conducted in a manner deemed necessary by the researcher. As a result, Educationists in Music from Evelyn Hone College of Applied Arts and Commerce and proprietors of Record Companies had as much in-put in the research as

the only surviving member of the Band. The songs used in the research were transcribed from the Tapes of Kalindula music by Serenje Kalindula Band. All together 11 (eleven) song texts were transcribed and investigated. The selected songs came from all the albums produced by Serenje Kalindula over the years. Serenje Kalindula produced 4 (four) albums in their time.

Participatory observation was also helpful in the sense that the researcher who is resident in Serenje District where the Band had ethnic origin seized the opportunity to observe aspects of culture and tradition of the native people. The research design employed qualitative research methods as opposed to quantitative methods. Consequently, the research report has a descriptive critical approach.

As for the theoretical framework, the researcher applied Sociology of Literature with the understanding that Literature is a sociological phenomenon. In support of this notion Lauren and Swingewood (1971:12) write, "... literature transcends mere description and objective scientific analysis, showing the ways in which men and women experience society as feeling. Without the full literary witness, the student of society will be blind to the fullness of a society." Thus in this research sociological literary theory and ethnomusicology have been applied.

1.7 THEORETICAL FRAMEWORK

This research was based on the theories of ethnomusicology on one hand and sociology of literature on the other. The theory of ethnomusicology explains that musical sound has

a role that it plays in cultural organization of man. Through music man's culture can be discovered. Ethnomusicology attempts to discover the knowledge of what music means to man. Thus, the author used the theory of ethnomusicology to examine aspects of Kalindula popular genre to the Zambian society. It is for this case that song texts used in the research have to a large extent a bearing on the social and cultural context of the Lala found in Serenje district of Zambia.

Being a literary study, sociology of literature as a literary theory constitutes a major part of this investigation. This theory draws a close relationship between society and literature. Dipio Dominic (1998:54) wrote that art and society were engaged in a dynamic relationship. This made it possible for raw materials used in the production of art to be got from society. In that way, literature was said to give society its ethical and aesthetic values. Literature as a social form discussed the social situation from which it emanated. This has resulted in the researcher authenticating all song texts in this study with their social contexts. Also, the researcher found the sociological theory most appropriate to the study because it takes care of both form and content of any literary investigation. Cooke David and Okenimkpe (1983:120) gave an example of how Ngugi wa Thiongo adopted the sociological approach in his writing career. They were quick to point out that Ngugi functioned to identify and advance the good of the community, and to condemn and combat forces that he saw as socially negative.

The complementary role of sociological literary theory has enabled the author to examine song texts of the Kalindula popular genre from both perspectives of form and content. Literary devices examined include theme and imagery.

CHAPTER 2

LITERATURE REVIEW

2.1 GENERAL

The previous chapter which was more on the conception of this study on some literary aspects in Zambian popular music now gives way to the review of literature starting with what constitutes popular music. This is followed by the literature that traces the historical development of popular music in Zambia. Also, Kalindula as a popular genre in Zambia is well noted in this chapter. This chapter enhances the investigation by critically studying and comparing works done by other scholars on the same subject, thereby establishing the relevance of their studies to the present study on some social and literary aspects in Zambian popular music.

2.2 POPULAR MUSIC

According to Wikipedia (2007:2), music styles that are accessed by the general public and are disseminated by one or more of the mass media, qualify to be called popular music. This is opposed to classical music which historically was the music of the elite and upper class as well as traditional folk music which was orally disseminated.

Scholars in the humanities have conceptualized popular music as the kind of music that is inferior or just that music which is not traditional or art. Still other scholars have looked

at popular music using sociological theories such that they have associated popular music with particular social groups. Another concept of popular music has had to do with Technology and Economic theories where popular music is said to thrive in mass market environments besides being disseminated by mass media. The last two concepts are very important to this study because of the theoretical framework used in this research. For instance, Rexroth Kenneth (1969:1) makes mention of the two concepts in his essay Subversive Aspects of Popular Songs and writes:

> Our civilization is undergoing a great turn like the change that took place in human life with the invention of agriculture or the development of city living. Almost all students of science of man agree that we are passing from an industrial, mechanical age to a technological one in which many of the values, the guiding principles, of our society are being totally changed.... Poetry has become once again an art of direct communication, one person speaking or singing directly to others. Along with this change has come, in the words of the poems themselves, a constant, relentless, thorough going criticism of all values of industrial, commercial civilization. Where is this poetry? It is in the lyrics of rock singers, protest singers, and the singers of gathering places....

It is just reasonable that in a society stricken by poverty, mass unemployment, economic dislocation, racial discrimination, homosexuality, corruption and irresponsibility of politicians to mention but a few, poets turned their attention to the social problem. Even Glicksberg Charles (1972:13) was agreeable that literature could not be divorced from the world of which it was part, and that the best literature would in various ways both reflect and create images of the best life in a society of which it was part.

Avorgbedor K. Daniel (1992:17) explains his concept of popular music from an ethnomusicological point of view. In many ways his understanding of popular music is in agreement with some scholars like Rexroth (1969:5). He has pointed out that issues of

rapid scientific, technological, and industrial progress as seen today are responsible for changes and modifications in the modes of apprehending the world systems and the cosmos. This has brought about new directions for value orientations, beliefs and habits to society. Hence, the dynamic social phenomenon has had a bearing on the diverse implications for all disciplines, including ethnomusicology. Scholars in popular music such as Irele Abiola (2001:2) and Nketia J.H (1957:13) have appreciated the role popular music plays in making a contribution to society within the realm of the social process. The latter described popular songs as alluding to what was happening to a modern society which was faced with economic, political and social development.

2.3 DEVELOPMENT OF POPULAR MUSIC IN ZAMBIA

As indicated earlier on, the down playing of traditional music by the missionaries and colonialists alike was detrimental to the growth and development of what can be referred to as indigenous music. Ethnomusicologists like Tracy, H (1963:9) commented that of all arts in Africa music was the most widely spread, the most narrowly subdued, and the most highly misinterpreted. The result of this perception, especially by missionaries and colonialists was that little notice was taken of indigenous or African music from as early as 17th and 18th centuries. It is said that even missionaries like David Livingstone detested the sound of indigenous dances and singing. Thus, most of the African music which could be associated with a heathen past became strictly prohibited wherever mission schools were established.

As most of African education was in the hands of religious denominations, there was a growing tendency to misconceive African music compositions, both in church and state. Tracey Hugh (1963:37) notes, "it gave rise to the popular assumption that African music was by nature inferior, primitive and crude.... African converts, and their children after them, accepted this dictum without question and so paved the way for the next invasion of foreign music". Those who resisted the labelling of African music as primitive argued that music was a universal phenomenon that belonged to man. Rev. Peeters, P.B (1949:9) wrote that no art, of any country or any people, was perfect or exclusive and that preferences in that sphere were legitimate, but summary disapproval was unjustifiable. He questioned as to why music in Africa was looked at as different from that of Europe. In fact, there were indications to show that singing played an important part in expressing religious feeling, especially among native peoples. In this very regard, Idohou L'Abbe (1949:11) is quoted to have said, "Indigenous music is the music of my country. I love and understand it, and cannot hear it without being moved to the depth of my being and sometimes even to tears". Apparently this shows that some people did not like the idea of imposing the western culture and music on Africans. Nevertheless, the unfortunate happened when Africans fell for western music neglecting their own and forgetting that singing indigenous songs aroused feelings connected with the words and intentions for which it was sang. This was unlike foreign songs which were sung more less out of mimicry because they were just memorized.

It didn't take long before popular music was advocated. The most important sources of popular music was the Central African Station (CAS) in Lusaka which was renamed Zambia Broadcasting Services (ZBS) later after independence, and affiliated bands like the Lusaka Radio Band. However, it should be noted that as early as 1952, Alick Nkhata,

then a broadcaster for the Central African Broadcasting Station in Lusaka advocated for the formation of African music clubs or bands. Nkhata, A (1952:17) said,

> I am very pleased to be able to do this because I want to talk to you about music clubs. What I have to say about this subject concerns all Africans. I have recently spent two years with the African Music Society, touring Eastern, Central and Southern Africa, recording African songs....The thing we noticed was this: That everywhere in Bantu Africa the Africans are losing interest in their own music. This is very noticeable in the towns where the Africans no longer have any use for their traditional songs. Now the time has come when we must take steps to preserve our music.

As Alick Nkhata came to realize, Western imperialism down played African appreciation of traditional music. Many Africans came into contact with Western music and thought that was all there was. He served as a reminder to everyone in Zambia that music was one of the most important things in the culture of the people and that a people without culture were lost. He further cautioned that once cultural heritage was lost, people would be regarded as primitive. Nkhata's proposal for music to be preserved was that Africans particularly in Zambia needed to organize themselves into music clubs. The main object of these clubs would be to keep alive interest in African music and to encourage and organize the performance of this music. In this way, African singing would become a real and living thing, progressing all the time. Also for those who would form music clubs and be able to produce some good songs, recording was promised to them. Nkhata was convinced beyond doubt that the idea of organized tribal dancing was an excellent method of entertainment among the Africans. All this would be done so as to achieve higher standards of culture based on traditional customs.

It was therefore not surprising that the rise of Zambian popular music was seen in the Copperbelt province with renowned singers like John Lushi, William Mapulanga and Tsotsi Kasumali. Their guitar based music grew gradually into Zam-rock, which used mostly English lyrics in rock songs. Bands included the Machine Gunners and Mosi-o-tunya. The most popular band in Zambian history soon emerged, Jaggari Chanda's Great Witch. In the late 1970's taking the stance of Alick Nkhata in promising the continuity of indigenous music, Republican President Kenneth Kaunda ordered that 95% of the music on the Radio had to be Zambian. He hoped to encourage the formation of Zambian national identity. Rather than using their folk roots, however, Zambians attempted to become pop stars. By the mid 1980's, the result was Kalindula music.

The development of Zambian popular music dates back to colonial days. Popular music then was a result of people who came to live in the towns, especially along the railway line. As the mining industry took root, towns on the Copperbelt like Kitwe, Luanshya, Mufulira, Chililabombwe, Chingola and others received a lot of people of different nationalities and ethnic groups who went to live and work there. During their leisure time especially over weekends, they could entertain themselves. They would for instance, get together and sing some of their traditional songs. With time, their music became adapted to the new society which fell for Western life. It did not take long before Western instruments were fused in their music. The late sixties saw Zambian popular music greatly influenced by western music. Western artists like Cliff Richard, the Rolling Stones, the Beatles, were imitated by their Zambian counterparts. By the early seventies,

some of the Zambian musicians started playing their own compositions, to a Western beat. Chisha Folotiya (2006:7) indicated that the Western beat would either be rock, R& B, Soul and they would sing their own indigenous lyrics to that. The seventies were known for Zambian popular music which was called Zamrock. The artists used heavy guitars, and would dress like Western artists- the rock stars.

Apart from the Western influence, Zambian popular music received a lot of influence from the region itself; especially that Zambia is a landlocked country. This can be shown in the way Zambia has continuously adapted and adopted its popular music forms. To this effect Chisha Folotiya (2006:4), a leading Zambian investor in popular music, was quoted to say:

> I think it's because sociologically, our history is of people who ran away. A lot of people came here when Shaka Zulu was doing his damage in the 19th century. People came from the Luba-Lunda migration, from Congo. Zambia is a mishmash of people who ran away, so we always adapt. And during the seventies and early eighties, there was a lot of influence also from the Congolese musicians, the Francos, the Tabu leys, those big guys from that side in Congo. Their music was also filtering down, through the Copperbelt once again, because the Copperbelt town of Ndola is about 60 miles from Lubumbashi....

A good example of Congolese music influence in Zambia came from Nashil Pitchen Kazembe whose compositions of rhumba style popular music in Zambia was immense.

The eighties brought with it popular forms which were 'root' styles, Kalindula (from Luapula), Imfunkutu (Northern Province), Siyomboka (Western Province), Mantyantya (North-Western Province) and Mashabe (Eastern Province). To say

the least, Kalindula popular music became a household name and encompassed popular artists and bands such as Chris Chali of Amayenge, Symani Kaseba of Serenje Kalindula, P.K Chishala, Masasu and many others. Unlike these other years in which popular music flourished, the nineties were some of the worst years for popular music in Zambian history. Economic reasons hindered the growth of popular music in the country. For instance, there was no recording company in the country after Teal Record Company withdrew from business.

However, the current years have again seen popular music restored in what is usually referred to as a 'renaissance' of Zambian popular music. Credit should go to Chisha Folotiya proprietor of Mondo Music Corporation. He has claimed that he actually started investing in musicians, in marketing them, branding them, putting up systems and ensuring the distribution of music across the country and beyond. Mondo music came into being in 1999 and since then a new generation of popular music which includes international trends like R&B, dancehall, ragamuffin and rap are the order of the day. Youthful artists in this kind of music include Danny, Exile, Nalu, K'Millian, Red Linso, the Black Munthu, Lilly T, J.K, the Third, Cha, M.C. Wabwino, Davis and the Wings, Maureen Lilanda, Tribal cousins and many others. Kalindula popular music has continued to thrive under the auspices of bands like Glorious, Amayenge, Mutende cultural Ensemble and the Distro Kuomboka.

2.4 KALINDULA POPULAR MUSIC

It is stated in Wikipedia (2006:2) that Kalindula is a fairly recent popular music genre in Central Africa. It could have come from the Democratic Republic of Congo looking at the ethnic groups that perform it but this is certainly a debatable matter. In Central Africa, Kalindula is found in countries like Zambia, Malawi and Zimbabwe. Otherwise, Kalindula music in Zambia is said to have originated from the Northern part of Zambia among the Bemba groups of Luapula and Northern provinces. As such Kalindula music is noted for its combination of 20th century popular features with Zambian rhythmic and metric elements. Indeed, this is a unique hybrid form of Zambian music found in the so called 'banjo' tradition. The Zambian banjo is typically a homemade guitar. Gerhard K (1995:12) has documented a wide range of such instruments which can be found in different sizes and varying numbers of strings. The 'babaton' is a two or three string bass guitar used in Kalindula music performance. Hence, the name of Kalindula derives from the name of this most typical instrument, the Kalindula, which is comparable to a bass guitar in sound as well as musical function. Home made drum sets are also used in some Kalindula Bands.

The 1980's saw Kalindula Bands incorporating electric guitars, electric bass and modern drum sets into their ensembles. These bands included Serenje Kalindula, Masasu and Amayenge. So on the modern stage, these bands would use a normal four string bass guitar. Thus, Kalindula lyrics which were the repetitive style and well harmonized, became the best type of music.

Serenje Kalindula Band was founded on 10th May, 1976 in Ndola. For a short while, the band called itself Munkulungwe Boys before changing the name to Serenje Kalindula Band as advised by fans and the personnel at Zambia Music Parlour David Billy Nyati and Mr. Edward Khuzwayo. The change of the name was necessitated by the fact that the band played Kalindula music from Serenje. The founding members of the band were Wisdom 'Destroyer' Nkandu, Patson 'Makolingo' Chisenga, Smart Shakwenda, Ben Shakwenda, Robson 'Kalulu' and Patson 'Jungle' Bwalya. In 1978, the band moved to Kitwe and established itself as a regular band at Chimbala bar then situated in Kapoto Shanty Compound. In February, 1979 Serenje Kalindula released its first album entitled Amanyamune. In 1988, the band released Elo yalila followed by Abakali Bakali, and then their last album in 1992 entiltled Naligomauka. In 1985 the two Kaseba brothers, Symani and George, joined the band.

Musonda, O (2005:2), qualified the band as the first kind to come up with real sounds of Kalindula popular genre among all Zambian bands. Led by Symani Kaseba, the band adopted the popular and respected traditional Kalindula dance style of Luapula and Northern provinces. Symani Kaseba was a Lala by tribe from the central town of Zambia called Serenje. The Lala speak a dialect of Bemba and are found in Serenje and Mkushi districts of Zambia. Chisha Folotiya (2006:8) believed that the name Serenje Kalindula came about as a way Symani Kaseba intended to know and expect a typical Kalindula genre from Serenje. Other members of the band included George Sombaso, Hyden Chabakola, Robson 'Kalulu' Kasonde, and Victor Shakwenda. Occasionally, Wisdom 'Destroyer' Nkandu recorded many of his songs with the band and we could as well say

he was part and parcel of Serenje Kalindula Band. All but Wisdom 'Destroyer' Nkandu are dead.

Serenje Kalindula Band provided the Zambian people with their Kalindula tunes, and what can be referred to as 'fwanda-fwanda' inghoma ya balala (the drumbeat of the Lala people of the central province of Zambia). Their genre was an innovation of traditional norms. The band emerged just as Zam-Rock was dying out and composed songs in Lala. Actually, many were a collection of songs from the Lala society which were then rephrased to suit the popular genre. In one of the songs Abakali bakali (1992) Symani Kaseba sings about the image the band had created, "the great ones do not blow their trumpets, but they are known through the many people who keep on pointing at them wherever they maybe". In other words Symani Kaseba was merely stating that those who are worthy could easily be noticed through their deeds.

Serenje Kalindula Band grew from strength to strength from the time it released its first album 'Amanyamune' in February 1979 to the time its last album 'Naligomauka' was released in 1992. Serenje Kalindula Band, endevoured throughout to uplift Zambian popular music. Musonda Ormond (2005:3) had this to say about Serenje Kalindula, "though all members are now dead, their great voices and rhythm still live on and create an impact to the memories of upholding the real Zambian culture in music".

CHAPTER 3

THE SOCIAL ASPECTS OF SERENJE KALINDULA POPULAR MUSIC

3.1 GENERAL

To thoroughly investigate the social aspects of the Kalindula popular genre performed by the Serenje Kalindula Band, the theoretical framework involving the literary theory of sociology remains fundamental. Laurenson D and Swingewood A (1971:11-12) invoke the thought of how sociology of literature can provide a good basis for studies such as these. They write thus:

> Sociology is essentially the scientific, objective study of social institutions and of social processes; it seeks to answer the question of how society is possible, how it works, why it persists. Through a rigorous examination of the social institutions, religious, economic, political and familial, which together constitute what is called social structure; a picture emerges of the ways in which man adapts to and is conditioned by particular societies.... As with sociology, Literature too is pre-eminently concerned with man's social world, his adaptation to it, and his desire to change it.... Hence literary genre of industrial society can be a faithful attempt to recreate the social world of man's relation with his family, with politics, with the state, the conflicts and tensions between groups and social classes....

It is for this reason that the researcher will use the songs by Serenje Kalindula Band in the study of literature as a reflection of values and of feelings in society.

The last chapter on literature review considered popular music from a scholarly point of view. Different scholars on popular music in Africa and the world at large have identified different popular genres together with their social implications. For instance, popular genres like Juju or High life from West Africa, Reggae from the Caribbean, Rock and Roll from the Western world all complement the view that popular music is both commercial and modern music; usually tuneful, up tempo and repetitive, that is aimed at the general public and the youth market in particular, Encarta dictionary (2006). Also Waterman C (2005:62), indicated that popular music was shaped by social, economic and technological forces, and that it was closely linked to the social identity of its performers and audiences.

In this chapter the author physically studied song texts by Serenje Kalindula Band so that through text analysis, the social aspects of Serenje Kalindula popular genre would be examined. Also to be investigated are both social contexts and various topical issues found in the lyrics. Even the role of Serenje Kalindula Band in the Zambian context of popular music is well examined.

3.2 SOCIAL FUNCTIONS OF POPULAR MUSIC IN ZAMBIA

Popular music in Africa and Zambia in particular has always reflected the life of the community and its ethics thereby becoming highly functional art. Idoye E.P (1981:11-12) acknowledged the fact that in black Africa, whenever popular music was played it expressed social activities which in actual fact were a concern of society or community.

For instance, popular musicians and their audiences in Africa, and Zambia in particular didn't entertain the concept of music for its own sake. Thus, every average Zambian believed that a piece of art, especially music, must have consequences beyond itself. Otherwise the work becomes irrelevant. Inevitably, popular music should be relevant to life. It must communicate something of social significance in order to be accepted and appreciated. To this effect Sieber, R (1962:8-13) writes:

> Art for art's sake...as a governing aesthetic concept...seems not to have existed in Africa. Indeed, the more closely an art form is related to a major non-aesthetic aspect of culture such as religion, the more distant it is from such separatist philosophical concepts.

Sieber, R is indicative of the fact that art in Africa was easily accepted if it was concerned with stimulating those social values upon which the aspirations of the individual as well as the security of the society hinged.

Achebe, C is one African writer who has written widely on functional art in Africa. He has denounced the concept of 'art for art's sake'. In condemning the concept, Achebe, C (1975:34) declared, "there is no rigid barrier between the makers of culture and its consumers. Art belongs to all and is a function in society". Achebe expressed an opinion that art in Africa posited communal sensibility and that although individuals may produce works of popular art, the arts must speak to the minds of the collective. The arts must be relevant to the people's life in order to be appreciated. Generally speaking, the arts must be seen as contributing to the development of society. In this way African popular music is tailored to present the aspirations and problems of society. Even where the music is made around the fortunes of an individual, it is only to show how the life

of the individual reflects the collective sensibility of his or her people. This explains why "all literature in African context tends to function as social commentary, Mutiso G.M (1974:7).

Artists, be it in Zambia or Africa at large, have an obligation to be extra sensitive to the problems of society, and look for new ways to articulate these problems. By singing about those problems that affect society in their compositions, the artists should appeal to the conscience of the people to help and bring about change for the better. The change should be that which will better the quality of life for the people. Writing about the issue of commitment on the part of an African artist, Chinua Achebe (1970:23), a writer himself stated:

> An African creative writer who tries to avoid the big social and political issues of contemporary Africa will end up being completely irrelevant... like that absurd man in the proverbs who leaves his burning house to pursue a rat fleeing from the flames.

Here Achebe clearly demonstrated the functional aspect of arts. He is very pronounced in the use of arts as weapon for fighting those social vices that tend to humiliate man.

Equally, on the same issue of commitment, Nazareth Peter, an eminent East African critic, claimed that necessity dictated that the African artist should become committed to the task of changing or improving his society. Nazareth, P (1965:9) explains:

> I would say no African who writes about society in present day Africa can avoid being committed and political not in the sense of party politics but in the sense that every attempt to re-organize

music and with perhaps the largest following. As the analysis of the text show, this music is not normally contemplative art but it would be thought rather to be functional. Texts bear particular social activities to which the social context can be attached. Serenje Kalindula Band can undoubtedly be judged as an accomplished Band or not from the social or extra-musical context provided. For instance, in a condition of aporia, social and political action can only be contingent and continuously subject to revision; only a full affirmation of this in both thought and praxis can make aporia enabling. Thus, the texts used are suggestive of political instability in Zambia, economic malformation, anti-state rebellions and epochal inequalities between the few and the many to mention but a few contexts. The analytical investigation is conducted under the sub-headings of sociopolitical context, socioeconomic context and sociocultural context. Equally, many topical issues are reflected in these song texts ranging from moral, political and death to those about individual values.

3.2.1 SOCIOPOLITICAL CONTEXT

The sociopolitical context relates to aspects of society and politics. People's concerns for the government are expressed in the various texts of Serenje Kalindula. For instance, text number six (6) appended 'A' carries a song entitled Ubwikalo Bwamukalale (Life in cities):

Bwashupa ubwikalo bwa mukalale
Eco mulemwena bakabwalala bafula
Ngatabebile ninshi teti balye pan'ganda
Eco mulemwena ba simagula bafulisha
Ngatebasimagula ninshi teti balye pa n'ganda
Eco mulemwena amaule yafulisha

Ngatabendele ninshi teti balye nakapenta

.....

Difficult life in the city has become
That's why thieves have become many
If they haven't stolen, they can't eat at home
That's why smugglers have become many
If they aren't smugglers they can't eat at home
That's why prostitutes have become many
If they haven't prostituted they can't eat Kapenta

The first part of the song states that city life is very difficult and expensive-the reason for the existence of many thieves, smugglers and prostitutes. Indeed, a country whose citizens find themselves theiving, smuggling and prostituting is a sign of poverty. This sociopolitical context was true of the 1980's. During this period, the sociopolitical environment was such that the political leadership of the day failed the Zambian people with its undirected economic development. Usually, priorities were not well set and the undemocratic tendencies of a one party state showed that the influence of politicians in financial matters had sometimes negative effects on national development. Mwanakatwe John (1994:137) writes:

> The period from 1981 was characterized by increasing poverty among the people who were constantly urged by the political elite to continue tightening their belts. Increasingly, shortages of essential drugs in hospitals were the order of the day. There were more and more reports of lack of books and desks in schools and acute shortages of essential commodities in shops, privately owned and state shops alike. Yet more and more allocation of funds after 1984 continued to be made for the construction of the 'New party Headquarters' complex in Lusaka.

The result of this misdirection of national resources by the politicians was poverty. It became common behaviour for many people to adopt survival skills so

that hunger does not kill them. From society emerged thieves who broke in other people's homes to steal food and other household items. Smuggling arose when there was a shortage of essential commodities in the country. Smugglers then placed their survival on sourcing for essential commodities which were in short supply both inside and outside the country. These goods were later sold at exorbitant prices. In this way smuggling became a business venture for many. It was extremely profitable but again extremely risky business as the state machinery endevoured to control and put an end to this kind of business. People spent most of their time queuing for essential commodities that occasionally could be availed in shops. The buying of these commodities was highly politicized. For instance, for one to acquire these essentials she or he had to be a bearer of a party membership card for UNIP (United National Independence Party). Life was difficult for many people. Also, the state police searched people's homes at will to arrest or prosecute those suspected of stockpiling on essential commodities. Equally, females who wanted favours engaged themselves in prostitution. In the process marriages were lost and even morals in society remained much to be desired.

Furthermore, the text indicates that poverty was making youths turn to bad behaviour like stealing, breaking shops and murdering each other. The song goes:

Bwashupa ubwikalo bwamukalale
Eco abaice babweseshe ubunga
Balimona insala yapona mumayanda
Balimona ati ifwe tatwakule bwino

Batendeka no kulacilika imisebo
Batendeka no kulasampa ubunga
Batendeka no kulatoba ba motoka
Balitampa no kulatobaula amasitolo
Bambi abantu balufishamo ne myeo shabo
.....
Difficult life in the city has become
That's why youths reduced prices of Mealie-Meal
They saw hunger rising in homes
They saw that they'd not grow properly
They started blocking roads
They started rioting for food
They started stoning vehicles
They began to break stores
Some people even lost their lives

Indeed, the sociopolitical revolution emanating from the food riots of 1986 and 1990 culminated into change in the sociopolitical governance of Zambia. The disturbances saw Zambia change from being a single party democracy to multi-party democracy and in the process Dr. Kenneth Kaunda and UNIP lost elections to Dr. Fredrick Chiluba and MMD (Movement for Multi-Party Democracy). According to Mwanakatwe J. (1994:118), "social discontent and unrest are often manifestations of people's economic or political deprivation". The food riots of 1986 were spontaneous and widespread. Their occurrence was as a result of reduction of subsidies on mealie-meal, the staple food for most Zambians. People found themselves poverty stricken and at the same time tired of endless appeals from the political leadership to have citizens tighten their belts in the midst of conspicuous consumption among the elite and widespread extravagance among the top UNIP politicians. The text Ubwikalo Bwamukalale ends with an appeal to the political leadership to hear the cries of the people.

3.2.2. SOCIOECONOMIC CONTEXT

The socioeconomic context relates to economic and social factors in society. Serenje Kalindula found its voice to sing about the Zambian situation. Text number two (2) is entitled Bakabolala Bashinonshiku (Thieves Nowadays). The text is typical of the socioeconomical problems Zambia as a country experienced in the 80's.The context so depicted is that of how thieves were using different tactics to make ends meet. The text reads:

Bakabolala bashinonshiku
Mama yoyoyo mama yoyoyo emo bebila
Kuli impite ko
Mama yoyoyo, mama yoyoyo emo bebila
.....
Thieves of these days
Mother yoyoyo, Mother yoyoyo that's how they steal
Excuses like May I pass
Mother yoyoyo, mother yoyoyo that's how they steal

Even more interesting is the vivid description of how thieves found it easy to steal from people standing on a queue. In the 1980's, Zambia experienced an economic depression which resulted in the shortage of goods and services. This meant that whatever goods or services one wanted to access; he or she had to stand on a queue sometimes for a long time. Thieves took advantage of long queues and crowds to practice their craft. Thus:

Basanga ichikwela ca bunga

Mamayoyoyo, Mama yoyoyo emo bebila
.....
When they find a struggle for Mealie-Meal
Mother yoyoyo, mother yoyoyo that's how they steal

Other situations described are those queues formed when people struggled to buy goods like cooking oil, bathing and washing soap, beer, Newspaper, and when boarding buses. The song served as a warning to the rampant thefts that occurred in the event of struggles to buy goods and services in short supply. People were cautioned to be on the alert whenever they found themselves in such situations.

Another text on the socioeconomic context is text number three (3) carrying the title Bible Yalilanda (The Bible has said it). Mwanakatwe J (1994) was quite elaborate when he discussed economic problems which beset Zambia in the 80's. He cited subsidy as one such problem. For a long time mealie-meal in Zambia was being subsidized by Government under UNIP. In this way, a sustained effort to reduce and eventually eliminate subsidies over a number of years proved much more difficult. For example, each time the subsidy on maize was reduced there was corresponding increases in prices of fertilizer and basic foods such as maize meal, wheat flour and Bread. Slashing of food subsidies was then regarded as an act of bravery in Zambian politics. This could be seen from the way Zambia unionized workers living in the urban areas and especially on the Copperbelt would often react violently to Government policies perceived to be detrimental to their economic interests. For this reason, the political leadership of the time chose not to impose economic hardship on the population in order to maintain goodwill and their political positions.

When late in the 1980's the Kaunda Government opted at last to pursue the kind of policies intended to ensure long term socioeconomic recovery, the mood of the people had changed already. Serenje Kalindula composed the song Bible Yalilanda under this social context. Part of the text reads:

> Bantu balelila bunga bwanino mutengo
> Yoyoyo Bible yalilanda
> .....
> People are crying Mealie-Meal price has gone up
> Yoyoyo the Bible already said it

Apparently, the Biblical theme of the 'Last Days' seem to take hold of this composition. Mathew 24: 3-12 states:

> ...Tell us, when will these things be?
> And what will be the sign of your coming, and of the end of the age?
> And Jesus answered..., "Take heed that no one deceives you. For many will come in my name, saying, I am the Christ and will deceive many.... For nation will rise against nation, and Kingdom against Kingdom. And there will be famines, pestilences, and earthquakes in various places. All these are the beginning of sorrows.... And then many will be offended, will betray one another and will hate one another.... And because lawlessness will abound, the love of many will grow cold...."

The description of the last days, indicates that things will be very bad. People will be lovers of money and there will be prostitution, theft, witchcraft, murder and all bad vices one can think of. The correct interpretation of the text is that Serenje Kalindula composed the song to speak for the society on the suffering people were undergoing with Mealie-meal now beyond their reach. The text ends with a plea to God to forgive those who had brought misery to society. In this context the

politicians are depicted as causing great suffering to the poor and innocent people through increased Mealie-meal prices. Thus:

Tata Kabumba twelele fwe bana bobe
Tata Kabumba twelele
Tatata Kabumba twelele fyonse tulecita ifi
Tata Kabumba twelele
.....
Father creator forgive us your children
Father creator forgive
Father creator forgive all these things we are doing
Father creator forgive

3.3.3 SOCIOCULTURAL CONTEXT

As some of the texts portray, Serenje Kalindula popular music was not without socio-cultural values. These are specific social and cultural topics shared in general social and cultural attitudes, norms, and modes of interaction which are known by everyone in a given society. According to Robbins V.K (1996:41), "societies or cultures are said to have values that are largely shared by their members". Thus members tend to share a culture even if each member's personal values do not entirely agree with some normative values sanctioned in the culture. Often, this is reflected in an individual's ability to synthesize and extract aspects valuable to him or her from the multiple sub-cultures.

Mwalufya Intambi Shesu (You have lost our culture), is text number eleven (11) in appendix 'A'. The text is critical of how the young generation have become negligent of their culture and traditions by engaging themselves in the exhuming of dead bodies. At the time the song was released, it had become common to hear

of dead bodies being exhumed especially if the dead body was buried in an expensive coffin or indeed if it was buried with valuables. Thieves would dig up the grave to get the valuables like clothes or jewels besides the expensive coffin for resale. The song goes:

Mwebalumbwana bashikula bwangu
Mwebalumbwana mwalufya intambi sha Zambia
Nabamifyala balino bulanda pa ng'anda
Bwaila ubushiku nga pafita
Mwaya na mafosholo namusenda na mapiki
Mwaya na kumanda
Mwayakushikula abafwa...
.....
Young men who have grown recently
Young men you have lost your culture and tradition of Zambia
Even your parents are sad at home
When night has fallen and it is dark
You go out carrying Shovels and Picks
You go to the graveyard
You go to exhume the dead

Later in the text, there is a call to the son Peter to keep cultural traditions. The cry is that exhuming dead bodies in Zambia is a taboo and therefore unacceptable. In Zambia like everywhere else, the dead are respected. There is a claim that such a culture where the dead are not respected can only come from White men.

Umwina Zambia kushikula abafwa
Cimo no buloshi
Aba basungu bena ukushikula abafwa
Bena lutambi lwabo...
.....
For a Zambian, exhuming dead bodies,
is like witchcraft
For a Whiteman, exhuming dead bodies
Is a tradition....

Song text number five (5) Chende Ende (Prostitution), marks the song that advocates for sexual behavioural change especially with the prevalence of STDs, and HIV and AIDS. The text deals with one topic on morality. "This life of prostitution you have chosen is bad. It is just the same with one sleeping with his or her child." In line with this theme is the understanding that African cultural tradition embodies customs, laws, regulations and taboos that govern conduct in society. According to Mbiti J.S (1969:213), "any breach of the right conduct amounts to a moral evil." Serenje Kalindula argues its point from both traditional and Biblical points of view on the moral evil of prostitution. For instance, Matthew 5.27 quotes Jesus saying, "You have heard that it was said 'do not commit adultery'...." Thus:

Chende ende ico mwatemwa lelo
Ayo lelo chende ende ico mwatemwa lelo muno calo ee
Ecimo no kulala no mwana
Muchipingo ubuchende balikenye
Bakashana ukwenda kwacilamo
Mwakulaleta fye amalwele
.....
The prostitution which you like nowadays
Ayo today the prostitution you like in this World ee
It's just the same with one sleeping with a child
In the Bible prostitution is condemned
Ladies, there's too much prostitution
You will just bring about diseases

Sexual behaviour as a theme must follow the norms and ethics of society. Indeed adultery is condemned out rightly. More so, flirtations of women are unacceptable. Even the text refers to women only as prostitutes. Zambian society to a large extent overlooks men's flirtations. Traditional

sexual etiquettes are to be respected. In fact, breaking sexual taboos is punishable. For instance as cited in the text, one cannot make love with a blood relation. Among the Lala and indeed all Zambians, incest is perhaps the most hideous offense that a man could commit.

Nemwine Nikafwa Bwangu (I don't want to die too soon) which is text seven (7) explores the theme of life and the human condition. Amidst fame, the Youngman is scared for his life as people might bewitch him because he has become popular in the village. Married women are looking at him with admiration as though they were not married while their husbands look at him with suspicion. This frightens the famed young singer who is afraid he might be killed. He therefore sings:

Bambi balenshuluka ne mwine
Pano apo twikele na balume babo
Kwati nati elele tabaupwa mayo, yalila bama
Nakuleko kwimba nemwine nikafwa bwangu
.....
Some women are glancing at me
Here where we are with their husbands
It's as though elele they aren't married mother, the music goes mother
I shall stop singing so that I don't die too soon

As an individual, the famed young singer values life more than the singing. As society appears more and more unfriendly to him his wish is to stop singing and live longer.

The cultural tradition in Zambia or indeed Africa at large is the society's obligation to look after orphans through the extended family. However, in an age

where HIV/AIDS has taken so many parents and the number of orphans is on the rise, Serenje Kalindula yet again reminds the Zambian society of its obligation to care for orphans in text eight (8) entitled Umwana Wanshiwa (Orphaned child). The named orphan, Mary, is described as struggling in life because she has lost her parents and there is no one to look after her. Mary's sorrows are evident of the need to assist her. Serenje Kalindula sings:

Mary mwana wanshiwa, Mary mwana...
Yolelo Mary mwana
Welele, welele Mary mwana
.....
Mary the orphan, Mary child...
Yolelo Mary child
Welele, welele Mary child

And...Nkumbu shafulisha Mary mwana
Mpeniko K10 bane mpele Mary
.....
Sympathy is too much for Mary child
Give me K10 so I can give Mary

The song is sentimental and listening to it gives one the real picture of how life can be difficult for an orphan especially if society neglects orphans like Mary. There always has to be a helping hand for orphans in this age of HIV/AIDS.

The sociocultural themes continue to be expressed in text nine (9). According to Serenje Kalindula, society which has lost its culture is worthless. The text carries the title Naligomauka (I am confused). The young generation especially boys are depicted as having gone crazy because they have forgotten their cultural traditions. Most of them have taken up life styles of a Rastafarian. These Rastas

don't even want to talk to people. In the same way, the language of these young people is completely incomprehensible. For instance, they have coined names for almost everything; a K50 note is referred to as Ninja, beer is called Utugola, and cigarettes are coined Qwai.

Indeed the prevailing social context of the 1980's was such that many a young boy adopted Rastafarianism in trying to imitate Reggae legends like Bob Marley of Jamaica. His influence on the young was immense as every young boy wanted to lead a life of dreadlocks. Sometimes, these young boys even went to the extent of smoking dagga thereby going crazy. No wonder Serenje Kalindula reacted sharply to this loss in Zambian culture.

Abalumendo bayino myaka
Pakuposha umutende waunfwa ati
Ala ine naligomauka
Nalipena ine
Ndimu Rasta
Nshilanda nabantu
...Baligomauka ee
Balipena
Teti wishibe
Baligomauka
.....
Young boys of these years
When greeting they would say
For me I am crazy
Mad I am
I am a Rasta
I don't talk to people
...They are crazy ee
They are mad
You can't even tell
They are crazy

Serenje Kalindula advocated for social change that was commensurate with the Zambian culture. It rejected foreign or Western culture dominion as seen above in the text.

Unlike modern trends where most of the Zambian soccer fans have adopted teams from Europe which they support, the 1980's were very different. Football clubs within Zambia commanded good following from the people of Zambia. One such club was Nkana Red Devils of Kitwe. Nkana Red Devils was one of the greatest football clubs in the country. It also won several of the local league football championships and represented Zambia in continental tournaments. Serenje Kalindula at that time was based in Kitwe and undoubtedly provided support to Nkana Red Devils. The song text number ten (10) entitled Nkana Red Devils makes this revelation. This is a praise song for Nkana Red Devils as a leading football team in Zambia. The song was sung at the height of Nkana Red Devil's accomplishments in football.

With football being a leading cultural sport in Zambia, this song was popular within football circles especially for Nkana Red Devils' fans. Hence the singing:

Kuli wonse uyo atamba bola
Ena alishiba ati
Bankana fipolopolo

...Bakashana na balumendo iseni tulumbe
Iseni tulumbe ba Devil bawina
Yonse Zambia iseni tulumbe
Iseni tulumbe ba Devil bawina

.....
To anyone who watches football
He knows that
Nkana Red Devils are bullets

...Ladies and Gentlemen come and support
Come we support Devil the winners
All Zambians come and support
Come we support Devil the winners

All names of players for Nkana Red Devils including the coaches are mentioned. Great players include Joshua Longwe, John Kalusa, Kapambwe Mulenga, Fighton Simukonda, Jericho Shinde, Beston Chambeshi, Golden Kazika and Moldon Malitoli- many of them even played for the Zambia National Soccer team (K.K 11). The social and cultural value of Zambian soccer saw Serenje Kalindula compose and dedicate two songs; one to Nkana Red Devils and the other to the Zambia National Team which is text number four (4) entitled Zambia Eleven.

Football in Zambia has been known to unite the nation. Zambians love soccer so much that every citizen would like to identify him or herself with it. Fortunately, the Zambia National Team has done very well in this sport. If there is a national team that lived to its expectations, it was the K.K 11 (named after the first Republican president Dr. Kenneth Kaunda).

3.3.4 MUSIC AND DANCE

Jones A.M and Kombe L. (1952:1) state, "In Africa the music of a dance and the dance itself are a one and indivisible whole". This is in contrast to Western music

which makes a distinction between music that can be listened to and that which can be danced to. The Kalindula genre performed by Serenje Kalindula agrees with this phenomenon. The song will unfold until it reaches what can be termed 'ukuteka' or the 'climax' where upon the rhythm and the tempo increases. This is when real dancing starts. A social gathering that was sitting or merely listening to the song would jump up to the dance floor. For Serenje Kalindula, such a moment was characterized by chants, usually by the cantor. Thus considering song text 1(Elo yalila), the chants go:

Tuta malimba Kalulu
Sunsha musana
Sunsha musana
Eba Serenje, ebano bene
Takwaba nabambi
Puu...lekako
Sashila chibwabwa munani sashila
Sashila chibwabwa munani sashila
.....
Sound the instrument Kalulu
Wriggle your waist
Wriggle your waist
This is Serenje, the very one
There is no one else
Puu...let go
Add groundnut powder to pumpkin leaves the relish add
Add groundnut powder to pumpkin leaves the relish add

Through conducted interviews, the researcher found out that the good dance tunes by Serenje Kalindula were as a result of added flavour of 'Fwanda fwanda-Ing'oma ya balala' (the drumming of the Lala people). For instance, during a traditional normal recreative dance the Lala people deliberately wait for darkness to descend before starting to dance. They will fetch drums, they will start clapping, the song will strike up and then they are off. It is this drumming which

is referred to as 'Fwanda fwanda'. This is the drumming pattern Serenje Kalindula fused in its music thereby creating a dancing tune. Even the dance pattern for this Kalindula followed the tradition arrangement which had two movements. The first movement started when the drums got going nicely followed by either the song or the hand-clapping; it did not matter which. It could be the cantor or anyone else to start the clapping, but the song would be started by the cantor. The drums, clapping and song would go on for several verses of the latter until the people begin to warm up. Meanwhile, they would be just swaying their left shoulders forward and back in time with the clapping. The second movement 'ukuteka' (climax), was the dance proper. The 'ukuteka' went on until men and women began to tire either of the first song, or physical exhaustion. It is therefore true that the Kalindula genre embodies both traditional and popular features.

CHAPTER 4

SOME LITERARY ASPECTS OF SERENJE KALINDULA POPULAR MUSIC

4.1 GENERAL

This chapter was envisaged to investigate aspects of form and content pertaining to the Kalindula popular genre or poetry. According to Gurrey (1935:10), poetic experience encompasses a whole range of structures and techniques. These ingredients or elements of poetry are the integral parts of a poem. Thus, having researched on the social and cultural values of the Kalindula popular genre or poetry as discussed in the previous chapter, the researcher is going to focus on literary aspects. The song texts are analyzed as poetry. This means that poetic elements such as sound, imagery, style, repetition, allusions and figures of speech are all examined.

4.2 SONGS AS POEMS

Kirszner and Mandell (2004:768) quote Giovanni's poem, Poetry, in defining what poetry is. This is how Giovanni describes it:

> Poetry is...
> between the mind
> of the poet and the ear of the reader
> if it does not sing discard the ear
> for poetry is song....

The above description is obvious but above all a song as a poem uses language to condense experience into an intensely concentrated package, with each sound, each word,

each image, and each line carrying great weight. Beyond this, familiar song or poetic forms may depend heavily on literary aspects such as imagery, figures of speech, irony, allusions or symbols or repeated sounds.

Furthermore, Chirwa J.A (1988:62) explains the form that a lyric poem takes by quoting from Bowra:

> When words are made to conform to musical tune,
> they provide one of the most elemental forms of
> poetry known to us; for they are reduced to a
> deliberate word order and made to fulfill a
> function quite different from that of common talk....

In other words, a song just like a poem can always be seen to possess those extra-linguistic qualities that differentiate it from common talk. Thus lyric poetry, a category to which songs belong, has a highly organized sound pattern that produces impressions of an out-pouring intense personal or group feelings. As literature, a song or poem bear aspects of language, theme and style that must be created in the norms of society's creation of its literature. For instance, the song texts under investigation in this chapter have poetic features that imitate as far as possible the language of the people who created them. The result is a figure of speech prompted by the performer's passion, which is accepted by everyone in the society as part of literature or orature. It must be remembered that much of poetry in Africa is sang or performed in musical setting, implying that the lyrics are about people, events and personal experiences. This is a clear indication that songs as poems reflect societal expectations. For popular music, contemporary issues become sources of many song and dance compositions like the Kalindula popular genre that is being researched on.

4.3 THE POETIC NATURE OF SERENJE KALINDULA POPULAR GENRE

According to Bowra (1962:45), the summation of the relationship that exists between dance and song is that, "song is based on the rhythmical movements which may take the form of dance or pantomime or both, and when words are added and made to conform rhythmically to them, then poetry begins". In this way, the song has a greater richness and concentration in the language form used. It is more evocative, emotive and more memorable in the minds of both the performer and the audiences or listeners. These qualities are seen to be enforced by the use of numerous features that are common to poetry. The researcher has dealt with some important literary features present in the Kalindula popular genre which include form, style, sound, imagery, allusions, repetition, aspects of language, and figures of speech.

4.3.1 FORM

By form is meant the design of the song texts or poems reflecting stanza pattern and rhyme scheme. Equally important is the concern of grouping, development, and progression of the theme as well as whether the poem is written in open or closed form. In this study, it was evident that the stanzas in most of the song texts were quatrains, stanzas of four lines each. This does not come as a surprise because even Kirszner and Mandell (2004) do acknowledge the fact that the quatrain is one of the most common stanza forms in popular songs. In addition to standing on its own as a stanza, the quatrain a serves as one of the building blocks from which larger stanzas are constructed. The appended song texts showed that texts 1, 2, 3, 4, 7, 8, and 10 all began with quatrains although the last stanzas appeared longer.

The song texts are written in free verse form or open form. This is the form in which meter and rhyme are absent.This is an indication that African poetry is usually written in free verse. Also, repetition as a literary device is a common feature in most of these song texts. Repetition is known to give a poem or song a stronger feeling of structure than it otherwise would have. This aspect can be seen in song text 4 Zambia Eleven:

Twa wina wina tatwaba 'lazy' mayo
Twa wina wina tatwaba 'lazy' mayo ee...
Ba Zambia tababa lazy mayo
.....
We've won and won us are not lazy mother
We've won and won us are not lazy mother ee...
Zambia is not lazy mother

The song text shows that besides the repeated lines, even phrases like 'Twa wina wina' (We've won and won) help to give the poem that stronger feeling of structure and in a way compensates for the missing rhyme scheme and meter.

4.3.2 STYLE

Although style is a difficult quality to define, the research showed that no one can dispute the fact that Serenje Kalindula had a distinctive popular music. For instance, most if not all the song texts are in Lala, the language of the natives of Serenje and Mkushi districts. This was done so as to give this kind of popular music an ethnic background thereby making the music sound really indigenous. Their music in this way became representative of Zambian society. The Kalindula popular music was further improved by the adoption of the Lala dance style referred to as 'Fwanda- fwanda ing'homa ya balala'(Fwanda-fwanda the drum of the Lala).

Serenje Kalindula uses the style of call and response. This is a situation in which a chorus repeating a fixed refrain alternates with a lead singer, who has more freedom to improvise. The appended song text 6 Ubwikalo bwa Mukalale (Life in Cities) is a good example for call and response style:

Call: Bwashupa ubwikalo bwa mukalale
Resp: Bwashupa ubwikalo bwa mukalale
Call: Eco mulemwena bakabwalala bafula
Resp: Bwashupa ubwikalo bwa mukalale
Call: Ngatabebile ninshi teti balye pan'ganda
Resp: Bwashupa ubwikalo bwa mukalale
Call: Eco mulemwena ba simagula bafulisha
.....

C: Difficult is life in cities
R: Difficult is life in cities
C: That's why there are so many thieves
R: Difficult is life in cities
C: If they haven't stolen they can't eat at home
R: Difficult is life in cities
C: That's why you see many smugglers

4.3.3 SOUND

Poetry or song writing makes use of words not only for their sense but also for their sound. In this way, combination of words becomes more effective when their sound supports the sense of what the writer is trying to express. Sound effect in poetry helps to express atmosphere, impressions, the qualities of things, sensuous imagery, besides evoking emotion. Gurrey (1935:69) acknowledges sound effects in poetry when he says, "poetry sound has an indisputable importance...for its power of quickening imaginations, thought and emotion." This feature is indispensable in lyrics written for musical accompaniment. In these lyrics writers rely mainly upon the sound and the rhythm to give the spirit of the poem, to rouse emotion and to direct it. The Kalindula popular genre song

texts is full of these prosodic features, the most important being emotive sounds, onomatopoeia and repetition.

4.3.3.1 EMOTIVE SOUNDS

Whether one studies the appended Kalindula popular song texts or listens to the popular music itself, one notable thing is the existence of meaningless sounds that are found in kalindula popular genre. Although these sounds are meaningless, they are used for various purposes. For instance, they are highly important stylistically and more so rhythmically. The purpose of these sounds is to fill lines, add length to the song as it is performed, and they indeed form an important rhythmic part of the refrain. These emotive sounds are easy to find in the appended song texts especially for native speakers of the language, but their transcription is problematic as they can only be indicated by doubling the representative letter for long ones and vice-versa for short ones. Song text 1 carries these emotive sounds in the following lines:

> Kuli ba Serenje ati elo yalila -aa
> Ngani ba Serenje ati sunsha matako -oo
> .....
> To Serenje the music has gone-aa
> If it is Serenje wag your buttocks-oo

The above case represents meaningless or emotive sounds that come at the end of lines.

A second occurrence is a situation where these emotive sounds are found somewhere in the middle. Song text 8 Umwana wanshiwa (Orphaned Child) has the following lines:

> Ba Mary ee bendela mukulila
> .....

Mary ee walks in tears

A third example is a situation where the emotive sound is a complete utterance as in song texts 2 and 7 as shown by the following lines:

(i) Mama yoyoyo twalimishiba
.....
Mother yoyoyo we know you

(ii) Kwati elele tabaupa mayo
.....
As though elele she is not married mother

The emotive sounds being referred to in the above case are 'yoyoyo' and 'elele'. Both appear mid-way in the lines.

4.3.3.2 ONOMATOPOEIA

This is the use of words whose sounds suggest their sense. Onomatopoeia is semantically important in the creation of poetry. The idea is to make the style of presentations more terse, picturesque and different from ordinary speech. Poets make broad application of this technique by using combinations of words that suggest a correspondence between sound and meaning as shown by the following lines from song text 1:

Tuta malimba Kalulu...
...Puu lekako
.....
Play the instrument Kalulu...
...Puu stop

The word 'Tuta' suggests the sound made when drums are beaten. Equally, the sound 'Puu' is onomatopoeic in the sense that it suggests the rhythm made by the bass guitar in

particular. In fact at this moment the bass guitar stops and gives way to the lead guitar so as to enhance the dancing rhythm. Also, line3 from the appended song text 10 reads:

Ba Nkana fipolopolo
.....
Nkana are bullets

The word 'fipolopolo' actually has its origin from the sound bullets make as they come out of a gun barrel. This is onomatopoeia.

4.3.4 REPETITION

Repetition is the most used guise in the structuring of the whole performance of song. It is the general basis against which the prosodic features of poetry may be seen. Chirwa J.A (1988:79) quotes Greenway when he states, "a compelling reason for the repetition in primitive literature is the poverty of the texts. Without repetition and other padding devices, many people would have nothing left to sing about." Greenway's idea or his understanding of primitive people is indeed debatable but as far as creation of song is concerned the aspect of repetition is basic, more so in the African context. This research revealed that much of the creation of Kalindula songs is imbued with repetition due to the ephemeral nature of the texts. To sustain the action of the dance, the popular songs can be repeated endlessly.

The other reason for repetition is attributed to the development of theme in songs. For instance, it is true that most of the songs give concrete presentations of ideas in terms of

their compositions. The emphasis is laid much more on making the message clear than on the length of the text. Thus, the theme of the song is fundamental and is expressed in single lines. These lines are repeated as deemed necessary. In the same way, repetition occurs in dance songs like the Kalindula popular music. These repetitions are purely rhythmical. Songs which are long present the main repetition as theme in the strophe following the call and response pattern. A typical example of repetition is found in the song text entitled Umwana Wanshiwa (Orphaned Child). The text is quite short but appears long because of repetition. For instance, the last line, 'Ba Mary bendela mukulila' (Mary walks in tears), is repeated six times. The theme of death and suffering of orphaned children is well emphasized through repetition as the following lines show:

Mary mwana wanshiwa, Mary mwana
Mary mwana wanshiwa, Mary mwana
...Nkumbu shafulisha Mary mwana
Nkumbu shafulisha Mary mwana
.....
Mary the orphaned child, child Mary
Mary the orphaned child, child Mary
...Sorrow is too much for the child Mary
Sorrow is too much for the child Mary

As the song reaches the climax and takes on the dance tune, the cantor enhances the rhythm through repetition of the lines as in:

Elo yalila
Sunsha x 4
Elo yalila
.....
The music is playing
Wag x 4
The music is playing

4.3.4.1 ANAPHORIC REPETITION

This is the case where repetition is depicted through the use of the same word or phrase at the beginning of several successive clauses, sentences, lines or verses to give a text the necessary emphasis or rhetorical effect. For the aesthetic part, repetition helps in the fitting of the song into the group dialogue singing. The song text 4 Zambia Eleven carries the following lines:

Bawina wina tababa 'lazy', ba Zambia
Bawina wina tababa 'lazy' mayo ee
.....
They've won and won they aren't lazy, the Zambians
They've won and won they aren't lazy, mother ee

The repeated lines are an example of anaphora like the repetition of the word 'bawina wina' (they've won and won) beside the repeated lines themselves.

4.3.4.2 INCREMENTAL REPETITION

This kind of repetition is very similar to anaphora but the difference lies in the fact that there is increment in the amount of information provided as the song progresses. The song is aesthetically well knit and its basic form is the increase of information progressively given in the main lines of the stanza. Usually the final line gives a full description of the message. Song text 3 Bible Yalilanda is a good example of incremental repetition.

Bambi abantu bakatemwe Cuma
Bambi abantu bakatemwe Cuma muno calo
Bambi abantu bakatemwa bucilale lale
Bambi abantu bakatemwo kwiba
Bambi abantu bakatemwo buloshi ....
.....

Some people will love money
Some people will love money in this world
Some people will love promiscuity
Some people will love stealing
Some people will love witchcraft ....

The last line is a full description with the message that 'Yalilanda Bible nokuyimwena muleyimwena ifilecitika' (everything is stated in the Bible and we are all seeing what is happening).

4.3.4.3 PARALLELISM

In this structural guise, there is change in the syntactical aspects while the meaning remain the same. For example, the song text 8 has the following lines:

Mary mwana wanshiwa, Mary mwana
Yo lelo Mary mwana
Welele, welele Mary mwana aa
.....
Mary the orphaned child, child Mary
Yo today child Mary
Welele, welele child Mary aa

The lines introduce Mary as the suffering orphan and this is stated through out but syntactically the lines are different.

4.3.5 LANGUAGE

The question of language in Serenje Kalindula popular genre will be studied under the sub-headings; language borrowing, euphony and allusion.

4.3.5.1 LANGUAGE BORROWING

With the understanding that popular music is inspired by the Cosmopolitan world, social mobility and high degree of conscience, all point to the existence of foreign words and expressions in the local vocabulary. Though the indigenous language for the Serenje Kalindula popular genre is Lala, numerous borrowed linguistic expressions are found in the lyrics. These linguistic aspects can be justified thus:

(i) For certain concepts, there was no equivalent in the local language or better still that the borrowed word had become a local register. This kind of borrowing included words like Sopo (Soap), Bola (Ball), Motoka (Motorcar), and Suti (Suit).

(ii) The borrowed terms fitted into the rhythms of the song better than the local terms. Examples of such words include kashichupiti (stupid), fikachinja (change), and Masitolo (Stores).

(iii) Those expressions resulting from a mixture of African languages such as Utugola (for beer), Gwayi (for Cigarettes), and twazala (surrender). The Zambian Copperbelt province was known for such coining of African terms which also found their way in popular music.

The words appear so well- integrated into the local language that one can hardly think of them as foreign. In fact, Serenje Kalindula Band gave no explanation for using them as everyone apparently knew these words.

4.3.5.2 EUPHONY

Euphony as a linguistic feature occurs when there is an alteration in the pattern of normal speech. This could be a musical requirement which demands the elision of a vowel or a complete syllable. As can be deduced, this is a special verbalization pattern which may require special knowledge into the language in which the device is used. For instance, in the song text 3 Bible Yalilanda (Bible has said it), one line reads: 'Bambi abantu bakatemwo buloshi instead of Bambi abantu bakatemwa ubuloshi' (Some people will love Witchcraft). A close reading will indicate that Bakatemwo is the euphony of 'Bakatemwa ubuloshi' formed by a cluster of two words. The vowel /u/ has been dropped and a new structured word 'Bakatemwo' has been formed. This denotes the phonological sound combination in speech when sound /u/ preceded by sound /a/ becomes /o/ resulting in Bakatemwo.

4.3.5.3 ALLUSIONS

An allusion refers to a person, place or thing, real or fictional outside of the text at hand. In other words, these are references to some historical events and practices. Allusions posses a function of providing certain historical information that would show what was topical at a given period. An instance of this can be noted by examining song text 8 Umwana Wanshiwa (Orphaned Child). The line 'Mpeniko K10 bane mpele Mary' provides interesting reading because it alludes to the time when the national economy was still relatively strong. Then K10 was the largest denomination in Zambia and could buy a lot of things. This is not the case now when the largest denomination is K50,000 and K10 has since gone into oblivion.

Furthermore, song text 6 Ubwikalo Bwamukalale (Life in cities) has the following allusion:

Ngatabele kumadilu ninshi teti balye
Bwashupa ubwikalo bwamukalale
Eco mulemwena basimagula bafulisha
Bwashupa ubwikalo bwamukalale
.....
If they haven't gone for deals then they can't eat
Difficult is town life
That's why you see so many smugglers
Difficult is town life

The text refers to the time when the Zambian economy had collapsed to such an extent that people survived through engaging themselves in shoddy deals like smuggling essential commodities from neighbouring countries. This was somewhere in the 1980's.

4.3.6 IMAGERY

Imagery at first referred to the visual aspects of a work of literature, but of late the term can be used to describe any sense of perception that the author wishes to present to the reader (Kirszner and Mandell:2004:306). Therefore, imagery is anything that appeals to the senses of sight, auditory, tactile, odour, and taste. Imagery functions as one way to allow the reader or listener of a poem experience the work of literature more vividly. It also helps communicate mood and atmosphere. Through imagery the reader then is able to imaginatively create awareness of distinct and compelling impressions. So in imagery are found sense impressions of all sorts that are suggested in poetry-cold, heat, dryness, moistness, tension, pressure and movements, weights and sounds which are suggested by the sound and rhythm of words, but chiefly imagery.

From the song text 1 Elo Yalila (The music is playing) the imagery used gives sense impressions of motion or movements beside that of sound. The sense impression of sound is experienced from the first line which reads:

Kuli ba Serenje ati elo yalila mwe Bantu
.....
To Serenje there sounds the music, people

What it means here is that everyone hears the music and is able to tell that the kind of music is by Serenje Kalindula. Line 5 reads:

Kuli ba Serenje ati sunsha musana
.....
To Serenje wag your waist

The sense impression of motion suggests serious dancing which can only come from good music. Also, the sense of feeling or desire to dance is contained in line 13 which reads:

Mfwale chitenge lelo nshane akalindula
.....
Let me wear chitenge today so that I can dance to kalindula

The song text Elo Yalila (The music is playing), is a serious dance song and the imagery or sense impression used through out the song depict a dance song.

Text 8 Umwana Wanshiwa (Orphaned Child), uses imagery that is meant to arouse helplessness for Mary and a feeling of sadness on the part of the reader or listener. Selected lines from this text prove this aspect:

Mary mwana wanshiwa, Mary mwana
Nkumbu shafulisha Mary mwana
Mpeniko Ten Kwacha bane mpele Mary
Ba Mary ee bendela mukulila

.....
Mary the orphaned child, Mary child
Sorrow has filled Mary child
Give me Ten Kwacha to pass on to Mary
Mary ee walks in tears

The word orphan in itself presents helplessness to the affected and the fact that Mary is a girl child and orphaned implies that Mary is vulnerable. A sense impression of emotions or feelings, come into being. Also, what is interesting is the description of Mary's walking as tearful because tears have an effect of suffering and thus the sense of feeling is denoted.

4.3.7 FIGURES OF SPEECH

In order to convey impressions or ideas in a way that simple literal statement could not, figures of speech have been used. Two of the most powerful devices that an author can use are metaphors and similes. Metaphors and similes are used in all types of literature but poetry. Figures of speech such as metaphors, similes, irony and metonymy can be identified in various song texts of the Serenje Kalindula as the research shows below:

4.3.7.1 METAPHOR

From the song text number 7 Nemwine Nikafwa Bwangu (I don't want to die too soon), lines 17 and 18 read:

Nabasanga cine balenyamba
Kuli bapushi bakule milomo
.....
I found them gossiping

These cats with big lips

This derogatory remark metaphorically implies that the gossipers are cats with big lips. Also, metaphors can be created for social commentary. This is the case with song text 10 Nkana Red Devils in which lines 1-3 read:

Kuli wonse uyo atamba bola
Ena alishiba ati
Ba Nkana fipolopolo
.....
To everyone who watches football
He knows that
Nkana are bullets

The metaphor 'Ba Nkana fipolopolo' (Nkana are bullets), signifies a social comment which should come from a football fan of Nkana Red Devils. This fan strongly believes that Devils are unmatched in Zambian football circles in terms of winning and general strength.

4.3.7.2. SIMILE

An example of a simile is what one finds in the song text 5 called Chende Ende (prostitution). Line 9 and its refrain read:

Ecimo no kulala na shikulu
Ayo lelo cende ende ico mwatemwa lelo muno calo ee
.....
It's like sleeping with your Grandfather
This prostitution you like these days in this world ee

In this description, there is a moral likening of prostitution to that of incest where one makes love to her Grandfather.

4.3.7.3 IRONY

Irony as a poetic device implies an attitude quite different from or opposite to that which is literally expressed. From song text 9 Naligomauka (I am Confused), lines 1-4 read:

> Abalumendo bayino myaka
> Pakuposha umutende waumfwa ati
> Ala ine naligomauka
> Nalipena ine
> .....
> Young lads nowadays
> When greeting they say
> I am confused
> I am mad

The willful exaggeration ought not to be taken literally. The author is merely expressing a concern where cultural and traditional values among the young generation have been eroded in preference to Western cultural values. The crude manner in which the text is written conveys a serious meaning nonetheless.

4.3.7.4 METONYMY

Metonymy as a figure of speech happens when there is substitution of one term for another with which it is closely associated (Abrams M.H:1993:2003). For instance, the song text 6 Ubwikalo Bwamukalale (Life in Cities), has lines which read:

> Bwashupa ubwikalo bwamukalale
> Eco abaice babweseshe ubunga
> ...Balitampa no kulacilika ne misebo
> .....
> Difficult has town life become
> That's why young people reduced mealie-meal prices
> ....They even started blocking roads

In this song text, the reason for town life becoming difficult is given as the increase in Mealie-Meal prices. Mealie-Meal is the metonymy for food. Even in the National papers

this matter was reported as 'food riots' not Mealie-Meal riots. This was the case in 1990 when the people in Zambia rioted when subsidies were removed on food.

CHAPTER 5

CONCLUSION

5.1 GENERAL

This is the last chapter in this research paper. It is cardinal to the report in that it summarizes the preceding discussion on popular music in Zambia. The report also carries recommendations from the researcher regarding the future of popular music in Zambia.

5.2 SUMMARY

As shown by this investigation into Serenje Kalindula popular music, a number of trends would be advanced to qualify the popular music in respect to Zambian literature and society. Popular music in Zambia falls prey to the description of Literature by Ojaide T. (1995:5) as, "a part of culture which is a dynamic process....It carries African sensibility, culture, world view, and a response to the artist's peculiar reality." With this understanding, the research reveals that Serenje Kalindula had over the years enjoyed unprecedented creative outburst and popularity. This popularity seemed to arise from the aptness of the sung poetry as a succinct verbal art form in expressing feeling and attitudes in such economically desperate times which Zambians had been going through. This follows the fact that in every age artists struggle with their medium for relevance. In the course of this struggle, they subconsciously or consciously attempt to redefine their aesthetics. The result of the struggle to find the necessary medium to articulate their ideas depend upon many factors, which their time and place impose on them. Relevance itself is a positive quality of art which contributes to its aesthetic distinction. From Zamrock of

the 1960s, Zambian popular music took a different style in the late 1970s with the emergence of Kalindula. Then of the lyrics, and the repetitive style, and also the harmonies, it became the best type of music. Serenje Kalindula Band was one of the most important Bands in the development of Zambian popular music, and its commercialization. Taking a bit of tradition and modernity, Kalindula found its rightful place in the Zambian setting.

A major trend in Kalindula popular music as a number of texts show, was its eminence from the dire economic predicament of Zambia, which exposed the economic ills of the time. A number of songs like Ubwikalo Bwamukalale (Life in the cities), Chende Ende (Prostitution), and Bakabolala Bashinonshiku (Thieves Nowadays) portray the ideological perspective of Serenje Kalindula who were concerned with the plight of the common people, peasants and workers alike. It was fashionable then for artists to align themselves with the economically exploited, underprivileged masses of society. Serenje Kalindula used their popular music as a means of attempting to reverse the negative social-economic order in the Zambian society so that economic equality and justice could prevail. Ojaide T (1995:11) justifies this trend with the explanation that by the mid-1970s the economic situation in most African countries had begun to deteriorate drastically. The new harsh times brought issues of survival.

Another trend in Zambian popular music as exhibited by Serenje Kalindula is that it encompasses aspects of cultural values. It is easy to notice that Serenje Kalindula Band was chiefly concerned with the plight of a contemporary Zambian society uprooted from

its traditional past by contact with an uncomprehending Europe and the band's attempts to restore this past. Naligomauka (I am confused) as a song, is dedicated to traditional and cultural oral discourse. Its theme of Zambian culture being lost by the young generation highlights the position held by Serenje Kalindula that popular music can address aspects such as those of self-apprehension by Zambians in terms of concepts and categories that can be embodied in properly Zambian cultural forms. Western culture is forthwith discouraged in favour of Zambian cultural values.

The name 'Serenje Kalindula' cannot go without mention. The name brings forth several meanings related to cultural, geographical, and political assumptions. By adopting an indigenous name there was a sense of ethnic pride which indeed constituted a bold cultural and political venture. One of the positive implications of the name was its established cultural and ethnic identity with the Lala people of Serenje and Mkushi districts. Even the language in which songs were written or sung was the indigenous Lala. Mlama P.M. (1990:13) writes, "In many roles the artist may play, the indigenous African languages become important as carriers of the people's culture". She quotes from the 1987 Organization of African Unity language plan of action:

> Language is at the heart of a people's culture and...the cultural advancement of the African people and the acceleration of their economic and social development will not be possible without harnessing in practical manner indigenous languages in that advancement and development.

Serenje Kalindula used Lala as an attempt to give the indigenous language a respectable standing in national ideological system as well as promotion of their ethnic language and culture.

All in all, Kalindula popular music in Zambia is a combination of well organized sounds that can be pleasing to the ear. Kalindula as popular music is expected to express culture, human feeling, ideas and events. The influence in the composition of songs is by the nature of local ideas and specific cultural context, relating to the people who cherish the music. Eyoh L. (2001:108) says, "Popular music making is based on community life, sharing of common habitat, corporate living, common institutions, common local traditions, common beliefs, common values and strong social cohesion". In this way popular music contributes to national building, especially in a country like Zambia which is multi-cultural. Zambia as a country has different ethnic groups living side by side. Zambian popular music like Kalindula stands a good chance to succeed because it is indigenous and gives Zambia a chance to assume world identity.

Unfortunately, the current trend of contemporary popular music in Zambia, according to Chisha Folotiya (2006:1), has an international flavour in R & B, dance hall, ragga muffin and rap. This constitutes foreign music and foreign culture. The songs lack didacticism and are just produced for quick selling or survival as opposed to art. It is also an indication of how western culture has continued to pervade traditional or emergent societies thereby jeopardizing efforts by these societies to found their own music like the Kalindula genre. As a result, most of the contemporary popular music in Zambia is irrelevant to the Zambian context.

5.3 RECOMMENDATIONS

Chisala Charles (2005:5) in his article reported a story on how a Zambian businessman failed to market Zambian popular music in the United States of America. The music could not sale because potential buyers could not distinguish the difference between popular music in that part of the Western world and the so called Zambian popular music apart from the language used. As though reacting to this unfortunate event, Kachikoti C (2006:5) writes, "...world music thrives on merciless competition, and unless and until Zambian scribes and deejays catch up with that reality, our music will continue in the doldrums".

Both sentiments are a clear indication that something is wrong with popular music in Zambia which must be put right. Zambian artists of popular music, for instance, need to ensure that aspects of Zambian culture are well embodied in their compositions. A good example can be given of Oliver Mtukudzi who is the best popular musician in his home country of Zimbabwe. His fame goes beyond Africa. World over he is recognised as one of the greatest African popular musicians. The 'Tuku' music is said to be heavily influenced by Chimurenga, the genre pioneered by Thomas Mapfumo that inturn is inspired by the hypnotic rhythms of the mbira (thumb piano). 'Tuku' music is also said to incorporate popular influences such as the energetic Zimbabwean popular style Jit as well as the traditional Kateke drumming of his clan, the Korekore. From his official website (http://www.tukumusic.com), it is clear that 'Tuku' music lyrics have captured the hearts of his people. The words to his songs, performed in the Shona language, invariably deal

with social and economic issues. This inturn confirms the essential place Zimbabwean popular music has in the contemporary culture of that country.

In the same way, if Zambian contemporary music especially the popular music is to leave any legacy as Serenje Kalindula interms of didacticism, relevance and cultural values, then singers ought to put an end to poor imitations. Popular musicians in Zambia should not copy each other and produce unreal songs of the same lyrics and same chord progression. Singers should originate and initiate ideas that are relevant to society. The copying of one artist's ideas by many others causes boredom and imaginative anoxeric music. For instance, the current crop of popular music artists in Zambia have sung songs like 'Yakumbuyo' and 'Munyaule' which do not depict Zambian cultural values as they are quite insultive.

Zambian popular musicians should not endeavour to become lone ranger soloists on the basis of one good composition. Several artists in a band, like Serenje Kalindula was, can put their ideas together and produce meaningful combinations. Most of the upcoming popular musicians in Zambia can hardly play a musical instrument. In fact, they lack basics that people of music should know about song writing, music arrangement, voicing, instrumentation, sound mixing and live performance etiquettes. The over dependence on the computer arranged music should be discouraged at all costs. Artists should seek to acquire an acceptable level of education in the music industry.

Also, it is high time music reviews in the country lessened their focus on messages of the songs. There is need to review music even in aspects of style, appropriateness of the style

to the message, the approprieteness of the music to the kind of singer and the structure of the song. This would help enlighten artists on what they produce. In other words, for quality popular music production, considerations should be given to moods of songs, the solo instrument, the unity of the sound sources, competence displayed by singers and musicians, the originality of the song, quality of voice work as well as purposefulness. In his article Entertainment scribes, deejays should sit up, Kachikoti C (2006:5) warns:

> Help some of the girls to see that performing half-nude on stage may help get Madonna and Christina Anguilera millions of dollars, but those big girls are 'there' while our sisters are 'here'. You do not add to your music ambitions by singing undressed. All kinds of savage words litter gangsta rap, plain and direct insults that have on occasion forced me to order a minibus driver to pull out the music.

Indeed, there is no need for the young musicians in Zambian popular music to sing insolent songs to listeners whose main struggle is to gain wisdom and cultural values of their land.Zambian popular music shouldn't buy into the bitterness of American gangsta rappers who in real life usually belong to gangs that kill. The Zambian cultural values have always insisted on what is positive, relevant or purposeful to society rather than committing suicide or fighting wars whose origins are not known.

Equally important is the need for government or indeed the corporate world in Zambia to embark on supporting popular music which embodies cultural values for the good of the upcoming generation. For instance, Wisdom 'Destroyer' Nkandu who is the only surviving member of Serenje Kalindula Band expressed his wish during the interview to continue with his popular genre. He also indicated his willingness to form a youth group of Serenje Kalindula Band. However, this can only be possible if he received the necessary assistance.

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APPENDIX A

SERENJE KALINDULA SONGS TEXTS (LALA/BEMBA)

1. ELO YALILA

Kuli ba Serenje ati elo yalila mwe bantu
Kuli ba Serenje ati elo yalila...aa
Kuli ba Serenje ati elo yalila mwe bantu
Kuli ba Serenje ati elo yalila...aa

Kuli ba Serenje ati sunsha musana
Ngani ba Serenje ati sunsha musana...aa
Ngani ba Serenje ati sunsha musana obe
Kuli ba Serenje ati sunsha musana...aa

Ngani ba Serenje ati sunsha matako obe, iwe
Ngani ba Serenje ati sunsha matako...oo
Ngani ba Serenje ati sunsha matako obe, iwe
Ngani ba Serenje ati sunsha matako...oo

Mfwale chitenge lelo nshane akalindula
Kuli ba Serenje ati elo yalila...aa
Mfwale chitenge bane ati nshane akalindula
Kuli ba Serenje ati elo yalila...aa

Ba Symani iseni tushane akalindula
Kuli ba Serenje ati elo yalila...aa
Ba Makolingo iseni mushane akalindula
Kuli ba Serenje ati elo yalila...aa
Ba Kalulu wesu iseni mushane akalindula
Kuli ba Serenje ati elo yalila...aa
Ba Shakwenda iseni mushane akalindula
Kuli ba Serenje ati elo yalila...aa
Ba Hyden iseni mushane akalindula
Kuli ba Serenje ati elo yalila...aa
Ba Sombaso iseni mushane akalindula
Kuli ba Serenje ati elo yalila...aa
Ba Musungilo iseni mushane akalindula
Kuli ba Serenje ati elo yalila...aa
Ba Ben Shumba iseni mushane akalindula
Niba Serenje ati elo yalila...aa

UKUTEKA

Tuta malimba Kalulu
Sunsha musana x2
Eba Serenje, ebano bene
Takwaba nabambi
Puu... lekako
Sashila chibwabwa munani, sashila

2. BAKABOLALA BASHINONSHIKU
Chorus: Mama yoyoyo, mama yoyoyo emo bebila

1. Bakabolala bashinonshiku x 2
2. Kuli impite ko
3. Muli odi impite ko
4. Ngabasanga ichikwela chabunga x 2
5. Ngabasanga ichikwela cha Saladi x 2
6. Ngabasanga ichikwela cha Sopo x 2
7. Ngabasanga ichikwela cha Bwalwa x 2
8. Mwibabono kufwala Suti balya x 2
9. Mwibabona na Newspaper x 2
10. Ngabasanga ichikwela cha lwendo x 2
11. Ngababona bus yayisa
12. Ngababona bus yayisa eee...
13. Babutukilapo no lubilo
14. Kwati na bena baleya
15. Mama yoyoyo, mama yoyoyo emo bebila x 2

Mama yoyoyo twalimishiba bakabwalala
Mama yoyoyo twalimishiba
Naifwe fwebemba twalimishiba bakabwalala
Mama yoyoyo twalimishiba
Naimwe bakalulu balimishiba bakabwalala
Mama yoyoyo twalimishiba
Naba Symani balimishiba bakabwalala
Mama yoyoyo twalimishiba
Naba Vic balimishiba bakabwalala
Mama yoyoyo twalimishiba

UKUTEKA
Twalimishiba
Kwati balebelenga
Nama sukuna nama wet look mumutwe
Chanseko nganshi we mwaume Kalulu
Kwati balabomba
Ninshi mukwai baikalila fye ukwiba, ukwiba
Ebwafya fye
Bunda bwakuchelela luchelo chelo
Elo yalila
Sunsha musana
Mwanchena mayo
Ine ndi wa chisungu
Sashila chibwabwa munani

3. BIBLE YALILANDA

Elo yalila x 3
Susha musana x 2
E ngoma yakalindule yo

Chorus: Yoyoyo Bible yalilanda

1. Bantu balelilo bunga bwanino mutengo x 2
2. Bible yalilanda bane, Bible yalilandikisha x 2
3. Kumpela yacalo ifintu fikachinja x 2
4. Bambi abantu bakatemwe Cuma
5. Bambi abantu bakatemwe cuma muno calo
6. Bambi abantu bakatemwa bucilale lale x 2
7. Bambi abantu bakatemwo kwiba x 2
8. Bambi abantu bakatemwo buloshi x 2
9. Bambi abantu bakatemwo kwipaya banabo x 2
10. Bambi abantu bakatemwo lwambo x 2
11. Bambi abantu bakatemwo lupato x 2

Yalilanda Bible
Nokuyimwena muleyimwena
Ifilecitika

Tata kabumba twelele fwe bana bobe
Tata kabumba twelele
Tata kabumba twelele fwe bana bobe
Tata kabumba twelele
Tata kabumba twelele fwe bana bobe
Tata kabumba twelele
Tata kabumba twelele fyonse tulecite fi
Tata kabumba twelele

UKUTEKA

Elo yalila x2
Ikata mumusana x3
Sunsha matako x3
Walya malia
Fwale citenge
Wancena mayo,ine ndi wacisungu x3
Sunsha Malia
Sengela ku chijopeta
Andende andende, andende

4. ZAMBIA ELEVEN

Niba Zambia ee
We mwana niba Zambia
Niba Zambia ee
We mwana niba Zambia

Niba Zambia ebayishibo kuteya bola
We mwana niba Zambia
Niba Zambia ebayishibo kuteya bola
We mwana niba Zambia

Teyeni bola ee
Mwe bana teyeni bola
Teyeni bola ee
Mwe bana teyeni bola

Teyeni bola muleke tufike kuma final
Mwe bana teyeni bola
Teyeni bola muleke tufike kuma final
Mwe bana teyeni bola

Twa wina wina tatwaba lazy mayo
Twa wina wina tatwaba lazy mayo ee x2
Ba Zambia tababa lazy, mayo
Twa wina wina tatwaba lazy mayo ee x2

Chorus: Twa wina wina tababa lazy mayo ee
1. Efford Chabala taba lazy, mayo
2. Eston Mulenga taba lazy, mayo
3. Kapambwe Mulenga taba lazy, mayo
4. Ashious Melu taba lazy, mayo
5. Changwe Winston taba lazy, mayo
6. Derby Makinka taba lazy, mayo
7. Lucky Msiska taba lazy, mayo
8. Beston Chambeshi taba lazy, mayo
9. Charles Musonda taba lazy, mayo
10. Stone Nyirenda taba lazy, mayo
11. Kenneth Malitole taba lazy, mayo
12. Dominic Nkandu taba lazy, mayo
13. Wisdom Chansa taba lazy, mayo
14. Kalushya Bwalya taba lazy, mayo
15. Johnston Bwalya taba lazy, mayo
16. Zoom Njobvu taba lazy, mayo
17. Dickson Makwaza taba lazy, mayo
18. Boniface Simutowe taba lazy, mayo

Ba wina wina tababa lazy, ba Zambia
Ba wina wina tababa lazy mayo ee
Ba wina wina tababa lazy, ba Zambia
Ba wina wina tababa lazy mayo ee

UKUTEKA

Lepula
KK 11, team iya calo
Bomfwisheko kadyonko boyi
Soshane we mwana, soshane we mwana
Tuyilange tuyilange
Twila buyombo we mwane
Twaleta x 4
In'goma yalila kuli ba Serenje

5. CHENDE ENDE

Chorus/Response:

Ayo lelo cende ende ico mwatemwa lelo muno calo ee

Call:

1. Cende ende ico mwatemwa lelo x 2
2. Mwe bambi no mutende balikene
3. Mwe bana no mutende bakanya
4. Mucipingo ubucende balikenye
5. Ecimo ukulala no mwana x 2
6. Ecimo no kulala no mwipwa
7. Mucipingo ubucende balikenye
8. Bakashana ukwenda kwacilamo x 2
9. Ecimo no kulala na shikulu
10. Ecimo no kulala na wibo
11. Cende ende mwatemwa lelo
12. Ecimo no kulala no mwana
13. Twazala ubuule bwacilamo x 2
14. Mwakulala na bamukamfwila x 2
15. Mwakulaletafye amalwele x 2

UKUTEKA

Tuta malimba kalulu
Sunsha motoka
Sunsha matako

Elo yalila x 5
Pruu... lekako
Kumyapo kalulu
Fwebena Roma
Fwebena lesa
Yalila bwino

Pantu mwebakashana tamutina iyo
Tamwishiba ati uyu ni tata njikele nankwe
Wamwikata na mumusana
Mulenashako bucende ende

6. UBWIKALO BWA MUKALALE

A. Chorus/Response:

Bwashupa ubwikalo bwa mukalale

Call:

1. Bwashupa ubwikalo bwa mukalale x2
2. Eco mulemwena bakabwalala bafula
3. Ngatabebile ninshi teti balye pan'ganda
4. Eco balemwena bamadilu bafula
5. Ngatabele ku madilu ninshi teti balye
6. Eco mulemwena ba simagula bafulisha
7. Ngatebasimagula ninshi teti balye
8. Eco balemwena amaule ya fulisha
9. Ngatabendele ninshi teti balye pa n'ganda
10. Ngatabendele ninshi teti balye na kapenta
11. Bwashupa ubwikalo bwa mukalale

B. Chorus/Response:

Eco abaice babweseshe ubunga

Call:

1. Eco abaice babweseshe ubunga x 2
2. Balimona insala yapona mumayanda x 2
3. Balimona nomba insala yapona mumayanda
4. Balimona ati ifwe tatwakule na bwino
5. Batendeka no kulacilika ne misebo
6. Balitampa no kulacilika ne misebo
7. Balitampa no kulasampa ubunga
8. Balitampa no kulatoba ba motoka
9. Balitampa no kulasampa ifintu
10. Balitampa no kulatobaula masitolo x 2
11. Bambi balilufishamo no myeo shabo

UKUTEKA

Cishinka ico
Mwilayesha ukulunda ubunga mu calo x 2
Bikamalimba kalulu
Mona mona mama
Chabwanda bwanda cina musala pa kunyanta
Bekalabepa ati Symani ninani
Eine wine
Sashila cibwabwa munani

7. NEMWINE NIKAFWA BWANGU

Bambi balenshuluka ne mwine
Pano apo twikele na balume babo
Kwati nati elele tabaupwa mayo, Yalila bama
Nakuleko kwimba nemwine nikafwa bwangu

Bambi balenshuluka ne wimba
Pano apo twikele nabakashi babo, Yalila bama
Kwati elele tabaupa mayo
Nakuleko kwimba nemwine nikafwa bwangu

Mwibamona ubwipi mwibasula
Abepaye sabi tabalubwa elele bena n'gumbo
Abepaye sabi tabalubwa elele bena n'gumbo
Nakuleko kwimba ne mwine ni kafwa bwangu

Kashicupiti wa nasho munani napapata we mwana mwi pompo
Nacelwa ukumfwako lwimbo kuli ba Serenje bacilika
Yalila bama
Nakuleko kwimba ne mwine nikafwa bwangu

Nabasanga cine balenyamba
Kuli aba bapushi bakule milomo
Ecilenga no kupanda ubwanga, mwalitemwa ukulanda pa banenu ee
Yalila bama
Nakuleko kwimba ne mwine nikafwa bwangu

Mwibamona ubwipi mwibasula
Abepaye sabi tabalubwa elele bena n'gumbo
Abepaye sabi tabalubwa bena n'gumbo
Nakuleko kwimba ne mwine ni kafwa bwangu

Nakuleko kwimba mwebantu
Ne mwine ni kafwa bwangu
Nakuleko kwimba mwebantu
Ne mwine ni kafwa bwangu

Bakalulu twakuleko kwimba
Ne mwine ni kafwa bwangu
Ba Chisenga twakuleko kwimba
Ne mwine ni kafwa bwangu
Ba Victor twakuleko kwimba
Ne mwine ni kafwa bwangu
Ba Symani twakuleko kwimba

Ne mwine ni kafwa bwangu

UKUTEKA

Nalikwebele
Kepaye noko, twise tupane
Mona nomba
Abepaye sabi tabalubwa, bena n'gumbo

8. UMWANA WA NSHIWA

Mary mwana wanshiwa, Mary mwana
Mary mwana wanshiwa, Mary mwana
Yo lelo Mary mwana
Welele, welele Mary mwana

Mary mwana wanshiwa, Mary mwana
Mary mwana wanshiwa, Mary mwana
Yo lelo Mary mwana
Welele, welele Mary mwana aa...

Nkumbu shafulisha Mary mwana
Nkumbu shafulisha Mary mwana
Mpeniko ten kwacha bane mpele Mary
Mpeniko ten kwacha bane mpele Mary
Mary mwana wanshiwa, Mary mwana
Mary mwana wanshiwa, Mary mwana
Yo lelo Mary mwana
Welele, welele Mary mwana aa...

Ba Mary ee bendela mukulila
Ba Mary ee bendela mukulila
Ba Mary ee bendela mukulila mayo
Ba Mary ee bendela mukulila
Ba Mary ee bendela mukulila mayo
Ba Mary ee bendela mukulila

UKUTEKA

Elo yalila
Sunsha x 4
Elo yalila

9. NALIGOMAUKA

Abalumendo bayino myaka
Pakuposha umutende waumfwa ati
Ala ine naligomauka
Nalipena ine
Naligomauka
Ndi mu Rasta ine
Nshilanda na Bantu ine
Ndi mu Rasta ine
Nshilanda na Bantu ee

Mwe balumendo
Mwalufya intambi shesu
Mwe balumendo
Kwena mwaligomauka
Mwe balumendo
Kwena muli ma Rasta ee

Abalumendo oo
Fyonse fintu balicinja amashina ee
Mosi iyi nayo
Balicinja ati utugola

Fifty kwacha
Balicinja ati ninja ee
Fwaka iyi nayo
Balicinja ati gwayi ee

Baligomauka ee
Balipena
Teti wishibe
Baligomauka

UKUTEKA

Abakali bakali
Walaba shani
Bambi waumfwa ati
Ka red naka black
Aka red eka ndalama
Ine bandya indalama

Yalila bwino we mwana
Ya ba Serenje beba

10. NKANA RED DEVILS

Kuli wonse uyo atamba bola
Ena alishiba ati
Ba Nkana fipolopolo

Mwe baice imwe iseni tulumbe
1. Iseni tulumbe ba Devil bawina

Bamayo na batata iseni tulumbe
Iseni tulumbe ba Devil bawina

Bakashana na balumendo iseni tulumbe
Iseni tulumbe ba Devil bawina
Yonse Zambia iseni tulumbe
Iseni tulumbe ba Devil bawina

Chorus: Nalelo ee ba Devil bawina

1. Nalelo ee ba Devil bawina
2. Joshua Longwe ba Nkana bawina
3. John Kalusa ba Nkana bawina
4. Kapambwe Mulenga ba Nkana bawina
5. Filipa Lili ba Devil bawina
6. Fighton Simukonda ba Devil bawina
7. Jericho Shinde ba Devil bawina
8. Beston Chambeshi ba Devil bawina
9. Reuben Kamanga ba Devil bawina
10. Loyd Chabala ba Devil bawina
11. James Njengela ba Devil bawina
12. Golden Kazika ba Devil bawina
13. John Mofya ba Devil bawina
14. Godfrey Muselepete ba Devil bawina
15. Moldoni Malitoli ba Devil bawina
16. Isaac Phiri ba Devil bawina
17. Derrick Kaoma ba Devil bawina
18. Moses Simwala ba Devil bawina
19. Kuli ba Chibungo ba Devil bawina

UKUTEKA
Elo yalila mwandi mayo
Nshilala tulo
Pali ba Devil
Nshilala
Cacine

11. MWALUFYA INTAMBI SHESU

Fwanda Fwanda
Fwanda Fwanda iya cibwelamushi
Cabulanda sana ukulashikula abafwa

Mwebalumbwana bashikula bwangu
Mwebalumbwana mwalufye ntambi sha Zambia
Nabamifyala balino bulanda pa n'ganda
Mwebalumbwana mwali sebana

Bwaila ubushiku nga pafita
Mwaya namafosholo na musenda namapiki
Mwaya na kumanda
Mwaya kushikula abafwa

Mwasende mbokoshi mwashitisha
Mwasende fitenge nama suti
Mwebana babo mwaya mukwibila abafwa

Nakwilala ku Serenje ifwe
Twakana fwe banenu
Mulutambi lwesu tamwaba kushikula abafwa

Umwina Zambia ukushikula abafwa
Cimo nobuloshi
Abasungu bena
Ukushikula abafwa bena lutambi

Ba Patel
Ba Patel abanenu bocafye
Kwesu ku Serenje ukushikula abafwa
Cimo nobuloshi

UKUTEKA

Lepula
Yalila bwino mwebanandi
Takwaba kushikula uwafwa mayo
Ninshi ni fwaka we mwana

TRANSLATED KALINDULA SONG TEXTS (ENGLISH VERSION)

1. THE MUSIC IS PLAYING

To Serenje the music is playing people
To Serenje the music is playing aa
To Serenje the music is playing people
To Serenje the music is playing aa

To Serenje wriggle your waist
If it's Serenje wriggle your waist aa
If it's Serenje wriggle your own waist
To Serenje wriggle your waist aa

If it's Serenje wriggle your own buttocks you
If it's Serenje wriggle your buttocks oo
If it's Serenje wriggle your own buttocks you
If it's Serenje wriggle your buttocks oo

Let me wear Chitenge today and dance to kalindula
To Serenje the music is playing aa
Let me wear Chitenge friends and dance to kalindula
To Serenje the music is playing aa

Symani come we dance to kalindula
To Serenje the music is playing aa
Makolingo come we dance to kalindula
To Serenje the music is playing aa
Our Kalulu come we dance to kalindula
To Serenje the music is playing aa
Shakwenda come we dance to kalindula
To Serenje the music is playing aa
Hyden come we dance to kalindula
To Serenje the music is playing aa
Sombaso come we dance to kalindula
To Serenje the music is playing aa
Musungilo come we dance to kalindula
To Serenje the music is playing aa
Ben Shumba come we dance to kalindula
This is Serenje the music is playing aa

CLIMAX

Play the instrument Kalulu
Wriggle your waist x2
This is Serenje, the very one
There is nobody else
Puu...stop
Add groundnuts to pumpkin leaves, add

2. THIEVES OF NOWADAYS

CHORUS: Mother yoyoyo, mother yoyoyo tht's how they steal

1. Thieves of nowadays x2
2. In may I pass
3. In excuse me , may I pass
4. If they find a queue for Mealie-Meal x2
5. If they find a queue for Cooking Oil x2
6. If they find a queue for Beer x2
7. If they find a queue for Soap x2
8. Don't look at their Suits those x2
9. Don't look at the Newspapers they always have x2
10. If they find queues for traveling passengers x2
11. If they see a bus come
12. If they see a bus come ee
13. They rush there
14. As if they are going somewhere
15. Mother yoyoyo, mother yoyoyo that's how they steal

Mother yoyoyo we know you thieves
Mother yoyoyo we know you
Even us singers know you thieves
Mother yoyoyo we know you
Even Kalulu knows you thieves
Mother yoyoyo we know you
Even Symani knows these thieves
Mother yoyoyo we know you
Vic also knows you thieves
Mother yoyoyo we know you

CLIMAX
We know you
As if they are reading
They even wear Schooners and Wet look
This is too much of a joke my friend Kalulu
As if they work
Their livelihood is just stealing, stealing
Now the music is playing
Wriggle your waist
I am wounded mother

3. THE BIBLE HAS SAID IT

The music is playing
Wriggle your waist x2
This is kalindula music

CHORUS: Yoyoyo the Bible has said it

1. People are crying that the price of Mealie-Meal has been hiked x2
2. The Bible has said it friends, the Bible said it x2
3. Towards the end of the world things will change x2
4. Some people will become lovers of material wealth
5. Some people will become lovers of material wealth in this world
6. Some people will love prostitution x2
7. Some people will love stealing x2
8. Some people will love to become Witches x2
9. Some people will become murderers x2
10. Some people will love gossiping x2
11. Some people will hate others x2

It has been said in the Bible
You are all seeing these things
Which are happening

Father creator forgive us your children
Father creator forgive
Father creator forgive us your children
Father creator forgive
Father creator forgive our misdeeds
Father creator forgive

CLIMAX
The music is playing
Hold the waist
Wriggle your waist
That's right Maria
Put on the Chitenge

4. ZAMBIA ELEVEN

This is Zambia ee
You child this is Zambia
This is Zambia ee
You child this is Zambia

It is only Zambia who know soccer
You child this is Zambia
It is only Zambia who know soccer
You child this is Zambia

Play soccer ee
Children play soccer
Play soccer ee
Children play soccer

Play soccer so we can reach the finals
Children play soccer
Play soccer so we can reach the finals
Children play soccer

We've won and won we aren't lazy mother
We've won and won we aren't lazy mother ee
Zambia is not lazy, mother
We've won and won we aren't lazy mother ee

CHORUS: We've won and won we aren't lazy mother ee

1. Efford Chabala is not lazy mother
2. Eston Mulenga is not lazy mother
3. Kapambwe Mulenga is not lazy mother
4. Ashious Melu is not lazy mother
5. Changwe Winston is not lazy mother
6. Derby Makinka is not lazy mother
7. Lucky Msiska is not lazy mother
8. Beston Chambeshi is not lazy mother
9. Charles Musonda is not lazy mother
10. Stone Nyirenda is not lazy mother
11. Kenneth Malitoli is not lazy mother
12. Dominic Nkandu is not lazy mother
13. Wisdom Chansa is not lazy mother
14. Kalusha Bwalya is not lazy mother
15. Johnston Bwalya is not lazy mother
16. Zoom Njobvu is not lazy mother

17. Dickson Makwaza is not lazy mother
18. Boniface Simutowe is not lazy mother

We've won and won we aren't lazy, us Zambians
We've won and won we aren't lazy mother ee
We've won and won we aren't lazy, us Zambians
We've won and won we aren't lazy mother ee

CLIMAX

Tear it apart
KK 11, the team for the nation
Give them a bit of a taste boy
Come and dance child, come and dance child
Let's show off, let's show off
Go up-tempo
We've brought it x4
Music is playing from Serenje

5. PROSTITUTION

CHORUS: Ayo today the prostitution which you like in this world ee

1. Prostitution which you like today x2
2. Some of you don't want peace
3. Children, even peace is denied
4. In the Bible prostitution is forbidden
5. It is like making love to your child x2
6. It is like making love to your nephew
7. Ladies there is too much prostitution x2
8. It is like making love to your grandfather
9. This prostitution you like today
10. We've given up prostitution is too much
11. You will end up making love to widows/widowers
12. You will just spread diseases

CLIMAX
Play the instruments Kalulu
Wriggle the motorcar
Wriggle your buttocks
The music is playing
Pruu...stop
We the Romans
We the Christians
The music is good

Because you ladies don't fear, no
You even sit tightly with your fathers
You even hold him in the waist
Minimize your prostitution

6. LIFE IN THE CITY

A.RESPONSE: Difficult is life in the city

CALL:

1. Difficult is life in the city x2
2. That's why you see so many thieves
3. If they haven't stolen they can't eat at home
4. That's why there are so many deals
5. If they haven't gone for deals they can't eat
6. That's why they are so many smugglers
7. If they haven't smuggled they can't eat
8. That's why there are so many prostitutes
9. If they haven't prostituted they can't eat at home
10. If they haven't prostituted they can't eat Kapenta
11. Difficult is life in the city

B. RESPONSE: That's why lads reduced prices of Mealie-Meal

1. They saw that there was hunger in homes x2
2. They saw that now hunger had come into homes
3. They felt they would not grow well
4. They started to block roads
5. They began to riot over Mealie-Meal
6. They began to stone motorcars
7. They began to riot over things
8. They began to destroy Stores
9. Some even lost their lives

CLIMAX

That's true
Don't increase Mealie-Meal prices in this world x2
Play the music Kalulu
They shouldn't cheat they don't know Symani
This is the one

7. I DON'T WANT TO DIE SOON

Some people are glancing at me
Here where we are sitting with their husbands
As if elele they are not married mother, the music goes mother
I shall stop singing as I don't want to die soon

Some people are glancing at me the singer
Here where we are sitting with their wives, the music goes mother
As if elele they are not married mother
I shall stop singing as I don't want to die soon

Don't look at their shortness and ridicule them
Fishermen can't be missed elele they are N'gumbo people
Fishermen can't be missed elele they are N'gumbo people
I shall stop singing as I don't want to die soon

Stupid you burn your relish please child
I am Late to listen to a song by Serenje the leading singers
The music is playing mother
I shall stop singing as I don't want to die soon

I found them gossiping about me
These cats with big lips
That's why they practice witchcraft, because you like gossiping ee
I shall stop singing as I don't want to die soon

I shall stop singing people
I don't want to die so soon
I shall stop singing people
I don't want to die so soon

Kalulu we should stop singing
I don't want to die so soon
Chisenga we should stop singing
I don't want to die so soon
Victor we should stop singing
I don't want to die so soon
Symani we should stop singing
I don't want to die so soon
CLIMAX
I told you
Kill your mother, then come we marry
Now see
Fishermen can't be missed, they are N'gumbo people

8. ORPHANED CHILD

Mary orphaned child, Mary child
Mary orphaned child, Mary child
Yo today Mary child
Welele, welele Mary child

Mary orphaned child, Mary child
Mary orphaned child, Mary child
Yo today Mary child
Welele, welele Mary child aa

Sorrow is too much for Mary child
Sorrow is too much for Mary child
Give me Ten Kwacha friends to give to Mary
Give me ten Kwacha friends to give to Mary
Mary orphaned child, Mary child
Mary orphaned child, Mary child
Yo today Mary child
Welele, welele Mary child aa

Mary ee walks in tears
Mary ee walks in tears
Mary ee walks in tears mother
Mary ee walks in tears
Mary ee walks in tears mother
Mary ee walks in tears

CLIMAX
The music is playing
Wriggle x4
The music is playing

9. I AM CONFUSED

Young men of these days
To greet they would say
Me I am confused
Mad I am
I am confused
I am a Rasta me
I don't speak to people me
I am a Rasta me
I don't talk to people

You young men
You have lost our tradition
You young men
Really you are confused
You young men
Really you are Rastas ee

Young men oo
Everything they have changed names ee
Mosi itself
They have changed to Utugola
Fifty Kwacha
They have changed to Ninja ee
Cigarettes as they are
They have changed to Qwai ee

They are confused ee
They are mad
You can't even tell
They are mad

CLIMAX
Those renowned are renowned
How do you forget?
Others will say
Play red and black game
The red one will earn you money
But I have lost out
The music is good child
It is from Serenje you have been hearing about

10. NKANA RED DEVILS

To every one who watches soccer,
He knows to say
Nkana are bullets

Children come and give support
Come and give support to Devil they have won
Mothers and fathers come and give support
Come and give support to Devil they have won

Ladies and gentlemen come and give support
Devil has won
All Zambians come and give support
Come and give support to Devil they have won

REFRAIN: Even today ee Devil has won

1. Even today ee Devil has won
2. Joshua Longwe Nkana has won
3. John Kalusa Nkana has won
4. Kapambwe Mulenga Nkana has won
5. Filipi Lili Devil has won
6. Fighton Simukonda Devil has won
7. Jericho Shinde Devil has won
8. Beston Chambeshi Devil has won
9. Reuben Kamanga Devil has won
10. Lloyd Chabala Devil has won
11. James Njengela Devil has won
12. Golden Kazika Devil has won
13. John Mofya Devil has won
14. Godfrey Muselepete Devil has won
15. Moldon Malitoli Devil has won
16. Isaac Phiri Devil has won
17. Derrick Kaoma Devil has won
18. Moses Simwala Devil has won
19. To chibungo Devil has won

CLIMAX
The music is playing mother
I don't sleep over Devil
I don't sleep
That's true

11. YOU HAVE LOST TRADITIONS

Fwanda -fwanda
Fwanda –fwanda to celebrate Chibwelamushi
It's sad to exhume the dead

Young lads in the growing
Young lads you have lost the traditions of Zambia
Even those who bore you are sad at home
Young lads you have lost respect

As night falls in the dark
You go with shovels and Picks
You go to the graveyard
You exhume bodies of the dead

You take coffins and sale
You take chitenge and Suits
Young lads you surely steal from the dead

Even as Lalas from Serenje us
We have refused us
In our tradition we don't exhume the dead

For us Zambians to exhume the dead
It is like witchcraft
For whites,
To exhume bodies of the dead is their tradition

Patel
Patel your friends just incriminate bodies
Us in Serenje, to exhume bodies
It is like witchcraft

CLIMAX
Tear apart
The music is good friends
There is no exhuming of bodies
It would mean someone has smoked

APPENDIX B

INTERVIEW SCHEDULE FOR A SURVIVING/FOUNDER MEMBER OF SERENJE KALINDULA POPULAR MUSIC BAND (WISDOM NKANDU)

INTERVIEWER: .....
INTERVIEWEE: .....
DATE: .....
TIME: .....
LANGUAGE: .....
PLACE: .....

1. I am interviewing you as a musician, surviving member of Serenje Kalindula Band and promoter of Serenje music. Am I right?
2. To begin with, when and where were you born?
3. When did you join the world of music?
4. When I listen to your music, it is the kalindula type. Why kalindula?
5. My interest is the cultural and ethnic identity you portray in your music with the Lala society. Where does this ego come from?
6. On many occasions, you played guest to Serenje kalindula band. What would you say was the role of this band; firstly to the Lala society and secondly to Zambia as a whole?
7. Would you have an idea where the name Serenje kalindula band came from?
8. Which of your popular songs did you sing with Serenje kalindula band?
9. I would appreciate receiving from you personally the profile of Serenje kalindula band by answering the following questions:

    i. When did the band come into being?
    ii. Who were its members?
    iii. What is it that the band wanted to achieve?
    iv. Who sponsored the band if any?
    v. How did it come to be based on the Copperbelt?
    vi. Who was the leader of the band?
    vii. Who composed the songs for the band?
    viii. I hear all the members of the band but you are dead. How possible is it that another Serenje kalindula band would be constituted?

10. Your Serenje musical promotions are very interesting. What exactly is the essence of this promotion?
11. In your view, is there any likelihood for kalindula popular genre to become national/Zambian music?
12. Thank you very much for letting me interview you. Unless you have other personal observations on the same, we have come to the end of the interview.

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