

The influence of popular music, in particular urban grooves lyrics on the Zimbabwean youth: The case of the Troika, Maskiri, Winky D and Extra Large

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Abstract

This article critically examines the influence of popular music, especially urban grooves lyrics, on the youth of Zimbabwe, focusing in particular on the lyrics of Alishas 'Maskiri' Musimbe, the duo Extra Large and Wallace 'Winky D' Chirimuka. Some of these lyrics at first glance appear to be humorous, but a deeper analysis reveals a destructive message. The article explores the socio-cultural influence of these urban grooves artists in Zimbabwe and whether urban grooves music is indeed the 'music of the people, about the people and by the people themselves' (Kwaramba 1997, 2). It investigates the role music plays in the socialisation of the Zimbabwean youth and the extent to which it influences the behavioural trends of the youth in urban communities in particular.

Key words: popular music, urban grooves, culture, Zimbabwean youths

Introduction

In this article, we explore the concerns of the Zimbabwean youths as expressed through popular music that reflects the day-to-day experiences of young urban Zimbabweans. This music brings out the happiness and frustrations of young people in a globalised world that is rapidly advancing as a result of the information age, which has made the world a global village. Popular music, of which urban grooves

is a genre, is not exclusively Zimbabwean; urban contemporary music is currently the most popular music form from Zimbabwe to Zambia, Malawi and Tanzania, and is extensively broadcast on African radio stations. One can now enjoy music, 'the art of combining sounds in a manner pleasing to the ear' (Bebey 1969, 2), with lyrics in isiNdebele, KiSwahili or Bemba. Originally, popular music as part of popular culture was 'characterised by meanings which were aesthetic and, at the same time religious, political, or simply incarnations of everyday sentiments. It exhorted, celebrated, cautioned, and denounced: it embodied morality and provided release from it: it gave pleasure and attached that pleasure to particular symbolic constructions' (Gitlin in Fourie 1991, 4). The role of any form of music is mainly to reprimand, exhort, inform, entertain, warn, praise, insult, criticize or inspire listeners. In most cases, 'music plays a similar role in life, as lullabies, battle songs, religious music, and so on. It is important in education; it is common knowledge that songs make memorizing easier and can be used to instil in people important rules of conduct or hygiene' (Bebey 1969, 2). The themes of any music are events of common concern to community members: spiritual beliefs, traditions, values, norms and the everyday life of a society provide the substance expressed through linguistic repertoire and the structure of the music. Kwabena Nketia (1982, 189) states:

The treatment of the song as a form of speech utterance arises not only from stylistic considerations or from consciousness of the analogous features of speech and music; it is also inspired by the importance of the song as an avenue of verbal communication, a medium for creative verbal expressions which can reflect both personal and social experience.

In urban grooves music, local beats are fused with R&B, soul, reggae and hip-hop to create a new mode of expression. This new phenomenon seems to be contagious, and is spreading throughout Africa. When the government of Zimbabwe introduced the seventy-five per cent local content requirement in 2004, the aim was to produce something African and home-grown. However, while urban grooves music is indeed home-grown, the effects of globalization on this form predominate, causing some to claim that it lacks a Zimbabwean identity.

In this article we will consider Maskiri, an urban grooves artist whose lyrics appear to be humorous, but which in fact have serious implications for the listeners, the urban youth, as his rap lyrics reflect the tortured state of mind of a disturbed ghetto youth. He deals with negative subject matter as though it were commonplace, and most young people living in the ghetto unfortunately appear to find sense in his nonsense. We will also examine the lyrics of Winky D, who sings urban grooves reggae music that reflects Jamaica's trends in music, fashion and culture. Marijuana is a feature of the Jamaican Rastafarian culture, and it is this culture that Winky D largely promotes. The last artists that we consider here are the duo Extra Large,

rebellion. The style and structure of urban grooves music is simple and repetitive, and the message it conveys is extremely corrosive.

Zimbabwe's broadcasting policy and the birth of urban grooves

It is not possible to assign a specific date to the birth of urban grooves as a music genre. In the mid-1990s artists such as Fortune Mparutsa, Shingai Mau Mau, Prince Tendai and sound crews such as Stereo One and Silverstone were gaining popularity for their music, which bears a close resemblance to present-day urban grooves. However, the genre only gained real acceptance when Professor Jonathan Moyo became the Minister of Information and Publicity in the President's Office in 2001 and vigorously embarked on what most urban grooves enthusiasts would regard as a cultural revolution, introducing the seventy-five per cent local broadcast content policy. Some analysts viewed this as a political move and an example of extreme cultural imperialism in the form of an endeavour to halt the infiltration of foreign cultures through the mass media. It did, however, encourage a new type of music, affectionately known today as urban grooves, which entered the national psyche (that of the youth in particular), formerly subjugated by Western music and culture.

This policy saw the rise of stables such as Galaxy Records, under Delani Makhalima, who showcased artists such as Plaxedes Wenyika, Tonderai 'Kingpinn' Makoni, David Chifunyise, and Daniel 'Decibel' Mazhandu. A number of traditional recording companies had been unwilling to sign contracts with them because of their lack of music production experience, however, this did not deter this group of young artists, who were starting to produce music on the strength of a media policy that guaranteed them all the exposure they needed to succeed in their endeavours. This legislation also saw the rise of recording and publishing houses such as Tonderai Music Corporation, Katlas Records, Corner Studios and Country Boy Records. Other small recording stables, such as That Squad Records, Native House Records, Phathood Records led by Take 5, Flash Gordon and Mr. C also started to emerge.

According to *The Standard* of 28 March 2001, 'the Minister of Information and Publicity, Jonathan Moyo declared that only musicians with 500 of their copies recorded should be accorded airplay, but on Power FM, out of the numerous artists who made it to the Top-40 chart, only nine had recorded full length albums that are on the market.' However, the policy provided the necessary impetus for musicians such as Decibel (Daniel Mazhandu), with his reggae-inspired lyrics; Starch of Amasiko fame, with his didactic lyrics and kwaito-type grooves; Tia with a Western beat; and even Fungisai Zvakavapano, with gospel music.

The policy provided the emerging artists with the opportunity for improvement. However, some artists contented themselves with 'borrowing' lyrical rhymes from

Western musicians. Regarding the direction their music was taking, Dino Mudondo said:

The Department has given us reason to survive ... it's true that we got a breakthrough, thanks to the local content programming policy and we have striven to live up to our standards despite criticism that our music lacks cultural identity and that we are not being original (*The Herald*, 3 May 2002)

Several critics argue that some urban grooves music is rather on the 'bubblegum' side, that it is an almost total import of Western music styles, and that urban grooves musicians should produce music which is truly and proudly Zimbabwean. To help the initiative, the government established Kingstons Music, a recording and marketing company (*The Herald*, 7 May 2004). However, some of the music being played on radio stations such as Power FM was not commercially available, which meant that the artists were not earning as much as they should. This prompted one music fan to complain that

more people are getting exposure, thanks to the policy yet some things have to be corrected to ensure the initiative does not end up a fluke ... most of the music being produced is not available on the market and quality is being compromised here and there, most of the music is produced in people's bedrooms, where it is coming from – private PCs? (Chambwera, 2009).

Encouraged by the response from all quarters in 2004, Jonathan Moyo changed the broadcasting policy to reflect a one hundred per cent local content requirement. This imposed shift from a culture that had embraced Western music as a major determinant of urban culture to one that was strictly local resulted in the mass resignation of a number of DJs from elitist radio stations such as Radio One (now Spot FM) and Radio Three (now Power FM) in protest against the policy. These elitist radio stations, which had been the preserve of only a few, began to broadcast the music of local artists such as Alick Macheso, Tongai Moyo and Nicholas Madzibaba Zacharia, a move that heralded the spread of a new trend in Zimbabwe, involving the eradication of traces of westernization from local music. In the years that followed, the pop teen station Power FM was given the task of catering for the musical needs of the youth, who were used to listening to gangster rap and sexually explicit songs belonging to various genres such as hip-hop, reggae, and rhythm and blues (R&B), and this encouraged the development of urban grooves as a genre.

Most urban grooves songs are sung in African languages such as Shona and isiNdebele, which gives the genre a local flavour; traces of popular international songs can be detected, however. Traditional recording companies such as Grammar Records initially rejected these songs as being unoriginal and not commercially viable, preferring other music genres in Zimbabwe such as *sungura* or *museve*, traditional *mbira* music, *fu* and jazz. Most of the *sungura* artists, such as Alick

Macheso, deal with social issues, including infidelity, love and working hard in life in order to achieve the things your heart yearns for.

It was music with a constructive message that the Zimbabwean electronic media revolution was intended to encourage among the youth: music that tells of real societal ills that are part and parcel of the Zimbabwean socio-cultural environment. A good example is the music of Ras Inno, who, despite promoting Rastafarianism, conveys an uplifting message that is relevant to the Zimbabwean experience. In one of his songs, *Dada*, he tells the Zimbabwean youth to be proud of their roots:

<i>Dada nerudzi rwako</i>	Be proud of your race
<i>Chimiro chako nedzinja rako</i>	Your social status and your lineage
<i>Pembedza rwimi rwako...</i>	Celebrate your language...

Lyrics such as this demonstrate a great deal of originality and relevance and present an ideal model for the edutainment of young people in Zimbabwe. However, the real question is what urban grooves music stands for in our social hierarchy. Music develops within a certain political, social and cultural milieu. The older generations have had the same or similar concerns as the youth of tomorrow. However no single urban grooves musician is a true representative of the genre as a whole – artists' personal experiences influence their music in different ways. Although we have elected to study the music of Maskiri, Extra Large and Winky D, they cannot be said to be wholly representative of urban grooves music. Each urban grooves musician has their own style of expression and messages to disseminate.

The messages conveyed through urban grooves music

The discussion thus far has revealed that popular music was 'purposefully produced as a product, with mass consumption envisaged' (Fourie 1991, 4), and this meant that it made a positive contribution to the upliftment of people in all spheres of life – social, economic, political and cultural. Even if these were and still are the expectations of what popular music is supposed to do, the music of the artists chosen for the purposes of this article seem not to question social reality, but instead to support the social vices of society. People's music represents African life as aesthetic, dynamic and vital, and is concerned with people's present lives as well as their past experiences. The music of ordinary people reflects their daily experiences as they suffer the hardships of a demanding life. It eases the burden of hard labour by subtly expressing their emotions. If music is sung in a person's own language, they are reconciled with the nature of their existence. Nelson Mandela was very perceptive when he stated that if you talk to a person in a language they understand, the message goes to the mind, but if you talk to them in their mother tongue, it goes to the heart. Music is a very important performing art that is the carrier of the people's culture,

appealing to their hearts, cultural orientation, ideas, values and spiritual beliefs, which are essential to human development. Popular music, urban grooves lyrics in particular, has had a negative influence on Zimbabweans, both young and old, by promoting moral decadence, spiritual chaos and a cultural void. However, it is the youth who are worst affected and the most vulnerable to this moral and cultural erosion. Ngugi wa Thiong'o, in his book *Moving the centre* (1993), rightly says that 'Maiming the minds of the children is the same as maiming our cultural heritage'. People look up to artists for guidance, but contrary to what is expected of them; young musicians have become agents of cultural imperialism. Urban grooves music provides a cultural diet that is sadly unbalanced. The artists have imbibed chaff from Western culture, whose affluence undermines and negatively affects the stability of the cultural sensibilities of the Zimbabwean youth. This particular music genre has been growing from strength to strength, not improving but instead negatively influencing the Zimbabwean youth as Western music has become contextualized in the lyrics. Zimbabwean society has faced a multitude of problems arising from high rates of alcohol abuse and drug dependency, among the urban youth in particular. Most of the youth, according to recent surveys conducted by Populations Services International (PSI), either drink excessively or are on some kind of intoxicating drug or substance. A PSI blog on the internet states that, 'although the overall number of people infected with the HIV virus has reduced from twenty-five percent in 2001 to nineteen point eight percent in 2008, more and more youths are getting infected with the killer disease' (www.unaids.org).

Moreover, police reports suggest that a considerable number of young people are engaging in criminal activities, and a good number of them are in prison or already have criminal records for crimes such as armed robbery, theft, rape, murder, possession of illegal drugs, grievous bodily harm, fraud and extortion. We hope to expose urban grooves music as a significant contributor to this situation, as it is an important socialization agent for young people, who accept music and film as their guide to suitable or appropriate behaviour. We examine the way in which the lyrics of Maskiri, Extra Large and Winky D promote mischief, fornication, adultery, corruption, hate speech, violence, alcoholism, substance and drug abuse, and thus how their music affects the youth of Zimbabwe and ultimately Zimbabwean society. We therefore analyse the thematic concerns of the music of Maskiri, Winky D and Extra Large in light those of Western musicians, hip-hop music in particular, to ascertain whether there are similarities in the way they convey ideas about women, life, ethics, morality and society in general in the context of Zimbabwean culture.

Maskiri and his expression of the urban grooves genre

We will now turn to the lyrics of the controversial rapper Alishas Musimbe, known in urban grooves circles as Maskiri. Born in 1982, this artist is a beneficiary of the seventy-five per cent local content policy already alluded to. Although Moyo's policies in this regard are open to debate, one can deduce that his intention was to equip emerging young artists like Maskiri to disseminate positive ideas among the youth.

Ironically, however, Maskiri's perceptions of society largely border on delusion and profanity. His main mode of expression is ghetto lingo, by means of which he forges a connection with his target audience, the youth in the high-density areas (the 'ghetto'), where he was born and bred. Maskiri was born in the high-density suburb of Chitungwiza. It is not surprising, therefore, that aspects of American culture, such as rebellion and obscenity, feature in urban grooves lyrics, Maskiri's in particular. As Alice Dadirai Kwaramba (1997, 12) accurately states, 'For every writer, speaker or musician there is a finite set of possibilities that are available linguistically to express and talk about a subject or topic in a given social context.'

Maskiri first entered the limelight in 2002 with a 'gospel,' Dhara Rangu (My Old Man), which later featured on his debut album *Muviri Wese* (The whole body), and in which he confesses his sins to the Lord using street lingo. His use of street lingo in referring to the God as Dhara (Old Man) caused an uproar among the mainly conservative Zimbabwean Christian community. Concerned citizens protested vehemently, and the song was taken off the air, much to the surprise of the young artist, who saw nothing wrong with it. The song had its own following among the urban youth, mainly those from the same social background as Maskiri, who related to his music. His fans felt that the decision no longer to air the song was an assault on the artist's right to freedom of expression. Moreover, they felt that the song was not harmful to the youth, and claimed that, if anything, it was a new approach to traditional gospel music that appealed to young people who liked rap music.

Winky D and his music

Wallace Chirimuko, popularly known as Winky D in urban grooves circles, was born in 1983. He is a reggae/dancehall artist who claims to live according to Rastafarian principles. Rastafarianism has been described as a culture that upholds peace-loving ideologies promulgated by its founders since the days of slavery, yet Winky D sings mainly about violence. This is a feature common in Americanized Rastafarianism, which fuses original reggae music with American culture, as in the work of Beenie Man, Ward 21, Sean Paul and the like. The introduction of violent Rastafarianism into Zimbabwean popular culture is certainly not conducive to the empowerment of

young people, especially in the ghettos of Zimbabwe. A detailed analysis of Winky D's lyrics indicates that his main intention is to fuel hate speech, drug dependency, violence and fornication, none of which have a place in true Rastafarianism.

The Minister for Policy Implementation in the Office of the President and Cabinet, Mr Webster Shamu, at the official commencement of culture week in Kadoma from 19 to 26 May 2007, described culture as

the sum total of the way of life of a society from traditions, customs, value systems, life styles, arts, social institutions, and spiritual, intellectual and economic features that characterize society or nation. This defines us as a people. It is these values, symbols, interpretations and perspectives that distinguish us from other peoples (*The Herald*, 24 May 2007).

Definitions of culture are sometimes too broad to be useful, and even contradictory, making the definition of culture very relative. According to Titon (2005, 25), 'culture is a way of life, learned and transmitted through centuries of adapting to the natural and human world.' UNESCO (1995) makes the following observation:

Therefore culture represents a limited choice of behavior. Every society has its The social environment is culture and the characteristics of culture are that, culture is learned, culture is selective, facets of culture are interrelated and that culture is ethnocentric own way of viewing the universe with coherent set of values and behavior.

Cultural values become eroded through technology and globalization. It is debatable whether people should redefine their culture or not. However, in Zimbabwe the locus of culture is encapsulated in the concept of *unhu*, or *ubuntu*. Winky D, in light of the assertion that culture constitutes art, becomes an advocate of a Western way of life that not only pervades, but is harmful to the way of thinking of the Zimbabwean youth. His lyrics are indicative of a culture that undermines good moral social structures. To judge from his lyrics, Winky D seems to think that life is all about marijuana, sex and violence. He distinguishes between Rastafarians and ordinary people, elevating foreign culture at the expense of pre-existing societal structures, especially among the youth in the high-density suburbs. An examination of the lyrics from his only published album, *Vanhu Vakuru*, reveals that all the songs advocate extreme violence, as evidenced by expressions such as *ndokukicker* (I'll kick you), *ndokupa kopo* (I'll head-butt you), *ndokupa gona* (I'll drop you), and *ndokuuraya* (I'll kill you).

Winky D hails from the high-density suburb of Kambuzuma, an area notorious for criminal activity and drug abuse. He sings the praises of ghetto squalor and all facets of ghetto life. In an interview with *The Herald Entertainment* on the issue of violence being the life-blood of his lyrics, he claimed:

It's not that I am promoting violence but through my lyrics I'm looking for a solution to the violence that is inherent in our society ... Violence as you know is a system that's

already entrenched in our ghettos. It is an everyday happening that people identify with... What I am saying through my lyrics is that people should sit down, introspect and find a proper way to deal with violence, which is self-defence... My lyrics are an artistic bridge that fills that gap whereby people are victims of violence and in most cases help the perpetrators escape scot-free because they can't defend themselves (*The Herald*, 11 January 2009).

By his own admission, in his lyrics he suggests that the youth should use violence to deal with violence. Winky D terms his perpetuation of violence self-defence, yet his lyrics blatantly suggest that the people from the ghetto are invincible and can never be attacked or provoked. His lyrics also encourage hate speech among the youth, in that the violence expressed in his lyrics is more discernible on a semantic than on a metaphysical level. He touches on all the societal ills inherent in ghetto life, but instead of offering solutions, he glorifies and normalizes them. Violence, prostitution, drug dependency, squalor, immorality and illiteracy are cited as essential features of everyday ghetto life. In a song entitled *Rokesheni* he paints a picture of the ghettos of Harare, claiming that is where the ideal citizens of Zimbabwe live:

<i>Siwana nesu vekurokesheni</i>	Stay away from people from the locations
<i>Hainonoka tinobva takupa quotation</i>	We don't waste time; we'll give you a quotation
<i>Yemabhutsu plus zvbhakerera on rotation</i>	Of kicks and blows on rotation
<i>Izvozo tinozvita tirkurokesheni</i>	This we do in the locations

This song could be construed as an attack on anyone who does not live in the high-density suburbs. He mentions Highfield, Glen Norah, Mufakose, Kambuzuma, Chitungwiza, Warren Park, Mabvuku, Tafara, Mbare and others. He speaks of the ghettos as havens of violence, theft and drug abuse: *usada kudenha gena rekuMabvuku, rinotyisa kupfuura soja rengowani tsvuku* (do not provoke people from Mabvuku, they are more fierce than the red beret soldiers who unleashed terror during the Gukurahundi Operation in Zimbabwe) – here he seems to be saying that the red beret soldiers, instead of serving and protecting the nation, harassed civilians. In this way, Winky D encourages young people from the ghetto to engage in intimidation and violence, advocating a rough society like that in the high-density suburbs listed and a culture of antagonism in the ghettos all over Zimbabwe. *Rokesheni* is almost a tribute to the 'best' (most violent and drug abusing) high-density suburbs, encouraging other ghettos in the country to step up so as to be mentioned by the 'big man' Winky D. Also from the album *Vanhu Vakuru* is the song *Nhinhe*, meaning 'nincompoop' or 'dubious person,' in which he speaks of his lifestyle in the following terms:

<i>!bva waziva nandikendenge</i>	Know that I don't care
<i>Ndichatonetsa kupfuura Chidhuma</i>	I am going to be more notorious

<i>naMasendeke</i>	than Chidhumo and Masendeke
<i>Ndakarova Marabha fight ukaua vende</i>	I punched Marabha and left him with a gap between his teeth
<i>Ndinembasuru dzinopfura Mahendere.</i>	I have more muscles than Mahendere.

In this song, Winky D claims to be fearless and brave, never avoiding fights, and boasting that he has more muscles than Amos Mahendere (leader of the Mahendere Brothers gospel music band).

Extra Large and the growth in popularity of their music

Extra Large is a duo comprising two cousins, Norman Maravanyika, born in 1983, and James (Jimmy) Mangezi, born in 1979. The duo is hailed for its skill in terms of social commentary, giving a voice to the youth by dealing in their songs with the daily concerns of young people. However, their music and social commentary are not restricted to a particular age group, as many of their satirical lyrics focus on issues that affect Zimbabwean society as a whole. Their commentary covers domestic, religious, economic and an assortment of societal issues. Both musicians grew up in the high-density suburb of Highfield, and much of their work has been inspired by experiences from there. Their lyrics, presented mainly in the form of speech interspersed with some singing, are very clearly articulated, and since most are in Shona, the message they contain is accessible to the many Shona-speaking youth in Zimbabwe.

The duo uses mainly the Manyika dialect and bastardized English in order to poke fun at the Manyika people, known for their love of the English language. In the process, the duo manages to satirize a multiplicity of societal ills and successfully takes a light look at serious issues. However, their use of Manyika to achieve a comic effect constitutes the first negative socio-cultural implication of their music. They seem to be saying that the Manyika people love the English language, but cannot speak it, as their knowledge is limited to a few lexical items which they cannot combine into good syntactical constructions to produce semantically adequate statements. This is evident from the song *House Gero* from the album *Still at Large*, in which Jimmy says: 'is respect house girl is respect you!'

An article on the Zimbabwe Music Vibes website reads as follows:

Music is an art. Music is the mother of dance. Music is the ignition of vocal lyrics and sound instruments. It induces bodily movements through dance, yet it has the dual effect of playing with the listener's mental being and prying on one's emotions.... Music is edutainment (www.zimvibes.com).

At the heart of the comic satire of Extra Large lie crucial societal issues and ideologies shaped by a Zimbabwean sensibility. This comic satire is therefore used strictly to lighten the burden of weighty societal issues that people rarely talk about.

Negative societal issues are treated humorously, reinforcing the notion of music as edutainment. People are educated by the music of Extra Large through laughter and humorous tracks they can sing along to. The duo's music nevertheless has a number of negative socio-cultural implications for the Zimbabwean youth in that it advocates fornication and adultery, among other things. In the song *House Gero*, for instance, the duo implies that in the absence of her employer (the 'mother of the house'), the domestic worker or house maid takes over:

<i>Mai vemba vasipo muridzi wemba</i>	When the mother is not around, the owner of the house is
<i>NdiHouse Gero,</i>	The house maid
<i>Baba vemba achivachonyi</i>	She'll be winking at the father of the house,
<i>NdiHouse Gero</i>	The house maid

Extra Large's fans argue that this song aims at creating good relations between house maids and their female employers so as to avoid unnecessary problems in the home. In the song the duo argue that house maids work well if they are treated fairly and paid satisfactorily, but they warn that if the house maid is not paid on time or if she is treated badly, she will take revenge in undetected ways, such as cleaning the toilet with her employer's toothbrush or contaminating the children's school lunches. They also suggest that she would seduce her employer's husband out of spite. Such insinuations not only plant malicious thoughts in the minds of domestic staff all over Zimbabwe, but they also create unnecessary animosity between house maids and their employers, as the latter begin to view the former as potential threats to their marriages, and begin to question their husbands' fidelity in their absence. It is very difficult to listen to the lyrics of Extra Large in the presence of parents and elders, as they explicitly deal with awkward real-life situations.

Conclusion

In this article we have emphasized the role of music as a popular form of expression that targets the masses daily, and we considered the way in which selected artists present their worldview to the Zimbabwean youth. We demonstrated that the lyrics of Maskiri, Winky D and Extra Large may have an extremely detrimental effect on the Zimbabwean youth, who tend to interpret popular music lyrics literally. We also made the observation that urban grooves lyrics, instead of promoting positive values, advocate the subjugation of women, violence, drug abuse, adultery, hate speech, fornication, mischief, dishonesty, obstinacy, and multiple sex partners. Young people tend to emulate what they see and hear, and so accept song lyrics as indicators of what is acceptable and trendy in the Zimbabwean context: thus, on hearing Extra Large saying '*ni ndinopenya, handina kukwana, kana musikana wangu anozviziya*' (I am a lunatic, deranged, even my girlfriend knows), they gain

the impression that lewd behaviour is acceptable, particularly as they may idolize the artists whose music they listen to.

In this article we also revealed that urban grooves lyrics promote Western culture, as most of the lyrics of the artists reviewed pay homage to Western ideologies, albeit expressed in indigenous languages. This undermines endeavours to foster a local culture unique to Zimbabwe, as the youth are introduced to Western norms and beliefs through music. Winky D's lyrics promote the smoking of marijuana, associated with Rastafarianism, which emanates from Jamaica, and is not Zimbabwean. This artist also promotes a culture of violence and hate speech. The inevitable result of urban grooves lyrics is a society based on superficialities and an uneducated youth. Young people need to be exposed to the work of artists who provide them with positive edutainment or a celebration of the beauty of life, not the message that marijuana is good or that having multiple sexual partners is appropriate and desirable. We close with the recommendation that research be carried out throughout Zimbabwe to establish the damage that has been done to the youth by urban grooves. Certain artists should be banned from the air completely unless or until they have something constructive to contribute to the discourse of youth empowerment.

Notes

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