Kayanda musical arts for the installation of Shangwe chiefs: An epistemological, gendered, symbolic, interpretive, Community – State model for sustaining tangible and intangible heritage in Zimbabwe

By

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Acknowledgements

Dedication

I dedicate this entire work to my dear wife, Ruramisai Ngara (amai Mapo). You are my sole source of pleasure, solace, peace, and pride. I love you Ruramisai.

Abstract

UNESCO Convention of 2003, calls for the preservation of heritage and empowerment of rural communities. The thesis investigates the installation of Shangwe chiefs in the districts of Gokwe North and South in the Midlands Province of Zimbabwe. *Chinyamusasure/kayanda* musical arts for the installation of chiefs faces possibilities of extinction if solutions of sustainability are not sought to address this dilemma. Besides, the installation ceremonies mirror the participation of the State that conflicts with the indigenous ways of conducting such rituals. The thesis aims to demonstrate how the Community and State participations in the installation ceremony would sustain tangible and intangible musical heritage inherent in the rituals for the benefit of future generations. The qualitative approach was adopted to gather data through participation-observation and tape recording of interviews. This study establishes that: a) The colonial model which was adopted by the post - independent Zimbabwean government violated the indigenous model of installing chiefs that had a succession plan which advocated peace and sanity among the indigenes; b) Chieftainship was a male position because of cultural beliefs; c) Fighting for chieftainship is a common phenomenon although it is not a cultural norm of the Shangwe. The physical and nonphysical fighting for chieftainship depicted in some of the installation songs is a way of trying to correct and restore the legacy being enjoyed by non deserving households that benefited through manipulation of the indigenous model of installing chiefs by the colonial regime that was once in charge of the state; d) The Shangwe indigenous installation model cherished the ethos of peace, stability, and familyhood regardless of the nonphysical fighting that typified some of the installation songs; e) Chiefs experience challenges in promoting the preservation of their musical heritage for the benefit of future generations; f) The musical arts for the installation of chiefs face challenges of extinction if solutions of sustainability are not sought; g) There were no community libraries for archiving, promotion, and preservation of musical arts heritage for the benefit of future generations. It is recommended that the State should embark on programmes for documenting a succession plan for each ethnic group to avoid cases where the indigenes fight for chieftainship each time the need for selection and installation of a chief arises. Furthermore, it is suggested that the State should spearhead programmes on reversing chieftainships that were manipulated by colonial masters in order for deserving indigenes to inherit their rightful legacies. The Zimbabwean government and its institutions of higher learning should spearhead the establishment of community libraries in designated areas set aside by chiefs that would be manned by trained local people.

Keywords

a) Community people/local people – these two terms will be used interchangeably throughout the thesis and in terms of the Traditional Leaders Act, Chapter 29:17 of Zimbabwe, when referring to "persons who fall under the jurisdiction of a chief" (Circular No 38 of 2009: 3).

b) Community-State model – throughout the thesis, this term will be used to mean the practical collaborative participation of community people and the Zimbabwean government that was formally led by President Robert Gabriel Mugabe and its ZANU PF party, in the appointment of chiefs.

c) Tangible heritage – will be used in this thesis to refer to the physical artefacts that are passed on from past generations, retained in the present and bestowed for future generations. Examples of tangible heritage are works of art, artefacts, dance regalia, and musical instruments.

d) Intangible heritage as defined by UNESCO Convention of 2003 means the inheritance of nonphysical artefacts that are passed on from past generations and preserved in the present for the benefit of future generations. Examples of intangible heritage that will be referred to throughout this thesis are folklore, dance, songs, song lyrics, indigenous knowledge systems, belief systems, norms and values, and ceremonies that are associated with the installation of chiefs.

e) Installation, is a term that will be used throughout the thesis when describing the official appointment of a chief by the Zimbabwean government and the process of assuming office, following "prevailing customary principles of succession, if any, applicable to the community over which the chief is to preside" (Circular No 38 of 2009: 4).

f) Chinyamusasure/kayanda – these two terms will be used interchangeably when referring to the dance genres for the installation of Shangwe chiefs.

g) Culture owners/culture experts – throughout the thesis, these two terms will be used when referring to the Shangwe key indigenous knowledge providers.

Abbreviations

CD Compact Disc

DVC Digital Versatile Disc

MP Music Player

Acronyms

DA District Administrator

CBIMIMI Community Based Indigenous Musical Instruments Manufacturing Industries

CBIL Community Based Indigenous Libraries

CBIPC Community Based Indigenous Performance Centres

CCGW Chinese Cultural Great Wall

CRZ Constitution of the Republic of Zimbabwe

CSM Community – State Model

GAB Government Archives of Botswana

ICH Intangible Cultural Heritage

IKS Indigenous Knowledge Systems

ILAM International Library for African Music

LAC Library Archive of Canada

LFMN Library of Folk Music of Nigeria

MDC Movement for Democratic Change

NLA National Library of Australia

NNL Norway National Library

PPDCE Protection and Promotion of the Diversity of Cultural Expressions

PSIM Post-colonial State Installation Model

SICH Safeguarding of Intangible Cultural Heritage

SIIEM Shangwe Indigenous Installation Ethos Model

UNESCO United Nations Educational, Scientific and Cultural Organisation

ZANU PF Zimbabwe African National Union Patriotic Front

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Chapter 1: Introduction

1.1 Background to the study

From the 18th to 20th of May 2010, I was at the International Library of African Music (ILAM) at Rhodes University in Grahamstown, South Africa, in search of relevant literature for my Masters dissertation proposal which I was doing with the University of Fort Hare in South Africa. Prior to this, I had read about the vast collection at ILAM ranging from bows, drums, *mbira*, yet this was not part of my study. My first day at ILAM confirmed that the abstract (nonconcrete) musical instruments were physically found in the library and may be touched as concrete objects. I concluded that ILAM was a hub of indigenous musical instruments. These three visits offered me the opportunity to identify and describe other instruments I had not seen before. As such, I caught a glimpse of my own Zimbabwean musical instruments, *mbira dzavadzimu,* and *matepe mbira*. My heart was rekindled by seeing the *mbira*. I made a flash back of my readings about the ethnomusicologist and founder of the ILAM in 1954, Hugh Tracey, who had committed himself to collect, document, and preserve musical heritage from sub-Saharan communities. One question kept on nagging me: In what ways do the collection and archiving of tangible and intangible musical heritage by states and institutions benefit and empower communities which own such cultural legacy? Even so, I had a mission to complete my Masters proposal that was to be considered for approval by the Higher Degrees Committee at the University of Fort Hare.

On 15th April 2015, Dr. Luis Gimenez visited me at my workplace, Great Zimbabwe University. Luis was a Spanish post-doctoral fellow at Rhodes University in South Africa. Earlier on, Luis had emailed me that he was coming to my university with some Zimbabwean musical collections. I longed for his coming. Upon arrival, I escorted him to my office as I carried a cardboard box he had presented to me. After a brief conversation, I

opened the box with enthusiasm. I could not believe my eyes. There were twenty compact discs (CDs) of Zimbabwean indigenous music collections, totalling two hundred and ninety-eight tracks. As inscribed on the CDs, all the collections were done by the founder of ILAM, Hugh Tracey. I concluded that Rhodes University had tasked Dr. Luis Gimenez to repatriate our intangible musical cultural property. I thanked him for the effort in returning the Zimbabwean legacy. Imagining the vast collections of tangible and intangible musical heritage from sub-Saharan Africa archived at ILAM for years, one question cropped up in my mind: In what ways do such repatriations benefit the various communities where such indigenous knowledge property was collected? I am now travelling another academic journey which might provide answers to such a question. Thus, the topic of this PhD in Music thesis is an outgrowth of my Masters dissertation of 2012, which investigated the integral role Shangwe chiefs played in the *mukwerera* rainmaking ceremony. Chiefs are a vehicle for sustaining cultural practices. On that basis, I then interrogated the culture experts on how the current Shangwe chiefs were installed. This installation ceremony is called *mutambo wokugadza madzimambo*. The accompanying ritual is defined by *kayanda* song and dance as intangible and tangible heritage. The installation song-dance is referred to by the Shangwe community people in Chireya and Nemangwe chiefdoms as *kayanda* and *chinyamusasure,* respectively yet the dance styles are similar.

I am a Karanga who relocated from Mberengwa District to the district of the then Gokwe South in 1983, which was and still is home to the Shangwe people in Zimbabwe. Therefore, I have been living among them for more than thirty years. This context has enabled me to develop proficiency in speaking and writing the ChiShangwe language. Therefore, I am studying the Shangwe installation ceremony from a partially emic approach. The emic position in this study means that to some extent, I carried out the research from an insider's perspective because of my long living among the Shangwe, although I am a Karanga by

birth. In addition, my ability to sing, dance, and play *kayanda/chinyamusasure* drumming patterns for the installation ritual is advantageous in documenting this ceremony with a degree of disciplinary competence. Besides, my study of theory of music and piano lessons could ensure transcribing and notating Shangwe songs in staff notation using a computer software programme called Sibelius.

The installation of chiefs is a two-fold process. First, the appointed chief is installed by his local people. Second, the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage, crowns the same chief on another day set aside in consultation with the community people in question. This is in accordance with the Constitution of the Republic of Zimbabwe (CRZ) (2013: 29). The second phase completes the installation ceremony. Thereafter, the community, as well as the Government, recognise the incumbency of the chief. The two phases of the rite are embedded in a myriad of symbols, which this study will unpack. Furthermore, the forty-six chiefs I know in the seven districts, in the Midlands Province, are all men (see Appendix 2). This male domination in chieftaincy again enthuses me to further find out the reason men enjoy this patriarchal status of chieftainship at the expense of women in the Midlands Province in general, and the Shangwe community in particular. My study will, therefore, assess whether the Community-State model empowers the chiefs to document, preserve, and sustain tangible and intangible heritage in their area of jurisdiction to promote rural development. Hence my research title: '*Kayanda* musical arts for the installation of Shangwe chiefs: An epistemological, gendered, symbolic, interpretive, Community-State model for sustaining tangible and intangible heritage in Zimbabwe'.

1.2 Statement of the problem

When products of thousands of years of musical evolution are considered in danger of extinction or of undergoing significant change one response by scholars is conservation through documentation,

to study change and undertaking practical "applied" projects within the communities studied for conservation of living traditions in situ (Davis 1992: 361).

The Shangwe chiefs' installation rituals in Gokwe North and South districts of Zimbabwe are one form of legacy that faces possible extermination if solutions of sustainability are not sought out to address the dilemma. According to the CRZ (2013: 129), one of the functions of traditional leaders is "to take measures" in the promotion and preservation of heritage in their areas of jurisdiction. The safeguarding of vulnerable intangible heritage by community leaders is in tandem with the 2003 UNESCO convention on intangible cultural heritage (ICH). Zimbabwe became a member state of this organisation on 22nd September 1980[1]. Ceremonies are one form of such inheritance (Jahnichen 2013: 120) that must be safeguarded. Article 2 paragraph 1 of the 2003b UNESCO convention defines intangible cultural heritage as:

> The practices, representations, expressions, knowledge, skills - as well as the instruments, objects, … cultural spaces associated …, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect of cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

In brief, the 2003 UNESCO conference "aims at caring for the living, traditional cultural heritage", which is passed on from generation to generation (Leimgruber 2010: 162). Sherman (2008) in pointing out the need to document intangible heritage in China notes that:

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[1] Palestine became a member state of UNESCO on 23 November 2011. According to the UNESCO constitution, "[S]tates that are not members of the United Nations Organizations may be admitted to membership of the Organization, upon the recommendation of the Executive Board, by a two-thirds majority vote of the General Conference" (Cerone 2012: 601). And as of 2013, there were 195 member states of the UNESCO.

> A great deal has been made of the fact that China has 56 ethnic minorities many of whose traditions, or 'intangible cultural heritage', have not been documented and are likely to disappear. A much-acclaimed 20year, 500 million-word project known as 'The Chinese Cultural Great Wall' was initiated in 1979 directed by the Ethnic Folk Literature and Art Development Center under the Ministry of Culture to collect, archive, and publish folk songs, dances (Sherman 2008: 223).

China set its mandate to collect, document, archive, and publish folk songs and dances with the intention to preserve its cultural heritage that was facing extinction. This approach was an assurance that the heritage was now preserved, and sustainable and future generations could benefit from this project. In the current study, Shangwe tangible and intangible musical legacy also face possible disappearance if solutions of sustainability are not sought out to address the predicament. A vacant post of Shangwe chieftaincy might have an effect on the sustainability of tangible and intangible musical heritage. The Community-State model of installing chiefs could be an alternative model for preventing the gradual loss of tangible and intangible musical legacy in Chireya and Nemangwe chiefdoms in the Gokwe North and South districts in Zimbabwe. The chiefs' installation ceremony, *mutambo wokugadza madzimambo*, involves singing, dancing, drumming, and acclamation.

The installation ceremony is an epitome of the Shangwe and State symbols that have not been unpacked, documented, interpreted, and preserved. As informed by culture experts, this heritage faces the possibility of extinction because of the massive adoption of Christianity by the young generation:

> Shangwe young generation is rapidly being absorbed by the Apostolic Faith Mission and the Mugodhi churches. I realised that Christianity, with its own rituals and ceremonies, was more valued than the old Shangwe beliefs and ceremonies (Ngara 2012: 8).

Christian doctrines view *kayanda* ethnic practices as pure works of the devil thereby shunning participating in these local routine presentations. Earlier studies on the same

Shangwe revealed that "Christianity" was a "great challenge to the future practice of the rain ceremonies which are seen by some Christian sects as work of the devil" (Ngara 2012: 4). Matiure (2013: 8) concurs with Ngara (2012) and posits that:

> Many more churches continued to be established in Zimbabwe. The churches, through preaching and evangelism changed some of the Shona people's perception about their religion. They began to shun anything that was associated with Shona religion like conducting traditional ritual and performing traditional instruments like mbira dzaVadzimu for sacred rituals.

Hence Liebersdohn (2008: 21) advocates the "salvage ethnography" which holds the principle that all cultures matter and it is vital to gather as much information as possible on cultural practices that may become extinct due to "assimilation or acculturation". The Shangwe community people are not spared by issues associated with mixing with other cultural groupings hence the need to save musical heritage from possible extermination. Besides, some of the intangible heritage lore is stored in memory. According to Connerton (2006), the memory archive is not the safest method of storing information as "Africans do not traditionally write their music as a way of preserving and teaching it. It is learnt by rote and presented in memory" (Sachs 1943: 139).

The Shangwe *chinyamusasure* dance performances have particular songs which are presented during the ceremonial rite that are culturally intended to address different issues in society but still existing in a form which only the local people are able to interpret. Besides, song texts are worded with figurative expressions which need unpacking. *Chinyamusasure* and/or *kayanda* as dance genres per se are also a pack of symbolic dance idioms/vocabularies that are relative to the two communities understudy. This is one reason culture is viewed as "a web of symbols" (Geertz 1973c: 89). Let (1997: 6) concurs with Geertz (1973c) and notes that "culture consists of a pattern of meanings embedded in symbols". There is also 'a pattern of meanings' enshrined 'in symbols' that are peculiar to the Shangwe installation rituals which need to be interpreted from an informed position.

Shelemay (1996: 15) discusses two hierarchies existing in historical musicology and ethnomusicological studies: "long-standing court music traditions" and "indigenous musical traditions". Shangwe installation rituals face gradual extinction. Jahnichen (2013: 120) argues that:

> Rituals that are considered to be intangible culture by the UNESCO convention are especially vulnerable because of the strong dependence on specialist knowledge, their importance for the consistency and continuity of community life, and related conditions. Amid fast-changing community structures, rituals may play a key role in a community. Rituals must compete with the external pressures of modern communication, technological innovation, lifestyle appropriation through various media, and increasingly personal encounters with strangers from distant cultures.

Personal encounters with other cultural groupings speed up the assimilation or adoption of other cultural practices thereby impacting on the sustainability of one's inheritance. It is through research of this nature that vulnerable cultural practices such as instalment of chiefs may be saved from possible disappearance. The installation rituals are embedded in music which is a resource that also needs to be salvaged and sustained for posterity. On issues of resource sustainability Titon (2009: 6) points out that:

> Applying sustainability to music leads us to ask if it is helpful to think of music as a resource and if so, what kind of resource music might be. ..., music appears to be a biocultural resource, a product of human life; further, it is a renewable resource, as almost all human beings are born with the ability to make music, just as we are born with the ability to speak. Neither music nor language per se is limited, finite, or threatened; but just as certain languages have become extinct, or are endangered because of too few speakers to support them, so certain musical languages have disappeared or are in danger of doing so as populations that support them are unable or no longer interested in doing so.

Titon (2009) argues that music is also a resource which should be sustained since sustainability is counter-extinction. According to him, music, just like language, is an endangered human product. Once the music becomes extinct, then its non-existence is a

conundrum since no one will be able to benefit from the annihilation of this intangible heritage. Perhaps, if chiefs are installed, Shangwe cultural resources and heritage, including *kayanda* musical arts, that face challenges of gradual loss, could be sustainable.

1.3 Research questions

1.3.1 Main research question

- To what extent do the current Community and State participations in the installation ceremony of Shangwe chiefs sustain tangible and intangible musical heritage inherent in the rituals for the benefit of future generations? This broad question is sub-divided into five sub-questions.

1.3.2 Sub-questions

- What are the views of the community people towards the participation of the State in the installation of chiefs?

- What meanings do the Shangwe attach to the tangible and intangible musical symbols embedded in the installation rituals?

- In what ways may chiefs be assigned the responsibility to reclaim, promote, preserve, manage, and sustain tangible and intangible musical heritage in their areas of jurisdiction?

- What interpretations are attached to symbolic texts of songs sung during the installation of chiefs?

- In which ways could tangible and intangible musical heritage embedded in Shangwe installation rituals be sustained?

In order to answer the questions, ways of documenting identified tangible and intangible heritage reflected in the installation performances were be discussed. Sustainability requires designing ways of including aspects of prestigious heritage of the culture groups in classrooms and public education in order to enhance national, cultural, and personal integrity of citizens. I also edited footages of the dance performances by the use of computer software programmes such as Final Cut Pro X 10.1 for video editing, and Ableton Live 9 and/or Audacity for audio edition and burned the final product on compatible discs during the course of the study, for storage purposes at Power FM broadcasting station of Zimbabwe. In Chapter Six, I transcribed twenty-two installation songs in staff notation using a music software programme called Sibelius, and arranged samples that can be taught on *marimba* musical instruments.

1.4 Aim

The aim of the study was to demonstrate how the current Community and State participations in the installation ceremony sustain tangible and intangible musical heritage inherent in the rituals for the benefit of future generations.

1.5 Methodology

The purpose of this section is not to provide a detailed account of the approach that was employed to gather data. Chapter Three was reserved entirely to discuss the methodology. "Being-in-the-field" as emphasised by Titon (2008: 25), advocates observation, participant-observation, intensive participation, interviewing, audio and video filming, and tape recordings, were utilised extensively in the gathering of qualitative data for this study. It was "fieldwork," a face-to-face interaction as recommended by Barz and Cooley (2008: 3) which gave me the opportune time to solicit data from individual culture owners who were knowledgeable about their chief installation rituals. Denscombe (2007: 10) declares that face-

to-face interviews solicit better response rate and allows immediate validation of data. My eye-to-eye contact and dialogue with particular culture experts accorded me the opportunity to unearth meanings embedded in symbolic installation songs. My lengthy living of more than three decades among the Shangwe community was ideal to creat rapport with chiefs, culture owners, and the community at large. As such, I was welcomed and accepted within this community. Russell (2006: 254) argues that perpetual interaction and socialisation with people understudy narrowed the gap between the researcher and the people understudy.

1.6 Rationale of the study

"The purpose of academic work is to *discover* (own emphasis) new knowledge: new knowledge about the world around us, new theories about why it is as it is" (Hofstee 2009: 21).

There is insufficient scholarly literature about the Shangwe culture and this inspired me to fill the gap. Chiefs Chireya and Nemangwe expressed their willingness to provide cultural data on their installation ceremony during preliminary fieldwork. In brief, culture owners pledged that they wanted more research done on their *kayanda* cultural practices in order for the knowledge to be in the public domain through publications.

Practically, one of the intentions of this study would be to transcribe twenty-two songs in staff notation for *marimba*. The approach could be a step further in providing preliminary teaching material to schools and institutions of higher learning. The teaching of songs in institutions might be an approach for placing Community-State practices in installing chiefs in the classroom domain.

Theoretically, the installation of chiefs in Zimbabwe follows what I refer to as the Community-State model, a model which raises questions. The study may be used as a template, especially in Southern Africa, to further investigate how other communities and

states install chiefs today in order to establish whether this model cuts across culture divides. According to Weber's theory of authority, there are particular people in certain societies who possess traditional authority (Weber 1958: 4). This kind of sanctified authority is inherent in the status, and the community at large is ethically bound to owe the people in question due respect. It is from this premise and also based on the dual nature of installing chiefs that I invetigated the kind of authority the Shangwe chiefs possess nowadays.

Epistemologically, this thesis has broader significances. Basing on the fact that data reflected the insights and Indigenous Knowledge Systems (IKS) of the Shangwe as a definite ethnic group, broadly, their knowledge contributes to ethnophilosophy. According to Hallen (2010: 73), ethnophilosophy is the kind of wisdom that is unique to a particular culture. Besides, data was be collected from a certain few individuals who were communally famed and treasured for their exceptional acumen on cultural practices, especially the chiefs' installation ceremony which they long accumulated with age. Oruka (1990: 112) refers to the few informative aged indigenes of a specific culture as the sage philosophers, hence the term philosophical sagacity. Here age was and still is viewed as a prerequisite in the acquisition of wisdom. Besides, the entire study examined the manner in which indigenes interpret the world beyond thereby contributing to the field of metaphysics.

1.7 Theoretical framework

The value of theory in research is ably captured by Bohlman (1988: 26) who argues that "...data are simply data, but inexorably linked to those theories that give meaning to them". Simply put, data should be framed by theories for such data to be scholarly and replicable. Besides, McLean (2006: 337), in his book *Pioneers of Ethnomusicology,* notes that: "American ethnomusicology is now awash with theory" that are "derived mostly from outside disciplines". McLean thinks that this is beneficial to the discipline of ethnomusicology.

Similarly, theories that inform this applied ethnomusicological study are from the disciplines of archaeology, anthropology, sociology, and ethnomusicology itself. The borrowing and application of applicable theories from other disciplines manifests the richness of the interdisciplinary nature of an ethnomusicological scholarship (Danielson 2007: 228; Kruger 2009: 142; Cottrell 2011: 231).

Drawing from Hofstee (2009: 91), I provide "a theory base" that comprises fourteen theories: symbolism, historical particularism versus relativism, theory of authority, feminism versus the theory of patriarchy, theories of ritual and indigenous hierarchy of communication and spirit possession, dance choreology, indigenous creative arts theory versus oral-musical-art-theory, and theory of cultural heritage versus theory of sustainability. The following sections of this chapter discuss the efficacy of some of the theories that inform this study on *chinyamusasure* musical arts for the installation of Shangwe chiefs in Zimbabwe.

1.7.1 The theory of symbolism

According to Des Chene (1996: 1274), the aim of symbolic anthropology is to examine how a particular society assigns meanings to its symbols, surroundings, and utterances since such a community constructs its reality. For this reason, symbols and meanings are constructed, shared, and interpreted by the same society (Spencer 1996: 535). Belief systems form part of the symbolic anthropology. Chene (1996: 1274) puts it that: "Beliefs, however unintelligible, become comprehensible when understood as part of a cultural system of meaning". Klatch (1988: 141) writes that: "Symbols act as common points of reference which, when grouped together into ideologies, are carried by a specific group" thereby promoting group solidarity. I acknowledge that the same symbols that uphold social cohesion have the potency to instigate social division in another society. In Duncan's (1953: 117) words: "Symbols alienate us from one group as they enrol us to another". Drawing from the above scholars:

Duncan (1953), Klatch (1988), Chene (1996), and Spencer (1996), the theory of symbolism acknowledges that each society has its own symbols that unify it as a single entity. The installation of Shangwe chiefs might also be viewed as constituting a myriad of symbols. Guided by the culture owners, such symbols could be deciphered in order for the indigenous heritage to be documented in written records.

1.7.2 Historical particularism versus relativism

Boas (1948: 49) contends that each culture has a unique history, and he stresses that the most appropriate way to understand a particular culture is to study it in its social milieu. According to Bennett (2002: 26), relativism "implies that we have no basis for judging other peoples and cultures, and certainly no basis for declaring some better than others, let alone 'good' or 'evil'". Bennett was talking from a moral relativist point of view, supporting communal autonomy. In Shelemay's (1996: 44) views, "cultural relativism is the position that all people's perspectives are biased by their cultural background". This could be one reason Maposa (2012: 25) argues that every "ethno-linguistic group" has its unique "lens of looking at things". Drawing from Maposa and Shelemay, it is acknowledged that certain practices and meanings are culture specific. However, Prasad (2007: 589) notes that there are certain meanings that are relative to a particular culture and should be interpreted in those contexts. In this situation, particularism and relativism were also tenets that informed how I intended to study issues that are special to the Shangwe installation rituals, encompassing its music and dance. Perhaps, that is the reason ethnomusicologists still advocate the relativist philosophy in gathering data for a particular culture (Shelemay 1996: 13). Correspondingly, the study espoused cultural relativism to study the installation performance in its figurative milieu.

1.7.3 Theory of authority

Max Weber in his essay *The three types of legitimate rule* that was published posthumously in 1958, explains how authority is legimatised in a belief system. Spencer (1970: 124) posits that:

> Authority and norms represent polar principles of social organization: In the one case organization rests upon orientation to a rule or a principle; in the other instance it is based upon compliance to commands.

The genre of authority an individual has stems from Max Weber's (1958) claffication of three types of authority: traditional, charismatic, and legal-rational authority. According to Coser (1971: 227), Weber wrote about "pure" types of authority, and "he was aware that in empirical reality mixtures will be found in the legitimation of authority". The three types of authority are explained as follows:

According to Weber (1958: 4), charismatic authority is enshrined in a leader whose vision and mission inspires others because of perceived extradionary charasteristics. Thus, a leader with chariamastic authority appeals and commands great support from his followers (Cabbua 2016: 212). The charismatic authority comes from the innate qualities of the person who holds the power. In a new political movement, followers believe that the leader has the potential to emancipate them from social, political, and economic bondages. For instance, the leader of a social movement such as a prophet, is associated with charismatic authority since followers believe that such a person possesses supernatural power (op.cit: 213).

Legal-rational authority is authority empowered by the law (legal) (Weber 1958: 3). Obidience is not given to a specific individual but a set of individuals who are to inform certain principles. For instances, legal-rational authority exists in a bureaucratic modern state, city governments, or public and private organisations, there are specific principles that govern the day-to-day operasations of such an organisation.

Traditional authority is legimated and sancfitied by tradition (Weber 1958: 4). Thus, an individual's "ability to rule and right to rule is passed down, often through heredity" (ibid.). The theory is irrational and inconsistent, promotes the status quo, and does not facilitate social change. Weber points out that: "The creation of new law opposite traditional norms is deemed impossible in principle" (op. cit.). Traditional authority is characteristically embodied in feudal or patriarchal societies. In a purely patriarchal structure, "the servants are completely and personally dependent upon the lord", while in a feudal system, "the servants are not personal servants of the lord but independent men" (ibid.).

Essentially, the installation of chiefs is meant to bestow authority upon the sworn-in person. Weber's (1958: 4) traditional authority which asserts that certain people enjoy sanctified power because of the position they occupy in society, corroborates this. For instance, Ngara (2014a: 465) discusses the institution of *mbonga*[2]. *Mbonga* is a name given to a woman with ritual authority among the Shona. This woman is comparable with nuns in the Roman Catholic Church. In the Shangwe rain rite, *mukwerera*, chiefs who are the highest symbols of authority, bow before the *mbonga* because of the power that is associated with such a position in rain rites. In addition, if a woman is elected today to become a president or a vice president of a certain state, she will be respected by the state(s), because this new position is associated with constitutional authority. In my opinion, Weber's views are significant for this thesis. As earlier expressed, the current installation of Shangwe chiefs follows a dual procedure. Firstly, a selected man ordains the genealogically intended chief, *mambo*. This is done to make the community aware that the person has now been culturally endowed with sanctified powers. Secondly, the State, through the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage or any other ministry mandated

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[2] According to Ngara (2014: 469), a *mbonga* is a lady who was ethnically not supposed to marry. She occupied an important status in the Shangwe *mukwerera* rainmaking ceremony. The *mbonga* interpreted certain mishaps to the community during the rainy season. The entire community owed her great respect because of the traditional authority she had.

with the role at any time, officially installs the chief on the recommendation of the Shangwe authority, on another day set aside by the State in consultation with the Shangwe authority, a model on the State installation approach that raises questions, (see Chapter Four).

This study examines the kind of authority that might be exercised by current chiefs given the Community-State model of installation. It is from Weber's theory of authority that I develop a model that defines the kind of authority possessed by current chiefs in Chapter Four.

1.7.4 Feminism in comparison with theory of patriarchy

Letherby's (2003: 51) feminist theory explains that there is a degree of inequality between men and women in society. The theory is a development of the general movement to empower women throughout the world. Thus, feminists advocate for the equality between women and men and emphasise that women and men should share equally society's opportunities and scarce resources regardless of creed and colour. Based on that, Letherby campaigns for the emancipation of women from their domination by men. Besides, Hirshman (2006: 92) focuses her debate on what she terms 'choice feminism'. Simply put, Hirshman advocates that feminism should enable women to freely make choices: sexuality and appearance and passing judgement on what they do is an infringement on their rights. Both Letherby's (2003) and Hirschman's (2006) premises fit with the study of Shangwe chiefs which intends to probe further on issues of gender equality.

It is acknowledged that the Shangwe community is patriarchal. The theory of patriarchy supports the concern that women's movement fight a separate struggle against the occupation of highest position in modern society by men. Hamilton (1978: 1) writes that: "the feminist analysis has addressed itself to patriarchal ideology, that patriarchal mode which defines the system of male domination and female subjugation in any society". Besides, Marso (2010: 267) elucidates that those women who "embrace feminism" usually find their effort to attain

"liberty and equality stymied by their feminine attraction" to matters which sustain "patriarchy". Nonetheless, German (1981: 16) argues that patriarchy cannot simply mean the muddled women's oppression by men. The thesis attempts to problematise the simplistic notion that chieftaincy (*humambo*) among the Shangwe is generally a male status (*chinzvimbo chomurume*). As such, the thesis seeks to unpack the dynamics and philosophy that underpin the installation rituals in order to interpret it beyond reductive gender lines. A contextual analysis of the installation ceremony could potentially contribute to a more grounded understanding of the theories of feminism and patriarchy although in traditional African cultures the final subtle authority in social-political matters rests with categories of women. In Zimbabwe where this research was carried out, especially in the Midlands Province, positions of power such as chieftaincy, are occupied by men.

1.7.5 Theories of ritual and indigenous hierarchy of communication and spirit possession

Ritual communication theory acknowledges that there are ways in which participants communicate during a particular performance (Rothenbuhler 2000: 152). In addition, such a mode of sending messages is understood by those who are involved in those performances. According to Carey (1989: 29), communication systems that occur in performances are reflections of "symbolic reality" just as maps "construct" space. For a ritual to achieve its intended goal, the performers and participants need to work as a single unity. Thus, Habermas (1987a: 52) posits that: "[R]itual practices serve to bring about communion in a communicative fashion". Similarly, the Shangwe converse with each other during *chinyamusasure/kayanda* dance performances but their communication is an embodiment of cultural symbols. Ngara (2012: 115) discusses the hierarchy of communication that prevails in the Shangwe *mukwerera* rainmaking prayers that are directed to the Supreme Being, Mwari. According to the scholar, the community people are aware of the existence of these

indigenous channels of communication and hence they follow them each time they make rainmaking prayers (ibid.). Yet some of the rituals are characterised by ancestral spirits possessing their mediums (*masvikiro*) in order for them to find the opportunity to communicate with the living who will be present at the performance (Erlmann 1982: 52; Chapin 2008: 242).

The Shangwe installation phases as well as installation songs symbolise the manner in which indigenous education lore is passed on during the ritual performances. As informed by the above three theories, I develop an indigenous model (see 4.13).

1.7.6 Dance choreology

According to Copeland and Cohen (1983: 54), dance choreology has two thrusts: to analyse movement itself, its shape, and its function during the dance, and notation of dance patterns. While Copeland and Cohen have sound ideas about dance choreology, the challenge is of notating *kayanda* using indigenous language. However, building on the scholarly contributions of Copeland and Cohen, one intention of this thesis is also to analyse and provide descriptions of the symbolic dimension of *chinyamusasure/kayanda* dance patterns using indigenous language as much as possible. Kaeppler (2000: 121) challenges the 21st century researchers to make two types of analysis in relation to dance "ethnotheory and meaning":

> Important in the study of human movement systems is the study of movement theory and philosophy of movement from the point of view of the society in which the movement takes place. ... attempt to discover indigenous theories about movement (Kaeppler 2000: 121).

In order to find out the answer, some of the questions Kaeppler encourages researcher(s) to answer are:

- How can (and cannot) movements and postures be combined?

- Is there a vocabulary of motifs and grammar for their use?

Kaeppler's (2000) views are useful in the current study of the Shangwe *chinyamusasure/kayanda* dance which aims to provide answers to some of these questions. For me to understand the installation ceremonial dance and derive an ethnotheory, there is need to engage the culture experts to fully participate in providing meanings of the symbolic movement patterns and from there attempt to use indigenous language to describe certain aspects of the dance. On a similar note, Morris (2009: 82), also challenges scholars in dance studies to develop theories that are suitable in analysing human movement.

1.7.7 Indigenous creative arts theory versus oral musical art theory

Nzewi (2005: 1) posits that: "The musical arts is a composite thought system that was created and experienced in holistic terms as integration of music, dance, metaphysical/mythical/social drama and the symbolic/significant costumes". Similarly, Ofuani (2014: 128), views indigenous musical arts as a term that tries to "anchor all the traditional performance arts facets" such as music, poetry, drama, dance, and costume as a single entity. Therefore, the prime intention of researchers of Nigerian musical arts who subscribe to the realistic school of thought is to "enact or apply by depending entirely on the practitioners' practical procedures and result of a given musical arts" (ibid.). The emphasis is that theory is often embedded and employed "directly in musical practices in oral tradition" of the "practitioners" (op. cit.: 128). In this context, "practitioners" are what in this study are referred to as, culture experts/culture owners of the oral traditions. Hence the coinage of oral-musical-art-theory, by Ofuani (2014: 128) and the assertion by Nzewi (2005: 4) that:

> Human as well as contextual intentions inform the theoretical premise that frames the creative logic in any African musical arts style and type. The creative theory of indigenous music is thus humanly oriented.

The installation of Shangwe chiefs' ceremony is directly informed by the indigenous creative arts theory as well as the oral-musical-art-theory. One intention of this thesis is not to develop a Shangwe indigenous theory but use indigenous terminologies to understand and interpret their musical arts. The thesis aims to decode dance codes which include gestures, and movements. It is also the purpose of this thesis to present interviews in ChiShangwe language and translate them in English verbatim to cater for wide readership.

1.7.8 Theories of cultural heritage and sustainability

The theory of sustaining and safeguarding heritage attempts to address the "shared concern" that the world "treasures" continue to face possible destruction and extinction such that in the end future generations may not be able to benefit (Slatyer 1983: 138). Consequently, the United Nations Educational, Scientific and Cultural Organisation (UNESCO)

> adopted a general policy which aims to give the cultural and natural heritage a function in the life of community and to integrate the protection of heritage into comprehensive planning programs (ibid.: 138).

According to Erreguerena (2010: 144), in trying to implement the practical side of the theory of guarding the "world's legacy", Mexico endorsed the 2001 UNESCO convention. Thereafter, Mexico began participating in "international initiatives" in protecting "cultural heritage" (op. cit.: 149). The thesis intends to propose a framework for protecting Shangwe musical heritage. Titon (2009: 6) argues that "sustainability provides a theoretical and practical framework for applied ethnomusicology". This model is significant for this thesis which endeavours to explore the extent to which the Community-State model of installing chiefs might manage to sustain, retain, and uphold cultural heritage. Shangwe installation rituals are one form of cultural legacy. One major question is: In what ways may chiefs be

assigned the responsibility to reclaim, promote, preserve, manage, and sustain tangible and intangible musical heritage in their areas of jurisdiction?

Based on Slatyer's (1983) theory of sustaining and safeguarding heritage and Titon's (2009) applied theory of sustainability, and the above question, coupled with the challenges faced by the Shangwe chiefs in promoting and preserving heritage in their areas of jurisdiction, which require some intervention and participations, I develop a theory with a practical model in Chapter Four.

1.8 Significance of the study

The following are main contributions this thesis might make from the theory of cultural heritage and the theory of sustainability: I developed a theory with a practical model that may be adopted to promote the participation of local people in documenting and preserving their musical heritage. If adopted, the model might influence African communities in establishing community based indigenous libraries, community based indigenous performance centres, and community based indigenous musical instruments manufacturing industries. These centres could create employment opportunities for the local people. If the model is financially supported, community participation in the preservation, management, and sustenance of their heritage might be ensured since these rural communities would directly benefit. Besides, the transcription, notation, and arrangement of twenty-two songs for teaching purposes, would ensure their sustainability.

1.9 Delimitation of field and target group

This applied ethnomusicological study of the Shangwe chiefs' installation ceremony with the intention to preserve the heritage from systematic degeneration was conducted in two districts: Gokwe South and Gokwe North in the Midlands Province of Zimbabwe. The study

was limited to two places: the homesteads of Chief Chireya (Gokwe North District) and Chief Nemangwe (Gokwe South District). These are the only Shangwe chiefs in the districts stated above. The data was elicited from the twelve Shangwe culture owners who were knowledgeable about their cultural practices, especially the installation ceremony as detailed in Chapter Four.

1.10 Limitations of the study

The study had two limitations: a) I had no intention to compare the installation of Shangwe chiefs with installation of chiefs in other Zimbabwean cultures, only the Shangwe culture installation of chiefs was investigated. b) The results of this study would not lead to generalisations, but rather to an in-depth understanding of the cultural practices.

1.11 A brief chapter overview

In Chapter Two, I will discuss literature from a theoretical approach. Chapter Three presents the research and methodology that was employed to collect the data for the compilation of the thesis. Chapter Four provides a discussion on the models of installing chiefs and views of cultures owners towards the participations of the State in the installation of chiefs. In Chapter Five, an analysis of song texts will be presented. Special attention will be given to the indigenous installation model and certain theories. Chapter Six presents the notation system of songs and method(s) that may be employed to teach these songs on *marimba* musical instruments. Chapter Seven then winds up the entire thesis by providing a summary of conclusions, findings, contributions, and recommendations.

Chapter 2: Literature review

2.1 Introduction

"The production of new knowledge is fundamentally dependent on past knowledge" (O'Leary 2010: 71). One approach of generating new knowledge for this applied ethnomusicological thesis was done by getting into the field to obtain data on the installation of Shangwe chiefs prior to the entire literature review. Some qualitative researchers are of the opinion that a literature review done prior to data collection has the potential of influencing the researcher's conceptualisation of the study (Polit et al 2001: 43). It is further maintained that a literature discussion done prior to data collection may mislead the researcher's ability to make precise decisions in the study. This school of thought is of the opinion that the phenomenon should be illuminated by the view of the participants rather than prior information. I believe that a literature discussion identifies and establishes gaps in recent research and/or studies that the current work intends to fill. Since it was and still is a prerequisite to do a literature review before submitting a proposal, I fulfilled this institutional requirement. The aim was to obtain background knowledge about the phenomenon understudy. Later on, I conducted an extensive literature review to orientate myself on concepts from culture owners' opinions on the installation of chiefs. The aim was to align the study in progress to the context of what is already known about the topic (Parahoo 1997: 89). Literature review provides the researchers with a background for understanding recent knowledge on the phenomenon understudy (Polit et al 2001: 121). In this thesis, the literature review was influenced by this school of thought of analysing and interpreting findings and correlating them with the existing knowledge. The purpose of this chapter is to also discuss various literature as directly informed by the theories discussed in Chapter One.

Basing on a thorough search made on primary, secondary, and internet sources, the terminologies *chinyamusasure* and/or*kayanda* still exist in their oral states. This was the first entry point of this thesis. Further searches revealed that I, an ethnomusicologist, am presently the scholar who has published articles about the Shangwe who are under study. Therefore, the last part of the literature discussion, will especially review current ethnomusicological publications about the Shangwe since they are the focus of this study.

The literature discussion adopts what Hofstee (2006: 96) refers to as "the funnel method" in organising and reviewing various works. In this thesis, the funnel method is defined as an approach of discussing literature starting from the general to the most related literature to this thesis. Literature is reviewed under three subheadings. The subheadings numbered 2.3.1 to 2.3.8 discuss literature as sequentially informed by the theories which were discussed earlier on in Chapter One: namely symbolism, historical particularism versus relativism, theory of authority, feminism versus the theory of patriarchy, theories of ritual and indigenous hierarchy of communication and spirit possession, dance choreology, indigenous creative arts theory versus oral-musical-art-theory, and the theory of cultural heritage versus theory of sustainability. The subheading 2.3.9 discusses literature on applied African ethnomusicology. 2.3.10 reviews recent theses in ethnomusicology in order to establish current debates and the entry point of this thesis. The last subheading numbered 2.3.11 presents the reader with a discussion of published ethnomusicological articles about the Shangwe understudy in an attempt to also identify the gap and firmly ground the research topic.

2.2 Literature informing the study:

2.2.1 Symbolism and the interpretations of symbols

The Shangwe installation rituals portray a myriad of symbols which chiefs attempt to protect for their incumbency to be valuable to the community people and the State at large. Quoting

Durkheim (1915: 251), "The soldier who dies for his flag, dies for his country; but as a matter of fact, in his own consciousness, it is the flag that has the first place".

> To speak of a flag is to speak of a symbol. To speak of dying for one's country, one's flag, is to speak of a symbolic action. Thus, the potency of symbols rests not simply in their ability to represent, but in their ability to instigate action (Klatch 1988: 138).

The Shangwe chiefs can be comparable to soldiers who fight for their flag to keep flying. As State symbols, chiefs are at the helm of promoting and preserving heritage as mandated by the Constitution of the Republic of Zimbabwe of 2013. The *chinyamusasure* musical arts package essential symbols for the Shangwe social grouping. The interpretation of *kayanda* idioms is directly framed along the thoughts of Shelemay (2011: 349-350) who aims to:

> ... explore musical transmission and performance not just as expressions or symbols of a given social grouping, but as an integral part of processes that can at different moments help generate, shape, and sustain new collectivities.

The works of three scholars discussed above, Durkheim (1915), Klatch (1988), and Shelemay (2011) are applicable in this study. The Shangwe installation rituals are also steepened in symbols that lack documentation and interpretation.

Symbols exist within cultures (Soo-Young 2003: 121; Sharaby 2011: 491; Kosmin 2015: 127), and the Shangwe chiefs' installing rituals and their symbols are just two broad aspects of their culture. Before discussing literature on symbolism, two definitions of the term culture and three definitions of the terms symbolism and/or symbol will be provided.

Geertz (1973c: 89) acknowledges that culture is articulated by the exterior symbols that a society utilises "rather than being locked inside people's heads". Geertz (1937c: 89) defines culture as:

a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which may communicate, perpetuate, and develop their knowledge about and their attitudes toward life.

Schneider (1980: 1) defines culture as "a series of symbols" where a symbol is "something which stands for something else"[3]. Geertz (1973c) and Schneider (1980) seem to differ in that the former attaches culture to the study of everyday life activities whereas the latter detaches it from the everyday. Geertz (1973b: 5) holds the view that an examination of culture should "not [be] an experimental science in search of law but an interpretive one in search of meaning". In attempting to study culture, one has to do it from the perception of "the actors" of the culture understudy (Geertz 1973a: 346). This emic approach encourages me to participate in the installation rituals of chiefs among the Shangwe in order to decipher a series of hidden symbols and narrations from within. Ortner (1983: 129) notes that societies employ their symbols in order to express their "worldview, value-orientation, ethos, [and other aspects of their culture]". Geertz (1973a), Schneider (1980), and Ortner (1983) made profound contributions to the study of symbols from an anthropological perspective. This thesis would like to examine symbols embedded in the installation rituals of the Shangwe chiefs from an ethnomusicological point of view.

According to Jones (1951: 130), "symbolism" is when a single idea is used as a "substitute" for an unmasked reality. Whereas Walpole (1941: 104) defines a symbol as "outstretched finger pointing at a referent", the terms "substitute" and "referent" denote the concealment of meanings such that one has to "dig deeper" in order to understand the concealed meaning(s) (Ngara 2012: 21). In further defining a symbol, Whitehead (1992: 7) views it as "...a thing the value or meaning of which is bestowed upon it by those who use it". It is inferred that other

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[3] It is acknowledged that David Schneider did not make a total break from Levis-Strauss's theory of structuralism which had been made by Clifford Geertz and Victor Witter Turner, thus the concept of culture as a set of relationships (Spencer1996: 538; Ortner 1983: 129).

meanings are culture specific. Perhaps the concealment of meanings in symbols could be one reason Whitehead (ibid.: 117) stresses that: "You can understand a people's symbols only in as far as you enter systematically in their daily experience and see the world through their senses". The two implications of this statement are: Whitehead is advocating for an ethnographic approach to studying symbols and the interpretation of symbols should be done from the perspective of the constructors of these symbols. The Shangwe installation rituals are an embodiment of a myriad of tangible and intangible performance symbols that require informed unpacking.

During the installation rituals, the Shangwe, just like most African societies, play *ngoma.* The term *ngoma* cuts across most Bantu languages. Scholars who have studied African musical instruments restricted the meaning of the term *ngoma* to a drum. Noting this, Friedson (1996: xiv) posits that:

> *Ng'oma* the Ndembu word for drum, means more than merely a particular kind of membranophones ... For scholars such as John Janzen (1992), this term is "proto Bantu cognate" that speaks of an ancient healing institution found throughout central and southern Africa.

Gearhart (2005: 22), in *Ngoma memories: how ritual music and dance shaped the northern Kenya coast,* acknowledges that: "The interconnectedness of music and dance is represented by a single word that the Swahili speakers use to define both simultaneously: "*ngoma*". The term *ngoma,* on the Kenya coast, is symbolic. It refers to "the competitions between neighbourhood dance associations that took place regularly in towns and villages from the late nineteenth century to the mid-twentieth century" (op. cit.: 22). The commemoration of *ngoma* ensemble activities is "one way that residents of Kenya's northern coast (between Mombasa and Lamu Archipelago) explain how marginalized individuals became powerful, how celebrities won and lost their fame...", (ibid.: 22). According to Janzen (1992: 64) and Rijk van Dijk et al. (2000: 55), the term *ngoma* means

a dance drum that is used in rituals of healing and renewal in eastern and southern Africa. MacGaffey (2002:13), in *Ethnographic notes on Kongo musical instruments*, discusses how *ngoma* was utilised during dancing and "when ancestors or chiefs were being addressed" yet the *ngoma* does not have a ceremony named after it in the same society. The term *ngoma* refers to a dance drum on the one hand, and on the other hand, *ngoma* is a term derived from a tree called *ngoma ngoma,* from which the drum, as a musical instrument, is carved (op. cit.: 13). Among the Tsonga of Zimbabwe, *ngoma* is "a rite of passage for transitioning boys from the boyhood stage to that of manhood" (Ngara et al 2017: 105).

The aforementioned scholars provide significant contributions to the term *ngoma* and their work has a direct bearing on the installation rituals of the Shangwe chiefs. The Shangwe also interpret the term *ngoma* to mean a drum as a membranophone. During the installation ceremony, they play three kinds of drums and each has a different name and symbolic significance. Such figurative interpretations need documentation from an informed point of view.

2.2.2 Particularism and relativism: an overview

As expressed earlier on in Chapter One, the installation of the two Shangwe chiefs: Chireya and Nemangwe, is associated with the two dance genres: *kayanda* and *chinyamusasure*, respectively. In an attempt to emphasise the relevance of the relativist approach in studying dance in societies, one scholar argues that: "…, society creates the dance, and it is to society that we must turn to understand it" (Shay 1995: 62). The following are derived that: If a particular society created its dance, the same society preserves in its memory, its own interpretations of those symbols that are embedded in their dance configurations. In order to interpret the symbols enmeshed in the *chinyamusasure* and/or *kayanda* dance genres and the

music performed alongside with them, they will be examined in their distinct cultural environs. Berliner (1981: vxi) notes that: "It would be difficult to gain insight into the meaning of any music divorced from its culture". Here Berliner (1981) is stressing the need to decode musical meanings in their cultural milieu. Nettl (1996: 174), in *Ideas of music and musical thought: ethnomusicological perspectives,* acknowledges that the discipline "ethnomusicology studies the world's musical systems from a comparative and culturally relativist perspective...". The "relativist" point of view features in the sense that there are certain interpretations that are comparative to a particular cultural grouping. In stressing the validity of cultural relativism, Feinberg (2007: 777) says: "Each culture works in its own way, and most beliefs, and practices, however strange they might appear at first, are eminently sensible when viewed within their cultural frameworks". Similarly, Geertz (1973a: 542) notes that:

> The culture of a people is an ensemble of texts, themselves ensembles, which the anthropologist strains to read over the shoulders of those to whom they properly belong... [S]ocieties, like lives, contain their own interpretations.

Drawing from Geertz (1973a) and Feinberg (2007), the relativist philosophy encourages me to study the installation rituals of the two chiefs Chireya and Nemangwe in their distinct cultural contexts since the Shangwe community people have meticulous interpretations. In addition, Blacking (1973: 87) argues that:

> If we accept the view that patterns of music sound in any culture are the product of concepts and behaviours peculiar to that culture, we cannot compare them with the similar patterns in another culture unless we know that the latter was derived from similar concepts and behaviour.

Blacking (1973) is emphasising the peculiarity aspect which illustrates some form of uniqueness that may differentiate one culture from another. In terms of section 4 of the Traditional Leaders Act, Chapter 29:17, of the Ministry of Local Government, Rural and

Urban Development of Zimbabwe, there are cultural principles of installing each particular chief that should be taken note of (Circular No 38 of 2009: 1). Some of the songs that were sung during the installation of the two chiefs understudy were also different. Nevertheless, I will make comparisons between cultural principles and songs for installing Chief Chireya and Chief Nemangwe in order to establish differences and similarities that cut across these culture divides.

2.2.3 Traditional leadership and sanctified authority

As earlier expressed in Chapter One, the instalment of chiefs in Zimbabwe is done within the auspices of the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage (CRZ 2013: 29).

The control of traditional leadership in Southern Africa by the states is a common modern phenomenon (Logan 2009: 106; Kyed and Buur 2006: 566; Beall, Mkhize and Vawda 2005: 757; Ferguson 2013: 228; Sylvain 2014: 252). According to Chinsinga (2006: 251), traditional leaders in Malawi strategically exploited the decentralisation policy such that they had become "a dominant force at the grassroots" level of politics. It emerged that these traditional leaders "play the role of midwife" in domesticating and customising the "reforms" of local conditions (ibid: 251). Along the process, these traditional leaders become easy targets that are manipulated by politicians in advancing their political agendas. Renders (2007: 441) concurs with Chinsinga (2006) by also establishing in Somalia that "modern" and "traditional" institutions co-exist but political rivalry has become the order of the day in local communities. In 2002, South African government statistics indicated that there were 1 600 chiefs and *izinduna,* village heads (RSA 2002: 39). One of the findings was that South African chiefs co-ordinated "elections" (Williams 2004: 115). The achievement of independence in African states was superseded by the installation of more traditional

leadership than before. According to Kyed and Buur (2006: 568), the passing of the Decree 15 of 2000 of Mozambique after its attainment of independence in 1975, saw the installation of over 4 000 "community authorities". These authorities were symbols of the state authority through which it could exercise control over the communities, a "top-down" model of governance adopted from the colonial masters (op. cit.: 568). And yet the motto in Mozambique was "kill the tribe and build the nation" (Gould 2001: 8). This could be one reason Chinsinga (2006: 256) stresses that the powers of traditional leaders in the larger "part of postcolonial Africa" had been "circumscribed". The above stated scholars made great contributions to the study of traditional leadership in Africa. This study does not limit its scope to the debates on whether chieftaincy reflects the true African democracy, a point that was once raised by Ayittey (1991: 31), but also contextualises and examines the community-State model of installing Shangwe chiefs in Zimbabwe, and to further discuss the installation ceremonies, the music, and dance. This could be one way of establishing salient links between the installation ceremony and State politics.

Richards (1969: 26) observes of the Bemba kinship that comprises "an installation ceremonies" and "numerous chiefdoms" that are "virtually autonomous". One inference is that the Bemba chiefs still had the freedom to apply their IKS in governing their areas of jurisdiction. Conversely, Ranger (1982: 20), on *Tradition and travesty: chiefs and the administration in Makoni District, Zimbabwe, 1960 – 1980,* in his quest to know more about the Rhodesian administration of six chiefdoms, has the following to say:

> What I found in the files was a comedy, often verging on farce. I found that after sixty years of destructive colonial rule the administrators had rediscovered the sovereign virtues of 'custom' and 'tradition'. I found the files full of desperate attempt by District Commissioners to define what 'custom' and 'tradition' meant, even more desperate attempts to carry them out in practice. The story was a tragedy which ended in death for most of the chiefs and headmen involved in it. It was a comedy – and sometimes a farce – because of the absurdities of so many of the 'traditions'

invented by the administration and because of the enormous gulf between the lofty theories of 'tribal government' and the profoundly unsatisfactory realities.

Three inferences are made that: The chiefs in Makoni District died because they resisted the white minority rule; the Rhodesian government knew quite well that for them to effectively govern rural communities in the then Rhodesia, the administrators should find means of weakening traditional institutions which had a direct contact with their community people; and the traditional chiefs' authority was undermined during the white minority rule. On a similar note, Mimiko (2010: 641-642) posits that:

> The social fabric was completely devastated, and a new culture of violence was implemented. Traditional systems of conflict resolution were destroyed, and in their places, nothing was given. The democratic process, rudimentary though it was, but with great potentials as accompanies every human institution, was brutally uprooted and replaced by the authoritarianism of colonialism. A new crop of elites was created, nurtured, and weaned on the altar of violence and colonialism armed with the structures of modern state to continue to carry the art and act of subjugation of the mass of the people in the … (Mimiko 2010: 641-642).

According to Cheater (1990: 191) and Ranger (1993: 361), colonial Zimbabwe placed the administration of land in the hands of traditional leaders for the regal government to establish and strengthen its power base through its manipulation of the chiefs. In *Immigrants, 'traditional' leaders and the Rhodesian State: the 'power' of communal land tenure and the politics of land acquisition in Gokwe, Zimbabwe, 1963 – 1979,* Nyambara (2001: 773) proposes that land possession in Gokwe District, which is the area of focus for the current study, was a complicated process. Nyambara argues that even though the "legal paradigm" was enforced, the indigenous "paradigms" which governed land acquisition, "were ambiguous" (ibid: 773). The circumstances made it possible for various ethnic groups to obtain land in Gokwe through different means. The thesis builds on this historical literature by shifting its attention not only to the installation of chiefs in the present districts of Gokwe

North and Gokwe South, but will also discuss ethnomusicological symbols embedded in the rituals.

2.2.4 Feminism and patriarchy: a sociological/ethnomusicological review

Before engaging in a discussion of patriarchal and feminist issues, three definitions of both terms patriarchy and feminism will be provided.

Kraus (1987: xii) defines patriarchy in the Arabian context as "a hierarchy of authority that is controlled and dominated by men", starting off from the family. However, Joseph (1996: 14) defines patriarchy in the same Arabian situation as "the prioritising of the rights of males and elders (including elderly women) and the justification of those rights with kinship values which are usually supported by religion". Kraus's (1987) definition seems to focus on male dominance at various levels of social life. This thesis endeavours to interrogate culture experts to provide the rationale for male dominance in highest positions of authority such as chieftaincy among the Shangwe community people in Zimbabwe. Feminist scholars view patriarchy as the authority of men over women (Jones 1993: 45; Eisenstein 1994: 23). Patriarchy is further defined as "a system of social structures, and practices in which men dominate, oppress and exploit women" (Walby 1989: 214). The study on the Shangwe chieftaincy is undertaken with an acute awareness of how the chieftaincy operates within the context of the patriarchy. The study relies on the interrogation of culture owners to shed light on why such a position of authority is for males in order to contextualise Shangwe patriarchy from an informed viewpoint.

Feminism is a topical issue in gender studies. Shanley (1984: 214), in *Thoughts on Indian feminism,* argues:

Thus, the Indian women's movement seeks equality in two ways that do not concern mainstream women: (1) on the individual level, the woman struggles to promote the survival of social

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structure whose organizational principles represent notions of family different from those of mainstream; and (2) on the societal level, the people seek sovereignty as people in order to maintain a vital legal and spiritual connection to the land, in order to *survive* as people.

Rose (2010: 47), in *From the 'F' word indigenous/feminisms,* points out that India was "like a secret society" during those times hence the use of the "F" word to denote the extent to which Indian women were not allowed to voice their desire for emancipation from the social bondages of men. This made men to remain dominant over women. Kandiyoti (1995: 32) states that transitional feminism is the:

> Activism of various groups of women, whom mainstream Western feminist theory and practices traditionally marginalized, which directed feminist attraction toward power difference rooted in the structures of race, culture, class, histories of colonization and migration, sexuality, and so on. While this challenge to universal feminism has enabled more contextualized analysis of women's lives and opened new spaces for coalition building, it has unsettled traditional feminist demands for gender equality that were based on developmentalist and modernization discourse.

It is noted that the three scholars: Kandiyoti (1995), Shanley (1984), and Rose (2010) had great contributions to gender studies on male dominance over women. Little attention was paid to gender studies in ritual contexts. This thesis on the installation of Shangwe chiefs will attempt to explain the apparent male dominance in attaining chieftainship. It will also discuss areas where Chief Chireya and Chief Nemangwe exercise authority.

According to Barney (2007: 106), Australian women use contemporary music recording technologies as a platform to express their viewpoints. The study revealed that music was mainly "written for" certain families in order for them to "find answers in their lives…" (ibid: 114). Two inferences drawn are that: a) Indigenous musical arts were used by Australian women to seek solutions to their grievances. b) Contemporary indigenous Australian women utilised and adapted indigenous music as a vehicle to pass on certain pertinent knowledge concerning social issues and how to address them. In the context under

study, perhaps installation songs could be examined to try and find out how the community-State model of installing chiefs, might provide answers to problems confronted by women in particular, and the community in general.

Doubleday (2008: 3), in *Sounds of power,* notes that possessing and playing "a musical instrument is to wield power". Doubleday deliberates on gendered meanings that are vested in musical instruments. She further discusses the issue of male dominance in instrumental musicianship. On a similar note, it is argued that all drums are played by men during *mukwerera,* a Shangwe rainmaking ceremony in Zimbabwe (Ngara 2014a: 469). The Shangwe's justification was that women menstruate, and this blood was deemed as supernormal potency to play sacred drums hence their exclusion was based on that cultural belief (ibid.: 469). It is pointed out that what might seem to be male supremacy could also be better informed from the culture owners' perspectives. Women who were beyond menstrual cycles were allowed to play drums, but young girls (*zvipotera/zvipamba*), were only assigned the role of fetching water. *Zvipotera* were not allowed to take part in *mukwerera* song-dance performances.

Stars (1988) in Lwanda (2003: 138) notes that in Malawi the mother's song promotes the dominance of women by men. Lwanda posits in the ChiChewa indigenous language that:

Awa ndamunanga, ngakhale amandimenya, ndamunangabe!
This is my husband. Even if he beats me, he is still my husband!

Kachamba (1999) in Lwanda (2003: 138) notes that "even diaspora Malawians are not immune from the dependency-inducing effects of male appropriation of female music". For example, Donald Kachamba singing as the female pleads with her husband:

Inu a munanga musanditaye, kuno kutali kidziko laweni!
My husband, do not abandon me; we are far away in other people's land!

One inference from the modern popular musical arts is that both songs reflect that Malawian men are aware that their women counterparts depend on them. For that reason, they find it easy to oppress them. Perhaps the thesis will shed light on the installation of Shangwe men as chiefs to try and explain if such has an effect on women's cultural status.

Nketia (1982: 36), writing about black Africa in general, notes that: "There are songs performed by women during ceremonies and rituals that are the concern of women": puberty rites for girls, expectation of motherhood, mother–craft, certain healing rituals, and funeral music. Phiri (1997: 40) concurs with Nketia (1982) in noting how the Chewa women in Malawi utilise songs:

> It was during group pounding of maize that the women sang songs that expressed their feelings about life. Women used pounding sessions (*pamtondo*) to discuss issues that pertain to women in life. This provided an outlet for negative emotions that women had.

It is inferred that in Malawi, women utilise certain songs to express their inner emotions. Phiri (1983: 257-74), notes that women (*mbumba*), in the Chewa matrilineal community, have high degrees of "respect and social freedoms" but they "socially and economically" rely on "the uncles (*nkhoswe*)" particularly in rural communities. It is recognised that Nketia (1982) and Phiri (1983), made profound strides in the study of women, especially in rural Malawi. The current study aims to deliberate on gender issues embedded in songs sung during the installation of Shangwe chiefs in Zimbabwe in order to assess the position of women.

Gender and sexuality: a reflection on rainmaking songs, addresses the question concerning the demarcation of roles in the Shangwe spirit realm (Ngara 2014a: 468). It is established that there was male dominance in the spirit realm and concluded that: Male dominance in the spirit realm might be a reflection of male dominance in post-colonial society. Also, on *Jichi*

dance structure, gender and sexuality, debates on the equality created between women and men during dance performance: cultural conditional gender equality, is a form of equality that only prevails during the rainmaking dance (Ngara 2014b: 131). All the above are immense contributions on the study of gender issues in ethnomusicology. This thesis sheds a new light on what may be perceived as gender inequality. It seeks to discuss gender issues associated with songs that are sung during the installation of chiefs.

2.2.5 Indigenous modes and/or symbols of communication in rituals and spirit possession

Before discussing literature on indigenous modes of sending messages and spirit possession, the term ritual will be defined.

In *Imperial glory to Buddhist piety: the record of meaning ritual in three contexts,* Heller (2011: 59), defines the term ritual as "a socially efficacious act meant to bring people together in ways that, in addition to carrying out the work of the ritual itself may create new bonds or reaffirm community hierarchies". It is inferred that hierarchies are established communication systems that exist in rituals which are meant to attain certain goals.

There exists a lot of similarities in indigenous media that are used as vehicles of disseminating information in many African communities (Fisher 2009: 289; Arndt 2010: 552; Salazar 2009: 509; Cohen 2011 :112; Meadows 2009: 521). In Ugandan communities, three "talking" drums: *saagala agalamadde, mujaguzo,* and *milaba*, are widely used to pass on indigenous messages (Mushengyezi 2003: 110). Of these three drums the:

a) *Saagala agalamadde* is used for summoning people to communal work: participating in clearing roads, planting trees; and removing siltation from village wells,

b) *Mujaguzo,* on one hand, when played to a different rhythmic pattern and sound, heralds an ascendance of a Kabaka (king) to the throne, and on the other hand, it signals the arrival of the king at a social function; and

c) *Milaba* may either be played as anthems of various clans or for entertainment purposes.

The Kabaka community is able to interpret these IKS which they learned from the youthful age (ibid.: 110). Besides, Jahnichen (2013: 132) in *Field note: musical instruments used in rituals of the Alak in Laos,* posits that: Alak ritual utilises a "single gong" for its "mutual communication with the spirits". The "master drummer" plays a multiple layer of contrasting rhythms that are recognisable by "other drummers and dancers" thereby promoting "dialogue" between the drummers, dancers, and the audience (Bokor 2014: 175). These drumming "techniques" are orally learnt and passed on from one generation to another "as captured in the drum language and demonstration" (ibid: 178). Anakesa and Jeannin (2008: 75), deliberate on a small drum called *ikookole,* of the Mongo ethnic group found in the northern part of the Democratic Republic of Congo which is used "to communicate code messages or announce change of texts". These are immense contributions to the study of drums as modes of indigenous communication systems in African societies. However, little attention has been paid to interpretations of indigenous communications portrayed by drums that are played during the instalment of Shangwe chiefs.

Songs are a conduit of communication (Shelemay 2011:350; Rose 2010: 47). Jules-Rosette (1975: 164) writes of the Vapostori community in Rhodesia arguing that: "No song can be sung without some spiritual significance". According to Ngara et al. (2014: 84), music is one indigenous mode of communication utilised in African societies to attain a certain goal in the ritual context. Similarly, MacGaffey (2004: 12) elucidates that music enables "communication" between the living and the dead, "causing the spirit to descend" and may result in spirit possession. Rutsate (2010: 88-89) informs us that: "Signals, symbols, and

dreams are the most common means by which the Karanga communicate among themselves and with their ancestral spirits". Tracey (1962: 49), in *Music appreciation in central and southern Africa*, notes that: "The music is not looked upon as a thing but rather as a means of force. If it has force enough of that right kind, then it should produce the right effect". Affirming Tracey's assertion, Thram (2002: 133), in *Therapeutic efficacy of music-making: neglected aspect of human experience integral to performance process,* posits that: "The Shona do not conceive of music as something objectified. Rather they regard music as a dynamic process that possesses communication power". Tracey (1962), Diane (2002), MacGaffey (2002), Rutsate (2010), and Ngara et al. (2014)'s views have a bearing on this study. The Shangwe songs for the installation ceremony also portray indigenous channels of conveying messages although they exist without documentation.

Ancestral spirits often grace ritual performances for various purposes. According to Ball (2011: 89) and Chapin (2008: 242), spirits find the opportunity to interact with ritual participants and sometimes advise them on certain natural disasters such as sickness that might have befallen certain individuals. Beneduce and Taliani (2006: 431) discuss possession trance of Nigerian migrants and matters associated with illnesses. Therefore, "To become possessed is to open new channels of communication" Lambek (1981: 78) quoted in Masquelier (2002: 50). Some spirits are able to protect the living from dangerous spirits (Stoller 1992: 54 and Tuite 2004: 144). The above scholars offered great contributions towards the study of spirit. Little attention, however, was paid to how installation songs mirror the connection that exists between the living and the spirit realm.

2.2.6 Dance in ritual contexts

Before reviewing relevant literature on dance studies in general, the thesis attempts to provide definitions of the term dance.

To us, life, with its rhythms and cycles is dance. Dance is a language, a mode of expression, which addresses itself to the mind, through the heart, using related, relevant and significant movements which have their basic counterparts in our everyday activities. For a deeper insight into our way of life – our labours, material cultures, aspirations, history, social and economic conditions, religious beliefs and disbeliefs, moments of festivity and sadness in short, our life and soul, and the realities, perceived, conceived or felt, that make the people that we are have been and are at present, are revealed to the seeker, in our dance (Opoku n.d. :12 in Schramm 2000: 339).

Desmond (2000: 44), views dance as "texts" which should be interpreted from the insiders' perspectives. In trying to argue the complexities of defining dance, Kaeppler (2000: 117) posits that:

Dance is a multi-faceted phenomenon that includes, in addition to what we see and hear, the invisible underlining system, the processes that produce both the system and product, and the socio-political context.

Drawing from the contributions of Desmond (2000) and Kaeppler (2000), I further define dance as a multi-layered symbiotic musical art performance predominantly existing between the world of the living and the invisible other. From an African perspective, dance and song is an inseparable single entity. Anakesa and Jeannin (2008: 75) argue that:

Songs and dances are conceived as a whole, Lokomda –the language of the Ekonda people does not have a terminology that explicitly distinguishes them, as is the case for most of all sub-Saharan languages.

Dils and Flanders (2001: 63), in *Dialogue in dance studies research*, advocate "a context-specific means of analyzing movement that fulfilled the needs of the study". Dils' and Flanders' views resonate with the study of the dance on the installation of chiefs, though this thesis aims at contextual analysis of indigenous symbols inherent in the rituals.

Dance has always played a vital role in creating national identities (Hutchinson 2009: 381; Cohen 2014: 356; Booker 2015: 5; Markwyn 2015: 64). Thus, the body movements that occur during the dance may be interpreted as a mode of illuminating social formations that

might be invisible (Rae 2011: 412; Gittens 2012: 56). For instance, Mendoza (2000: 49), in *Shaping society through dance: mestizo ritual performance in the Peruvian Andes,* demonstrates the way ritual dance shapes and contests ethnic and class identities. Daniel (2009: 281), in *Dancing wisdom: embodied knowledge Haitian Vodou, Cuban Yoruba, and Brazilian Candomble,* compares the three African American ritual dances. Daniel establishes that the dances embodied and encoded the history and cultural knowledge although they belong to three different communities, and portray different movement styles. The above scholars have made significant contributions to dance studies. Essential to this study is Clifford's (1988) *The predicament of culture*, which requires the researcher to understand the dialogue processes during the fieldwork. Clifford's work is valuable in this interpretive ethnomusicology which enables me to apply it within the larger frame of the research processes. In stressing this point, Clifford notes that:

> Experimental, interpretive, dialogical, and polyphonic processes are at work, discordantly in any ethnography but coherent presentation presupposes a controlling mode of authority. I have argued that this imposition of coherence on an unruly textual process now inescapably a matter of strategic choice ... if ethnographic writing is alive, as I believe it is, it is struggling within those possibilities (Clifford 1988: 54).

Clifford's (1988) thoughts directly inform this study in two ways. On the one hand, I interpreted the findings from the standpoints of the culture experts. Conversely, I applied possible means of managing the entire interviewing process in order not to derail from the aim of the study. Music and dance reign supreme in the installation of Shangwe chiefs. Nevertheless, scanty attention has been paid to ethnomusicological features embedded in the rituals. The thesis discussed these features as well as *chinyamusasure/kayanda* dance expressions.

2.2.7 Indigenous musical arts

Indigenous musicians play different roles in diverse African settings. Nketia (1979:67-9) expresses how "traditional" musicians offer service to the community musical arts. In addition, Bebey (1975: 32) highlights that the paramount role of musicians was to "guide" and "coordinate" constituents of African communities. African music has "layers of meanings" and serves various functions. For instance, a lullaby could console and teach children how to socialise and respect one another (ibid.: 6). In addition, Turino (2009: 95), in *Four fields of music making and sustainable living,* argues that music can be employed "as an experiential model for gradual habit change towards more sustainable ways of living among people in capitalist societies". Bebey (1975), Nketia (1979), and Turino (2009) made immense contributions on the role of musical arts in societies. These three scholars' works have a bearing on this study. Thus, an attempt will be made to examine the impact of some of the installation songs on the Shangwe community.

Smith (1999: 142-164) enumerates two dozen "indigenous projects" and most of them deliberated different ways of empowering and healing indigenous communities. Similarly, the current thesis aims to examine ways of empowering the Shangwe community to preserve their heritage for the benefit of future generations. Besides, Herbst et al. (2004: 112), in *Musical arts in Africa: theory, practice, and education,* sought "to identify indigenous African Knowledge systems and present concepts and models in African musical arts that would enhance the ethos of research, creativity, cultural pride and identity". Herbst et al. (2004)'s views directly inform this thesis. This thesis developes a conceptual model that, if implemented in the future, might advantage communities in their quest to preserve cultural heritage.

This thesis on Shangwe musical arts anticipated discussing indigenous musical heritage inherent in the installation ceremonies. Nzewi (2009: 158), in *A contemporary study of musical arts: informed by African indigenous knowledge systems,* argues that: "In our bid to demonstrate that African music or non western music is different, we create a difference between written and oral music composition that does not exist, we miss the whole and the similar". Nzewi advocates for what he refers to as the "singularistic approach" to African musical arts. The argument is that most "African ethnic expressions have the same basic principles and characteristics" (ibid: 158). The Shangwe expressions that are inherent in the installation songs, just like other African expressions, portray fundamental principles, and features which require documentation. In addition, Kwani and Lebaka (2004: 126) in *Horses for courses? Indigenous African music in three relocated educational contexts,* note that indigenous African musical arts are transmitted mainly "through an aural-oral form of musical literacy and notation". According to Kwani and Lebaka, certain cultures developed "sophisticated systems" yet "others" could be "more ephemerally, oral-aurally and non-verbally" (op. cit.: 12). Similarly, the songs sang during the installation of chiefs are oral-aurally passed from generation to generation. It is important to document the installation rituals and their symbols in order to preserve this form of legacy.

Ethnomusicological studies focus on what Seeger (2006: 222-26) and Stock (2008: 203) refer to as "applied work". Seeger and Stock are challenging researchers to embrace studies that empower communities in preserving their heritage for their social benefit. Kruger (2009: 12) concurs with Stock (2008: 203) when he (Kruger) elucidates that:

> Indeed, ethnomusicology has much to offer in discussions surrounding music education, social justice, and impact, if it recognizes the full potential of applied ethnomusicological work in the academy in effecting social and political change, and thus cultural shifts (Kruger 2009: 12).

According to Sanga (2011: 189), musical figures have two functions: "to claim one's" identity and "to announce one's difference with other identities". Sanga was studying different ways a Danish-born *bongo fleva* musician in Tanzania used "figures to construct Tanzanian and African identities". Comparatively, this study on songs that are sung during the installation of Shangwe chiefs portrays certain identities that are active but lack documentation.

2.2.8 The UNESCO convention and [in]tangible heritage sustainability

Before discussing literature, three definitions of the term heritage and one for intangible heritage, are provided. According to Craith (2008: 54), the Swedish term for heritage *arv*, denotes something that is "passed on; an inheritance from which one cannot distance oneself or escape from". The German term *kulturerbe,* implies "a resource" that is "handed down, untainted. ... ultimately a treasure that is imparted unsullied to the next generation" (op. cit.: 54). Heritage is further defined to mean a form of legacy which an ethnic group takes pride in as it passes on that cultural treasure from one generation to another for its sustenance. It is stressed that heritage also includes rituals, folktales, indigenous expressions and/or idioms, indigenous knowledge systems, traditional skills, oral traditions, and performing arts that can be handed over from generation to generation.

According to the UNESCO:

> The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills-as well as the instruments, objects, artifacts, cultural spaces associated therewith-that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO 2003).

The quest to preserve and sustain the world's intangible heritage remains topical (Buckley and Sullivan 2014: 36; McGuire 2013: 328; Toft 2011: 35). According to Chase (1969: 96), there was a widespread looting of monuments from the Maya world. The views of the above scholars are in tandem with the Shangwe tangible and intangible cultural heritage that faces possibilities of extinction if solutions of sustainability are not put in place. Parks et al. (2006: 425), in the UNESCO *Convention on the means of prohibiting and preventing illicit import and export and transfer of ownership of cultural property,* "provided an international tool" that assisted countries to "cooperate" and thwart the "damage to sites" and combat illegal "trade in antiquities". On 16 November 1972, during the General UNESCO conference, the World Heritage Convention was adopted. This convention was also prompted by the philosophical argument that some parts of the world possessed valuable heritage which needed conservation and preservation so that future generations would benefit (Slatyer 1983: 138). This upholding of inheritance is in tandem with the UNESCO conference for the preservation of intangible cultural heritage (ICH) of 2003. According to the 2003 convention, the protection and preservation of tangible and intangible legacy targets heritage professionals, community leaders, non-profit organisation staff members, and civil servants. In the current study, the conservation of tangible and intangible musical heritage is within the jurisdiction of chiefs as the community leadership of Zimbabwe. Three years later, the 2003 UNESCO convention for safeguarding intangible heritage had not been approved and member states had to convene again in May 2006. Andrews et al. (2006: 124) enlighten us that the May 2006 conference aimed to ratify the imminent UNESCO *Convention for the safeguarding of the intangible cultural heritage,* which was referred to as the 2003 convention. The purpose of the convention was to discuss possible ways of preserving communal heritage. Angela (2002: 9) sought to:

explore ways in which deep-rooted cultural wisdoms can be recast to generate an organising paradigm for the sustainable custodianship of the environment, and herein empower communities to participate more equitably in the development of the region.

Subsequently, on 20 March 2008, two "international treaties": the UNESCO convention on the *Protection and promotion of the diversity of cultural expressions* (PPDCE), and the UNESCO convention for the *Safeguarding of intangible cultural heritage* (SICH), were endorsed by the Swiss Parliament (Leimgruber 2010: 161).

Globally, member states of the UNESCO made and continue to make efforts to preserve heritage in general, and musical legacy in particular. The Chinese Cultural Great Wall (CCGW) of 1979, an Ethnic Folk Literature and Art Development Centre was a "much-acclaimed 20 year, 500 million-word project that was meant to "collect, archive, and publish folk songs, dances" (Sherman 2008: 223). According to Leimgruber (2010), China had realised that the intangible cultural legacy of its 56 ethnic minorities that was not documented needed to be saved (op. cit.: 223). In 1999, Norway established its National Library (NNL) and national music collection and archiving was one of the mandates of this library (Christiansen 2011: 302). Similarly, Green (2011: 227) informs us that Dr. Helmut Kallmann, in the Library Archives of Canada (LAC), set up the Music Section for archiving various Canadian music collections. Holmes (2011: 214) encapsulates that the acquisition, preservation, and documentation of Australian musical arts became a priority since the inception of a Music Section in the National Library (NLA) in 1973. Hood (1985: 17), in *Traditional music in Botswana,* says "was invited to become a member of Oral Traditions team of Botswana Society" with a niche to research on "the culture, history, anthropology, aesthetics of the country and its people, and to record and preserve these findings for the Government Archives" of Botswana (GAB). Among that research team, Hood documented and archived various Tswana indigenous music genres for different occasions for the benefit

of future generations. By and large, these studies were a result of the need to preserve musical inheritance because of possible extinction. Onyeji (2006: 23) appreciates that the: "Extinction of indigenous musical heritage is a natural part of Africa. This comes, in part, from a lack of lasting means of documentation of musical arts by practitioners". In *Rescue endangered folk music heritage of Nigeria: library of folk music of Nigeria* (LFMN) Onyeji (2006: 23-25)*,* discusses the gradual extinction of folk music. Various factors are cited for this extinction such as adoption of Christianity, computer based music, and the notion that folk music is for the low class people. Two years later, Onyeji (2008: 264), in *Library of folk music of Nigeria project: the current state,* provided the real "picture of music libraries in" the same state. Onyeji suggests that Nigeria should adopt a model similar to the International Library of African Music (ILAM) of Rhodes University in South Africa which was designed to archive indigenous African musical arts heritage, (op. cit.: 25). The ILAM project could be comparable with this Zimbabwean project. On the one hand, the CCGW, GAB, ILAM, LAC, LFMN, NLA, and the NNL projects were essential schemes for documenting, archiving, and preserving musical arts heritage. Conversely, the question is: In what ways do the collection and documenting of tangible and intangible musical heritage by states and institutions benefit and empower communities which own such cultural legacy? Perhaps a question of this nature stirred the need to repatriate musical collections found in various libraries and archives across the world.

Thus, the above scholars made great contributions through etical collection, documentation, and preservation of musical heritage of indigenous people in urban communities of different states and local communities. It is noted that scanty attention was paid to the emical participation in collecting, documenting, and preserving cultural legacy, especially of rituals such as installing Shangwe chiefs, in the rural communities of Zimbabwe.

According to Still-Drewett (2011: 158), *ILAM's archival revitalisation: the past five years at the International Library for African Music,* which was begun in 1954 by Hugh Tracey, an ethnomusicologist in Grahamstown, South Africa, is a collection of tangible and intangible musical heritage from sub-Saharan Africa. In 2006, Still-Drewett "was requested" by Rhodes University "authorities to make an assessment of the library" (op. cit.: 59). Some of the report findings were: ILAM collection was important since many of the items were unique, rare, had immense historical significance, and were valuable for further research and education; "the collection needed to be preserved, correctly housed, and a database of holdings created", (ibid.: 159). In *Musical traces' retraceable paths: the repatriation of the recorded sound,* Lancefield (1998: 48), informs us that: "In the past two decades many archives have returned copies of field recordings to the people in the communities whose music they documented". Similarly, Thram's paper entitled, *After digitalisation, what next?,* presented at the First International Conference on African Digital Libraries and Archives, 1-3 July 2009, in Addis Ababa, Ethiopia, proposes possible guidelines for selling, reproducing, and repatriating digital heritage:

> … guidelines are particularly apt in assuring ethical standards are maintained while dissemination of cultural heritage via the internet and other electronic media such as CDs, DVDs, and MPs, brings benefit to its community of origin and to creators (Thram 2009: 6).

In this context, repatriation is defined as the transportation of heritage from the confines of expropriation to the communities of origin for the benefit of such communities. Gray argues that:

> Many anticipate that the recordings will help them reclaim something that has been lost. More often those who are knowledgeable in the traditions of their communities find it possible to sing along with the recordings, and they receive verification that, despite all acculturation pressures over the years, the traditions, the songs, *have survived.* And this is a source of considerable pride (Gray 1991: 34).

It is appreciated that Gray (1991), Lancefield (1998), and Thram (2009) made valuable contributions on repatriation of musical heritage. Perhaps a challenge that may arise in repatriating musical knowledge property embedded in CDs, DVDs, and MPs to communities of origin is the lack of what may be referred to as community based libraries for archiving such inheritance. The desire to preserve and repatriate tangible and intangible musical heritage is comparable with the repatriations of the Zimbabwe bird, Sarah Bartman in South Africa, and the *vigango* in Kenya. It is noted that the above scholars made a great contribution to literature of repatriating both tangible and intangible heritage. In this thesis, it is suggested that practical strategies may be adopted and implemented to ensure that the chiefs in Africa, and the Shangwe community people in Zimbabwe, are engaged in documenting, preserving, and managing their cultural legacies which do not only embrace the installation rituals per se, but also a myriad of symbols, songs, and dance.

2.2.9 Applied African ethnomusicology: a brief overview

This thesis is informed by the principles of applied ethnomusicology and is a field of study drawn from ethnomusicology. Keil (1982: 89) describes applied ethnomusicology as a field whose parameters go beyond academic application of ideas and principles. According to Harrison, Mackinlay, and Pettan (2010: 1):

> … the approach guided by principle of social responsibility, which extends the usual academic goal of broadening and developing knowledge and understanding toward solving concrete problems and towards working both inside and beyond typical academic contexts.

Applied research is fundamental to the field of applied ethnomusicology since it attempts to point out practical applications of the scholarly studies (Titon 2009: 6). The above are immense contributions to the body of literature of applied African ethnomusicology. Little attention was paid towards the community people's participation in the promotion of their cultural practices for sustainable rural development.

2.2.10 Theses related to the study: an overview

Related literature underpinning this applied ethnomusicological study are the theses of Gumboreshumba (2009), Ngara (2012), Nombembe (2013), Mutero (2013), Matiure (2013), Zinhuku (2013), Chinouriri (2014), and Machingura (2014) on Zimbabwean cultural heritage studies.

Given the high rate of rural-urban migration as well as geographical relocation of different ethnic groups, preservation, and retention of cultural identities remains a major area of study. Nombembe's (2013: 3) Masters dissertation intended "to find out how this diasporic group" – meaning the Xhosas who migrated to Zimbabwe from South Africa, the Eastern Cape Province, made music for *umguyo* ritual. *Umguyo* is a boys' circumcision ceremony. Nombembe had long been wondering whether there are similarities and differences between the Xhosas in Zimbabwe and those from South Africa. She was also concerned with how the Xhosas in Zimbabwe managed to retain their identities regardless of being a small group in this country. Nombembe's emic position enabled her to document the Masters dissertation with a high degree of competence. She established that: "The music indirectly reveals historical journeys that the Zimbabwean Xhosa people and their music undertook. These are both physical journeys (travelled by the Zimbabwean Xhosas) and abstract journey taken by their music", (op. cit.: 3). During the same year, Zinhuku (2013: 53) also from an emic perspective, addresses the question on how community arts groups in Zimbabwe managed to socially construct the "Ndau identities" through *muchongoyo* performances in the face of shifting cultural, political, social, economic, and global environments. Zinhuku had realised that there were many community arts groups in various parts of Zimbabwe which performed *muchongoyo,* yet it is a Ndau dance. One argument was based on factors that necessitated the spread of *muchongoyo* musical arts. By and large, there is one similarity between Nombembe's and Zinhuku's findings: The Xhosa and the Ndau managed to retain their

identities despite re-location pressures. Relevant to this study is the finding that: *muchongoyo* performances are done during the installation of Ndau chiefs as a way "to show its allegiance to the new chief" (ibid.: 53) while in the *Kayanda* instance, the dance is performed for installing the chiefs. Mutero (2013: 9) argues that *jerusarema*, a "symbolic fertility dance", is often performed during "weddings, parties, funerals and installation of traditional leaders". Mutero (2013) and Zinhuku (2013), concur on the use of two but different dance genres *jerusarema* and *muchongoyo,* in the installation of indigenous leaders. However, Mutero and Zinhuku did not set out to examine the installation of traditional leaders in general and chiefs in particular. Thus, the focus of this study is to document the installation rituals for posterity.

Political parties in Zimbabwe are at the helm of manipulating indigenous songs. According to Chinouriri's (2014) PhD thesis, the ruling party of Zimbabwe, ZANU PF, as well as the opposition party, Movement for Democratic Change (MDC), employed indigenous musical compositions to achieve their political agenda. Chinouriri (2014) investigated how music was used by the party ZANU PF, as an ideological force in the mobilisation of people during Zimbabwe's land reform programme from 2000 to 2010. For this period, the party composed various songs in order to achieve the goal of repossession of land from the colonial masters. She established that music was strategically manipulated by the ruling ZANU PF party led by the then former President of Zimbabwe, Robert Gabriel Mugabe during the land reform programme in order for the party to control means of production. Akin to this, the opposition party, the Movement for Democratic Change (MDC), also employed music to further its political ideologies (Chinouriri 2014). The MDC was involved in composing songs that could appeal to the audience in an attempt to lure their support. Conversely, indigenous musical arts are one of the means of communication that community people manipulate to express their sentiments to the ruling party of Zimbabwe, ZANU PF. According to Mutero's (2013: 3) Masters dissertation, Tavirima traditional dance group utilised *chinyambela* indigenous dance

as a coping mechanism for marginalised communities to survive the dictatorial governance in Zimbabwe. Tavirima dance group was aware that music could be a means of expressing their socio-political and economic suffering because of the ZANU PF party. In his dissertation, Mutero established that certain songs were metaphorically used to fight the repressive government led by the former President, Robert Gabriel Mugabe; "they use *chinyambela* traditional dance to speak out against the socio-political challenges faced by the Zimbabweans as well as proffer their hopes and aspirations" (Mutero 2013: 3). Two inferences are: Tavirima dance group music is a means of expressing their sentiments concerning the oppressive ZANU PF party; and the dance group hoped that their music had the potential to gradually transform the mind-set of members of the ruling party so that the socio-political environment of Zimbabwe could improve. This study attempts to bring another dimension in the field of politics by documenting the community-State model in the installation of chiefs. The thesis will not only discuss the involvement of the party, ZANU PF, in the installation of Shangwe chiefs, but it would provide interpretations of a myriad of tangible and intangible symbols inherent in such rituals. This thesis also seeks to discuss any current political ideology on the installation of chiefs.

Gumboreshumba (2009), Matiure (2013), and Machingura (2014) researched on one of Zimbabwe's cultural heritage, *mbira* music. Gumboreshumba's (2009: 2) Masters dissertation, was on *Understanding form and technique: Andrew Tracey's contribution to knowledge of lamellaphone (mbira) music of southern Africa.* One of her aims was to find out *mbira* models that were collected and archived at the International Library of African Music (ILAM) of Rhodes University in South Africa. Her (Gumboreshumba) dissertation was an important reflection on the legacy of Hugh Tracey, the founder of ILAM. Besides, Machingura (2014: xiv), in her Masters dissertation, in *Evaluating Shona liturgical music as a localised practice of inculturation of the Catholic Mass in Zimbabwe,* established that the

resistance of *mbira* music in the Roman Catholic Church music led to the invention of a *mbira* model: the nineteen key Chawasarira Karimba and the use of two types of *mbira* called *nhare* and *nyunganyunga* as well. Resistance of *mbira* could be interpreted as a factor that created a fertile ground for the survival and sustainability of the *mbira* music in the church contexts. Most closely related to this study is Matiure's (2013: 23) PhD thesis that was to collect and archive *mbira dzaVadzimu* musical instruments from the Shona community in Zimbabwe. His aim was "to preserve the cultural legacy of the Shona *mbira dzaVadzimu* by archiving its tangible and intangible material culture in the context of *Kurova guva* and *dandaro*" (Matiure 2013: 5). In order to achieve this aim, the scholar "collected tangible materials" as well as "information" regarding their role in the *Kurova guva* and *dandaro* performances (ibid. 253). These tangible and intangible cultural legacies were then archived at Midlands State University of Zimbabwe. Matiure's (2013) project is the first one of its kind in Zimbabwe. This project could be comparable with the project models discussed earlier on: the GAB, ILAM, LAC, NLA, NLFMN, and the NNL in Chapter One under 1.1 *Background to the study* and under 2.3.8 *The UNESCO convention and [in]tangible heritage sustainability*. The same question is paused that: In what ways did the collection and archiving of tangible and intangible musical heritage by states and institutions benefit and empower communities which own such cultural legacy? The study on the installation of Shangwe chiefs builds on Matiure's (2013) project by suggesting ways of involving the local people in collecting and documenting their heritage so that this legacy may be passed inter-generationally.

The installation of Shangwe chiefs is the main focus of this thesis. Chiefs' participation in cultural practices includes *mukwerera,* which is a Shangwe rainmaking ceremony. In earlier study on *mukwerera*, it was established that chiefs are involved annually in rain rituals that were held at the rain medium's homestead (Ngara 2012: 41). This thesis builds on those

previous studies by interrogating the installation of chiefs and suggesting ways in which local people may be involved in the preservation of tangible and intangible heritage in their communities.

2.2.11 The Shangwe, ethnomusicological dimension

In *Gender and sexuality: a reflection on rainmaking songs,* Ngara (2014a: 468) establishes that: Role delineation in the Shangwe spirit realm is similar to role demarcation in society; The inequality that predominantly exists between male and female spirits in the spirit domain might be a reflection of the inequality existing in society; There are certain songs and a seat reserved for the Shangwe rainmaking spirit Nevana, which is comparable with singing of specific songs to specific political leaders and reserving seats for such leaders during political rallies in Zimbabwe. The article entitled, *Jichi dance structure, gender and sexuality*, sparks a debate regarding the "spiritual procreation" dance – *jichi* in the context of *mukwerera* rainmaking ceremony (Ngara 2014b: 131). There is a form of equality that exists between women and men during *jichi* rainmaking dance:

> The biological studies on fertilisation inform that: a) A man and a woman have to mate. b) Since one sperm fuses with one ovum, the couple's input to fertilisation and/or pregnancy to take place is equivalent. In offspring, the equal contributions of a mother and a father can be proved through the use of the Deoxyribonucleic Acid (DNA) tests (Ngara 2014b: 131).

It is noted that the indigenous axiom on this procreation dictum is an equivalent of the fertilisation process that occurs in human beings. This equality, "cultural conditional gender equality", is a type of equality that exists during the dance performance (op. cit.: 131). This means that each dancer automatically resumes her or his routine role as soon as the dancing episode comes to an end. The ascriptions are limited to the Shangwe *mukwerera* rainmaking ceremonies. The conclusion is that the Shangwe *kayanda* musical arts for the installation of chiefs are a grey area that has not been researched. As a result of this gap, the thesis would

bring in a new dimension on gender issues elaborated above. This thesis would propose a theory with a practical model that can be adopted and implemented to empower community people to participate in archiving, preserving, managing, and sustaining their heritage. The thesis would not only augment literature on Shangwe musical ethnography, but also literature on the discipline of ethnomusicology.

The chiefs' installation is a symbolic song-dance performance. The thesis would examine symbolism as explicated by the culture owners. Also, the study would not only describe the *chinyamusasure* dance but would explain how the Shangwe interpret and present their musical ethnography, privileging the community's interpretations of their songs and dance. This study will transcribe at least twenty songs in staff notation and arrange them so that they may be taught on *marimba*. The thesis would document tangible and intangible heritage embedded in the installation rituals. The Shangwe chiefs' installation ceremonies would be preserved in written literature and audio/video footages for Zimbabwean scholars and academics to access.

2.3 Summary

In light of the gaps identified above, this thesis will examine theoretical as well as practical strategies that may be employed to motivate community people to participate in promoting and preserving their musical heritage for the benefit of future generations. It will provide interpretations of symbolic song texts and performance expressions/idioms that are relative to the Shangwe installation ceremony. This study will contribute to the cumulative body of studies on language by decoding dance codes using the indigenous language as possible. The study will also provide ways of documenting tangible and intangible heritage, especially installation rituals of chiefs. The thesis will present a contextual analysis of the installation ceremony with the intention to contribute to a more grounded understanding of the theories of

feminism and patriarchy. This thesis will also provide interpretations to indigenous modes of communication embedded in the installation rituals. It will notate twenty-two songs in staff notation and arrange in order for them to be taught on *marimba*. The thesis will investigate the motives of the State's participations in the installation of chiefs.

Chapter 3: Research design and methodology

3.1 Introduction

The discussion of the ethnographic paradigm "should establish clearly that it will generate the type of knowledge, which can reasonably be expected to satisfy the aims hence the aims should be clearly worded" (Oliver 2014: 105). In this chapter, a discussion of ethnography as a methodology chosen for this thesis, inter alia research aims were provided. The aims of this thesis were to:

- Examine the Shangwe's attitudes towards the present Community-State model of installing chiefs. In order to achieve this aim, culture experts were asked to outline and explain their views towards the participations of the State in installing chiefs. The incumbency of a chief can only be recognised when the State, through the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage, has authenticated the installation. The views of culture owners will be analysed in Chapter Four.

- Identify and interpret aspects of tangible and intangible musical heritage embedded in the installation ceremonies that command sustainability measures for the benefit of posterity. The culture experts provided interpretations of tangible and intangible musical heritage enshrined in the installation rituals.

- Examine ways chiefs may be assigned the responsibility to reclaim, promote, preserve, manage, and sustain tangible and intangible musical heritage in their areas of jurisdiction for sustainability.

- Analyse and interpret song texts of twenty-seven songs that were sung at the installation of chiefs Chireya and Nemangwe as guided by culture owners. As guided by culture experts, interpretations of song texts will be presented in Chapter Five.

- Document identified tangible and intangible musical heritage reflected in the installation performances. As expressed earlier on in Chapter One, twenty-two installation songs were transcribed in staff notation using a music software programme called Sibelius, and arrange samples that can be taught on *marimba* musical instruments. Indigenous people use rote method to teach their songs and teaching from memory is ideal for some of their singing styles such as vocalisations that cannot be transcribed in any way. Sustainability commands designing ways of including aspects of prestigious heritage of culture groups in a nation in classroom as much as public education in order to enhance national, cultural, and personhood integrity of citizens. Chapter Six is reserved for staff notation of songs for teaching purposes.

3.2. Research design and location of the study

Polit et al (2001: 167) define a research design as "the researcher's overall" approach "for answering the research question or testing the research hypothesis". Parahoo (1997: 142) describes a research design as "a plan that describes how, when and where data are to be collected and analysed". Burns and Grove (2003: 195) define a research design as "a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings". In this thesis, a research design is further defined as a roadmap that outlines and directs the researcher in the collection, presentation, interpretation, and analysis of the data of a specific research.

This study employed an ethnographic paradigm that focused on the opinions of culture experts towards the Community-State model of installing Shangwe chiefs and sustaining tangible and intangible heritage in Gokwe North and South districts in the Midlands Province of Zimbabwe.
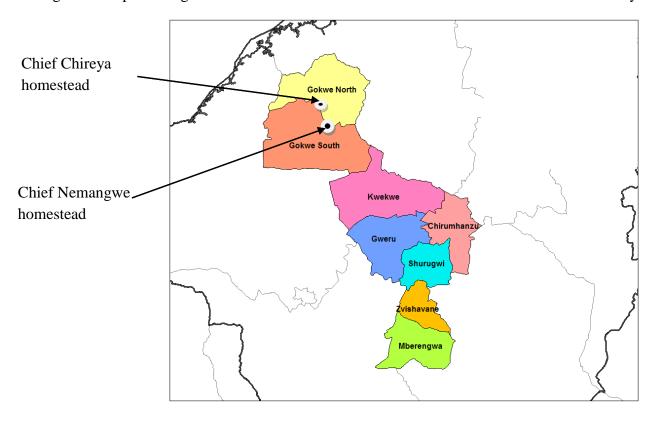
Figure 1. Map showing districts of Midlands Province in Zimbabwe and location of the study

3.3 Methodology and the interviewing process

"A result can only be accepted, rejected, checked, replicated or even understood in the context of how you got there" (Hofstee 2009: 107). In this context, getting there implies the methodology which was used in this study. According to Sarantakos (2005: 93), a qualitative research based on ethnographic paradigm provides an in-depth study, and choosing

appropriate methods will determine the validity of the outcomes. Davies (2007: 123) concurs with Sarantakos (2005) when he advocates that qualitative research requires the researcher to be cautious of the methodology applied. The three scholars, Sarantakos (2005), Davies (2007), and Hofstee (2009) underscore the importance of the methodology for gathering the desired data.

In order to achieve the broader aim to demonstrate how the current Community and State participations in the installation ceremony sustain valuable tangible and intangible heritage inherent in the rituals, this study was informed by ethnography:

> By ethnography we mean the observation and description or representation of culture. Fieldwork is the observational and experimental portion of the ethnographic process during which the ethnomusicologist engages individuals in order to learn the music culture (Barz and Cooley 1997: 16).

Drawing from Barz and Cooley (1997), this ethnographic paradigm was employed to gather pragmatic data through face-to-face interaction and interviewing of the knowledgeable culture experts by the utilisation of audio-video filming of the dance performances. An ethnographic account was ideal for this qualitative research. Burns and Grove (2003: 19) refer to a qualitative approach as "a systematic subjective (see below) approach used to describe life experiences and situations to give them meaning". Holloway and Wheeler (2002: 30) describe a qualitative research as "a form of social enquiry that focuses on the way people interpret and make sense of their experience and the world in which they live". In this thesis, the qualitative approach was used to explore the behaviour, opinions, experiences, and feelings of the culture owners towards the participations of the State in installing chiefs in Zimbabwe. Morse and Anne (1996: 8) assert that researchers who utilise the qualitative approach espouse a person-centred holistic and humanistic viewpoint in understanding the human lived experiences without focusing on the definite concepts. Guided by the thinking of

Field and Morse (1996), attention was drawn to the experiences from the culture experts' perspective. This approach was be used to achieve the emic perspective that emphasises being involved and immersed in the field. Streubert and Carpenter (1999: 17) claim that the researcher's immersion in the field accounts for the uniqueness of data collection and analysis. Nevertheless, absolute subjectivity, as expressed above, is unfeasible and qualitative methodology is not absolutely accurate since human beings do not constantly act rationally or as expected (Op. cit.: 17).

The justification for employing a qualitative approach in this study was to explore and describe the opinion of culture experts on installation rituals. This approach was appropriate to assess how incumbent chiefs assured preservation, promotion, and management of heritage for posterity. In addition, the qualitative approach was also suitable to outline and analyse the indigenous and State models for installing chiefs.

Open ended interviews that were semi-structured would be part of the data collecting instruments. Nieuwenhuis (2007: 87) defines an interview as a chance for constructing, discovering, and transmitting information on a desired area of study. Interviews advantage researchers by engaging the interviewees on a deeper and active mental framework (Ibid. 87). As a result, open ended questions in the form of an interview guide were employed to solicit opinions and obtain information. These interviews were conducted in ChiShangwe, which is the indigenous language of local people in this study.

Open ended face-to-face interviews were conducted with twelve culture experts who had participated, and were knowledgeable about the installation ceremonies of Shangwe chiefs. These interviews were carried out for two months in the home grounds of the two chiefs: Chireya and Nemangwe, implying an ethnographic fieldwork. According to Maanen (1988: 2), the ethnographic fieldwork:

in its broadest, most conventional sense ... demands the full-time involvement of the researcher over a lengthy period of time (typically unspecified) and consists mostly of on-going interactions with human targets of study on their home ground.

My living among the Shangwe for thirty-three years provided opportunities for interactions and casual conversations with the chiefs and culture experts prior to this study. During lunches, coffee breaks, and beer drinking sessions, I had opportunities for conducting informal discussions regarding preservation problems of their tangible and intangible musical heritage.

Nonetheless, formal interviews were ideal to identify and interpret aspects of tangible and intangible heritage that command sustainability measures for the benefit of posterity. A number of interviews per culture expert took approximately 15 to 25 minutes and each culture owner could have an opportunity to answer more than twenty questions. I captured two dance performances, one at the homestead of Chief Chireya and the other one at Chief Nemangwe's. After every song-dance performance, some open ended face-to-face interviews were carried out among the culture owners in order for them to provide interpretations of symbolic song texts and dance codes, including gestures, facial expressions, and movements. Some interviews sought answers regarding the culture experts' perceptions towards the Community–State model of installing chiefs. Other face-to-face interviews required culture owners to provide detailed explanations on cultural principles that were followed when installing each of the two chiefs understudy. The number of interview questions per culture expert depended on whether I would have obtained convincing answers to the questions asked. This means that the same question could be followed by a seemingly different question to test the validity of the first given answer.

Using intensive participant-observation, I would solicit information about the behaviour of particular individuals who once took active roles during the installation rituals. Intensive

participation entailed taking part in installation activities and processes such as collecting firewood, fetching water, and brewing beer for the rituals. Total engagement in the field and attachment to the communal activities, allowed me to enter the daily practices of the local people understudy in order to understand the situation and/or the context of the study. Intensive participant-observation encompassed, among other activities, the ability to take further responsibilities such as constructing *kayanda* drums. This taking up of responsibilities might be one way of being immersed in the Shangwe activities. Being immersed in the fieldwork is what Shelemay (1996a: 23) describes as "participatory" participant-observation. In other words, intensive participant-observation, "being in the field", as stressed by Titon (2008: 25), has the potential to create a rapport with culture owners as the community might feel that the researcher will be part and parcel of them, thereby creating a favourable opportunity to obtain desired information as "Establishing a close relationship with a master musician is a common and successful approach in ethnomusicology" (Myers 1992: 31). My cordial relationship with the Shangwe master musician (*shasha yokudandaura ngoma*) was a period of learning how to play drumming patterns that accompanied the installation songs. This genre of rapport meant that the data collecting process turned into what I refer to as an intimate give and take system. "Fieldwork" involves a face-to-face mode of communication (Op. cit.: 25). My full immersion in the field also included taking part in dancing, singing, and playing *kayanda* drums. This means that I was able to "learn the music from inside", a point that is emphasised by Titon and Reck (2009: 545). On one hand, full participant-observation could create a favourable opportunity for me to identify and interpret aspects of tangible and intangible heritage that command sustainability measures for the benefit of posterity. On the other hand, full immersion in the field could also be the opportune time to document identified tangible and intangible inheritance reflected in the installation performances.

Sarantakos (2005: 93) emphasises that intensive participant-observation provides good opportunities for identifying unanticipated outcomes and it exists in a natural, unstructured, and flexible setting. Full participant-observation implies that the researcher will have little control over a situation. Patton (1990: 112) lists some of the demerits of intensive participant-observation as:

a) It may affect the behaviour of participants and hence they will not be free to give information. For instance, participants may not be comfortable with the taking part of the researcher in any segment of the rituals such as playing and dancing during the performance.

b) There is selective perception of observer which may distort the data. The researcher may leave certain vital information during data presentation and analysis.

According to Titon and Reck (2009: 546), "the problem with a participant observer is that you sometimes come to know too much". This means that I would be conscious of the assumed contradictions of participant-observation. To guard against these contradictions, I played a neutral position but still participating through singing and dancing during the performances.

Participant-observation might be taken to mean being "on site" for some months as the researcher fully engages herself/himself in community activities (Desmond 2000: 45). Being in the Shangwe community for a period of more than two decades, I was involved in Shangwe activities such as the installation ritual of the present Chief Chireya in 2002, although not from a research documentation perspective. Myers (1992: 31) puts it that: "Learning to sing, dance, and play in the field is good fun and good method ... Savour the joy of being a student again". My studentship period in the field was also meant to acquire Shangwe drumming and singing techniques as well as their dancing styles that were

associated with not only the installation rituals, but other rituals and routine activities of the indigenes. This stint of learning indigenous cultural practices is what I refer to as the apprenticeship period of a student. I would like to note that the apprenticeship period goes beyond being a full fieldwork student, but being a fieldworker undergoing formal/informal training in the indigenous musical arts of the community one will be studying. Thus, Myers (1992) and Desmond (2000) advocate full participations in cultural activities in order to create a positive relationship. These were some of the approaches that I implemented in this study. As explained ealier on, my living in the Shangwe community for three decades created the opportunity to participate in their ritual activities such as the installation of Chief Chireya. It was during that stint that I further established a rapport with culture experts who became the primary sources of data for this ethnography. Turino (2009: 98) talks of "participatory performance" which encompasses: dancing, singing, clapping, and playing musical instruments, "activities considered integral to the performance" that I adopted during fieldwork. The long participant-observations and attachment to Chief Chireya and Chief Nemangwe in their home grounds advantaged me in documenting installation rituals from a partially emic position. Westney and Maanen (2011: 602) describe the emic status as "the ultimate symbol of insider-hood". According to Oliver (2014: 115), being an insider has the disadvantage that:

> Teacher-researchers may often fail to note significant social events simply because they have become part of the routine life as a teacher. They need to learn to mentally withdraw from the field, and to observe social interactions with the eye of a newcomer.

To counteract the contradictions of what Oliver (Ibid.: 115) describes as failing "to note significant social events", I adopted what I may refer to as the insider's keen approach in order to remain focused and eager to ask the culture experts to provide interpretations of tangible and intangible heritage preserved in the Shangwe installation events. Conversely, I

also considered the emic position as an opportunity to explicate ethnomusicological features of the current installation model as guided by the culture owners. Besides, this emic status is what I utilised to informally study installation rituals. The insider approach further advantaged me in identifying some of the aspects of the tangible and intangible musical legacy that require sustainability measures for the benefit of future generations. The emic position created favourable opportunities for me to ask culture experts to express their views towards the participations of the State in the installation of chiefs in Zimbabwe.

Creswell (2008: 46) stresses that in qualitative research "the researcher relies on the views of participants; asks broad, general questions and collects data consisting largely of words from participants". Creswell is tasking researchers to employ the best questioning techniques in eliciting answers from the culture experts. My interrogation of culture owners and asking broad questions were followed by specific questions that required specific answers.

Again, basing the discussion on the previous researches I once conducted, audio video filming has the following advantages in gathering ethnographic data among Shangwe; the insiders now know the importance of having their cultural practices written down. Consequently, they prefer audio video filming to tape recording because I would provide them with some tapes for them to keep and view as well. Besides that, audio video filming has the potential that all the data will be captured (Ashmore and Darren 2000: 96).

In this study, audio video filming had these disadvantages; that I was not experienced in operating it and asking questions simultaneously would pose challenges. If I had failed to obtain enough funds to pay a well-trained cameraperson, I could miss certain important questions because of playing a dual role: that of being the researcher and the cameraperson. In addition, and still basing the argument on the Masters dissertation fieldwork, I could have

produced pictures of poor quality, yet this work would be kept in the library and placed online for the present and future scholars and academics in the field of ethnomusicology to read.

In my view, tape recording had three merits to the study: a) The interviewer and the interviewees would remain focussed on the questioning and answering process. b) Also, tape recording was faster in capturing interviews than writing them down. c) It was more appropriate and an efficient way to capture interviews than having to ask elderly culture experts to write down answers. Kvale (1983: 57) stresses that a tape recorder has the advantage that the interview report is more accurate than writing out notes. Contrary, tape recording had one demerit to the study. Some of the tape recorded interviews were not audible enough and I consumed a lot of time in listening and transcribing them quickly and accurately before data presentation and analysis. Tape recorded interviews must be securely kept otherwise the data might get destroyed, leading to me returning to the field to redo the interviews. In addition, tape recording also brings with it the danger of not taking any notes during the interviewing process (op. cit:.57). In this study, I used a tape and audio recording to capture data.

3.3.1 Targeted population and sampling

3.3.1.1 Population

According to Oliver (2014: 109), "The total number of individuals to whom the results of the research are intended to apply constitute the population". Drawing from Oliver, the population of the study should be able to meet the criteria of providing findings for a specific study. Burns and Grove (2003: 213) define population as the total elements that are able to meet a certain criterion of being included in a particular project. Therefore, the targeted population of this study who met the criteria were Shangwe chiefs, culture experts,

participants, and drummers who belong to Gokwe North and South districts of the Midlands Province in Zimbabwe. The criteria for selecting chiefs were as follows:

- Communally and State installed chiefs.

- Community and State appointed acting chiefs.

- Locally renowned culture experts.

- Locally famed drummers.

- Participants with the passion for their cultural practices.

3.3.1.2 Sampling process

According to Burns and Grove (2003: 31), sampling is a process of selecting a group of people with who to conduct a study. In this thesis, a purposeful sampling approach in selecting Shangwe to include during the fieldwork was employed. Qualitative samples were purposive because of the need to explore the installation ritual of chiefs to acquire the most relevant information. Purposive sampling is "a method of sampling where the researcher deliberately chooses who to include in the study based on their ability to provide necessary data" (Parahoo 1997: 232). Qualitative samples comprised culture experts as specialists in the indigenous lore and installation practices. Chiefs Chireya and Nemangwe were selected on the basis that they were the only ones of Shangwe dialect. In addition, participants were chosen because of their passion for taking part in installation performances. Drummers were included in the study since they were the renowned instrumentalists in Shangwe community.

3.3.1.3 Sampling procedure

Sampling of chiefs, culture experts, participants, and drummers was done as follows:

- I sought approval to do the research with the Shangwe chiefs from the then Minister of State and Provincial Affairs of the Midlands Province. The minister referred me to

an official who worked with traditional leaders in general and chiefs in particular, in this province.

- I then sought assistance from an official from the Ministry of Rural Development, Promotion and Preservation of National Culture and Heritage who handles issues related to traditional leaders in the Midlands Province.

- The official identified the Shangwe chiefs whom I was to work with.

- The chiefs assisted me to identify potential culture experts, participants, and drummers.

- Possible culture experts, participants, and drummers were selected after pre-selecting them based on the criteria discussed under 3.3.1.1

- I explained the project to the prospective culture experts, participants, and drummers who were on the short-list. In addition, they were asked individually if they wanted to participate in the project and they were short-listed.

- Where a problem arose in identifying culture owners, participants, and drummers who met the criteria for selection for the project, each culture expert, participant, and/or drummer was asked to refer colleagues with similar cultural experience.

3.3.1.4 Sample size

In qualitative research, sample size does not influence the quality or importance of the study and there are no guidelines in determining sample size (Holloway and Wheeler 2002: 128). By and large, qualitative researchers do not know the exact number of people in the research before they get in the actual field to conduct the research and the sample may change in size, (Ibid.: 142). In this study, the exact number of chiefs is two namely Chireya and Nemangwe. In the research proposal, I estimated that the number of culture experts would be at least twelve from the two chiefdoms. However, I established that there were exactly twelve culture

experts: five from Chief Chireya and seven from Chief Nemangwe. The composition of the culture owners was three women and two men whereas of the later was four women and three men. As outlined in the written consent form, the culture owners' names will not be referred to throughout the thesis.

Six drummers: three from Chireya and three from Nemangwe, and approximately thirty-six participants from both areas of the study also constituted the sample size in this study. The above categories of people were appropriate for the data collection. In this thesis, sample size is defined as a representative group of people with indigenous knowledge lore and who are culturally delineated to perform complementary roles aiming to achieve a particular social goal. I assumed that a carefully selected sample would provide the data representative of the entire population.

3.3.1.5 Anticipated problems when collecting data

Polit et al (2001: 235) inform us that an individual's personality can influence the thinking of the entire group. As such, the entire group can go to the extent of agreeing on a wrong response. To guard against such traits, I explained the purpose of the study and assured all the groups that confidentiality was a priority. In order to avoid and minimise problems in the collection and capture of data, I practised how to use a tape recorder before interviews were conducted. According to Parahoo (1997: 292), the researchers should be reflective throughout the interviewing process. Reflectivity is described as a continuous process in which researchers reflect on their preconceived values and those of the participants understudy (ibid.: 292). Reflective thinking helps researchers to self-monitor as well as reduce bias while increasing objectivity to the study. To avoid bias and making conclusions, I avoided asking leading questions and maintain an open approach during interviews and while analysing the findings (op. cit.: 292). Parahoo's views were applied in this thesis to also guard against

issues of bias and chauvinism. The researcher being the main conductor of the study in the targeted population may result in the distortion of the results (Parahoo 1997: 232). To limit this challenge, I practised bracketing. In this thesis, bracketing is defined as a data checking process in which the researcher returns to the primary source of data to further establish its validity and reliability. During my data interpretation, I returned to the two fields to further establish when fighting for chieftaincy started. In addition, my returning to the fields was meant to confirm why non and post installation songs were also performed during the installation rituals.

Some temporary state of culture experts, for instance enthusiasm and fatigue, could influence responses. In order to limit this challenge, the performances and interviews would start from 08:30hrs and end at 13:30hrs. A break of 15minutes was given after every hour of performance. Administrative variations created challenges for me during data collection. As such, I did the following:

- Practised how to operate the tape recorder.
- Put batteries in the recorder as a back-up in case of power failure, and collected extra audio cassettes in the event the one being used was full.
- I also operated the recorder, appointed a research assistant to take field notes, and four women prepared tea and lunch.
- Hired an audio video specialist to take the footage of the performances.

3.3.1.6 Data presentation and analysis

Presentation of the research findings of this qualitative ethnographic study was grouped thematically and analysed through thick descriptions. The genre of study of this nature is what Stone (2008: 225) describes as "the rich ethnographic of detailed ethnographical description". Qualitative research of this nature is based on observations, and evokes

examination of the "validity" and "reliability" of the data gathering and analysis process (Mayan 2009: 100). In addition, the research that is contextually conducted is better defined by a "rigor" which illustrates "why ... findings of a particular enquiry are worth paying attention to" (ibid.). The rigor associated with qualitative research could be reason for its credibility (Janesick 1998: 37). Where possible, I provided English equivalents of vernacular language(s) and indigenous songs were translated in English language verbatim in order to cater for wide readership of the research report. All information gathered from interviews were transcribed verbatim and written down in the language used by the culture experts. Symbolic song texts were analysed through thick descriptions. Transcription of songs were done in staff notation. Audio-video footages of the performances were edited and preserved in compact discs.

3.3.1.7 Ethical considerations

This relates to moral standards I took into consideration in all research methods in all stages of the research design. The thesis was conducted in contemplation of the University of Pretoria research ethics policy that prioritises issues of sovereignty. As such, this research ensured the safety, self-respect and rights of chiefs, culture experts, and participants as stipulated by the ethical framework. Respect for rights of chiefs, culture experts, drummers, and participants, was one way of being honest, open and co-operative during the gathering of data. To ensure that issues related to confidentiality were considered, I destroyed the list of names that were compiled during population sampling.

Physical harm could not be considered in this study, nonetheless, I bore in mind that the psychological consequences needed essential sensitivity. In addition, I remained sensitive to the emotions of chiefs and culture experts when probing questions that could psychologically harm them. I told the chiefs and culture owners that if they felt that certain parts of the

interview were too much for them, they were free to withdraw from the study. They could also choose not to answer such questions.

Population of this study was protected from adverse situations that may arise. I gave them assurance that the information that they provided through participation in the project was not going to be used against them in any way. Polit et al (2001: 76) reiterate that the researcher-participant rapport should not be exploited to the cost of the other. Throughout the study I considered the risk-benefit ratio and kept risk to the minimum. The chiefs, culture owners, participants, and drummers benefited by not only obtaining compact discs of the entire performance, but also sharing their ideas with their peers as well as improving their knowledge of cultural practices and State principles of installing chiefs. The targeted population of the study was also satisfied that the information that they provided would help them to consider ways of promoting, preserving, and managing their cultural legacy in this modern society for the benefit of future generations.

The purposes and aims of the research, the use of the results, and possible consequences of the research, were explained to participants before they appended their signatures on written consent forms. They were informed how their contributions would aid achievement of the objectives of the study. The data gathered for the study will be used for academic purposes only. This implies that it will be a breach of the Shangwe's cultural property rights for anyone to sell their music for any financial gains. I will publish the information after having been granted permission by the chiefs, culture experts, and participants.

3.4 Developing theories

Generation of theories is implicitly informed by research findings (Rens 2018: 81). As evident in subsequent Chapters Four and Five, the data collected for this thesis provided a

fertile ground to generate theories (the grounded theory approach). According to Paul (2018: 156), a theory may be formulated based on certain patterns of the data presented in research findings. In this thesis, I employed the views of Paul (2018) and Rens (2018) of the grounded theoretical approach to generate certain theories that are underpinned by the research findings.

3.5 Summary

In this chapter, the reader was presented with the goal and aims of the study. The research design that mapped the manner in which the study was to be carried out was provided. In this chapter, it was also proffered the discussion of the ethnographic paradigm and related it to the objectives of the study. In addition, the objectives were employed in order to outline and describe how the data for Chapters Four, Five, and Six were collected. The chapter went on to deliberate on the population of the study. The population that provided the data for this study was delineated and its sampling procedures were discussed. It was explained how the data would be presented and analysed in this study. Ethical principles that governed the data collection procedures were highlighted. Issues of anonymity and confidentiality were also addressed.

Chapter 4: Shangwe chiefs' installation, authority, and preservation of heritage

4.1 Introduction

As expressed earlier on in Chapter One, the Shangwe indigenous installation ethos model comprises six phases:

a) Sweeping at *matatara*,

b) Sleeping at *matatara* and the crowning process,

c) Construction of *danho*,

d) Introducing the installed chief to Nehowa,

e) Informing Nevana about the installed chief, and

f) *Kushonongora mambo* (celebrating the installed chief).

In this thesis, I define the Shangwe indigenous installation ethos model (SIIEM) as a local model that is guided by cultural principles of installing chiefs which the indigenes employed in the pre and post-colonial eras. Yet the post-colonial State installation model (PSIM) is defined as a modern colonially inherited model of installing chiefs with the aim to undermine the indigenes' authority.

Today, the post-colonial State installation model is the final phase that authenticates the status of chieftaincy. Before discussing the above phases, a discussion of qualities considered by the indigenes in selecting a person for chiefship is provided. The chapter also examines the relationship between Chief Chireya I and Chief Nemangwe I, and the genesis of the chieftaincy to Nemangwe I. It deliberates views of culture experts in delineating chieftaincy to males. The chapter discusses areas chiefs exercise authority. This is preceded by examining challenges faced by chiefs in preserving heritage in their areas of jurisdiction. Possible

solutions to such challenges are further discussed. It also attempted to deliberate on issues that lead to the termination of duties of a chief by the State. The chapter proceeds to discuss the death and burial of Shangwe chiefs from the indigenes' perspectives, and winds up by presenting a description and interpretation of *chinyamusasure* dance expressions in the context of installation of Shangwe chiefs. Although the two chiefs to be discussed in this thesis share the same totem, some similarities and differences will be pointed out in this chapter. Besides, dancing and singing feature at certain phases of the installation ceremony. The purpose of this chapter is not to provide interpretations of symbolic song texts sung during any phase of the installation of chiefs. These interpretations of song texts are reserved for Chapter Five.

4.2 Qualities expected of Shangwe chiefs

Each human being possesses certain qualities that qualify the person to acquire a certain position of authority in a particular society (Ngara 2014: 112). Drawing from the interviews, the following were eight qualities listed by culture experts when selecting persons for chieftaincy in Chireya and Nemangwe chiefdoms:

- One has to be a Shangwe of the Shava totem;

- Exemplary character and a track record of respecting the elderly from childhood;

- Trustworthiness, honesty and integrity;

- Having other people at heart;

- Has passion for cultural practices;

- Should be endowed with authority warranting such a position of power;

- Speaking with composure, calmness, confidence, firmness, impartiality, and steadfastness; and

- A person of great tolerance, compassion, and honour.

4.3 Chieftainship among the Shangwe: A male position

In Chapter One, it was indicated that chieftainship was a male position in the Midlands Province in general and among the community people. When culture experts from Chief Chireya were asked to clarify this question of patriarchal status, one of them uttered these words:

Munhukadzi ane zviera zvake zvaakangosikwa naMwari achiita. Sometime, munoziva kuti kana ndiri mambo so, even mudzimai wangu akaenda kumusoro, haatendegwi kundibikira sadza. Ndinefa ipapo ipapo. Saka iyeye munhu iye obva aita mambo, iye achienda kumusoro. Ushe gwedu hagutendi izvozvo. Kwete! Saizvozvo.

A woman was created by God for performing certain functions such as going through menstrual cycles. According to our culture, women who are on their menstrual periods are not allowed to prepare pup (*sadza*). It is based on this belief that women cannot be installed to chiefs. Truly, our cultural principles do not accord chieftaincy to women.

To test the validity of the above response, culture owners from Chief Nemangwe were also interviewed. It was expressed that:

Humambo gwavaera Shava ndehwe varume chete. Varume chete. Hakuna mukadzi angagara chinzvimbo chikuru kudaro. Setsika dzedu, mambo anotugmira mitambo yetsivanhu. Saka chinzvimbo ichocho chevari kumusoro chonzi chava chomunhukadzi. Kwete! Hazvigoni kuitika muno muGokwe. Vakadzi vanoenda kumwedzi.

The chieftainship among the Shava is for males only. It's a position for males only. No woman can attain such a position of authority. According to our cultural practices, the chief leads the community people in certain ritual functions. Then such a spiritual position is allowed to be occupied by a woman. No! That will never happen here in Gokwe community. Women go to the moon.

Based on what was expressed by two of the culture owners from both chiefdoms Chireya and Nemangwe, two inferences are that:

a) Chieftainship among the Shangwe is attributed to performance of sacred spiritual roles and functions.

b) As implied by the figurative expression 'women go to the moon', menstrual cycles are believed to render women with super ordinary potency – tangible essence of life to discharge roles expected of any person who is installed to be a chief.

It was noted among the same Shangwe that women who had not reached menopause, were not allowed to prepare *mukwerera* ritual brews because of the reason cited by the culture owners (Ngara 2014: 111). *Mukwerera* is a ceremony in which this ethnic group pray for rain from their Mwari, the Supreme God. Drawing from the interviews, I would like to express that the occupation of certain positions of authority in patriarchal societies may be justified by their cultural beliefs.

4.4 The relationship between Chireya and Nemangwe

As expressed earlier on in Chapter One, Chiefs Chireya and Nemangwe are the only Shangwe chiefs in the districts of Gokwe North and Gokwe South. It was further inquired if there was any relationship between the two. According to culture experts, the first chief to be installed as Chief Nemangwe, was son to Chief Chireya I. Chiefs Chireya and Nemangwe are both of the Shava totem.

One of the culture experts described how Chief Chireya I handed over chieftainship to Chief Nemangwe I. He said:

Mwana of Chireya. Chireya ndiye akapa Nemangwe humambo akamuti: 'Uri Shava murinda gomo neuta. Rinda Madzviti namabhunu vanobva vangahotitorera nyika yedu. Ndiye akachengeta chembere yakagwa nyika ino iyi Nemasakadza. Chembere iyoyi inonzi VaNyan'ombe. Ichembere yakagwa nyika.

He is the child of Chireya. Chireya is the one who handed over chieftainship to Nemangwe. He said: 'You are Shava, the protector of the mountain with a spear. Guard against the Ndebele and the whites who might invade and take our country. He is the one who took care of the granny that fought for this country called Nemasakadza. This granny is called Nyan'ombe. She is the granny that fought for the country.

To further confirm the relationship between Chief Chireya and Chief Nemangwe, culture experts were asked to explain the genesis of chieftaincy among them. One of the culture owners had this to say:

Ivo VaChireya ndivo vakapa mwana wavo Nemangwe humambo. Vakati, "Iwe Shava murinda gomo neuta, enda unorinda gomo iro. Tarisa nyika yedu inetogwa nevauyi. Ndakupa humambo Shava mwanangu. Tsienda unetongao ikoko ini ndiri kuno". Aya ndio mapigo akaitwa Nemangwe humambo. Tiri vanaShava vanamurinda gomo neuta. Madzviti navachena vanetora nyika yedu.

It is Chireya who offered chieftaincy to his child Nemangwe. He said, 'You are Shava the protector of the mountain with a shield, go and guard that mountain. I have given you chieftainship my child. Go and rule over there whilst I am here'. This is how chieftainship was given to Nemangwe. We are the Shava, the protector of the mountain with the shield. The Ndebele and the whites will take over our country.

Based on interviews, the purpose of handing over chieftainship to Chief Nemangwe I was to empower the incumbent with the authority to prevent the present Gokwe North from the invasion of non Shangwe, especially the Ndebele and colonial masters.

Culture experts were asked to explain how the granny fought the war and one of them narrated:

Kare, kare, paiva nomumwe munhu akagara pamusoro pegomo, ainzi Mupfungo. Ndokubva Chireya akati, 'Ndaona nyika iyo. Imboinda munobvunza munhu uyo anonzi Mupfungo kuti, Nyika yedu iri kupera papi?

Once upon a time, there used to be a certain person who was staying on top of the mountain called Mhembweyamufungo. Chireya said, 'I have seen that country! Go and ask the person called Mufungo the question, Where is the boundary of our country?

Drawing from the utterances of the two culture owners and further interviews, Chief Nemangwe I was assigned the southern part of Gokwe to guard against the invasion of the Ndebele. The Ndebele are a second majority people to the Shona of Zimbabwe. In addition, the other purpose of installing Chief Nemangwe 1 was to safeguard the southern territory against the encroaching of the white people who had invaded the country in the 19th Century, any idea of the years of installations of Chireya I and Nemangwe I.

4.5 The selection process of a chief

According to culture experts, the selection and installation of a chief follows specific cultural procedures. In their explanation, chieftainship is culturally preserved for a certain ancestry of the Shava totem. Emphasising the point that chieftaincy among the Shangwe is a cultural right of the Shava people, one of culture experts uttered these words:

Mhuri yese yavaera Shava, kana huri hwokwaChireya, inoungana. Hakufanigwi kuwanikwa mutogwa. Panoungana vaera Shava. Kana guri gwevaera Shava vanounagana.

The entire family of the Shava totem, if the chieftainship is for the Chireya family, come together. Non relatives are not allowed to attend that gathering. It is an assembly for the Shava. If it's for the Shava, they gather on their own.

The views of the culture owner from the Chief Chireya were similarly echoed by a different one from Nemangwe community who had this to say:

Tiri vaera Shava. Tinosarudza mambo wedu semhuri yavaera Shava. Ivo madzitateguru edu ndizvo zvavaiita nesuo ndizvo zvatingoita. Humambo inhaka yedu yatinepanana mudzimba dzavavaera Shava. Ndizvo nedzimwe nguva tine popotedzana kuti ndiani ane fanira kugadziwa asi tine pedzisira tatenderana. Chokwadi pane kukavadzana. Umamboka! Pane asingadi kuita mambo? Munhu wese anoguda.

We are of the Shava totem. We select our chief as a family of the Shava totem. This is what our forefathers used to do and we also follow their principles. Chieftainship is our heritage that is handed over within Shava households. Yes, we sometimes quarrel over who should be installed,

but we eventually reach a consensus. Truly, there are quarrels. It's expected of chieftainship! Who doesn't aspire to be a chief? Everyone wants to be a chief.

According to culture experts, once the need to install a new chief arises among the Shangwe local people, members of the chieftaincy family (*imba yohumambo*) are summoned to a gathering at the previous chief's homestead to deliberate on the issue. The gathering could be called for either by the chief's father or an elderly male person. The deliberation and debate would focus on households that never had the opportunity to have one of their members installed as a chief. Eventually, the assembly would reach a consensus of who should inherit chieftaincy. In view of the selection process, one of the culture owners concluded the discussion about the selection process with these words:

> *Mumwe atsiti, 'Ndogwangu! Ndogwangu!' Mumwe atsiti, 'Aiwe wakambogaraka. Iwe wakambogaraka iwe.' Saka zvoonekwa aiwa imba yanhingi haisati yagara. Imba iyoyo ndipo yopinda humambo.*
>
> One would say, 'It's my turn! It's my turn!' Another one would also say, 'You once had the opportunity to be installed. You were once installed! This household has never had the opportunity.' Then that household is offered chieftainship.

Drawing from the above quotation, it is noted that the indigenous model of inheriting and passing over chieftainship is informed by the Shona idiomatic expression: *Ushe madzoro hunoravamwa* (Chieftainship is changeable like a duty). It is further commented that the debate occurring during the selection process serves as a cultural confirmation of who the incoming chief should be.

4.6 The Shangwe indigenous installation ethos model

The installation process of Shangwe chiefs comprises six phases (see 1.6.3).

4.6.1 The first phase: sweeping at *matatara*

As informed by culture experts, it is Shangwe belief that *matatara* (graveyard) is a sacred shrine and home to ancestral spirits. For this reason, a certain *mukaranga* called Neruhambi used to weed and sweep around *matatara* among Chireya community people. The term *mukaranga* is symbolically used. *Mukaranga* is the name locally used among the Shona of Zimbabwe when referring to the first wife of the chief. In the context of installing Shangwe chiefs, it refers to a male person called Neruhambi. Neruhambi was *sahwira* to the Chireya family. The term *sahwira* was defined by the Shangwe as a household intimate friend. The *sahwira* was endowed with the cultural responsibility of weeding and sweeping round *matatara*. One of the culture experts described *matatara* as a place where Shangwe chiefs were and still are buried. Today, *dzichembere* (grannies) weed and sweep round *matatara* in both Chireya and Nemangwe chiefdoms. It is Shangwe belief that cleansing of the shrine is a symbol of honouring the spirit world.

4.6.2 The second phase: sleeping at *matatara* and the crowning process

According to culture owners, the sleeping of the incoming chief at *matatara* for a night is considered as the most vital cultural practice of the six phases of installing Shangwe chiefs, be it in Chireya or Nemangwe chiefdom.

On the next day, a delegation comprising elderly people would escort the possible chief to *matatara* whereas the other group would go to a different site, carrying traditional pots of ritual brew and drums to conduct *chinyamusasure/kayanda* performances throughout the night. The smaller group would leave the incumbent chief to sleep on the skin of a sheep. It is Shangwe belief that since the sheep is a humble animal, such modesty character was expected of the chief during his stint of reign.

The delegation that had accompanied the mandatory chief to the graves would then join the larger group and end the performances at dawn. This part of the installation process would be a moment of joy, and coupled with drinking ritual brew.

According to culture owners, the purpose of sleeping at *matatara* is for the *nyikadzimu* (spirit world) to communicate with him. It is Shangwe belief that if the spirit realm disapproves of his incumbency, he may either pass on or visualise something mysterious. A bad omen offers them the chance to select another possible person to be installed.

Culture experts from chiefs Chireya and Nemangwe concurred that the second phase is characterised by similar cultural practices. Two utterances are quoted:

> *Kana munhu asarudzwa uyu, chinotizivisa kuti munhu uyu akwanisa kuita mambo kuenda masvingo. Kwete kumasvingo ekuMasvingo aya. Kwete. Kwakatanga mambo wokutanga ainzi Chirongamabwe. Kumatatara andorara ipapo kumatatara/kumasvingo. Anotinoti masvingo pakatanga kugara iye Chirongamabwe nokuti ndiye muvambi wekutanga wedunhu rino. Saka anovata ikoko.*

> Once this person has been selected, what indicates that the person has been able to be the chief is going to *masvingo*. Not *masvingo* as in Masvingo. No! Thus, where the first chief called Chirongamabwe went, at the *matatara*. He will sleep there at the *matatara, masvingo.* What we call *masvingo* is the place where Chirongamabwe first lived as the founder of this community. So he will sleep there overnight.

The other culture owner also uttered these words:

> *Munhu asarudzwa kuti ave mambo anonorara kumatatara husiku humwe. Anorara ipapo ari oga. Hainditi ndiye anoda kuita mambo? Ehe, anofanira kurara kumasvingo oga. Anofanira kuratidza kuti murume akashinga kuti tungamirira. Patiwana ari mupenyu mangwnani anotevera, tinohva taziva kuti vekumatenga vatenda. Ehe watetendwa uyu.*

> The person who has been selected to be our chief would sleep at *matatara* over one night. He would sleep there alone. Is it that he wants to be the chief? Yes, he must sleep at *masvingo* alone. He should prove that he is a brave man to lead us. Once we find him there being alive on the next morning, we are convinced that the spirit realm has accepted. Yes, he has been accepted.

Drawing from the interviews, the term *masvingo* has a third meaning besides the two that are nationally known in Zimbabwe:

a) The noun Masvingo that begins with a capital letter has two meanings: it refers to the fifth city and is the name of one of the ten provinces of Zimbabwe. b) Yet in the context of installing Shangwe chiefs, *masvingo* that starts with a small caption refers to the indigenous cemetery where chiefs were and still are laid to rest. Interrogations with culture experts also confirmed that the terms *masvingo* and *matatara* are synonymously used among the Shangwe.

Another question was asked that sought more details regarding the *matatara/masvingo*. One of the culture owners said:

> *Ndoo pane nguva raChirongamabwe. Chirongamambwe ndiye mambo wokutanga mudunhu rino. Varungu vasati vambozivikanwa. Mipururu yorira. Teziva kuti haa, uyu wabvumiwa uyu. Wabvumiwa uyu! Kana zvaramba ikoko, unogona kumuka akafa, kana kungoona zvimwe zvaanoona.*

> That is the place where Chirongamabwe's grave is. Chirongamabwe was the first chief of this community before the whites were even known. Some ululations will be made. We then know that this person has been accepted. This person has been accepted! If that has not been approved of, he may pass on there or may visualise mysterious things.

Other interviews informed me that the same delegation that had accompanied the incumbent chief, would return to the *masvingo.* Upon arrival, one would ask:

> *Iwe! Uriko here? Ndati, uriko here? Uri mupenyu here?*

> You! Are you there? I have said, are you there? Are you alive?

As soon as the incumbent chief confirms that he is alive, females delved into ululations while males whistled. Culture experts described such an occasion as a moment defined by joy and

jubilation. The mother to one of the chiefs described how she felt when her child was selected to become the chief and ordered to sleep at *matatara*. She uttered these words:

> *Ndairira mwanawe. Ndakarira. Mwanangu unenefa. Wadireniko? Mwanangu unenefa. Wadireiko kudaro? Misodzi ichingochururuka nematama. Ini ndakarira. Zvinovuraya izvi. Midzimu ikamuramba anefa.*

> I was crying. I cried. My child will die. My child, you are going to die. Why have you accepted so? My child, you will die. Why have you accepted so? Tears were running down my cheeks. I cried. It kills. If the spirit realm disapproves of him, he may die.

Upon arrival home, the Shangwe would slaughter a sheep. The incumbent chief would be made to sleep on the skin at night.

According to culture owners, the occasion was also marked by the chief shooting a gun to the east and west. Describing the shooting incident, one culture experts said:

> *Kare tine yainzi gidi. Madhara hameno kuti vaigadzira sei. Yairidzwa kaviri. Gu-u! Kumabvazuva. Gu-u! Kumavirira. Yakasiyana nedzidzi dzamazuva ano. Ngweno tinogona kungotsvaga chero vanadzo sei 303 kana kuti AK47.*

> In the past, we had what was called *gidi* (gun). We do not know how elderly people manufactured them. It is different from those of today. It was shot twice. Gu-u! To the east. Gu-u! To the west. Today, we may solicit it from those who possess guns such as 303 or AK47.

The east and west were interpreted by culture owners as the beginning and ending of chieftaincy of a new household. The shooting symbolises the acceptance of the incumbency. It is also a way of swearing in the chief into the office. It is Western has replaced the original *gidi* (gun) and the elephant is slaughtered by game wardens. This is evedent that installation of the Shangwe chief is being bastardised modernism and Western political/state ways of staratification. Culture experts were asked to explain the provider of the gun. It was expressed that:

Kana atsivha ikoko kumatatara, haapinnde mumba make. Anobuda neuko. Mumusha make munenge makazara vanhu vakamirira kuuya kwamambo wavo. Kana asvika ipapo pamba pake, anepfukidzwa mutseka mutema nenguwani. Mutseka uyu ndewe dzimu rake. Nguwani iyi yakagzihwa nemhinzwa yetsipuka tsinonzi nhungu. Nguwani iyi inenzi Ngara. Mhururu yoriri. Wava mambo uyu. Patsika dzedu dzetsivanhu tsedu kana tafugidza Ngara, tinenge tapedza kugadza mambo wedu. Makare kare ndizvo zvataiita.

When he is from the graves, he does go straight into his house. He would emerge from there. His homestead would be filled with many people. Upon arrival at his homestead, he will be wrapped on black garment and crowned with a hat. The garment is for his spirit. The hat is made of thorns of an animal called porcupine. This hat is called Ngara. Ululations would erupt. He is now a chief. According to our cultural practices when we have crowned the Ngara, we would have finished installing our chief. We used to do this long ago.

According to culture owners, the black garment is a symbol of the ancestral spirit. By wrapping the incumbent in this piece of cloth, the indigenes send the message to spirit realm that the person undergoing the installation process has accepted to lead the local people in ritual practices. It is also Shangwe belief that since the incumbent chief should be ritually welcomed hence he goes round about his homestead.

Interrogation of culture experts revealed that this was the stage for crowning the chief with a hat called *ngara*. In the Zimbabwean context where this research was carried out, the term *ngara* has two meanings. Ngara that begins with a capital letter refers to a totem (*mutupo*). Yet the term *ngara* that starts with a small letter refers to an indigenous hat that is crowned on the chief's head by the Shangwe during this phase of installation. I am of the Ngara totem. It is expressed that the Shangwe derived the term *ngara* from the wild animal, *nungu* (porcupine) that the Ngara people are named after. One of the culture experts concluded by saying:

Makare kare kusati kwauya vatsena, taibva taziva kuti mambo wedu tapedza kugadza. Ngweno vatsena ndivo vakapindira ndokutsinza zvinhu. Isuo vanhu vatema tawana kuzvitonga kuzere, takabva tatevedzerao izvozvo. Zvine netsa izvi.

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In the past, before the arrival of the whites, we knew that we have installed our chief. Then the whites intervened and changed everything. When we black people got our independence, we also adopted the same model.

Drawing from the interviews, the current Community-State model of installing chiefs in Zimbabwe, can be described as a model that was adopted from the colonial masters. The present regime is aware that traditional leaders possess sanctified authority hence their subjects obey their orders. As such, the aim of the current regime in manipulating the indigenous model of installation of chiefs is for them to garner support and obtain votes during election periods.

According to culture experts, the ritual performance is not only marked by crowning the chief, but the Shangwe would also engage in dancing and singing to *chinyamusasure* songs such as *Kashiri kwira mudenga, Mhanga mapfumo, Ndianiko wapisa moto?, Ndokanda museve, Nhai mbonga, Nhunduwe, Shuramurove,* and *Warara irombe.*

4.6.3 The third phase: the construction of *danho*

According to Shangwe cultural practices, an indigenous hut locally called *danho,* is constructed for the installed chief by kraal heads on arrival of the delegation from *matatara*. The hut is built of poles. Culture owners were asked to state the leader of the construction process of the *danho*. One of them said:

Baba vamambo ndivo vanoti masabhuku chivuyai muzovaka imba yababa venyu. Masabhuku vose ndovouya. Inovakwa husiku. Danho rinovakwa husiku.

The chief's father is the one who says to the kraal head, 'Come and construct a hut for your father'. The hut is constructed at night.

Culture experts were further asked to explain the symbolic meaning of building the *danho* at night. One of the culture owners expressed that:

Haidi kupiswa nezuva. Chiera kune iye mambo. Handiti unoona nhungo idzi? Mumwe unouya wakabata nhungo, mumwe mambariro. Yochererwa inonzi kamwe. Yopfurirwa nguva idzodzi dzousiku. Mambo apa havapo. Varipo pano pamusha wavo. Yopera usiku.

It's not supposed to be scotched by the sun. The sacredness is for the chief. Do you see those poles? One comes with a big pole. Another one also brings small poles. On completing digging a foundation the poles are subsequently placed in at once. It is also thatched during the same night. The chief will not be taking part. He will be there at his homestead. It's finished during that night.

It is pointed out that the construction of sacred huts is one of the cultural practices of the Shangwe. Earlier research indicates that the Nevana ritual hut also known as *danho*, was built during the night when children were deemed to asleep (Ngara 2012: 96). The explanation of the culture experts was that of retaining the symbolic significance of the hut by barring children from seeing the construction process (ibid.).

According to culture owners from both chiefdoms, *mukaranga*[4] (a virgin girl) would clean up the chief's *danho.* Having done so, she would spread a mat (*ponde*) for the chief to sleep on. *Mukaranga* would also make some fire to warm the chief over the night since he was not culturally supposed to be wrapped in a blanket. Culture owners informed me that the purpose of this exercise was also for testing the chief's endurance. As soon as the *mukaranga* had finished her cultural roles, she would leave the room for the chief to sleep. The *mukaranga* would wake up before sunrise to prepare *sadza* (pup) for the elderly Shangwe. It was expressed by one of the culture owners that nowadays *mukaranga* could be also a male or female person. If the *mukaranga* was a female, as she used to be in past, she was culturally supposed to marry the chief.

Dancing and singing are part of the installation phase. Examples of *kayanda* songs that were sung during this phase are *Chawabatira mujekecha, Chienda mbire, Chireya nyika yatorwa,*

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[4] Mukaranga is a virgin girl. According to culture owners, this girl was culturally supposed to be married by the chief as soon as she finished her indigenous role.

Kana mapedza hondo, Kwamubvumba vakorovoka, Mapfunde tomarima, Nhai ishe, Ndianiko wamutsa hwari?, Ngoma yarira, Ngoma yedembe, and *Tandavara ndarumwa.*

4.6.4 The fourth phase: introducing the chief to Nehowa

Culture owners described this phase as a stage whereby a certain delegation would travel to a place known as Makonde in Karoi District in Mashonaland West Province for the purpose of introducing the newly installed chief be it Chireya or Nemangwe to Nehowa. Nehowa is a female spirit and a medium. It was established that this spirit was responsible for providing rain so that the community people would obtain relish (Ngara 2012: 124). According to culture owners, the Nehowa spirit medium would prepare ritual brew to welcome the chief. Regarding the ritual, one of the culture experts expressed:

> *Kana Chireya aendako, osvika voti ndasvika. Zvinhu zvacho zvogadzikwa zvakanaka. Pobikwa doro. Doro iroro mbuya vaye vobuda vogamuchira mukwasha wavo. Mukwasha wavo havamudaidzi vatsiti Chireya. Vanemuti Chimera! Wauya mukwasha wangu mukuru Chimera. Saka ndiwo maitiro avaneita. Ndizvo zvandakaitirwa inini kuti ndive mambo.*

> When Chireya goes there, he would say to her, 'I have come'. The installation process is culturally formalised. Then the brew is prepared. During the ritual performance, the Nehowa spirit would possess its medium and welcome Chireya as her son-in-law. She does not refer to the son-in-law as Chireya. She refers to him as Chimera! You have come my great son-in-law Chimera.

According to culture owners, the ritual prepared by Nehowa was defined by singing and dancing to songs such as *Mafunde toamwaya, Ndowanda papi?, Nhasi kahore,* and *Tanda shiri.* Besides, it was an event of celebrating and presenting the chief to the spirit realm.

4.6.5 The fourth phase: informing Nevana about the installed chief

Upon returning from Makonde, be it the delegation of Chief Chireya or Chief Nemangwe, a certain person called *munyai*, would travel to inform Nevana spirit that the new chief had been installed. Nevana is described as a male spirit that was responsible for requesting rain from Mwari (God), on behalf of the Shangwe in Gokwe North and South districts (Ngara

2012: 126). The finding was further confirmed by one of the culture experts who had this to say:

Nevana isvikiro huru inebata dunhu ramambo Chireya. Imhondoro yeGokwe. Isvikiro yeGokwe inebata Gokwe kuvha kwaNjelele, kuhva kwaSai, Jiri, Nemangwe, Simuchembo, Nenyunga, neBinga. Hakuna imwe mhondoro. Mhondoro iyi iri maChireya. Basa remhondoro iyi kusvitsa zvichemo zvedu kuna Mwari. Imhondoro yemvura.

Nevana is a big spirit that also covers this Chireya chiefdom. It's the spirit for Gokwe. It's the spirit for Gokwe that covers from Njelele, from Sai, Mukoka, Jiri, Nemangwe, Simuchembo, Nenyunga, and Binga. There is no another spirit. This spirit is in Chireya. The purpose of this spirit is to convey our requests to Mwari. It's a rain spirit.

It is pointed out that Jiri, Njelele, Mukoka, and Sai are names of non Shangwe chiefs found in Gokwe South District who are locally referred to as *madheruka*. Yet Simuchembo is a Tonga chief also living in this district and participates in *mukwerera* rainmaking ceremonies that are annually performed at Nevana's homestead (Ngara 2012: 132). Earlier research investigated the significance of Nevana spirit (ibid.). Culture owners were further asked to provide more detail on what they do after returning from Nevana community. One of them uttered these words:

Mipururu yorira manje. Munhu atova mambo because *ose* stage *anenge apedza. Ipapo nzou inenge yafa zuro kwacho. Tineja nyama titsifara.*

Ululations take primacy. The person is now a chief because all the stages have been completed. The elephant would have been slaughtered a day before. We feed on meat as we rejoice.

Drawing from the interviews, the purpose of slaughtering an elephant is not only for providing meat as relish during the celebration of the incumbent chief. Its horn would be used as a 'pillow' (*mutsago*) for the chief to lie his head on overnight. Culture owners were also interrogated to explain the symbolic significance of the horn and one uttered these words:

Nyanga ineshandiswa kusimbisa mambo. Mambo wose anogadzwa muno maChireya, anobaigwa zhou. Chikonzero, kusimbiswa kwehushe nokuti nzou imhkua yakasimba. Inodya zvirimwa vakasiyana siyana. Kurapwa kwezvigere, kunovha munzou. Mushonga wega wega unovha muvhu, unedyiwa nenzou. Kugadzwa kupi nekupi huneitika maChireya, kuneitiwa saizvozvo.

The horn is stuffed with indigenous herbs that are used to empower the chief. An elephant is slaughtered for each chief who is installed in Chireya. The reason is to offer him sanctified authority since an elephant is a strong animal that feeds on various plants. The wastages of an elephant are used as indigenous herbs curing aliments. Every herb that can be obtained from the ground, is fed upon by the elephant. Whatever chieftainship that occurs in Chireya, is conducted in this same manner.

Culture owners were asked to explain the symbolic significance of slaughtering an elephant, and of the culture experts uttered these words:

Itsika yaMambo Chireya kuti nzou inefa paanogadzwa. Izvi zvinoitwa munyika yaChireya. Pakauya vachena, vachena ava vakatenda kuti nzou iurairwe Chirongamabwe semutungamiri. Pane hondo yakarwiwa kutora nyika yainzi Shangwe. Ipa ndipo pakarongwa magadzirwo amadzimambo.

It is the cultural practice of Chief Chireya that an elephant is slaughtered as part of his installation. This is done in the country of Chireya. During the arrival of the whites, these whites accepted the slaughter of an elephant for Chirongamabwe. Chirongamabwe was a leader. There was a battle that he fought and won hence this country became known Shangwe. This was the moment when laying down procedures for the installation of chiefs was introduced.

Culture experts were further interviewed about the use of the horn and one of them expressed that:

Ndimo munogara mutsago wavo wavanotsagura, wenzou. Mutsago wavo vachinogadzwa. Musi wavanenge vachinogadzwa ndipo panouraiwa nzou. Nzou inourawa neve gamu (Chirisa safari area). Vanenge vaudzwa kuti kunogadzwa mambo mutsva sezvo kwanga kusisina mambo. Kunobva kwabviswa nyanga imwe chete. Nyanga iyoyo kune zvinoiswa imomo zvetsivanhu.

Thus, where his 'pillow' for lying his head on is. The elephant is slaughtered on the day he will be installed. The elephant is slaughtered by the game wardens from Chirisa Safari Area. They would have been informed by the local people prior to the installation ceremony. One horn is removed from the dead elephant. Some indigenous 'things' are shuffled into the horn.

Culture experts were also asked to explain in detail what was put into the horn. One of them had this to say:

Zvimuti zvokuremekedzwa, kuti ave mambo. Akudziwe. Aiite chiremerera. Samafuta eshumba. Saka nyanga iyoyo inoiswa kumusoro ndiyo yavanorara vakatsagura. Voita mutago wavo. Vabva ipapo, vodzoka mudanho. Kana akamira tobva taziva kuti ndimambo ari kutaura.

Some herbs for him to have dignity expected of a chief, to be respected. To have dignity. Things like fats of dead lions are shuffled into the horn. Each time the chief stands up to address us, we are able to distinguish that it is the chief who is talking.

Culture experts were further interviewed to find out whether the chief put up with his wife and one of them said:

Aiwa! Musi wacho iwoyo haarari nomudzimai. Vanenge vari vega nokuti zvikaranga zvinenge zvichiitwa ndezve vaera Shava. Hazvidi umwe munhu. Haafaniri kumborara nomudzimai wake. Zvinoera.

No! On that occasion, he will not sleep together with his wife. He will be alone since the cultural practices being performed will be of the Shava totem. That does not require any other person. He is not supposed to sleep with his wife. It's sacred.

In confirmation of what was stated by the culture owner from Chireya community, another culture expert from Nemangwe reiterated that:

Mambo atsiri panguva yekutaura nevekunyikadzimu. Anorara mumba make oga, kwete nomudzimai ake. Nguva iyoyo inoyera zvikuru. Ndidzo tsika dzedu isu vaShangwe. Izvi zvineitiwa namambo upi neupi anenge atsigadzwa kuti ave mambo.

The chief is still at the moment of communicating with the spirit realm. He sleeps in his hut individually, and not with his wife. This is a sacred period. This is our cultural practice as the Shangwe. This is done by every chief being installed to be a chief.

Inferring from the interviews, the chief was culturally not supposed to engage in sexual practices during that night. This practice confirms the finding that the same Shangwe were not allowed to perform sexual practices during the preparation of *mukwerera* ritual brew (Ngara 2012: 91). It was the indigenes' belief that the rain spirits would not accept the ritual

beer if brewed by women who participated in sexual affairs during preparations of performances (ibid.).

4.6.6 The sixth phase: *kushonongora mambo*

The final phase of the Shangwe indigenous installation ethos model is marked by celebration (*kushonongora mambo*) and offering presents by the community people, including the non Shangwe. The following are some of the presents that were offered by the local people in acknowledgement of the newly installed chief: some chicken, beasts, spears, axes, stools, etc. Some of the participants would utter these words:

> *Mundichengete zvakanaka mambo vangu VaChimera. Baba vangu!*

> Take care of me properly my chief Chimera. My father!

As expressed earlier on in this chapter, the term *Chimera* symbolises the owner of the country. The Shangwe assumed that the chief oversees the welfare of the community people upon installation. It was expressed that even church organisations also participated in celebrating the installation of the new chief. Thus, the celebration was dominated by dancing and singing to indigenous and church songs. It is commented that the use of church hymns can be described as a modern change and a cultural shift from the indigenous practices.

4.7 The post-colonial State installation model and attitudes of the community towards participation of the State

Today, chieftaincy is a State installed position. Having accomplished the Shangwe indigenous installation ethos model, a delegation of the indigenes would go to the District Administrator (DA). The indigenes from Chireya and Nemangwe would go to the District Administrators stationed at Gokwe South and North districts, respectively. According to culture owners, the DA, in consultation with the Ministry of Rural Development, Promotion and Preservation of

National Culture and Heritage, sets aside the date for the installation of the chief by the State. In due course, the date would be communicated to the indigenes.

Culture experts were asked to state the name of the person who installed the chief and one of them indicated that it was the mandate of the President of the Republic of Zimbabwe. The culture experts expressed that:

> *Mambo anogadzwa noMutungamiri wenyika. Mutungamiri wenyika ndiye anogadza mambo kuitira hukuru uremu weumambo.*

> The chief is installed by the President of the country. The President of the country is the one who installs the chief to authenticate the position of chieftainship.

However, if the President has other commitments, he delegates someone either from the above stated ministry or the Minister of State for Provincial Affairs. Prior to the installation day, armed soldiers would erect a platform overnight. The platform would be made of canvas material. On the day, the person in charge of installing the chief, would explain the purpose of the gathering to the Shangwe. The incumbent chief would climb up the platform and kneel. The minister would proceed to dress the chief with a red gown. Whilst he would be in kneeling position, the minister would put the tatra round the chief's neck and place a white hat on his head. On rising, the chief would be given a knob carrier (*tsvimbo*). All these items would be provided by the State. The completion of the installation would be defined by ululation and whistling.

Culture experts were interviewed to explain the significance of various symbols and colours: The white colour on the hat symbolises peace since fighting over this position of authority would usually occur among the Shangwe. The fight over chieftainship was expressed by one of the culture owners from Nemangwe community people who lamented:

> *Chipashu akatumwa naVaChireya kuti, perekedza uyu avakuda kunobata ushe hwokwake. Chapashu ndokubva auraya Manjoro munzira. Ndokubva auya avakuda kunyengera kuti ndini*

ndavakuda kugara ushe nokuti kune uyu anga achida kugara, hwaramba. Saka ndokubva Kutya azvinzwa, mwana futi waNemanangwe. Kutya auya akati, 'Chii chaitika?' Zvikanzi, 'Uyu Chipashu akauraya Manjoro, baba venyu vaida kuti vabate ushe'. Kutya ndokubatao Chipashu uya uya. Ndokumusunga mbiradzakondo, ndokumusungirira, ndokumusunga. Ndokubva asungwa mbiradzakondo. Asungwa mbiradzakondo, ndokumusungirira saga rejecha. Ndokumukanda mumvura. Zvikanzi, 'Zvaenderana! Wakauraya weduo. Wadio wafa? Mutyorarwendo akafa achienda kuKaliyangwe. Ndokubva arohwa nehana vachinzi vari kuenda kuKaliyangwe. Kaliyangwe ndokwainzi kwaivigwa vanhu vatema vachidhonzisiwa zvingoro zvakazara matombo nevarungu. Saka ivo vakabva vafa vakatarisana nokuenda kuKaliyangwe.

Chipashu was sent by Chireya to accompany this one about to inherit chieftainship. Chipashu then killed Manjoro along the way. He came proclaiming that I am the one supposed to inherit chieftainship because the one who wanted to be installed has failed. And then Kutya heard about it. He is also Nemangwe's child. Kutya came and said, 'What has happened?' It was said, 'This Chipashu has killed Manjoro, your father who wanted to inherit chieftainship. Kutya also got hold of that one, Chipashu. He tied him up with a rope. He was so securely tied up with a rope that he could not rescue himself. Whilst in this precarious position, Chipashu was further tied to a sack that was filled with sand. He was then thrown in a deep pond of water. It was said, 'It's fair. You killed ours. Why not you get killed as well?' Mutyorarwendo died along the way to Kaliyangwe because of heart attack because they were going to Kaliyangwe. Kaliyangwe was a burial place for black people who died whilst pulling wagons filled with rocks during the colonial period. So he died when he was about to go to Kaliyangwe.

Drawing from the interviews, both Chipashu and Manjoro died because of the need to attain chieftainship. Therefore, culture experts described the red colour (purple) found on the hat put on by installed chief as a symbol of the fighting and blood shed among the indigenes over this cultural inheritance. In support of this, a certain culture expert from Chireya community people uttered these words:

Makatarisa umambo gwese, chero ushe kuvha pakutanga, gwakauya neropa. Purple inoreva runyararo zvakare. Nanhasi humambo hwmarudzi ose muZimbabwe hunogwiwa. Hausi hweVaShangwe hunogwiwa.

If you examine all chieftainship, even from the beginning, was marked by bloodshed. Purple symbolises the need to restore peace as well. Even today, chieftaincy is characterised by fighting

throughout Zimbabwean cultural groupings. Fighting is not only a common practice to the Shangwe chieftaincy.

According to culture owners, *tsvimbo* (nob carrier) symbolises father. The *nyembe hombe* (crown) that was also described by culture experts as *mwedzi* (full moon), signifies the mighty power possessed by the chief.

Culture experts were asked to express their views towards the involvement of the State in the installation of chiefs in Zimbabwe. In reply, the following four responses were captured among culture experts. The first culture owner had this to say:

Saka ikozvino baba vakashaya. Pakutsvaka kuti ikozvino anobata apa ndiani, saka veukama vese vari kuwirirana sezvaiitiwa nevamwe uku kuti vamwe vana vaitsiviwa nevamwe vanababa. Takugadzao mwana wouyu mushakabvu, wobata. Saka ndokubva kwangoita imba yakaramba. Dzose dzimba dzikabvumirana kuti, 'Kwete zvatinoda kuti zviitike'. Pakuramba kwemba iyi one, vakazokurirwa, ndokubva mapepa agadzirwa. Akabva aenda akafamba maoffice ose. Isu kuno uku kutsivanhu tsedu, madhara ose atogamuchira. Vaita tsivanhu tsavo tsose vapedza. Mapepa edu akazonodzorwa nokuda kwezvematongerwo enyika.

So, at the moment the father who was the chief passed on and we trying to find out who should be installed as a chief. Most of the local people are agreed on who the new chief should be. Therefore, our proposal is to install the child of the deceased. However, some of the community people are refusing the proposal. The opposition of this one household was superseded by others, but then the papers were held up in offices of the former President of Zimbabwe, Comrade Robert Gabriel Mugabe. As a result of State intervention, our papers were returned because of political factions that are prevalent in the country. However, we had completed our indigenous processes of installing chiefs.

The second culture expert uttered these words:

Pakangoita mhirizhonga yokuti maiMujuru vakubvisiwa, kuti vakunzi vadzingwa. Ndokuvha pasumuka vamwe vava nemasimba ekuti vese vainzi vezvamai Mujuru, magamatokisi. Saka vanhu vainge vongozodzana. Nyangwe wange usina zvaamai Mujuru, wainge wozodzewao kuti iwe uri gamatokisi. Ndoo zvavange vakuita. Saka munhu uya azodzoresa mapepa. Kuno takamusarudza ari muCentral Committee saka kuzomusarudza muCentral Committee, iye aida kuva Member of Parliament ndokubva adyiwa. Akakundwa nomumweo waahwisana naye. Iye ndokubva ati,

'Hauna kunditsigira kuti ndiwine nokuti vanhu vazhinji vari muno vanoteerera mambo wavo. Zvaainenge ataura vanozviita. Saka iye akatora serevenge manje.

There occurred conflicts about Mrs Joice Mujuru being removed from power that is being fired. Then there was an emergency of those with political powers against those aligned to Mrs Mujuru who were described as weevils. So, the people were accusing each other. Whether you were not aligned to Mrs Mujuru, you were still labelled as a weevil. So, this person made our papers to be returned. Here we chose him as a member of Central Committee. We elected him to be in the Central Committee, yet he wanted to be a Member of Parliament, but he was defeated. He was defeated by someone he was contesting against. He then said: "You did not offer me enough support to win elections because most of the people are loyal to their chief. They do exactly what they have been told by their chief". He then took it as a revenge.

The third culture owner further expressed that:

Munhu akahwinha muno umu ndewe ZANU PF *iyoyo. Iyewo ndewe* ZANU PF'. *Asi akaita godo. Zvikanzi saka ndokubva adzoresa mapepa ava muoffice yaPresident chaimo. Ndoo maanga ava manje. Ndokubva adzorewa mapepa back. Zvikanzi ngaambomiriwa nokuti munhu uyu, anotevera zvaamai Mujuru. Saka ndoo pakatamga mhirizhonga zvakare kuti vachitanga zvakare kudzoka yokutanga tavakutsvaga futi. Hondo iriko ndeye kuti hama dziri kuti hapadzokwi. Takapedza tsivanhu tsedu. Saka ivo vanongoramba vatsiuya kuti toda kunzwa zvamavakufunga. 'Isu takapedza. Nokuda kosafadzwa nokupindira kwehurumende, vanhu vakasvika kuzoimba nziyo yokuti, 'VaMugabe vanoramba zvemadhisinyongoro. Vaneziva here izvi kuti ndozvamuri kuita pano pa ground?' Vanhu vatsiimba kuti koo. Kusvika kutouya Support Unity. Vanhu vakati hwava hushe hwerudzi vai hwemutidaidzira hondo sokuti isu tine hondo but imimi mutsiramba watiri kuda isu varidzi venhaka? Saka ndoo nyaya iripo.*

The person who won here is from the same ZANU PF party. He is also from ZANU PF party, but he was just jealousy. He then made our papers to be returned from the actual office of the President. That is where they were now. It was said that they should be stopped because the incumbent person is a follower of Mrs Mujuru. Thus, the genesis of political mayhem and we were instructed to identify another person. The challenge is that the indigenes are holding onto their first choice. We are done with the indigenous process. They keep on coming and asking for our final deserving person. As guided by our cultural principles, we are through with the selection and installation processes. As a result of dissatisfaction with intervention of the state, the community people began to sing a song called 'Mr. Mugabe does not like this unsettlement. Does he know what is happening here on the ground?' The people were singing saying, 'No!' Eventually, some armed soldiers called Support Unity were sent by the Ministry of Defence to calm the situation.

The people were wondering and questioning: 'What kind of chieftainship whereby war has been called for yet the state is denying the one that we want to be installed since we are the owners of the cultural heritage?' This is the predicament at the moment.

The fourth culture owner expressed that:

Hurumende pakupindira pakugadzwa kwemadzishe, dai hurumende ikaziva kuti hushe hunogadzwa nevedzinza. Iyo imba yopihwa humambo ngaitorwe yakadaro. Wavanenge vapihwa nevedzinza, ngavagamutsire nokuti ndivo vasaruda. Ivo varege kuratidza zvavanoda. Izvi zvinokanganisa magariro avanhu nokuti ivo vanenge vane mainterest vatsiti tinoda nhingi. Asi varidzi vehushe vanenge vaine wavo wavanenge vasaruda maringe nemasarudzirwo ohushe hwedzinza ravo. Hurumbende dai yaregera kudaro.

Regarding the intervention of the state in the installation of chiefs, the government should know that chieftainship is a prerogative of the indigenes. The household that has been offered the chieftainship should be accepted as it is. The one that has been given by the indigenes, they should accept him since he would have been appointed. They should not express their interests. This causes problems among community people because the state would have shown its interests, indicating that they want a person of their choice. Yet the owners of the cultural practice would have selected the incumbent according to their cultural principles of installing chiefs. The State should not do that.

Drawing from the above interviews compiled among four culture experts, the Shangwe were and still are guided by their cultural principles of selecting and installing chiefs. Thus, they expressed displeasure with the participations of the State in the selection and installation processes of chiefs. For instance, one incumbent chief's installation was held back because he was accused of being aligned to Mrs Joice Mujuru's faction. Mrs Mujuru is the former Vice President of Zimbabwe who was removed from power since she was accused of trying to topple the President Robert Gabriel Mugabe. It is pointed out that: Modern politics have a negative bearing on the indigenous model of installing chiefs. The current model in which the State participates in the installation of chiefs in post independent Zimbabwe was adopted from the colonial government. This model is described as the post-colonial State installation model. Today, Zimbabwean chiefs, as traditional leaders, neither possess traditional,

charismatic, nor legal-rationale authority as defined by Weber (1958: 4), but what I describe as State potent authority. It is compelling authority in the sense that chiefs dance to the political detects of the current regime in order to continue enjoying benefits provided by the State otherwise termination of incumbency is certain.

4.8 The paramount chief

Through interviews, it was established that Chief Chireya was a paramount chief. Culture owners were asked to define the term paramount chief and one of them had this to say:

> *Zvinoreva kuti ose madzimambo ari kuuya muno umu, akawana Chireya arimo. Simuchembo akabva Binga, akawana Chireya arimo. Nenyunga muzukuru waChireya. Madzimambo ose akauya asi Chireya chiwanikwa chemo. Ndizvo zvinoreva paramount chief.*

> This means all chiefs who are coming here, found Chireya being here. Simuchembo came from Binga. He found Chireya being here. Nenyunga is cousin brother to Chireya. All chiefs sojourned but Chireya was found being here. Thus, that is what is meant by paramount chief.

My lived experience informs me that Simuchembo is a Tsonga chief who relocated in Gokwe South District from Binga District in Matabeleland North Province yet Nenyunga is a sub chief of Chief Chireya. The Tsonga people are commonly found along the Zambezi valley but request rain from Nevana who is Shangwe (Ngara 2012: 132).

4.9 Roles and areas chiefs exercise authority

According to Weber (1958: 6), there are certain positions in society associated with sanctified power. In this thesis, chiefs are also vested with authority as indicated in the manner they discharge their duty.

Culture experts listed the following areas chiefs Chireya and Nemangwe exercised authority:

  a) The chiefs settle disputes among men who commit adultery with married women;
  b) The chiefs settle land disputes especially on ownership of boundaries;

c) The chiefs ascertain the preservation of communal natural resources such as minerals and vegetation;

d) The chiefs enforce the preservation of sacred places such as rainmaking shrines and graveyards;

e) The chiefs discourage stream bank cultivation and the use of sledges as means of preventing soil erosion.

According to culture owners, Chief Nemangwe enforces the preservation of sacred places such as Ivhuguru and Mhembweyamufungo. Thus, Ivhuguru is firstly discussed and secondly Mhembweyamufungo.

The noun Ivhuguru is made up of two words, *ivhu* (soil) and *guru* (big). Drawing from the culture experts' description of the forest, it is a sacred huge and thick forest. There is a certain snake that dwells in Ivhuguru. The snake is often heard hissing loudly saying 'ho-o ho-o ho-o', as it wriggles along the branches of the trees during the rainy season. Once the Shangwe community people in Nemangwe chiefdom hear the sound, they conclude that there will be plenty of rainfall that stint. In their explanations, rainfall signifies abundance of foodstuffs. One of the culture experts explained what occurred because of the destruction of the forest. Some local people had invaded the forest and destroyed part of the forest for crop cultivation. The chief having realised that the consecrated forest had been tampered with, ordered the invaders to evacuate. Eventually, the sacredness of the forest was restored. One scholar described such revered forests as "places of abode of the spirits" (Bernbaum 2006: 307). It is their home where they live. And such a disturbance could anger the rain spirits, resulting in their failure to perform their cultural role such as providing rain (Ngara 2014: 468).

According to Weber (1958: 4), there are certain positions in society ascribed with sanctified power. Chief Nemangwe is vested with authority that he exercises in safeguarding sacred

places. In the Nemangwe communal land, there is a huge hallowed mountain locally known as Mhembweyamufungo. According to culture owners, the mountain (*gomo*) is home (*musha*) to pigeons (*hangaiwa*). In addition, the Shangwe believe the mountain to be a dwelling place of their ancestral spirits and they accord honour to such sacred shrine. Thus, they believe that one goes insane (*anepenga*) if she or he slaughters pigeons before seeking permission (*kupiwa vhumo*) from the spirit realm. Yet the local people are aware of the ethnical channel to follow when they intend to slaughter them for relish. One culture owner concluded that:

> *Gore rapera paseri, vamwe vanhu vakatanga kurima muzasi megomo. Pationa kukanganiswa kwenzvimbo inoera, tinodana munhu kudare tomuti abhadhare mubhadharo nokubva panzvimbo yacho. Aya ndiyo machengedzero enzvimbo iyi inoera. Vanhu pavavona kuti munhu anobhariswa mombe, ivowo vatsira mukuchengetedzwa kwenhaka yavo.*

> Last year but one, some people began to cultivate below the mountain. Once we note such a disturbance of a sacred place, we summon the person to the community court and order him to pay fine and leave the place. This is how we protect such a sacred place. When people realise that one is made to pay a beast, they also participate in the preservation of their heritage.

Besides two sacred places mentioned above, there are also two natural sources of water locally known as Chimwavaenzi and Kasavaya. The term *chimwavaenzi* can be broken in two parts, forming a verb and a noun: *chimwa* (drink) and *vaenzi* (visitors). One of the culture owners compared the size of the natural perennial spring with that of a car tyre. Emphasising the abundance of water provided by the spring, one culture expert said these words:

> *Chero papi rikaiswa mutsitubu kuti ritore vhura yokuita* irrigation*, tsitubu itsi hatsimboomi kana. Kwete! Kudzika kwakaita tsitubu hakusvika mumabvi mangu asi tsitubu hatsiomi.*

> Even if a horse pipe is inserted into the spring to draw water for irrigation, the spring does not dry up at all. Never! The depth of the spring does not reach my knee height but the spring does not dry up.

The culture owner defined the noun Chimwavaenzi as:

> *Vhura yakagara iripo kuvha nguva dzatisingazivi. Ivhura yetsitubu inengobuda yoga isingaperi inewanika musango kuti vaenzi vamwe. Vaenzi vanegona kunge vatsifuura vatsifamba netsoka.*

The water that has been in existence from time immemorial. Thus, it was described as a natural perennial well found in the forest for the purposes of providing waters for drinking by visitors. The visitors may be passing by and travelling on foot.

According to culture experts, Kasavaya, like Chimwavaenzi, is also a natural perennial source of water for the Shangwe community people. One of the culture owners described the spring as home to a big snake called a python (*shato*). The culture expert narrated a certain negative incident that occurred at the spring and what the community people did to restore the performance of that source of water. He said:

Pane mumwe murume ane dhadha rakaenda kutsitubu. Dhadha rakadyiwa neshato. Murume akakumbira vamwe marume kuti vauya vazoura nyoka. Vakauraya nyoka tsitubu tsikaoma. Takazovadana kudare kuti vabhadhare mutongo nokuita mutambo wokuti midzimu yainge yatsamwa isununguke vhura ivepo. Vanhu vari kubhara muripo wemombe kuti nhaka yedu idzokedzane sezvakanga yakaita. Titsauraya mombe iyoyo ipapo. Tinekumbira kuti midzimu idzoke pamba payo nokudzosa nhaka yedu. Shato inefanirao kutanga kuvapo. Ndizvo zvatineita. Nyama inedyiwa isina munyu. Iyi itsika yedu zvakare iri nzira yekutsengedza nhaka yedu.

There is a certain man whose duck went to the spring. The duck was devoured by the python. The man asked other people to come so that they could kill the snake. They killed the snake and the spring dried up. We then summoned them to the indigenous court to pay fine and perform a ritual to appease spirits to restore water. These people are paying a fine in the form of a beast to restore our cultural heritage as it used to be. We are going to slaughter the beast at the shrine for restoration purposes. We then request the spirits to return to their home and restore our heritage. The python should also begin to exist. The meat is consumed without salt. This is our cultural practice and it's a way of preserving our heritage.

One of the culture experts reiterated these words:
Uneita mupengo tsaiye. Mupengo tsaiye.

You will become real mad. A real mad.

It is drawn that: The indigenous knowledge systems about the sacredness of certain places do not only promote the preservation of natural resources, but also promotes the conservation of certain domestic fowls such as pigeons that may dwell in sacred mountains. Emphasis on the

preservation of natural resources is also portrayed by some of the installation songs that were analysed in Chapter Five.

According to culture owners, Chief Chireya participates in the installation of headmen (*masadunhu*) in the districts of Gokwe. And the selection process of a headman is similar to that of a chief. Once a vacant post of headmanship arises, Chief Chireya summons the family (*tsaka*) that is supposed to inherit this position to a gathering. This would be an opportunity for male members to select the possible headman. Guided by the outcome of the election process, Chief Chireya would announce the newly elected headman to the gathering.

The possible headman would have his finger prints taken at any police station for onward transmission to Harare. As expressed earlier on in this chapter, Harare is the capital city of Zimbabwe where criminal records are kept and verified by the Criminal Investigation Department at Head Quarters. The purpose of the verification processes is to issue a Police Clearance Certificate in order to avoid installing a person with a criminal record. Having obtained the certificate, Chief Chireya would compile the paper work for presentation to the presidential office to know about the installation process of the headman.

 On a certain day, the chief would then inform the DA about the elected headman. In addition, the DA and the chief would set aside the date for the official installation. It is Chief Chireya who installs headmen during the presence of the DA. However, the purpose of this thesis is not to analyse the performances that are done during the installation of headmen in the Shangwe society.

4.10 Challenges encountered by chiefs in promoting the preservation of heritage

Culture experts from Chireya community people were asked to explain whether there were challenges in preserving heritage, two culture owners responded. The first culture owner accused the advent of Christianity and said these words:

> *Kare kare madzitateguru vatsivapenyu, munhu wose aitamba mitambo yedu yetsivanhu. Kuzovuya kwevatsena nebhaibheri kwakakonzera matambudziko. Varungu vaishora tsika dzedu. Pamusoro pezvo, madheruka vakanga vapinda nechinamato, ndivoo vaibatsirudza pakufamba nokuparidza bhaibheri. Madzimambo vari kuedza napavanogona kutsengetedza zviwanikwa zvedu namakomo anoera nezvitubu asi mitambo yedu yetsivanhu iri kupera zvishoma nezvishoma. Hurumende inefanira kupindira. Chokwadi inefanira kutibatsira.*

> Long ago when our ancestors were still alive, everyone participated in our cultural performances. The advent of whites with their bible caused a lot of problems. The whites condemned cultural practices. Also, some of the *madheruka* who had already been indoctrinated by Christian doctrines, were actively involved in spreading and preaching the gospel. The chiefs are trying their best to preserve our natural resources such as sacred mountains and springs but our cultural performances are gradually becoming extinct. The government should intervene. Really, it should assist us.

The second culture expert also commented about the issue of Christianity and said:

> *Kunyuka kwaita matsetsi akaita* Apostolic Faith Mission, ZAOGA, Mugodhi, Madzibaba, Mwazha, neZion, *zvakonzera kuti vanhu vetsidiki vapinde mutsinamato. Mharidzo dzetsetsi hadziidi tsika dzedu. Zvinerwadza mwanawe.*

> The mushrooming of churches such as Apostolic Faith Mission, ZAOGA, Mugodhi, Madzibaba, Mwazha, and Zion, have seen most of the young people converted into Christianity. These Christian doctrines shun our cultural practices. It is painful our child.

Culture owners from Nemangwe community people were further interrogated to explain if chiefs had challenges in preserving cultural heritage. The first culture expert reiterated that:

Mwanangu, mitambo yedu yetsivanhu iri kuparara. Ngweno hatizivi kuti tedini. Tsero vamwe vanhu vakuru vavakusvora mitambo yedu yetsivanhu. Dai harumende yaita tsimwe tsinhu. Ngweno mitambo yedu yaparara mwanawe.

My child, our cultural practices are perishing. We really do not know what to do. Even some of the elderly people now condemn our cultural performances. I wish the government could do something. The government should address this problem. Now our cultural performances are destroyed our child.

The second culture owner just like the first one, condemned Christianity, and he said these words:

Pane matambudziko zvikuru sei pakutsengetedza mitambo yedu yetsivanhu. Madheruka vavuyao netsinamato. Kare kare, tsanga tsisina matambudziko nevana vedu kuti vatambeo mitambo iyi. Kwete nhasi! Idambudziko gurusa. Ngweno tatambura mwanawe.

There are some challenges especially in preserving our cultural performances. *Madheruka* also brought Christianity. Long, long ago, we used to have no problems with our children participating in ritual performances. But not now! It's a serious problem. Now we are worried our child.

As informed by interviews, chiefs are faced with certain challenges in their attempt to promote cultural performances. The culture experts attributed the problem to the colonial era. The white regime brought with it the missionaries who introduced Christian doctrines. Thus, Shangwe indigenous cultural performances were considered as works of the devil. Gradually, community people who were also converted into Christians increased in numbers. It is noted that missionary education worked against indigenous practices. One of the culture owners also bemoaned the coming of *madheruka* in Gokwe districts. Nyambara (2002: 112) interpreted the term *madheruka* to mean the exodus of non-Shangwe people from Masvingo and Midlands provinces of Zimbabwe who were in search of agricultural land. According to culture owners, the majority of the *madheruka*, having received Christian doctrines earlier on than the Shangwe, also participated in converting the indigenes into Christians. Culture owners noted that nowadays, there are various churches in the Shangwe community.

Especially, churches such as Apostolic Faith Mission, Madzibaba, Mugodhi, Mwazha, ZAOGA, and Zion shun cultural practices. Thus, the mushrooming of these organisations negatively impacted against the Shangwe cultural heritage particularly rituals, its music and dance. Culture experts further expressed their worry because of the increasing rate at which the young generation was being converted into Christianity. It was the culture owners' view that their children should inherent their cultural heritage for posterity. It is asked: In what ways may the UNSECO and its member states such as Zimbabwe and the Shangwe community people in particular, empower indigenous people to participate in the preservation of their musical heritage? The answer lies in the model described immediately below.

4.11 The Community-State model, an explanation

As informed by the challenges of possible extinction to cultural practices presented by culture owners above, I develop a theory with a practical model: the Community-State model (CSM) of heritage preservation and management for sustainable rural development. I would like to express that:

The current practice of collecting, documenting, and archiving rural communities' tangible and intangible heritage is depriving these communities of their cultural legacy. If the UNESCO, its member states, and scholars really accept that these rural communities are the sole proprietors of their heritage, these communities should, in one way or the other, be active participants. Instead, if the UNESCO and its member states intend to involve rural community people in documenting and preserving their heritage for posterity, they should be empowered through formal training at institutes of higher learning such as universities. The acquired knowledge can later be implemented, resulting in the establishment of facilities that I refer to as community based indigenous libraries (for storing documented heritage), community based indigenous performance centres, and community based indigenous musical

instruments manufacturing industries. The community people could be formally and permanently employed by states to manage and preserve their musical heritage. Indigenous industries should be hubs for manufacturing and selling musical instruments locally and internationally.

According to the Traditional Leaders Act, Chapter 29:17 of Zimbabwe, land redistribution is within the auspices of chiefs (2007: 4). Based on that note, each chief has the mandate to allocate certain hectares of land for establishment of these centres. Eventually, these centres should be declared by the State and government as centres for economic development. In turn, these centres would serve as community indigenous arts industries and tourist centres which might generate part of the salaries for the workers in question. Such industries, performance centres, and libraries should be manned by locally trained personnel who should be actively involved in manufacturing, researching, documenting, archiving, and managing their heritage as indigenes of these rural communities. I appreciate outside researchers who also do research in those communities. Instead, these etic researchers may collaboratively collect, document, and archive such communities' heritage in community libraries for the benefit of future generations. Besides, I do not discourage the researching of indigenous knowledge heritage by outsider researchers and its dissemination to the global community for consumption, but my emphasis is that of encouraging community participation in documenting and preserving their cultural legacy.

The establishment of such industries, centres, and libraries could, in one way or the other, be not only a practical model for promoting community development, but a form of employment creation for the indigenes of those rural communities. Once the community people realise that these performance centres are tourism, indigenous arts and entertainment industries where people are formally and permanently employed, the probability of

preserving and sustaining heritage for the benefit of future generations may gradually increase. Thus, if the model could be adopted and implemented, it has the potential to motivate current African community people and future generations to continue participating in the preservation of their heritage.

4.12 The Shangwe indigenous installation ethos model, an explanation

As informed by research findings, the Shangwe indigenous installatiuon ethos model (SIIEM) is premised on cultural principles. The model has specific cultural procedures and principles that the indigenes follow in their selection processes of a chief incumbent and delineates roles of the community people, the chiefs, and the spirit world. In brief, it spells out the symbiotic relationship that exists between the world of the living and that of the spirit realm. The local people's choice of a chief is communicated to and approved or disapproved of by the spirit realm. In addition, the chief incumbent undergoes through indigenous phases that are culturally meant to satisfy the spirit world who are the sole guarantors of such a sanctified position of authority. In general, the model explains how the indigenes are ethnically informed to accept the new leadership with the intention to maintain and sustain the ethos of peace, stability, and familyhood that are enshrined in the African philosophy of *ubuntu, unhu* (the human element). As outlined by the installation model, the chiefs should spearhead cultural practices and preservation of tangible and intangible heritage in their areas of jurisdiction for posterity. Aspects of the Shangwe indigenous model will be applied in Chapter 5.

4.13 Installation dance events at Chireya and Nemangwe homesteads: A comparison and interpretation of symbol

The *kayanda* dance events at Chireya homestead started at 1330hrs on the 9 December 2016 and lasted for 2 hours 25 minutes whereas at Nemangwe homestead, *chinyamusasure*

performances began at 1513hrs on 16 December 2016 and lasted for 2 hours 46 minutes. The performances at Chireya were conducted inside a hut called *tsaka* yet at Nemangwe, dance events were done at an open space. Culture owners described *tsaka* as a non sacred grass thatched hut in which performances for entertainment can be conducted. In addition, meals can be prepared in this hut especially during hot days. Its poles that suspend the roof were smeared with mud.

At Chireya, *chinyamusasure* dance events were accompanied by three drums namely *nhumbi*, *mhendembe*, and *mutanda*, and each has different roles:

a) *Nhumbi,* according to the interpretations of the culture experts, emits fast beats that travel far into the space and are means of attracting and inviting ancestral spirits to grace the occasion by their mediums (*masvikiro*). Like a human being, it is the lead singer (*kushaura*);

b) *Mhendembe*, the medium sized drum, plays the response line (*kubvumira*). Its rhythmic structure interlocks those of the *nhumbi* and *mutanda*;

c) *Mutanda*, is the largest of the three drums and depicts feet movements. The drum was played with small sticks called *miridzo*. According to culture experts, all the drums are played with *miridzo* especially if the performance lasts for a long duration such as throughout the night. The purpose of *miridzo* is to prevent palms from swelling up. In support of this, it was observed at *kayanda* musical arts that were done in Nemangwe that *miridzo* were used to play one of the three drums and all of them were *nhumbi*. According to culture owners, the two drums called *mhendembe* and *mutanda*, were missing throughout the performance yet they form the set of drums that is used in installation rituals. To counteract the challenge, the drummers assigned the roles of *mhendembe* and *mutanda* to the other two *nhumbi* drums.

The slow tempo of the drum beats sent communicating signals of the beginning of the performances and participants slowly walked into the arena. It was observed that as the performance got tighter and more intense, dancers at both Chireya and Nemangwe got into a state of trance that can be described as very close to possession as if participants were in communication with the spirit world. Rouget (1985:115) postulates that, "For the adept, dance is the best possible means of exhibiting, if one may so put it, his state of possession, since his movements, steps, mimicry, and costume are in reality those of the god inhabiting him." For instance, some dancers would turn around heads and with facial expressions that can be interpreted as being seriously involved in performance events. At certain instances, the lead dancers from both Chireya and Nemangwe could be observed fixedly looking at the drummers signalling them to reduce the tempo of the drum so that dancers could have time to rest and gather more energy to continue with song-dance performances. Their scattered round dance patterns were interpreted as a sign of wide spread contestation and fighting that often occur throughout the Shangwe community during the selection process of the incumbent chief. It is pointed out that: dance can further be viewed as a package of symbols that the researcher interprets with the aid of the indigenes who are the constructors of these symbols. Nzewi (2007: 207) postulates that:

> from the origin of a person to a person's imponderable future, the human body is civilization's most poetic and aesthetic asset when it communicates in dance as a transforming, spiritualizing state of being. Africa is a goldmine of such body-poetry and body-aesthetics.

It was observed that an object and a musical instrument that were used by an elderly man and a woman respectively at *chinyamusasure* dance events at Chireya homestead:

a) The male dancer was noticed holding his *tsvimbo* (walking stick). Culture experts interpreted the stick as a form of protection since it is used by an elderly person who is

believed to be vested with great wisdom about the Shangwe cultural practices. Besides, the *tsvimbo* is a symbol of authority.

b) A woman would swing *munjekecha* with both hands. *Munjeketsa* was described by the culture owners as an indigenous instrument that was made of *tutsanga* (thin reeds) obtained from a river. The reeds are tightly knitted together into a shape that is comparable with a mat, approximately measuring 30cm by 40cm. Some small grains are then stuffed through the hollow part of the reeds from one open end. Having finished putting in grains, the open end is closed with some *namo*. *Namo* was described as natural wax obtained from an indigenous tree called *mugan'acha*. As the dancer swings *munjekecha* with both hands, the grains knock against the walls of the reeds thereby emitting musical pulsations and impulses that can reach far into the brain nerves. From the culture owners' interpretations, the sound particles are believed to draw the attention of the spirits. One culture owner described that:

> *Chero papi patinetamba mutambo upi zvawo wetsivanhu tsedu, munjecheta hausari. Hazvigoni. Midzimu handiti munhuo? Unedaniwao. Midzimu haungosviki pamutambo titsina kumudana. Tinetamba titsimudana. Munjekecha unedana midzimu yedu kuti isvike pamutambo. Ndiro basa rawo mwanawe.*

> Wherever we perform any of our cultural performance, *munjekecha* is not excluded. It's not possible. Isn't the spirit also a person? It is also called. The spirit does not grace the performance without our invitation. We invite it as we do the performance. *Munjekecha* invites our spirits to grace our performance. Thus, the purpose of *munjekecha*.

Lived experience and participations in Shangwe dance genres such as *chinyamusasure/kayanda* inform that dancers move their feet close to the ground. Interviews with culture experts to explain the symbolism of soft feet movements could not yield results. Rutsate (2010: 121), in his studies of *mhande* dance for *mutoro* rainmaking, notes that the Karanga dance softly with their feet close to the ground. The Karanga belief was that the

spirits would be also participating in the performance hence soft feet movements were interpreted as a sign of avoiding stepping hard on them (ibid.).

As the performances slowly drew to an end, I could observe drummers putting down drums on the ground. Other participants especially women, walked out of the dance arena to resume their routine roles at their designated homes whereas men remained seated, chatting.

As expressed earlier on in Chapter One, whilst *chinyamusasure/kayanda* dance is used as a form of entertainment at the installation of chiefs, the dance is also the Shangwe's cultural identity. Although the community people from Chireya and Nemangwe chiefdoms describe installation dance as *kayanda* and *chinyamusasure* respectively, it can be noted from captured performances on the DVD clip that dance styles and drumming patterns are the same. This is a clear testimony of Geertz's (1973: 96) theory of cultural relativism, emphasising that meanings and interpretations of symbols are relative to the constructors of those symbols in their cultural milieu.

- Main findings from Chapter 4

The present Zimbabwean government adopted the colonial model of installation of chiefs. The colonial masters violated the indigenous model of installing chiefs for their advantage hence certain current chiefs enjoy that position of power at the expense of the cultural owners of the heritage. Thus, certain fighting for chieftainship is an attempt to restore one's cultural legacy. Chiefs perform rituals to restore the function of disturbed sacred shrines and forests and such practices promote indigenous knowledge systems for the preservation of such tangible and intangible heritage.

4.14 Summary

The chapter unfolded by outlining the qualities that the Shangwe considered when selecting an incumbent for chieftainship. An investigation was presented in order to justify the status of chieftainship as a male position in the patriarchal society. This culminated into examining the relationship between Chief Chireya and Chief Nemangwe and the genesis of chieftainship for the latter. Some of the investigations were about the roles of chiefs and the definition of the concept of paramount chief. The indigenous model as well as the state model of installing a chief, were discussed. In addition, symbols associated with these models were interpreted. Essential was also a presentation of the views of the culture owners on the participations of the state in the installation of chiefs. Whilst chiefs' attempts to preserve certain heritage were discussed, culture owners also noted some challenges and offered possible suggestions to adopt and implement. Thus, opportunities were afforded to discuss whether the community-State model has the potential to preserve heritage in Gokwe districts. The chapter winded up by providing a comparison and an interpretation of symbols associated with the two dance events in the installation of chiefs. Specific music pieces which signal that a chief had been installed were mentioned in passing since notation and analysis of these songs are reserved for the subsequent two chapters.

Chapter 5: Presentation and analysis of song texts

5.1 Introduction

In this chapter, twenty-seven songs and some of the responses to interviews are presented in ChiShangwe and translated to English verbatim. In addition, twenty-seven examples of music lines as indicated by the leader (L) and followers (F), illustrate how the songs are sung. Additional song texts to the music lines are transcribed in Chishangwe shown below each song number. The purpose of this chapter is to analyse song texts under the Shangwe indigenous installation ethos model. The model comprises three themes that are:

Community people ask for help from the chiefs

Physical and nonphysical fighting for chieftaincy

Consulting the spirit world

Throughout this chapter, certain aspects of the Shangwe indigenous installation ethos model will be applied.

Although physical and nonphysical fights for chieftaincy feature in the installation rituals, it is not a cultural norm of selecting and installing Shangwe chiefs. Physical fighting refers to an occasion in which the rebellious indigenes make use of tangible weapons and objects such as axes, knives, knobkerries, and spears. Nonphysical fighting is an occasion in which the aggressive indigenes employ intangible means that are meant to harm or kill. Since there are certain songs performed for the installation of chiefs that are also sung during rain rituals, similarities and differences will be pointed out. Essentially, post installation songs that are performed during the installing rituals will also be analysed.

5.2 Shangwe indigenous installation ethos model, an application

5.2.1 Community people ask for help from the chief

Four songs are going to be presented and analysed under this theme.

Song number 1. KwaMubvumba vakavoroka

Transcribed by R. Ngara

Nhai vasikana, ndakaitane?

KwaMubvumba vakavoroka

Hoo! Tobias daivira chimbo mwana wechikoro unoita kufa ndimire hiye?

KwaMubvumba vakavoroka

You girls, what did I do?

Mubvumba had a bumper harvest

Hoo Tobias, the school going child respond to the song, do you want me to die whilst standing

Mubvumba had a bumper harvest

One culture owner explained the meaning of the song entitled *KwaMubvumba vakarovoka* as

follows:

> *Mambo tavakufa timire tine zviputu pamusoro titsinosunza vamwe vakakohwa. Mambo woita zvido zvinoitwa nevamwe kusunzira mhuri dzavo.*
>
> We are spending most times searching for food from neighbouring chiefdoms that obtained some yields. The chief should provide food stuffs to our families just as is done by other chiefs during times of great need.

As informed by interviews, the song portrays community people's request for help from the chief. *KwaMubvumba vakavoroka* (They obtained great yields in Mubvumba) is also a symbolic expression. Mubvumba is used to symbolise the name of a chief. Based on lived experiences, there is no chief called by this name in Gokwe North or Gokwe South where this research was conducted. In the installation rituals, the Shangwe will be referring to any chiefdom or chiefdoms in Gokwe, be it in Jiri, Mukoka and Sai which would have obtained great yields. Thus, the chief is being requested to go and ask for food aid from his neighbouring chiefs.

The chiefs are also installed to present communal food requests to the State in times of shortage. One of the culture experts said these words:

> *Handiti kune vanotungamiriri vematungu vatakavhorera? Ivo mambo, kana zvavarera, vanofanira kutaturira VaMugabe kuti 'ngweno kuno mhuri yangu yafa nenzara.' Ndiyamureio.*

> Aren't there government leaders for our community that we voted for? The chief should communicate our request for food to President Mugabe so that he helps.

Government people who are voted for by local people are Members of Parliament who represent constituencies. In the views of culture owners, requests for food could then be presented to the President through the Minister of Agriculture. The research about *mukwerera* describes this hierarchy of communication as an indigenous model in which the community people follow culturally designated structures in their request for food aid during famine (Ngara 2012: 186).

The name Tobias which features in the song is a male name that has been metaphorically used. Tobias is a school going child. Based on the culture owners' interpretation, they are not only referring to one child per se. The Shangwe would be describing challenges of paying fees, buying uniforms, and stationary for their children to go to school. In addition, parents

are supposed to search for supplementary food for their children because of hunger. The indigenous expression … *woita kufa ndimire...* (… you want me to die whilst standing…), does not mean being standing still in one place. It describes the parents' restless search for food to feed their families and school requirements as listed above.

Song number 2. Tandavara ndarumwa

Transcribed by R. Ngara

Tandavara kuenda munjira, ndarumwa

Wee hiye hiye tandavara ndarumwa munjira

Tandavara kuenda munjira, tsotso ndarumwa

Wee hiye hiye tandavara ndarumwa munjira

Stop going out of the path, I have been beaten

Wee hiye wee stop going out, I have been beaten in the path

Stop going out of the path, sticks I have been beaten

Wee hiye wee stop going out, I have been beaten in the path

According to culture owners, the song conveys the message about the diseases related to the HIV and AIDS pandemic. The song equips the chief with the message to discourage local people from indulging in risky sexual relationships to avoid the spread of HIV and AIDS by sticking to one sexual partner. Such risky relationships were known to happen during beer drinking sessions at townships. Thus, the chief is being installed to empower him with the authority to castigate community people who might engage in promiscuous behaviours. One of the culture owners uttered these words:
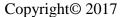
Pakauya cherwero chiya chamunoti shuramatondo kana muchimwa doro mubhawa vana vangu, imwai muine wutsigo. Mambo anofanirwa kutitsira sababa vedu. Kwete kuti gumbo mumba gumbo munzira.

You need to take care of your sexual behaviour as you consume beer because of the HIV and AIDS pandemic. The chief should caution us to uphold your moral values since he assumes the role of being the father of the local people. We are supposed to avoid promiscuous behaviours.

Song number 3. Chireya nyika yatorwa

Transcribed by R. Ngara

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Nyika yedu yatorwa Chireya

Hiye woo hiye takanangara

Nyika yedu yatorwa takanagara

Hiye woo hiye takanangara

Nyika yedu yatorwa Nemangwe

Hiye woo hiye takanangara

Our country has been taken Chireya

Hiye woo hiye, whilst we watch

Our country has been taken whilst we watch

Hiye woo hiye, whilst we watch

Our country has been taken Nemangwe

 Hiye woo hiye, whilst we watch

The song portrays the unlawful acquisition of land especially by *madheruka* in Gokwe community. A culture owner said that:

> *Kana madheruka otitorera takanangara. Isu touya kuna mambo kuti nyika yatorwa Chireya takanangara. Mambo anesimba yokwirisa kuti vamwe vaya vanenge. Mambo kana tamugadza anofanirwa kungwarira vanhu vanouya vakananga kutitorera nyika.*

> Even *madheruka* also used to invade our land. We would go to the Chief Chireya to inform him about the development occurring whilst we are watching and doing nothing about it. The chief should be aware of such illegal land settlers.

Madheruka is a derogatory term that refers to non Shangwe who came to Gokwe from provinces of Masvingo and Midlands in search of agricultural land (Nyambara 2001b: 772). In addition, the land was invaded and occupied in the 1890s by the colonial masters. According to culture experts, the singing would be a way of reminding the chief to be aware of possible land invasions by non Shangwe. Subsequently, the chief is installed as a way of empowering him with authority to remove illegal land occupants that were imposed by colonial governance edicts in Zimbabwe. A culture expert said that:

> *Vanhu vanyanya kutirwadza vachena. Vaititorerana nzvimbo dzakanaka isu votisa pane matombo.*

> The people who pained us most are the whites. They were confiscating our fertile land and resettling us in rocky areas.

Chiefs themselves could sanction illegal land settlement. One of the culture experts narrated that:
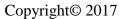
Iwo madzimambo pachawo anotorena nyika. Madzimambo vaipanana miganhu. Chief Sai kana Chireya anogona kutorera Nemangwe nzvimbo yake nokuti vaisa vanhu pamuganhu.

Chiefs themselves may appropriate each other's land. For instance, Chief Sai or Chief Chireya can take part of Chief Nemangwe's piece of land since they are neighbouring chiefs who have designated boundaries, but who can also settle their people at these boundaries.

Song number 4. Mapfunde toamwaya

Transcribed by R. Ngara

Aya mapfunde toamwaya

Hiyee hiye

Tongorima mhunga norukweza

Hiyee hiye

Nzara ihuru tohumwaya

Ichi chibagwe tochirega

Hiyee hiye

We sow the sorghum

Hiyee hiye

We sow millet and rapoko

Hiyee hiye

There is great famine we grow it

Hiyee hiye

We desist from growing maize

Hiyee hiye

According to culture owners, the song portrays the famine that will be prevalent in the Gokwe region. The chief is traditionally supposed to consult with our *midzimu yemvura* (rain spirits) such as Nevana and present the local people's request for rain. Nevana is the rain spirit that is close to Mwari (God) in the Shangwe *mukwerera* hierarchy of rain prayers (Ngara 2012: 116).

Culture experts further indicated that the installed chief is also culturally mandated to participate in *mukwerera* performances that are annually done at Nevana shrine. The purpose of the chiefs' participation in these performances was not only to acquire knowledge about the administration of *mukwerera* rituals, but he would also be informed about the grain crops that should be grown during that rainy season such as *mapfunde* (sorghum), *mhunga* (finger millet), and *rukweza* (rapoko) which are drought resistant. In returning, the chief would disseminate the information to his *masadunhu* (sub chiefs) such as Makore, Madzivazvido, and Nembudziya to also cascade the same message down to the local people. The shrine ceremony traditionally excludes the participation of sub chiefs and community members.

The response of the first culture owner to the question about the meaning of the song entitled *Mapfunde toamwaya* was as follows:

> *Mambo tinomugadza nokuti ndiye chete anoenda kunotaura nesvikiro kumasvikiro saNevana. Iye mambo anoenda kunotikumbirira mbeu dzatinorima semhunga norukwedza, tomwaya mhunga norukweza. Vana vafa nenzara baba vedu VaChireya. Mambo voti 'vana vangu mwayai mhunga norukweza'. Isu tomwaya mhunga norukweza. Ivo mambo tinovagadza kuti kana takupera nenzara, mambo woudzwa kuti mwayai mhunga norukweza. Pasina mambo hatirarami nokuti ruzhinji haruchadi kubika doro romukwerera waitipa mvura kare nokuda kwechinamato.*

We install the chief since he is the only one who is culturally supposed to communicate with the priest such as Nevana on our behalf. Our chief is the one who consults with the rain spirits such as Nevana. He is the one who asks about the grain crops we are supposed to plant such as finger millet, rapoko, and sorghum for us to grow them. Chief Chireya, your subjects are starving because of hunger. The chief would inform us to plant finger millet, rapoko, and sorghum. We install the chief so that when we are starving of hunger, he will inform us of the kind of crops we are supposed to plant every season. We won't survive without the chief because most people no longer participate in *mukwerera* performances that used to bring rainfall in the past. Lack of participation is as a result of the advent of Christianity.

The utterances of the second culture expert were that:

Mapfunde, mhunga, nerukweza ndizvo zviyo zvinobikwa maburu amadzimu. Ivo mambo kana tavagadza, ibasa ravo kuti vaone kuti tinorima mapfunde nemhunga kuititra kuti tikwanise kubika maburo ava dzimu vedu. Mambo vanotuma nhume yavo kusadunhu akaita sana Makore, Madzivazvido, naNembudziya *kumusha wavo kuti vazonzwa zvakataurwa nesvikiro. Nerimwe zuva, ivo masadunhu vanoudzao masabhuku avo zvavanenge vaudzwa namambo. Masabhuku anozodao musangano kuti vaudze vari munharanda zvavakabva nazvo kwamambo.*

Sorghum, rapoko, and finger millet are the grain crops that we use for preparing traditional brews. We install the chief so that he ensures that the community people adhere to the cultural practice of growing indigenous crops that are acceptable by the spirit realm who are ultimately the owners of the brews. Upon returning from Nevana, the chief will instruct his indigenous policeman to go to the sub chiefs namely, Makore, Madzivazvido, and Nembudziya for them to come on a specific date and collect the information he will have obtained from the rain priest. The sub chiefs will convey the chief's message to their kraal heads for them also to share it with their neighbourhood also on a specific day.

The chief is being informed that his installation is meant to empower him to educate the community people, especially the young generation, about the use of the mentioned above indigenous small grain crops in brewing beer for cultural practices such as *mukwerera*. Since the chief occupies the highest position and has authority over his subjects, it is customary that he is the one who consults the rain priest Nevana before the onset of the rainy season. According to the Shangwe hierarchy of communication, the chief educates local people who would have dropped cultural practices by normal upbringing through the sub chiefs who live

with them. Therefore, the chief is being reminded to encourage community people to resort to planting their traditional crops. To them, maize is a modern crop that should not be used to prepare ritual beer. One of the culture owners was quoted saying that:

VaChireya mambo voti 'vana vangu mwayai mapfunde, mhunga norukweza'. Isu tomwaya mapfunde, mhunga norukweza. Ivo mambo tinovagadza kuti kana takupera nenzara. Mambo woudzwa kuti mwayai mhunga norukweza. Pasina mambo hatirarami.

Chief Chireya would say, 'My children plant sorghum, finger millet, and rapoko.' We would then grow sorghum, finger millet, and rapoko. These are the grains that we use for preparing traditional beer. We do not survive without the chief.

Their belief is that ancestral spirits would not accept the beer prepared with maize since this is against cultural principles.

5.2.2 Physical and nonphysical fighting for chieftaincy

There are twelve songs that are presented and analysed under this theme.

Song number 5. Kana mapedza hondo

Transcribed by R. Ngara

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Vana vangu wee

Kana mapedza hondo

Vana vangu wee

Mundidzorere pfumo

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My children, I beg you

If the war has come to an end

My children, I beg you

Return the spear to me

Two culture owners explained the meaning of the song entitled *Kana mapedza hondo*. One of them interpreted it in comparison with fighting that occurred between the black freedom fighters and that of the white minority government that gave birth to the Independence of Zimbabwe in 1980. She said these words:

> *VaMugabe vakahwa hondo navachena nevana vavo. VaMugabe vakati 'Vakati vana vangu nyika tatora saka nhasi chindidorererai pfumo. Pfumo raireva ipfuti. Masoldier aVaMugabe adzoka akadzorera pfuti. Iye mambo akagwao humambo saka ava kuti vana vangu humabo ndatora. Chiregai kuramba muchigwa. Mambo ndivo vakagwao humambo saka nhasi tinofara sevana vamambo.*

> Mr. Mugabe waged a war together with black freedom fighters against white minority rule. Mr. Mugabe said, 'My children, we have won the war and taken our country. You should all return the spear'. The spear which he meant was the gun. The black freedom fighters returned home and surrendered the gun. The chief also fought for chieftainship. He is instructing his children that he has ascended to the chieftainship hence he is asking children to stop fighting. The chief is the one who fought the war. Today, we are excited and celebrating as the chief's children.

With respect to what could be the causes of the fighting for chieftainship among the indigenes one of the culture owners posited that:

> *Kurwira humambo hakuna kutanga nhasi. Pakauya Vatsena nakupindira mukugadzwa kwemadzimammbo zvinhu zvakatanga kunetsa. Isu takagara tiine masarudziro nagadzire edu ehumambo. Kare kare taiva tisingagwiri humambo nokuti taitevedzera zvamatateguru edu. Ukatarisa mamwe madzimambo ariko mazuva, haasi edzimba dzeumambo zvachose. Naizvozvo, vemba youshe vanorwisa kuti humambo hudzoke mumambo maho. Tawana kuzvitonga kuzere, hurumembe yaVaMugabe yakangotevedzera magadziro aiitya nevarungu. Ngweno kugwa hakuperi panyaya youmambo.*

> Fighting for chieftainship did not start today. The arrival of the white minority and their participation in the installation of chiefs posed challenges. We had our cultural principles and

procedures of selecting and installing chiefs. Long back, we did not fight for chieftainship because we used to follow what our forefathers were doing. It can be noted that some of the current chiefs do not belong to chiefly households at all, but they are chiefs. As a result, the people from the culturally deserving household are fighting so that they have their chieftainship back. When we attained black majority rule, the government of Mr. Mugabe adopted the colonial model of installing chiefs hence fighting for chieftainship continues.

According to culture owners, the term *pfumo* (spear), does not mean the spear per se. It symbolises a gun such as those that were used during the liberation struggle of Zimbabwe. Culture experts compared the fighting that occurred between the white Rhodesian forces and black freedom fighters with the indigenous fighting that also happens during the selection process of Shangwe chiefs. Drawing from the interviews, the participation of colonial masters in the installation of chiefs violated Shangwe indigenous installation ethos model that has its cultural procedures and principles. The model cherished peaceful succession and sanity as part of their heritage. The post-independent Zimbabwean government also embraced the Community-State model of installing chiefs and still use it to date.

Having defeated the Rhodesian forces in the late 1979, the Zimbabwean freedom fighters were instructed to surrender all the guns by the former President Robert Gabriel Mugabe. This time of surrendering guns was described as the moment of restoration of peace in which the freedom fighters assembled in designated camps. The cultural experts' interpretations were influenced by their knowledge of the post-colonial era which abolished tradition.
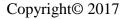
As expressed in Chapter Four, the selection process of the incumbent chief among the Shangwe is defined by quarrels and may degenerate into physical fighting among those who belong to culturally deserving households. Besides, fighting might also occur among people who are not entitled to inherit chieftaincy because of envy. Thus, the Shangwe described the process as also marked by bloodshed. The final installation of the incumbent marks the end of fighting. By the expression *mundidzorere pfumo* (surrender the gun to me), the chief would

be telling members of his family who were in support of his installation to stop fighting since he was successfully installed. The Shangwe envisage the installation as a sign of having won the indigenous war of chieftaincy.

Song number 6. Chienda Mbire

Transcribed by R. Ngara

Chienda Mbire ungamutevere?

Heya hee, chienda Mbire

Chienda Mbire, chienda Mbire

Heya hee, chienda Mbire

Can you follow the one who goes to Mbire?

Heya hee, he goes to Mbire

He goes to Mbire, he goes to Mbire

Heya hee, he goes to Mbire

The song entitled *Chienda Mbire* was sung at the homesteads of both Chief Chireya and Chief Nemangwe and culture owners from both chieftaincies provided similar interpretations. In the daily description by the ordinary Zimbabweans, Mbire is a district found in Northern Zimbabwe. In the context of the installation rituals, Mbire is the spirit world.

One of the culture owners interpreted the message conveyed by the song as follows:

Vanhu vanenge vatsihwisirana humbo iye mambo akagadza namadzimu vakamubvumira kuti ave mambo. Uyu mambo ava munhu mukuru nokuti chituro chagara chituro chavakuru, usamuvhiringidza.

The people would be fighting for chieftaincy, yet the chief's installation was culturally approved by those in the spirit realm. This chief is now a great person who now occupies a sanctified position of authority. No one is supposed to challenge the new leadership.

Drawing from the interviews, the song is intended for those community people who were also contesting for chieftaincy. Furthermore, both young and elderly people are being encouraged to accept the installed chief as their new leader although they might have a preferred person to him. Culture experts reiterated that the position of chieftainship is vested with authority that should be recognised by every member of the Gokwe society. Weber (1962: 26) reminds us of certain positions in society that are culturally endowed with authority. In the Shangwe *mukwerera* rain rite, a woman called *mbonga* (comparable with nuns in Catholic Church), occupies a ritual position such that chiefs, who are the highest authorities in the world of the living, accord her honour (Ngara 2012: 112). In light of the culture owners' views, the installed chief might be in the 40s age group yet there would be many people above that age group. Despite the young age, community people are culturally expected to offer the installed chief honour and respect.

Song number 7. Chawandibatira kanhembe kangu

Transcribed by R. Ngara

Chawandibatira kanhembe kangu, ndeha

Heya heya heya hee ndeya

Kana kuna kumunda tiri tose

Heya heya heya hee ndeya

Kana muvhura tiri tose

Heya heya heya hee ndeya

I don't understand why you have touched my instrument, *ndeha*

Heya heya heya hee ndeya

We will go together even to the field

Heya heya heya hee ndeya

We will go together even to the river

Heya heya heya hee ndeya

The detailed meaning of an instrument called *munjekecha* was presented in Chapter Four. A female culture expert accompanied the explanation of the song entitled *Chawabatira kanhembe kangu* through demonstrating how to play *munjekecha* whilst singing the above song. According to culture owners, the song describes a boy who is proposing love to a girl. Thus, the boy intentionally plays his musical instrument, *munjekecha*, to draw the attention of the girl. Having been enticed by the sweet melody of the instrument, the girl gets closer to the boy. She takes the *munjekecha* from the boy and starts playing. In the precolonial era of Zimbabwe where this research was conducted, girls could fall in love with boys for the sake of being gifted in various abilities. A culture expert said that:

> *Ngweno kare mukomana aidirwa kuridza ngoma kana kugona kutamba kayanda chaiko.*

> A boy could be loved for his techniques in playing a drum or his *kayanda* dancing styles.

Thus, in the above scenario, by virtue of the girl having taken *munjekecha* from the boy, he interprets the action as a sign that she has fallen in love with him. Therefore, the boy goes to

the extent of telling the girl that he will always follow her whenever going to various places be it to the river, *kurwizi* (where she will fetch water) or *kumunda* (to the field).

A culture owner explained the linkage of the song entitled *Chawandibatira kanhembe kangu* as follows:

> *Imwe uneti mambo hamumude? Iwe wava kuda kukwikwidzana neni pahumambo? Humambo humwe nohumwe hune dzinza. Ini ndiri weimba youmambo. Tsigaro tsemumbo itsi hatsisi tsenyu itsi. Handina ukama newe.*

> Are you saying that you do not like the chief? Do you now want to contest with me for chieftaincy? Each chieftaincy has its own succession history. I belong to the genealogy of chieftaincy. The inheritance of chieftaincy does not belong to you. I am not related to you.

As explained in Chapter Four and also earlier on in this chapter, the song is typical of the quarrels and fighting that may emanate from households who may also aspire to inherit chieftainship. As such, the message embedded in the song discourages envying this position of authority. It encourages the installation of the incumbent who possesses the desired qualities. By the expression, *Chawandibatira kanhembe kangu* (I don't understand why you have touched my instrument), the deserving person for incumbency is wondering why members who do not belong to the lineage participated in the fighting, knowing well that it is his cultural right to inherit the legacy. As culture experts indicated earlier on about the song entitled *Kana mapedza hondo*, each Shangwe indigenous installation ethos model has its specific succession history that requires tranquillity and cohesion. The fighting for chieftainship is a result of the distortion of succession history by the Rhodesian government that occurred during the colonial era, which the post-independent Zimbabwean government adopted and is still using to this day.

Song number 8. Ngoma yedembe

Transcribed by R. Ngara

Vamezvara vakanyetera, ndoita kudini?

Hoyi hiye hiye

Vabura hari ndaisa pasi

Hoyi hiye hiye

The father-in-law is angry, what should I do?

Hoyi hiye hiye

He has taken the pot I had put down

Hoyi hiye hiye

The song portrays some misunderstanding between father-in-law and son-in-law. According to culture owners, the father-in-law (*vamezvara*) would be angry (*kunyetera*) because of son-in-law's (*mukwasha*) unexpected sexual behaviour. Literally, *mukwasha* would have removed *tezvara*'s pot from the fireplace and eaten the food contents. Further interviews with culture experts revealed to me that the song was embedded in sexual symbolism and a culture expert uttered these words:

> *Mukwasha wabura hari yamhezvara ine mavende wandinyeteresa. Vamhezvara vanyara vati mukwasha wandituka. Shona yacho yakarereka takawandisa.*

> The father in-law is angry with son in-law who has removed his pot with a broken beam from the fire place. The father in-law feels belittled that the son-in-law has insulted me. The sexual symbolism cannot be explained at this public domain.

Female culture owners were not comfortable to provide interpretations of the sexual symbolism since the interviewer was a male. "When the interviewer is a woman and the

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interviewee is a man, their positions in the interview could challenge conventional gender relations" (Deutsch 2007: 112). To counteract this challenge, the interview question was reserved for a separate time with male culture owners.

At the end of the performance, male culture owners were asked whether they could now answer the question about the *mukwasha* (son-in-law) and *tezvara* (father-in-law) and they expressed their willingness to do so. They reiterated that *tezvara* would be angry with the *mukwasha* who would have entered into a relationship with *tezvara*'s girlfriend. According to culture owners, such a move demonstrates lack of respect on the part of the *mukwasha*.

In the context of installation rituals, the chief would be angry with those who contest for chieftainship yet fully aware that one from their household had once ascended to the chieftainship. Those households are the ones referred to as *Hari ina mavende* (The pot with broken opening). Thus, chieftaincy is not passed on to any household that has had its opportunity of being accorded installation. Chieftaincy has always rotated among community families in a particular order, and criteria. In support of this view, one culture expert posited that:
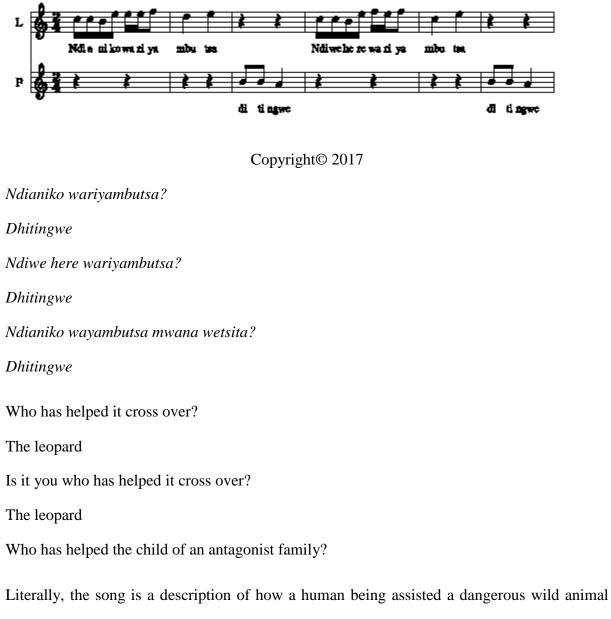
> *Kuna vaye vanenge vachisokera moti tohudao humambo, tsaka yenyu yakatonga. Totsvagao tsaka isina kumbotonga. Tsaka iyi ndiyo yopinda humambo.*

> There are those people who will be intruding who also aspire to the chieftaincy, yet their households had had the opportunity to rule. We would identify the household that has never had rulership. The household would inherit chieftaincy.

Drawing from the interviews, the fighting for chieftaincy can be described as a violation of the succession principles that are culturally known by households that rotate the rulership. In addition, the fighting is clear desecration of the Shangwe indigenous installation ethos model that advocates tranquillity, familyhood, and unity.

Song number 9. Ndianiko wariyambutsa?

Transcribed by R. Ngara

Ndianiko wariyambutsa?

Dhitingwe

Ndiwe here wariyambutsa?

Dhitingwe

Ndianiko wayambutsa mwana wetsita?

Dhitingwe

Who has helped it cross over?

The leopard

Is it you who has helped it cross over?

The leopard

Who has helped the child of an antagonist family?

Literally, the song is a description of how a human being assisted a dangerous wild animal called a leopard to cross over a river that is in flood. Metaphorically, the animal has the potential to kill and devour the person upon getting over the other side of the river.

In the rituals, the chief would have been installed through hard times as described in Chapter Four and also earlier on in this Chapter Six. The chief might have forgotten that some of the community people who once contested for chieftainship still have a grudge against him. According to culture experts, the chief is not supposed to bring his enemies close to him in

case they find an opportunity to cause him harm. One of the culture owners summed up and said:

Imhoro shumba chaiyo chaiyo inenge yayambutswa muronga wakazara mangwana yondipandukira. Munhu anenge ayambutsa munhu anechihondo mupfungwa. Ndianiko ayambutsa mwana wetsita? Tinenge titsiyambira mambo kuti usayambutsa mhandu, mangwana usadya nayo mundiro.

It is as if a real lion would have been assisted to crossover a river in flood. It will turn against me tomorrow. A person would have assisted another person who will be inwardly thinking of fighting him. Who has helped the antagonist crossover the flooded river? We will be singing for the chief not to assist his opponent and avoid feeding with him from the same plate.

This song is comparable with the Karanga folktale entitled *Mutongi gava maenzanise* (The jackal's fair judgement) that is summarised as follows:
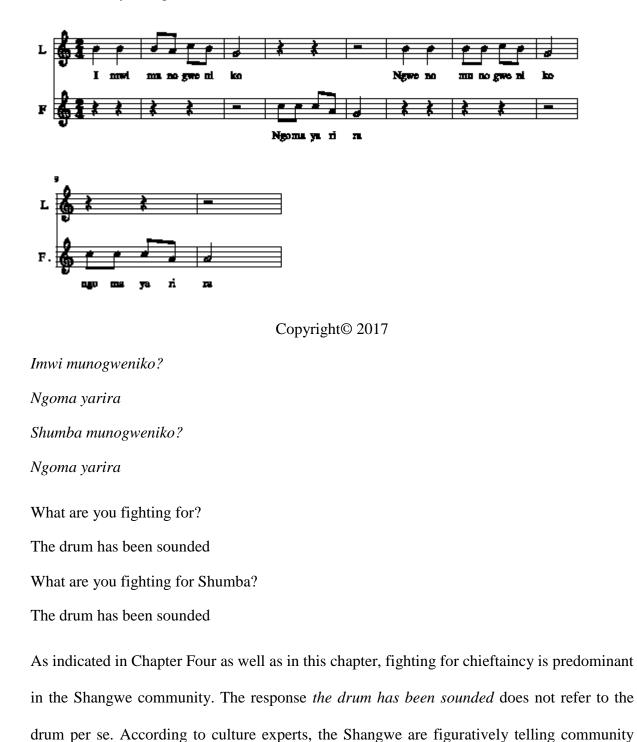
Once upon time, there was a leopard that had been trapped for committing a crime. Several animals passed by and refused to help the leopard out of the trap. The hare volunteered because he had been given assurance that he was not going to devour him. Soon after release from the trap, the leopard turned against the hare. The jackal, upon arriving at the scene and listening to the story, asked both animals to get into their original positions that had precipitated the leopard's desire to consume the hare. The jackal entrapped the leopard in its original trap and that was the judgement and end of the story. Similarly, the chief is being forewarned by the community people to avoid helping his enemies who might later on rise against him and attempt to unseat him from his position of power. Two comments are made that:

a) African songs and folktales are one form of intangible heritage and a mechanism for passing indigenous education lore that is vital for the survival of indigenes in various localities.

b) In the world of modern politics, aspiring politicians often attempt to oust those in power for them to occupy such positions of authority.

Song number 10. Ngoma yarira

Transcribed by R. Ngara

Imwi munogweniko?

Ngoma yarira

Shumba munogweniko?

Ngoma yarira

What are you fighting for?

The drum has been sounded

What are you fighting for Shumba?

The drum has been sounded

As indicated in Chapter Four as well as in this chapter, fighting for chieftaincy is predominant in the Shangwe community. The response *the drum has been sounded* does not refer to the drum per se. According to culture experts, the Shangwe are figuratively telling community people to stop fighting for chieftainship because the incumbent has already been sworn into

office as symbolised by the expression 'the drum has been sounded'. The installation is considered to be divine and must not be violated by humans. Fighting over such a position of authority is described by culture owners as a mere waste of time.

According to culture owners, chieftaincy is approved by the metaphysical world. In their views, the fighting is not only a disturbance to the peace and stability of the Shangwe community, but also to the spirit realm. Their singing is a way of calling and informing the antagonist about the rules of chieftainship succession in the historical practice of the Shangwe. The singing invites spirits to possession and cautions indigenes who disturb social stability, peace, and unity.

The Shumba people (lion totem) are also implicated in the fighting for chieftainship. In Chapter Four, culture owners stated that Chief Chireya and Chief Nemangwe are the only Shangwe in Gokwe North and Gokwe South districts and the rest are *madheruka. Madheruka* are described by the Shangwe as the Karanga who migrated from the provinces of Masvingo and Midlands in search of agricultural land (Nyambara 2002: 289). The people of the Shumba totem were described by culture owners to symbolise non Shangwe who fight in favour of indigenous households that aspire to inherit the legacy of chieftaincy. In my view, the singing portrays the endeavour to try and remind the community people that they should understand and apply the message of peace and unity that is embedded in the Shangwe indigenous installation ethos model.

Song number 11. Ndokanda museve

Transcribed by R. Ngara

Ndokanda?

Rega kunda museve

Ndokanda?

Handina basa newe

Do I have to throw?

Do not throw the spear

Do I have to throw?

I do not care about you

The song is a testimony of violation of the principles of the human ethos that are espoused by the Shangwe indigenous installation ethos model. The model discourages fighting for the position of chieftainship since the installation is approved by the spiritual realm which is the guarantor of such cultural practices. According to culture owners, the installation process by both the indigenes and the state would have been accomplished. However, the chief realises that others would still be unsatisfied by the results and harbour intentions of challenging the chief through seeking aid from nefarious indigenous medical practitioners in order to harm the chief. In the view of the culture experts, the chief's ancestral spirits would inform him through dreams that the fighting is not yet over. In support of this view, one of the culture owners said:

Mambo munhu wevadzimu. Vadzimu vanotaura naye akarara, voti, 'Iwe, hausi kuona here kuti hondo iyo? Kugwira humambo hakuna kupera'.

The chief is a person of the spirit realm. The spirit world communicates with the chief through dreams and would say, "Hey, don't you notice that the war for chieftaincy is not over? The fighting for chieftaincy is not yet over'.

The chief would inform his closest family members about the person who intends to harm him. Thus, by the expression '*Do I have to throw?*', the chief would be trying to find out if his intimate friends approve of his intention to also fight back. In these installation rituals, the term spear is symbolically used. By the expression '*Do not throw the spear*', the chief's close members of the family are discouraging him from fighting back. Their singing can be described as a question and answer dialogue. A culture owner posited that:

Mumwe wobvunza kuti 'Ndokanda here museve?' Mumwe woti, 'Kweti. Rega kukanda museve. Uchagadzigwa nenyika'. Kukanda museve kwaive kuvuraya.
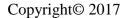
The other one would ask, 'Can I throw the spear?' And another one would say, 'No. Do not throw the spear. He will be sorted out by the spirit world'. Throwing the spear was killing the aspiring person.

In the views of the Shangwe, there would be no need for the chief to worry about the jealous person because the installation would have been confirmed by both the indigenes and the State. Thus, the installed chief would reply by singing: 'I don't care', implying that he no longer minds about dissatisfaction of other family members or rival aspirants to the position. In their thinking, the Shangwe envisage a local people who still do not accept the new leadership. They, however, view the fighting as a mere waste of time since the community at large and the State, authenticated the installation. In my view, the fighting for positions of power that often occur among community people is comparable with that of modern politics. For instance, supporters of political parties contesting for leadership positions such as that of a Member of Parliament may incite violence that can result in bloodshed or even death.

Song number 12. Nhunduwe

Transcribed by R. Ngara

Hohiye nhunduwe hohiyeo

Waiona wati ndiyako?

Hohiye nhunduwe inhuduwe yaSikufa nhunduwe

Waiona wati ndiyako?

Hohiye the hat hohiyeo

You have seen me wearing the hat but you still think that it is yours?

Hohiye the hat is for Sikufa

You see me wearing the hat but you still think that it is yours?

The message embedded in the song entitled *Nhunduwe* is also comparable with that of *Ndokanda museve* that has been explained above. The Shangwe would be singing about a chief who has already been accorded installation by both the indigenes and the State. One of the culture experts interviewed to explain the symbolic meaning of the song uttered these words:

> *Iyi nhundu yairehwa inyembe youmambo. Saka munhu wose airwira nyembe youmambo. Tinoimba tichada kuudza kuti iyi inguwani yomuridzi wayo unomuona akapfeka. Havachafanirwi kuramba vachigwira humambo nokuti uyu adova mambo agadzwa.*

The crown being referred to is that symbol worn around the neck by the chief. Everyone would fight for the chief's crown. We sing this song trying to educate antagonists that the hat for chieftainship belongs to the one who is wearing it. They are not supposed to continue fighting for chieftainship since he is already an approved and installed chief.

Sikufa, a name that is invoked in the song, can refer to any male person in the Shangwe community. In the installation rituals, Sikufa refers to the chief who has been installed. Unfortunately, certain community people would still want that position of power to the extent that they may seek harmful herbs from indigenous doctors. As implied by the expression, … *me wearing the hat but you still think that it is yours,* the local people are informing the jealous person(s) that the installation was confirmed by both the indigenes and the State and that they should accept the new leadership. Besides, their singing would be a way of notifying the spirit world that fighting for chieftaincy is still not over. One of the culture owners uttered these words:
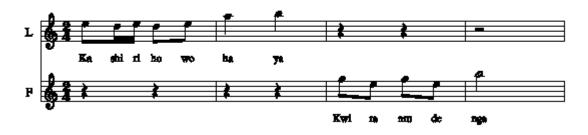
Ivo vekunyikadzimu ndivo vakamupa humambo, vanofanira kuchengeta mwana wavo nokuti kuwarwa hakuperi. Ndiani asingadi kutanga? Humambo hunorwiwa.

The spirit world approved his chieftaincy, and they must take care of their child because the fighting does not come to end. Who doesn't want to rule? Chieftaincy is associated with fighting.

Fighting for chieftaincy demonstrates the community people's failure to appreciate the Shangwe indigenous installation principles that applaud the concept of peace, stability, and familyhood. As informed by culture owners, this song is meant to discourage the members from fighting during the post installation period.

Song number 13. Kashiri kwira mudenga

Transcribed by R. Ngara

Kashiri howo haye

Kwira mudenga

The small bird

Fly in the sky

One culture owner explained the symbolic meaning of the song entitled *Tanda shiri* as follows:

> *Tinenge tagadza mambo wedu. Munhu iyeye ava nesimba rine kosha. Tinenge titsiudza munhu anenge achidao humbo. Isu toti 'Kana uchida kutoreo nyembe iyi, mutorere tione simba rako'. Iyi inziyo yemadzimu. Ivo vadzimu ndivo vanenge vanotenderana humambo uhu.*

> We would have installed our chief and he now has vested power. We would be telling this to the person who also aspired for chieftaincy. We would tell him that, 'If he also wants to take this crown for chieftaincy, he can take it so that we can note his authority. This song is for spirits. The spirits are the guarantors of chieftaincy and these spirits would have conferred with each other and agreed on the installation.

Just as discussed earlier on in Chapter Four and in this chapter, the fighting for chieftaincy that often occurs among the Shangwe is also symbolised by the song entitled *Kashiri kwira mudenga.* The noun *kashiri* is symbolic. *Kashiri* is made up of a prefix, *ka-* and a noun, *shiri. Ka-* signifies smallness. In daily usage in Zimbabwe where this research was conducted, *shiri* means a bird. In the installation context, the noun *kashiri* signifies the installed chief. *Kashiri*, who is the chief in the installation rituals, is asked to fly in the sky, *denga. Denga* symbolises the metaphysical world that the Shangwe believe to be also home of their ancestral spirits.

According to culture owners, the song has a deeper meaning. They informed me that nonphysical fighting would be happening in the Shangwe community after the chief's installation has been confirmed by the State. As explained earlier on, nonphysical fighting is the fighting in which the indigenes use traditional means to inflict pain and harm. It was confirmed with the culture owners that an installed chief could be killed by his opponents

during his reign. For instance, the first person to be installed as Chief Nemangwe is believed to have been killed for chieftaincy. One of the culture experts said this:

Ndizvo humambo hwaigwiwa kare asi nhasi kugwa kwacho kwanyinyisa. Humambo hauperi kugwiwa. Mambo anofanira kugara akangwara. Mhandu yake inogona kumuisira mushonga mudoro kana zvokudya. Ivo vekunyikadzimu vanofanirwa kuchengetedza mwana wavo.

It is true that people fought over chieftaincy in the past, but it is extremely intensive today. Fighting for chieftaincy continues even during rulership. The chief should always remain cautious since his enemy can kill him through food poisoning. Those in the spirit world should protect their child from possible harm.
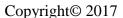
A chief is endowed with sanctified authority to perform spiritual roles such as communicating with the spirit realm through indigenous prayers (Ngara 2012: 135). In their singing, the Shangwe are reminding the chief not to remain quiet, but to inform the spirit realm about some of the known indigenes who are still fighting for chieftaincy. Yet in all this, the spirit world would be watching from afar. The singing is also a warning to some of the indigenes who are still envious of the status and want to unseat the chief from power.

The message embedded in this song can be comparable with that of modern politics whereby individuals in certain political parties may want to oust those in positions of authority. In my view of the Shangwe, the nonphysical fighting can be described as an abandonment, a departure from the stipulations of peace and stability as enshrined in the Shangwe indigenous installation ethos model. Today, the State provides every chief with a monthly salary, a vehicle, and electrified homesteads. This modern installation model contrivance is problematic since it is a corruption of the sublime indigenous model. It is further argued that modern chiefs neither possess the kind of traditional authority nor the legal-rational authority as described by Weber (1958: 4). Zimbbwean chiefs in general, and Shangwe chiefs in particular, are manipulated by the current regime for them to garner political support.

Song number 14. Mhanga mapfumo

Transcribed by R. Ngara

Heino mhuka inobva musango

Mhanga mapfumo

Heino mhuka inobva musango

Yanga irere

Hoo matoidenha

Mhanga mapfumo

There is the animal emerging from the bush

The animal desires spears

There is the animal emerging from the bush

It was fast asleep

You have provoked it

The animal desires spears

The message conveyed by the song entitled *Mhanga mapfumo* is comparable with that of the two songs immediately above that also are embedded in modern political symbolism. One culture owner uttered these words:

> *Panogadzwa hushe vanhu vanenge vachimurwisa iye asingazivi. Vadzimu vanomurotesa wokanda museve. Hakuna murume anogara asina chombo. Murume wese ane chombo. Unege achipikisana nomumwe ngaafe. Ndiwo mashoko atakasigwa naasekuru vakaenda. Unenge atsipikidzana noumwe, ngaafe. Ndiko kuti tione kuti zvinofamba.*

Some people would fight the incumbent chief and he might not be knowledgeable about it. The spirit realm would inform the chief about the fighting through dreams. Every man has a weapon to protect himself from possible harm. The antagonist should really die. This is part of indigenous education we inherited from our forefathers. The opponent should really die and that will be okay with us.

Drawing from the utterances, the fighting for chieftaincy would be still going on after the installation has been confirmed by the State. The noun *mhuka* is symbolically used. *Mhuka* symbolises a chief. The indigenous expression *yanga irere* (It was fast asleep), means that the chief was not knowledgeable about the nonphysical fighting that was going on. Through dreams, the chief would be informed by the spirit world about the opponents' intention to kill him. Culture owners told me that every man in the Shangwe community has 'weapons' to defend himself. Thus, the chief would also engage in nonphysical fighting. The noun 'spears' (*mapfumo*) mean more than spears that were used in Zimbabwe by our forefathers for shooting and killing wild animals in order to obtain game meat. In their singing, the Shangwe describe the chief's opponent(s) as *mhanga mapfumo* (one who desires spears). When the Shangwe sing *mhanga mapfumo,* they are informing the rebels about their desire to be killed by the chief through nonphysical means.

As expressed earlier on in Chapter Four, the installation of a chief is approved by the spirit realm. The opponents who incite fighting against the chief can be described as waging a war against the spirit world which initially 'okayed' the installation that was finally confirmed by the State. In their singing, the Shangwe would be asking the spirit world to intervene and assist the chief to emerge as a victor. Loss of such a fight by the chief's opponents would be a testimony to them that the chief is endowed with sanctified authority that should not be challenged. The practice of fighting for chieftaincy is not in tandem with cultural principles of the Shangwe indigenous installation ethos model; the indigenes are calling for social stability,

unity, and cohesion. As once expressed, post installation songs are performed during the installation rituals to warn and discourage members from engaging in further fighting.

The message embedded in the above song is comparable with that of the Shona expression that reads: *Chinoda kufa chinovingira* (That which desires to die goes to the source of death). The chief would have been installed but his adversaries, who also aspired to inherit this cultural legacy, would try their best to unseat the chief.

Song number 15. Wasara irombe

Transcribed by R. Ngara

Hoyi hiye hiye

Jeka cheka tione kunyarara

Wasara irombe

Jeka cheka tione kunyarara

Hoyi hiye hiye

You should remain quiet forever

You are asleep because you seem insane

You should remain quiet forever

The song describes a person called *rombe*. *Rombe* is an insulting word. In Zimbabwe, a *rombe* is usually a person who lacks the concept of humanity. Such a person might not be taking care of his family if he is married. He might be going out to public beer drinking

sessions to squander money. In addition, he would not return home for quite some time. In Karanga language, the *rombe* can be described as *Ndibaba pasina* (He is a father in name and not in deed or a father lacking in values of fatherhood) or *Ndibaba vezita* (He is just a father by name). Such indigenous expressions merely mean that the *rombe* is only the biological father of the children who are taken care of by their mother.

Chieftaincy is an important status that the Shangwe often fight for although fighting is not a cultural norm. In Chapter Four, we were informed of two men, Chipashu and Manjoro who died because of *humambo* (chieftaincy). Culture owners posited that after the installation someone could still fight for *humambo*. One of the interviewed culture experts who interpreted the symbolic meaning of the song entitled *Warara irombe* said:

> *Humambo hunogwiwa. Unenge asara kwatinogwa humambo ibenzi. Haasi munhu. Wasarirei panogwiwa hushe?*

> People fight for chieftaincy. The one who remained behind whilst we go to fight for chieftaincy is insane. He is not a person. Why has he remained behind yet others fight for chieftaincy?

In the installation rituals, the indigenes would describe the person as a *rombe*. Through this song, the Shangwe in a sense are wondering as to why one would not be participating in the fighting together with other members of the family. Their singing means far more than scolding the person and stirs anger among the indigenes who might beat him up.

The person's bad practice reminds one about an indigenous expression that says: *Afirwa haatariswi kumeso* (Let sleeping dogs lie). The expression discourages the practice of reminding people about the terrible experiences that they once went through.

Fighting for chieftaincy is a reflection of what happens in modern politics and this is typical of the fighting that occurred in Zimbabwe at the period when the ruling party, ZANU PF and the opposing party, MDC T, were campaigning for parliamentary and presidential elections in

2008. Similarly, the *rombe*'s practice of restarting the fight for chieftaincy can be described as a reminder of the nasty experiences that some of the community people would have gone through during the selection and installation history of the chief. Thus, fighting for chieftaincy is a violation of the Shangwe indigenous installation ethos model that applauds peaceful selection and installation of chiefs.

Song number 16. Wanyanya kugara musango

Transcribed by R. Ngara

Hohiya, hiya

Hohiye yahwe

Hohiya, hiya

Wanyanya kugara musango

Hoyiye, hiya

Hohiya, you

Hoyiye, hiya

You have been in the forest for too long

The song entitled *Wanyanya kugara musango* is a post installation song comparable with the one immediately above. In support of this statement, one of the culture owners uttered these words:

> *Mumwe murume aityao kusvika padariro pane vamwe vehumambo. Iye wohwanda manje mumwe wako wotonga.*

A certain man would have feared to be among the members who were discussing the selection process of the incumbent chief from their household. He would hide but only emerge when one has already been granted rulership.

Another culture expert added that:

Murume uyu ari kunzi wanyanya kugara musango anenge ari kuchirunge kwaanenge atsisevenza zvake. Ane zeuya kuno wotanga kurwira humambo hwakagadzwa kare. Saka tinenge teimba titsiti 'Wanyanya kugara musango' ukawana tagwa humambo saka takahupiwa.

A man being described as having been staying in the forest would have been working in an urban setting. He will return to his rural home to start fighting against the installed chief. We will be singing 'You have been in the forest for too long', hence there is no need for you to fight since we were offered chieftainship.

The song mirrors an antagonist who restarts fighting for chieftaincy at a later stage, yet the installation had been accomplished. The singing is a way of informing the adversary to accept the outcome of the installation process although it was performed during his absence. Culture experts noted that the rebel might have been working in an urban setting and never returned to his rural home for some years. Upon returning home, he would be informed about the installed chief. The installation would be a shock to him since he also expected to have inherited this legacy. This would culminate in the rival engaging in nonphysical fighting against the chief with the intention to inflict pain on him so that the position becomes vacant for him to occupy. A culture expert uttered these words:

Madzimambo azvino vagere. Hurumembe inobhadhara madzimambo anhasi. Madzimambo anopihwa motokari kupera kwemagore mashanu oga. Ndianiko asingadi hugaro ihoho? Saka kurwarira humambo hakuperi. Vaya vakatora vapihwa humambo navaChena havachadi kudzorera veimba youmambo. Varidzi vehumambo vanoramba vachirwisa nokuti vanoda nhaka yavo. Naizvozvo, humwe humambo hunotyisa kugara mazuva ano nokuti hune rufu.

Today, chiefs are well remunerated by the State. Each chief receives a new vehicle (such as an Isuzu double cab) after every five years. Who does not like such a paying position of power? Therefore, fighting continues. The households who were offered the legacy of chieftainship by the White regime are refusing to hand over the legacy to its cultural owners. The owners of the

chieftainship keep on fighting for their cultural legacy. Therefore, it is frightening/a danger to inherit certain chieftainship because of its association with death.

It should be noted that with the participation of the State in the installation and offering remuneration in the form of salaries, provision of electrified homes, and vehicles, chieftaincy is now a highly contested position of power.

According to culture owners, the installation is ethnically authenticated by the metaphysical world and the indigenes regard it as complete and official. However, the modern State does not fully recognise such installation and hence its involvement. The singing can further be defined as a means of telling the spirit world that someone has just thought of challenging their decision of installation. In their singing, the Shangwe are trying to find out what could be the reason that made the antagonist not to join the rest when they are fighting for chieftaincy. The ritual participants are simply informing the rival to stop challenging not only the decisions of the elderly community people and the State, but those of the spirit world as owners of chieftaincy. The possible solution to reduce fighting for chieftainship could be a clear documentation of the traditional succession plan of each chieftainship.

5.2.3 Consulting the spirit world

Under this theme, eleven songs will be presented and analysed.

Song number 17. Ndanga ndaenda kuna Dande

Transcribed by R. Ngara

Ndanga ndaenda kuDande

Hoye hoye kunyika nyoro

Ndanga ndaenda kuHurungwe

Hoye hoye kunyika nyoro

Ndanga ndaenda vana vangu

Hoye hoye kunyika nyoro

I had gone to Dande

Hoye hoye to a wet country

I had gone to Hurungwe

Hoye hoye to a wet country

I had gone my children

Hoye hoye to a wet country

One of the culture owners who interpreted the meaning of the song entitled *Ndanga ndaenda kuna Dande* said:

> *kuDande kunyika nyoro ndiko kunogara masvikiro emvura saana Nehowa, Mbuya Nehanda, Sekuru Chaminuka, naNevana. Masvikiro aya ndiwo anotipa mvura nembeu dzatinokohwa. Ivo ndivo vanotaura naMwari kuti tiwane mvura.*

> The rain spirits such as Nehowa, Mbuya Nehanda, Sekuru Chaminuka, and Nevana stay in the wet land called Dande. The spirits are the ones who offer rainfall and the crops that we grow. They are also the ones who communicate with the Supreme God for us to receive rainfall.

Dande, in its daily usage, refers to the name of a certain place found in Karoi District in Mashonaland West Province of Zimbabwe. When the Shangwe sing *Tanga taenda kuDande* (We had gone to Dande), it sounds as if they are describing their journey to a place called Dande as stated above. The indigenes will be singing in figurative expressions. According to culture experts' interpretations, the word Dande symbolises the spirit world where rain spirits such as Mbuya Nehanda, Nehowa, Sekuru Kaguvi, and Nevana are believed to dwell.

Especially, the Shangwe present their rain prayers to Nevana since this spirit abides in Gokwe community. In their singing, the Shangwe are reminding the installed chief that one of his roles is to participate in *mukwerera* performances and present rain prayers to the spirit realm. Subsequently, the rainmaking spirits will present rain pleas to Mwari who is expected to supply rainfall, in the context of the *mukwerera* hierarchy of communication. Ngara (2012: 115) analyses the indigenous hierarchy of communicating rain requests that prevails in the same Shangwe under study. It was expressed that the indigenes were aware of these ritual channels of communication that exist between the living and the spirit realm and followed this cultural principle (ibid.).

According to culture owners, the spirits stated above are close to Mwari in the Shangwe hierarchy of communication. The spirits of Mbuya Nehanda (in Mazowe valley of Mashonaland Central Province), Nehowa (in Makonde District of Mashonaland West Province), Sekuru Kaguvi (in Mashonaland West Province), and Nevana (in Midlands Province), were described by culture experts as regional spirits found in the districts of Mutoko, Karoi, Makonde, and Gokwe North respectively**.** The Nehanda and Nehowa are female spirits whilst Sekuru Kaguvi and Nevana are males.

Some of the rain spirits discharge other roles such as in the liberation of Zimbabwe from the colonial regime as noted by Beach (1998: 28). In *An innocent woman, unjustly accused? Charwe, Medium of the Nehanda Mhondoro Spirit, and The 1896-97 Central Shona Rising in Zimbabwe*, Beach says that:

"…Shona religious authorities" that participated "in the rising, especially the medium of the Nehanda spirit of the Mazowe valley in the central Shona area", played an important role in the liberation struggle of post-independent Zimbabwe from the white minority rule. In just

over a century, the figure of 'Mbuya Nehanda' has become the best known popular symbol of resistance to despotic rule in modern Zimbabwe (ibid.).

By the expression *to a wet country* (*kunyika nyoro),* the Shangwe are not referring to a wet country in the literal sense. They are metaphorically referring to the spirit realm that is famed for providing rainfall for them to grow crops. In their singing, the Shangwe use the idiomatic expression *Tanga taenda Dande* (We had gone to Dande).

Song number 18. Tanda shiri

Transcribed by R. Ngara

Tanda shiri wee

Tanda

Munda wezunde wapera

Tanda

Chase the birds wee

Chase

The field of *zunde* is finished

Chase

One of the culture owners who gave elaborate interpretation of the above song uttered these words:

Kune hudyi hunenge huchidya mumunda. Tinoimba nziyo kuti madzimu edu atidzingire hudyi. Iye mambo tinenge tichimukumbira kuti ataura nemadzimu edu kuti mbeu dzapera. Madzimu edu kuti

ativhumbatire kuti tisazofa nenzara nokuti shiri dzinopedza mbeu muminda. Ivo mambo vakarambe vanyerere chero zunde ravo rinopera neshiri. Zunde ravo munda wedu tose vana vavo. Ndiwo munda unotiraramisa kana kwaita nzara. Munhu wese anosungirwa kurima zunde ramambo.

There are certain creatures that devour our crops during the rainy season. We sing this song as a way of asking our spirit realm to protect crops from these devouring creatures. We will be asking the chief to disseminate our plea to the spirit realm. Our spirit world should protect our crops from destructive birds. The *zunde* will be destroyed by birds if the chief does not inform the spirit realm about the challenge. The *zunde* is our communal field that supplements our food crops during drought. Everyone is culturally supposed to participate in the cultivation of the *zunde*.

In the song, it seems as if the Shangwe are describing the chasing away of birds. From their perspectives, large swarms of birds and locusts are not viewed as mere natural disasters that destroy crops in their fields, but as calamities believed to be a result of human misdemeanours. Thus, the installed chief is tasked to investigate the source of such predicament and attempt to address it otherwise drought would be imminent.

According to the Shangwe, one of the cultural roles of the installed chief is to ensure that the local people are protected from all forms of natural catastrophes. The spirits are believed to protect their crops from swarms of locusts and marauding elephants. Catastrophes of this nature require the chief's intervention and seeking solutions from the *masvikiro*, rain priests.

Among the Shangwe, collaborative work was promoted through *zunde*. Culture owners defined the term *zunde* as the chief's field that is cooperatively cultivated by the local people. During the colonial period as well as in the early 1980s of Zimbabwe, the practice of collective labour was one of the cultural norms in Gokwe. The purpose of *zunde* was to supply yields that served as food reserves for community people who might have food shortages. By the expression *zunde is finished* (*zunde rapera*), the Shangwe do not just mean that the crops have been consumed by birds, but they are reminding the installed chiefs to restore their cultural practice of collective farming. To them, this mode of farming did not

only promote economic stability but also fostered unity among the local people. The spirit world considers *zunde* as a cultural practice that unites the community people and cultivates team spirit and familyhood.

Song number 19. Ndohwanda papi?

Transcribed by R. Ngara

Hee Muzai wee!

Ndohwanda papi?

Hee Muzai wee!

Vatsitema tsanga

Hee Muzai wee!

Where do I hide?

Hee Muzai wee!

They are cutting reeds

According to culture experts, the song is normally sung by a *svikiro* (spirit medium) in trance. The spirit medium will be singing in symbols. Muzai is used as a collective noun to mean community people who participate in the cutting down of *tsanga* (reeds).

The song *Muzai wee* serves as a warning to the Shangwe community people that spirits dwell in rivers where these *tsanga* (reeds) often grow and a culture expert uttered these words:

Mambo kana tamugadza, iye anofanira kuona kuti vanhu hatsatemi tsanga. Tsanga dziri murwizi ndimo mugara midzimu yedu. Mambo ngaatsirambidza kuti makwenzi netsanga ngazvitsirega kutemwa nokuti midzimu yedu ndimo mazvinozorora.

When we install the chief he must ensure that the community people do not destroy our resources such as reeds. Our ancestral spirits rest and dwell in rivers where these reeds also grow.

As their new leader, the installed chief is being reminded by the spirit in question that one of his cultural roles is to promote the preservation of natural resources such as vegetation and natural sources of water namely *zvitubu* (springs) as explained in Chapter Four. Those resources are one form of their tangible heritage. Therefore, if the *tsanga* are destroyed through cutting, the *midzimu's* (spirits) natural cool home where they normally rest during hot weather, may gradually become extinct. According to Ngara and Mangizvo (2013: 26), indigenous knowledge systems about the symbiotic relationship existing between the living beings, trees, and wild animals such as snakes are conceived by the Shangwe to promote the preservation of natural resources.

According to culture owners, destruction of these natural resources may anger *midzimu yemvura* (rain spirits) leading them to hold back rainfall as a form of punishment. Poor rainfall culminates in perennial food shortage that causes social instability. Such form of instability challenges chiefs as custodians of power.
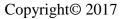
The culture experts interpreted the term *tsanga* as representative of also *miti* (trees) that were found in the Shangwe locality. The trees, especially huge trees, are believed by the community people to be also places of abode for their *midzimu* (spirits). *Miti* are not the only dwelling places for spirits but rivers also form the spirits' natural homes. Mather (2003: 34), Stark (2001: 611), and Tilley (1996: 161) point out that these sacred places such as hills, mountains, monuments, and certain indigenous trees that are described by local people as habitats of gods and/or spirits are therefore, venerated. In view of this statement, the installed

chief is culturally mandated to spearhead the preservation of heritage for the benefit of future generations. Certain songs serve as repositories of indigenous knowledge lore utilised by the indigenes to promote the preservation of natural resources in the environment.

Song number 20. Ravazenda

Transcribed by R. Ngara

Hoye kwira noko tisangane

Ravazenda

Hoye kwira noko tisangane

Ravazenda

Hoye mambo kwira noko tisangane

Hoye climb up from the other side for us to meet

Travelling continuously

Hoye climb from the other side for us to meet

Travelling continuously

Hoye chief climb from the other side for us to meet

As expressed in Chapter Four, *humambo* (chieftaincy) is characterised by fighting even within the household supposed to inherit this heritage. Similarly, the song entitled *Ravazenda* is about the fight that often features during the selection process of an incumbent chief. In support of this view, one of the culture owners posited:

Anenge ari madzimambo anorwisana kuti ave madzimambo Mambo anenge aine timhu yake. Madzimbao anenge maviri kana mashanu. Wowana kuti mambo hwani abuda ari hwani pegomo

rechiyera inosvitsiwa madzimambo pamatatara. Panenge pari pamatatara hausikipo. Iye anenge atendwa navadzimu anoenda ikioko kumatatara kunorarako. Mamwanga tiwana ari mupengu. Mambo anenge akunda ari mumwe adiwa nemidzimu. Mambo watendehwa nenyika. Mamwe madzimambo anobva atya kuenda kumatatara nokuti vanoziva kuti kunofiwa saka vanobva vatya kuenda kumatatara. Midzimu yepo isingakudzi hausvikipo.

These are people who will be fighting for chieftainship. The antagonist will be having his supporters. The antagonists can be two or five. The aspiring people are supposed to go and spend a night at the sacred hill where former chiefs were buried in order to be approved by the spirit realm. According to the cultural norm, the incumbent would sleep at the graveyard for a night. A group of people would go to the graveyard to find out if the incumbent would be still alive or dead. If the spirit world does not like the person to be installed as a chief, he would either die or visualise mysterious happenings and return home. Some of the aspiring people are afraid to go to the graveyard because of death associated with sleeping at this place.

Thus, in their singing, the Shangwe are warning other persons aspiring for chieftainship to go and sleep at *matatara* (graves where chiefs are buried) in order to experience the consequences associated with installation rituals as expressed earlier on in Chapter Four.

The ritual participants would be reminding other persons aspiring and contesting to be the chief to consult with *nyikadzimu* (spirit realm) by sleeping at *matatara* overnight be it in the installation of Chireya or Nemangwe. In their singing, the Shangwe would be informing contestants who would have failed to succeed in the selection process that the indigenes' choice has been approved by the spirit world. By the expression *kwira noko tisangane* (climb from the other side for us to meet), the Shangwe are indirectly telling the contesting persons that they could have assured their eligibility for the position of chieftaincy by also going to sleep at *matatara* as part of the installation process. As pointed in Chapter Four, disapproval of the incumbent could result in either death or encountering mysterious happenings at the *matatara*.

An earlier study by Ngara (2012:133) of Shangwe *mukwerera* rain ritual, established that the same song called *Ravazenda*, was and still is sung in rainmaking performances but the culture owners' interpretation of the song in the context of installing chiefs, is different from that of the former. In the rain ceremonies, the song implies the famine prevalent in the districts of Gokwe South and Gokwe North (ibid.). There is need to stress that meanings and interpretations of symbols change depending on the contexts.

The chief would be talked about by the entire chiefdom be it for the good or bad practices. Political symbolism is prevalent in the song entitled *Ravazenda.* The widespread talk about the chief is comparable to that of the president of any nation. Upon the inauguration of the president, the State at large expects him or her to bring about positive developments such as creation of employment.

Song number 21. Nhasi kahore

Transcribed by R. Ngara

Kahore sungamidzai nedanda

Nhasi kahore

A small cloud is tied to a log

Today it's a small cloud

This song *Nhasi kahore* is comparable to the first song entitled *Tanga taenda kuna Dande* that also makes mention of the rain spirits such as Mbuya Nehanda, Nehowa, and Nevana that

should be consulted by the installed chief. According to cultural principles, the chief consults the *svikiro remvura* (rain spirit medium) and requests for rain on behalf of the community people. A culture owner uttered these words:

> *Mambo wedu anotiendera kumasvikiro kunotikumbira mvura yokuti tirarame. Kana aendako kuna mbuya Nehowa kana kwaNevana. Masvikiro omuti, 'Tazvinzwa chienda hako mwanangu'. Mvura inonaya ari munzira titsimugatsira titsipurudza. Isu titsimugamutsira titsiti 'baba maita vana venyu tararama'. Iri basa rake mambo kana tamugadza, aenda kumasvikiro kunotipira zvitsemo zvedu.*

> Our chief travels to the rain priests such as Nehowa or Nevana to ask for rainfall for us to survive. The priests say that: 'We have heard about your request, you may go back our child'. The rainfall would usually pour down as the chief is returning home. We would be singing as way of welcoming the chief back home saying, 'Thank you father for we are now going to survive'. It is the role of the chief to consult with rain priests after having been installed.

The *svikiro remvura* would require the chief to return home, giving him assurance that his community people are going to receive rainfall. According to the culture owners, the rain is expected to fall whilst the chief is still on his way from the *svikiro remvura*. It is Shangwe belief that the chief's footprints should be erased on his returning home. Once the local people catch a glimpse of the chief, they get into ululations, a sign of thanksgiving and acknowledgment that he has performed his cultural duty and they are supposed to eventually receive rainfall.

On one hand, the message portrayed by the above Shangwe song is comparable with that of the Karanga entitled *Tonaiwa nemvura tichibva Zame* (We are being soaked by rainfall on our way from Zame). According to Rutsate (2011: 102), Zame is a shrine found at Matojeni in Matabeleland South Province of Zimbabwe where the Karanga request for rainfall from Mwari (Supreme Being). On the other hand, the song is also similar to the Shangwe *mukwerera* song entitled *Hore maiona hore?* (The small cloud, have you seen it?). The song is a description of the sudden change of weather in a positive manner (Ngara 2012: 124).

What would have appeared at first as showers falling from a small cloud may become heavy rains (ibid.). According to culture owners, the development could also occur on arrival of the chief from the rain priest, Nevana. Thus, the song *Nhasi kahore* (Today it's a small cloud) provides another testimony of heavy rains that may eventually fall from what at first appeared to be a small cloud.

Song number 22. Kahore

Transcribed by R. Ngara

Kahore haiwa kahore

Haiwa, chii chinotinhira?

Hoo mvura inotinhira

Haiwa kahore

It's a small cloud now it's a small cloud

Now, what is this thunder about?

It's the rain that is thundering

It's a small cloud

Just as explained above, the song entitled *Kahore* also denotes the consultation made by the chief to *masvikiro emvura* (rain priests) such as Nehowa and Nevana which should be perceived as a fulfilment of his cultural mandate enshrined in the Shangwe indigenous installation ethos model. A culture expert uttered these words:

Mambo wedu anenge aenda kwaNevana nekwaNehowa kunotikumbirira mvura. Isu tobvunzana titsiti kana tiri padariro pamukwerera 'Tsii tinotinhira? Mumwe woti, 'Imvura inotinhira'. Iye mambo panodzoka mvura inovha yanaya. Toimba titsifara.

Our chief would have consulted the rain priests such as Nehowa and Nevana to ask for rainfall on our behalf. We would be at rainmaking ceremony and ask him, 'What is this thunderstorm all about?' One of us would say, 'It is rainfall that is thundering.' Upon the return of the chief, the rainfall would fall down. We will then be singing in jubilation.

Upon returning from Nevana, the chiefs are supposed to encourage people in their areas of jurisdictions to also perform rain rituals. According to culture owners, the Shangwe would be at a *mukwerera* performance at the chief's homestead, waiting for his arrival from Nevana. In their singing, the ritual participants would ask themselves the source of thunder as implied by the indigenous expression, *chii chinotinhira?* In response, the ritual participants would establish that the thunder emanates from a small cloud, *kahore*.

In the culture owners' interpretations of the indigenous term *kahore,* the Shangwe envisage the small cloud as a source of food. Thus, what might appear as a small cloud could result in production of heavy rainfall. The message embedded in the above installation song is comparable with one of the *mukwerera* ceremonial rite song entitled *Bvura tsihore* (Showers from a small cloud) discussed in Ngara (2012: 141). Drawing from the Shangwe's interpretations, the song *Bvura tsihore* is a description of the processes (evaporation, condensation, saturation, and precipitation) of the water-cycle as known in geographical studies (ibid.).

Drawing from the interviews, the song entitled *Kahore* symbolises a sudden change of weather in a positive manner that may culminate in heavy rains. In the mind framework of the chiefs, they envisage the spirit world still loves its local people. In addition, the chiefs find joy in running a hunger free community. Hunger may lead to communal instability, which is a

challenge to the concept of peace that the Shangwe indigenous installation communication model advocates.

Song number 23. Pasi pamera madunantuna

Transcribed by R. Ngara

Nhaiwe ishe?

Pasi pamera madonantuna

Iwe ishe!

Pfumo rinovha mudziva ishe

What is it chief?

Now chief there are thorns sprouting from the ground

Do you notice chief!

The spear is emanating from the pool, chief

One culture expert explained the symbolic meaning of the song entitled *Pasi pamera madonantuna* as follows:

> *Madonantuma midzimu iya inonyuka yatisingazivi hatiede. Mambo nesvikiro ngaabetserane neimwe midzimu sana Nevana kana Nehowa kuti vabvise zvinyukwa. Isu tinoda kuuchira midzimu yatinoziva. Izvi zvinyukwa zvinouya zvirwisana nesu namadzimambo, hatizvide.*

> Madonantuna are alien spirits that are strange to the indigenes. The chief, priests, and our ancestral spirits like Nevana and Nehowa, should jointly work together to chase alien spirits. We want to welcome spirits that we know. We do not like these alien spirits that come and torment us together with the chiefs.

There are *mashavi* (alien spirits) that may possess mediums be it during ritual performances or not and pretend to be rain spirits. Based on culture owners' previous knowledge of their ancestral spirits who were once living people, they are able to discern *madonantuna* (alien spirits) from their ancestral spirits. According to culture owners, chiefs and priests (*masvikiro*) such as Nevana and Nehowa, should work together and get rid of those alien spirits as described by the Shangwe. In their singing, the local people would be complaining about unfamiliar spirits that pretend to be also rain spirits. Examples of these spirits were described by culture owners as *mashavi*, strange spirits.

By the expression *pfumo rinovha mudziva* (the spear comes from the pool), the Shangwe do not mean a mere spear that was used by their forefathers to hunt and kill wild animals. Yet the spear emerges from the *mudziva* (pool). The spear symbolises all sorts of problems that are caused by alien spirits. The *mudziva* (pool) represents the spirit realm. Thus, the Shangwe would be in a state of wonder why these problems emanate from the spirit world, yet community people expect blessings to come from this realm.

The above same song is performed by the Shangwe at *mukwerera* rainmaking ceremony (Ngara 2012: 118). The interpretation of the same symbols in the context of *mukwerera* ceremonies differs from that of installation rituals. In the *mukwerera*, the song symbolises the severe famine that would be prevalent in the Gokwe District, leading to widespread communal movements because of the search for food (ibid.). As expressed earlier on, meanings and interpretations of symbols are relative to the constructors of those symbols who are able to distinguish them from one context to another.

Song number 24. Shuramurove

Transcribed by R. Ngara

Shuramurove

Haina mai nababa

Mwana ndewani?

Haina mai nababa

The white stock bird

Chieftainship may come with surprises

Whose child is this?

Chieftainship may come with surprises

The noun *shuramurove* is made up of two words *shura* (predicate) and *murove* (wet ground). The plural of *shuramurove* is *mashuramurove*. In Karanga indigenous knowledge system, the birds called *mashuramurove* (white stock birds), appear before the onset of the rainy season and symbolise the coming of the rain. Indigenous farmers interpret their appearance with joy and jubilation because of the positive change of weather, symbolising rainfall. The Shangwe indigenous knowledge lore informs that *mashuramurove* are a prediction of good rainy season. Conversely, the term *shura* has another meaning which is negative. In ordinary circumstances, the community people describe *shura* as a bad omen.

The concept of *shura* as a bad prediction can also be associated with the installation of young chiefs and utterances of two culture experts are quoted. The first one said:

Chivanhu chedu cheChiShangwe kuti chero mwana mudiki anogona kugadzwa humambo. Chakakosha chete ndekuti ndeweimba youmambo here. Zvinogona kuita sechisionekwi kuti mwana mudiki wopihwa humambo vakuru varipo. Uyu ndiye anokodzera kuva mambo.

It is within our cultural framework that a young person can be installed as a chief as long as he belongs to the household of chieftaincy. It may appear as a mysterious event to grant chieftaincy to a young person when there are elders. This is a person who would have ethnically qualified.

The second culture owner concurred with the first one and posited:

Humambo kwedu hauna baba kana kuti mwana. Saizvozvo kuri kutongwa nomwana vanababa varipo. Saka ishuramurove.

Our chieftaincy is a prerogative for a father or a child. As a result, the current chief is a young person yet there are elders. Thus, an unsual scenario.

Based on interviews, the current Shangwe chiefs are in their 50s. According to culture owners' interpretation of the song *Shuramurove*, it is unusual for young men such as the present Shangwe chiefs, to be leaders yet there are elders who have not occupied those positions. Bestowing authority to young chiefs, to them, can be interpreted as *shura* by some of the community people who might not expect that to happen. Their singing is a way of communicating to the local people at large that an unexpected event of installing young chiefs has occurred in their Shangwe community.

The singing is also a sign of notifying and reminding the entire Shangwe community that the young chiefs Chireya and Nemangwe, satisfied the cultural principles enshrined in the Shangwe indigenous installation ethos model. As such, the Gokwe community is culturally bound to grant the chiefs due honour and respect. Weber (1958: 4) reminds us of such positions of authority that give rise to respecting a person despite age or gender since such a person possesses traditional authority. In the world of politics, the swearing in of a young leader is associated with new ideas that are in tandem with modern ways of thinking. For that reason, the nation at large receives the appointment of a young leader with joy and jubilation

since it expects positive economic changes that may create employment for the young, working class generation. In addition, conferring rulership to a young person is associated with new ideologies that fit within the modern trends of thinking.

Song number 25. Nhai mbonga

Transcribed by R. Ngara

Chii chinoriridza?
Hoo nhai mbonga hiye hoo
Mvura ngainaye
Hoo nhai mbonga hiye hoo

What is making noise?

What is it our dear lady?

Let the rain fall

What is it our dear lady?

The song entitled *Nhai mbonga* is a testimony of the connection that existed in the world of the living and the spirit realm, and the concept of reciprocity. One of the culture owners said:

> *Mbonga anga ari mukadzi aibviswa namambo opihwa Nevana. Mambo kana tamugadza aifanirwa kupa Nevana mwanasikana kuti ave mbonga yaNevana. Mambo vaiti vakenda kwaNevana saka aibvunza mbonga kuti 'Nhai mbonga chii chinoriridza?' Mambo vaiti vakaenda kwaNevana mvura yainaya.*

> The *mbonga* was a female offered to Nevana priest by the installed chief. The local people would go to Nevana and ask him, 'What is the thunder all about?' Rainfall used to fall when the chief would have consulted Nevana priest.

In the research about *mukwerera* rainmaking ceremony, this song was interpreted in the same way as it was done in the context of installing chiefs. It was Shangwe cultural practice for the installed chief to offer one of his daughters to Nevana priest to occupy the position of a *mbonga*. *Mbonga* is comparable with nuns of the Catholic Church who are supposed not to marry (Ngara 2012: 112). As expressed in Chapter Four, the incumbent chief is approved by the spirit realm, which the Nevana spirit will be part of. According to culture owners, the offer of a *mbonga* to the rain priest was a thanksgiving extended to the spirit realm by the chief. In support of this, the man who installed Chief Nemangwe said:

> *Kana ndakugadza, unotora mwanasikana wako wonopa Nevana kuti aite mbonga uchimutenda. Ndizvo zvaiita madzitatenguru edu. Wazvihwa*?

> You should give your daughter to Nevana priest as a thanksgiving for the installation. This is the practice our forefathers used to do. Do you hear it?

The gesture of acknowledging and appreciating a present by another present is in tandem with cultural principles of social reciprocity as explained by Mauss (2002: 96). The concept of returning a gift by another gift is embedded in the indigenous proverb, *Chindiro chinopfumba kunobva chimwe* (A good turn deserves another). The concept of presenting offerings to the spirit world is a testimony of appreciating the symbiotic relationship predominant between the world of the living and the spirit realm, a testimony of implementing the Shangwe indigenous installation ethos model.

In the installation rituals, the role of *mbonga* is to interpret symbols that are associated with the rainy season (Ngara 2012: 112). According to culture owners, the *mbonga* is bestowed with indigenous knowledge lore about rain ritual symbolism at induction. Thus, the question, *What is making noise*?, can be described as a way in which the community people seek wisdom from the *mbonga*. Their singing is a way of informing the spirit realm that they expect rainfall that is not with thunder and lightning. The spirit world may communicate with

the *mbonga* who would interpret symbols of weather to the local people. In rain rituals, chiefs, who are the highest symbols of authority offer *mbonga* respect and honour regardless of her being a female (ibid.).

Song number 26. Ndianiko wapisa mwoto?

Transcribed by R. Ngara

Ndianiko wapisa mwoto?

Kwira mugomo udedzere vari kumusha pamusasa

Yamunda moto watsva

Kwira mugomo udedzere vari kumusha pamusasa

Nehowa mwoto watsva

Heyahe, kwira mugomo udedzere vari kumusha pamusasa

Who has set the fire?

Climb up the mount and inform those at home who are resting under the shade

Nyamunda the fire is burning

Climb up the mount and inform those at home who are resting under the shade

Nehowa the fire is burning

Heya hee

Climb up the mount and inform those at home who are resting under the shade

According to culture owners, the symbolic meaning embedded in the song entitled, *Ndianiko wapisa moto* is comparable with that of an emergency of a veld fire. One of them uttered these words:

> *Kuno uku tagadza mambo. Tinenge tichidana voruzhinji vauye vaperere mambo tamugadza. Moto ukapisa sango vanhu vanomhanya mhanya kuudzima. Isu kana tagadza mambo chiitiko chinotifadza. Naizvozvo tinenge titsiti vanhu vauye kuzofara nesu tagadza mambo.*

> We would be inviting the entire local people to come and celebrate with us about the installation of the chief. Similarly, the emergency of a veld fire sends signals that require rushing of people to extinguish the fire. The installation of a chief portrays a moment of jubilation to us as indigenes. Consequently, we would be inviting all the local people to this moment of happiness and celebration.

The song entitled *Ndianiko wapisa moto* sung at installation rituals with exactly the same lyrics, is also performed at *mukwerera* rain ceremonies. In *mukwerera* rituals, the song is about severe famine being communicated by the Shangwe to the spirits Nehowa and Nyamunda (Ngara 2012: 149). Briefly, the song conveys a message of communal food shortage, social instability, and unhappiness (op.cit.). In installation ceremonies, it portrays the spirit of joy and jubilation within the Shangwe community because of a newly installed chief. The singing is further described as a way of calling and inviting the non Shangwe to come and celebrate with them in the installation events.

Nyamunda (owner of the field) and Nehowa (provider of mushroom) are names of rain spirits that are a male and a female and perform specific roles in rain rites (Ngara 2012: 149). Nyamunda provides rain so that men, who are the owners of the fields, produce enough food crops. Nehowa supplies rain for women to get relish (ibid.). The spirit of Nehowa was discussed in Chapter Four. According to culture experts, a delegation would accompany the installed chief to Nehowa priest's homestead in Makonde District, which is in Mashonaland

West Province of Zimbabwe. The priest would culturally formalise the installation through a ritual performance since the spirit realm are the sole guarantors of such position of power. The involvement of the spirit realm is in line with the ethnic dictates of the Shangwe indigenous installation ethos model. The singing is further described as a way of inviting the spirit world to grace the occasion and rejoice with the Shangwe in their celebration of the installed chief.

Song number 27. Kabaraipate

Transcribed by R. Ngara

Hohiye yaiva Kabaraipate

Haho hiye hiye

Ndoziva ripi zano?

Haho hiye hiye

Hohiye, it is Kabaraipate

Haho hiye hiye

What should I do?

Haho hiye hiye

This is a song in which the Shangwe use vocables such as 'hahohiye hiye' that do not have English equivalents and a certain daughter was described by culture owners that featured singing the song. A culture expert explained the meaning as follows:

Iyi inziyo yaiimbwa nomudzimu wainzi Chinamakwati paigadza Nemangwe tezvara waNevana. Tezvara votorwa mwanasikana asina kumbotatiwa anonzi mukaranga. Mukaranga uya wopihwa kumukwasha Nevana kuti aite mhuri yake.

This is the song that was sung by a spirit called Chinamakwati at the installation of Nemangwe, the father-in-law of Nevana. Ethnically, the father-in-law would give her daughter called *mukaranga* to Nevana to marry.

Culture owners described *mukaranga* as a girl that the installed chief Nemangwe would give to Nevana priest. Culture owners were asked to explain the purpose of giving a daughter to the priest to marry and one of them said:

Musikana uyu mukaramga aipihwa Nevana naNemangwe kana tamugadza. Mukaranga aiendwa naDombo kumunyai waChireya anonzi Kabaraipate. Mukaranga mukadzi wosumiwa kusvikiro raNevana kuti aite mhuri yake. Itsika yedu yokutenda svikiro iri. Handiti mambo akaenda kunorara kumatatara akamuka ari mupenyu? Dai vekunyikadzimu vaive vasingadi, aimuka akafa pamatatara kana kungoona zvimwe zvinhu. Vadzimu vakamutendera kuti ave mambo, saka anofanira kuvatendao.

This is the girl that was given to Nevana priest by Nemangwe after his installation. Dombo accompanied her to Chief Chireya's messenger called Kabaraipate. In turn, Kabaraipate would give the daughter to Nevana priest to marry. Wasn't the chief found alive after having slept at the graveyard over night? If the spirit realm did not approve of it, he could either have died at the graveyard or experienced a mysterious event. The spirit world granted him chieftaincy. He must give them a token of appreciation in return.

Drawing from the interviews, the Shangwe believe the spirit world may either approve or disapprove the incumbent chief during the night he would sleep at the graveyard over a night. Thus, the delegation would go to the graveyard at dawn to confirm whether the incumbent was still alive. Being alive was and still is interpreted by the Shangwe as a sign that the incumbency had been approved by the spirit realm. As a norm, the chief is expected to show a gesture of appreciation to the metaphysical world. The song entitled *Kabaraipate* testifies to this concept of thanksgiving. Thus, the installed Chief Nemangwe would ask his *munyai*

(messenger) called Dombo, to accompany *mukaranga* (daughter) to Kabaraipate. Kabaraipate is also a *munyai* for Chief Chireya that would eventually give the *mukaranga* to Nevana priest to marry her. The priest represents the spirit realm. The essence of offering a daughter (*mukaranga*) to a priest is cultural fulfilment of the concept of social reciprocity that requires a person to reciprocate a present by another present. Mauss (2002: 121) posits that social reciprocity maintains and sustains social ties between the giver and the receiver.

As indicated in Chapter Four, the person to be installed as Chief Nemangwe was son to the first Chief Chireya called Chirongamabwe. Thus, the channel used by Chief Nemangwe in presenting the *mukaranga* to Nevana priest symbolises a hierarchy of communicating to the spirit realm. Earlier research indicates that the spirit Nevana is close to Mwari (God) in Shangwe *mukwerera* rain prayers (Ngara 2012: 135).

The spirit Chinamakwati that features in the installation context, is comparable with that in the *mukwerera* rain rites. Chinamakwati was one of *mhondoro diki* (junior spirts) such as Chikono and Musemwa in the Shangwe hierarchy of rain prayers to Mwari, God (op. cit.). In addition, the featuring of Chinamakwati in rain rites was comparable to a Shona folktale about a boy also called Chinamakwati (ibid.). The herd boy would invite rain by playing *mbira* whilst singing these following words:

Vakuru vava muno vasina mano, voti Chamatowo pfudze mombe. Ndondodzipfudzepi wuhwa kwangu, Ndera ndera hoye.

The elderly people who do not have wisdom, instruct Chamatowo to herd cattle. I wonder where I will go for herding since it is raining.

- Main findings from Chapter 5

The analysis in this chapter established that music is employed as a means of correcting unexpected behaviour in society and that the spirit world guarantees the installation of chiefs.

Furthermore, the Shangwe cherish the ethos of peace, stability, and familyhood regardless of the supernormal determination in indigenous practice that typifies the installation of chiefs. In addition, the discursive fighting for positions of power in indigenous communities is comparable with that of modern politics. Fighting for chieftainship occurs either when a position becomes vacant or during the reign of the incumbent chief. The colonial model which was adopted by the post-independent Zimbabwean government violated the indigenous model that had a clear succession plan that advocated peace and sanity among the indigenes. There is also an indigenous mode of communication expected of indigenes in the installation of chiefs that does not culturally accommodate physical and nonphysical fighting, which may feature in the installation rituals of chiefs.

5.3 Summary

The status of chieftainship is a position of authority that most Shangwe men aspire to attain. Thus, physical and non physical fighting for this position often features whenever there is a vacancy for a new chief. Today, some of the reasons for this fighting go beyond the social respect bestowed to chiefs by the community people. It is also a result of the benefits that the incumbent obtains from the State. Although the thrust of the Shangwe community is to cherish the ethos of peace, familyhood, and social cohesion, fighting for chieftainship defies this moral philosophy. Thus, indigenous knowledge systems embedded in certain installation songs attempt to educate the indigenes to follow the cultural principles of passing on chieftaincy. At certain instances, ritual participants register their displeasure about fighting for this cultural heritage through singing songs that are meant to relay such messages to the spirit realm. By and large, the local people are culturally expected to afford the incumbent chief due respect.

Chapter 6: Staff notation, method(s) of teaching and tuning *marimba*

6.1 Introduction

In this chapter, twenty-two tunes are arranged and presented in staff notation so that they can be taught on instruments called Kwanongoma *marimba*. The chapter provides an explanation of the parts and arrangement of the keys for this set of *marimba* and the staff notation in which the tunes are transcribed and notated. Furthermore, the chapter provides an explanation of the possible method of teaching these tunes in a classroom set up. The tunes are arranged and notated under five subheadings namely; *Tunes that start with the soprano (Kushaura)*; *Tunes that start with the tenor (Izwi rechirume rakatetepa)*; *Tunes that start with the baritone (Izwi rechirume rakatikorei)*; *Tunes that start with the bass (Izwi rechirume rakakora)*; and *Tunes in chorus (Kutangirana pamwe chete)*. It presents a brief explanation of method(s) of tuning *marimba.* Before providing an explanation of the teaching of the twenty-two tunes, the explanation of Kwanongoma *marimba* is presented.

6.2 Explanation of the Kwanongoma *marimba* and staff notation

Kwanongoma *marimba* were named after Kwanongoma College of Music, which is located at a primary teacher training college called United College of Education in the second capital city of Zimbabwe, Bulawayo. It is Kwanongoma College of Music that used to manufacture and sell *marimba* throughout Zimbabwe. Today, the same model of Kwanongoma *marimba* is manufactured in most cities of Zimbabwe on commercial basis. The Kwanongoma *marimba* are defined as a four-part diatonic set of *marimba* designed to play songs in two major scales of C and G only. This kind of *marimba* is found at most urban schools and institutions of higher learning in Zimbabwe. The four-part *marimba* comprises: soprano, tenor, baritone, and bass. The keys for each part are arranged as follows:

Soprano :   C—D—E—F—F#—G—A—B—C—D—E—F—F#—G—A—B—C

Tenor :   C—D—E—F—F#—G—A—B—C—D—E—F—F#—G—A— B—C

Baritone :   G—A—C—D—E—F—G—A—C

Bass :   C—D—E—F—G—A—C—D

This set of *marimba* is comparable with a four-part choir in which the soprano sings the melody/or lead line and the alto, tenor, and bass sing backing lines. Kwanongoma *marimba* can only accommodate tunes that are in the scales of C and G Major. As shown above, the soprano part as well as the tenor can play tunes up to two octaves but the last C of the tenor part marks the beginning of the soprano part. Thus, both the soprano and tenor play notes that are notated in the treble clef whilst notes for the baritone and bass are notated in bass clef (see Appendix 6).

D.C., dal capo is an Italian musical term meaning start from the beginning or a small section. D.S., dal segno, means repeat from the segno sign, 𝄋 .

Although the tunes are arranged, the natural tempo of the tunes are retained in the manner the Shangwe perform them through rote method. Rote method is defined in this thesis as an oral and aural method of teaching indigenous tunes. The tunes are notated below the titles. It is important to note that music educators are not restricted to teach these tunes in the sequence presented in this thesis.

Therefore, song texts are written against the notated notes. Thus, each time learners may intend to include the voice parts, they may listen to the same tunes from the DVD. In addition, inscriptions of song lyrics that are below scores further guide learners to accompany *marimba* performances through site reading. These inscriptions just aid music educators and learners who might not have access to the songs and dance performances that are captured

and preserved on the DVD. In addition, examples of music lines and how the songs are sung are illustrated in Chapter Five. Cite singing of inscribed song texts have certain limitations such as not accommodating the creative aspect of African singing techniques such as *huru* and *mahonyera* (vocables), *kupururudza* (ululation), *miridzo* (whistling) and some techniques that do not have English equivalents (*kutsinhira*, *kudzova*). It is emphasised that music educators and learners should not be restricted by these inscriptions.

Currently, music educators in schools, colleges, and universities in Zimbabwe employ the oral method in teaching *marimba* tunes. This thesis adopts the sight reading approach to teaching *marimba* tunes. The purpose of this chapter is to promote the preservation of musical arts heritage for installation of chiefs through staff notation and teaching twenty-two tunes on *marimba*.

6.3 Notation and arrangement of tunes in staff notation:

6.3.1 Tunes that start with the soprano

Five tunes are going to be presented under this subheading.

Tune number 1. Tanga taenda kuna Dande

Trancribed by R. Ngara

Crotchet = 120

Soprano: Nda e nda ku Da nde nda e nda Da nde Nyi ka nyo ro nyi ka nyo ro

D.S.

Soprano: Nda e nda ku Da nde nda e nda Da nde Nyi ka nyo ro nyi ka nyo ro

Nde nde nde nde nde nde nde nde

Hu ru ngwe ku Hu ru ngwe ku na Da nde

Ku na Da nde ku na Da nde ku na Da nde ku na Da nde

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Tune number 2. Chienda Mbire

Transcribed by R. Ngara

Tune number 3. Nhasi kahore

Transcribed by R. Ngara

Tune number 4. Pasi pamera madonantuna

Transcribed by R. Ngara

Tune number 5. Mafunde toamwaya

Transcribed by R. Ngara

Crotchet = 120

Soprano: Ma pfu-nde mwa ya— ma pfu nde nde   Ma pfu-nde mwa ya— ma pfu nde nde

Soprano: Ma pfu____ nde mwa ya_____ ma pfu nde nde

Alto: Nde nde nde nde pfu pfu pfu pfu

Tenor: Pfu nde pfu nde pfu nde pfu nde mwa ya mwa ya mwa ya mwa ya

Bass: Mwa ya mwa ya pfu nde pfu nde

Soprano: Ma pfu - nde mwa ya_____ ma pfu nde nde

Alto: Nde nde nde nde nde nde pfu pfu

Tenor: Pfu nde pfu nde pfu nde pfu nde mwa ya mwa ya mwa ya mwa ya

Bass: Mwa ya mwa ya mwa ya mwa ya

D.S.

180

Each of the five tunes presented above comprises one cycle or period. In this thesis, the terms cycle and/or period will be used interchangeably to mean an entity of melodic organisation comprising one or two balanced phrase(s) that are arranged in a succession. As indicated on the notation, the soprano *marimba* completes playing the cycle whilst the tenor, baritone, and the bass are silent for the same period. Upon the soprano finishing the cycle, all the three parts will join in and play their respective notes in order to complete the period. As indicated by D.C. (Dal Capo), the four parts will then play from the beginning of the cycle. Each of the five tunes illustrated above ends with a single bar line, giving room for soprano, baritone, and the bass players to be creative and develop more lines. Throughout this chapter, the tenor will play notes harmonically thereby maintaining the tempo of the tunes.

6.3.2 Tunes that start with the tenor

Five tunes are going to be presented under this subheading.
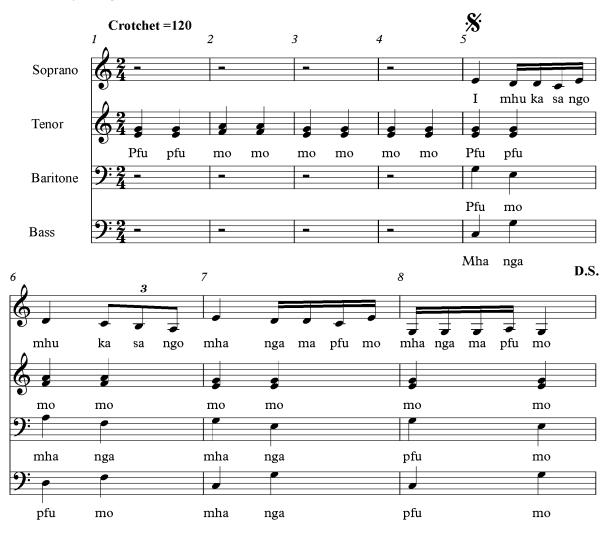
Tune number 6. Ngoma yarira

Transcribed by R. Ngara
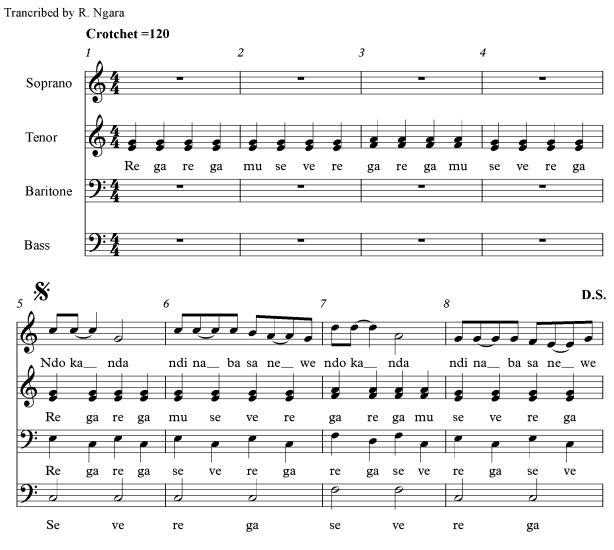
Tune number 7. Mhanga mapfumo

Transcribed by R. Ngara

Tune number 8. Ndokanda museve

Trancribed by R. Ngara
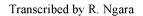
Tune number 9. Chawabatira munjekecha

Trancribed by R. Ngara

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Tune number 10: Kahore

Transcribed by R. Ngara

Each of the five tunes notated above comprises one period. Thus, the music educator will firstly demonstrate how to play the tenor notes harmonically. Learners will be asked to volunteer and imitate the manner in which the educator played the tenor part. The educator will proceed to demonstrate one part after another. All the learners will be given an opportunity to play every part throughout the school calendar.

6.3.3 Tunes that start with the baritone

Four tunes are going to be presented under this subheading.

Tune number 11. Kashiri kwira mudenga

Transcribed by R. Ngara

Tune number 12. Iye yahwe

Transcribed by R. Ngara

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Tune number 13. Ndohwanda papi?

Trancribed by R.Ngara

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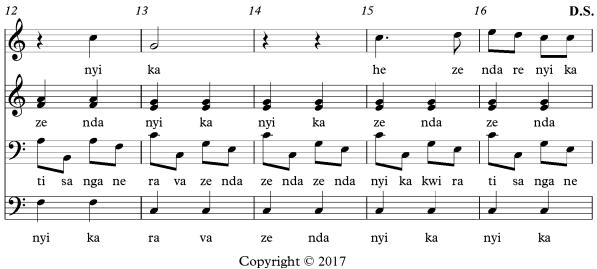
Tune number 14. Ravazenda

Transcribed by R. Ngara

Kwi ra no ko kwi ra no ko ti sa nga ne ti sa nga ne Kwi ra no ko kwi ra no ko

He ra va ze nda sa nga ne

Ze nda ze nda ze nda

ti sa nga ne ti sa nga ne Ra va ze nda ra va ze nda kwi ra no ko

Ze nda ze nda nyi ka

nyi ka he ze nda re nyi ka

ze nda nyi ka nyi ka ze nda ze nda

ti sa nga ne ra va ze nda ze nda ze nda nyi ka kwi ra ti sa nga ne

nyi ka ra va ze nda nyi ka nyi ka
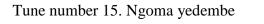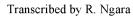
Tunes numbered 11 to 14 above comprise one cycle each. Thus, the baritone completes playing the cycle whilst the soprano, tenor, and bass are silent for the same period. For instance, in tune numbered 14 above, the three parts will be silent for a period of 16 crotchets counts. In order for each learner to master her/his part, one cycle may be played several times such as twice, thrice, or more.

6.3.4 Tunes that start with the bass

Four tunes are going to be presented under this subheading.

Tune number 15. Ngoma yedembe

Transcribed by R. Ngara
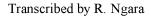
Tune number 16. Ndianiko wariyambutsa?

Transcribed by R. Ngara

Crotchet =120

Soprano

Tenor

Baritone

Bass

Di   ti   di   ti   di   ti   i   ngwe

D.S.

Ya mbu tsa di ti ngwe ya mbu tsa___   wa ya mbu tsa   di ti ngwe___

Ti   ngwe   ti   ngwe   di   ti   i   ngwe

Ndi we   he re   wa ya   mbu tsa   ti ngwe   ndi we   wa ya   mbu tsa

Di   ti   di   ti   di   ti   i   ngwe

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Tune number 17. Chireya nyika yatorwa

Transcribed by R. Ngara

Crotchet =120

Measures 1–4 (Bass lyrics): Ma ngwe nyi ka nyi ka nyi ka Ma ngwe nyi ka to rwa to rwa

Measures 5–8:
Soprano: Chi re__ ya Ne ma_ngwe ta ka na nga ra na nga ra na nga_ ra
Tenor: Nyi ka nyi ka to rwa to rwa nyi ka nyi ka to rwa to rwa
Baritone: Ma ngwe nyi ka to rwa nyi ka
Bass: Ma ngwe nyi ka nyi ka nyi ka Ma ngwe nyi ka to rwa to rwa

Measures 9–11:
Soprano: Na nga ra Chi re__ ya Ne ma__ ngwe ta ka na nga ra
Tenor: Ta na nga ra ta na nga ra to rwa to rwa
Baritone: Ma ngwe ma mbo Ma ngwe ta na nga ra
Bass: Nyi ka nyi ka to rwa to rwa nyi ka nyi ka

Tune number 18. Kana mapedza hondo

Transcribed by R. Ngara

Bass (measures 1–4): Ho ndo ho ndo ho ndo pe dza Ho ndo ho ndo ho ndo pe dza

Measures 5–7:
Soprano: Va na va ngu dzo re__ ma pe dza mu dzo re__ va na__ ngu mu dzo re
Tenor: Pfu mo pfu mo dzo re dzo re pfu mo pfu mo
Baritone: Va na va na pfu mo pfu mo dzo re dzo re
Bass: Ho ndo ho ndo ho ndo pe dza Ho ndo ho ndo

Measures 8–10:
Soprano: pfu mo dzo ra mu dzo re Ma pe dza dzo re re__ pfu mo dzo re ra i__
Tenor: va na va na Pfu mo pfu mo va na va na
Baritone: pfu mo pfu mo Dzo re dzo re dzo re dzo re dzo re dzo re pfu mo pfu mo
Bass: ho ndo pe dza Va na va ngu ho ndo pe dza

Tunes numbered 15 and 16 consist of one period whereas each of the tunes 17 and 18 has two cycles. The music educator will demonstrate how to play the bass line of tunes numbered 15 and 16. One learner will be asked to volunteer and play the bass line as illustrated by the educator. The educator will then demonstrate how to play each of the three parts: soprano, tenor, and baritone.

6.3.5 Tunes in chorus

Four tunes are going to be presented under this subheading.

Tune number 19. Tanda shiri

Transcribed by R. Ngara

Tune number 20. Shuramurove

Transcribed by R. Ngara

Tune number 21. Tandavara ndarumwa

Transcribed by R. Ngara

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Tune number 22. Ndianiko wapisa mwoto?

Transcribed by R. Ngara

The above tunes numbered 19 and 20 comprise one cycle whereas tunes 21 and 22 have two periods each. The music educator will demonstrate playing the soprano, tenor, baritone, and the bass alternatively. The learners will imitate. The tunes numbered 19 and 20, have a time signature of 2/4, the learners will simultaneously start playing after a count of 2 crotchets. Yet tunes 21 and 22 have a time signature of 4/4 and the learners will start simultaneously after a count of 4 crotchets. The soprano player retains the melody throughout the ensemble performance. As a sign of creativity, the three parts tenor, baritone, and bass are free to develop more lines. It is the soprano player who signals other parts to return to their original lines so that the performance will end through playing notes that belong to the sub dominant chord followed by notes that belong to the tonic chord.

6.4 Method(s) of tuning *marimba*

Marimba keys sometimes produce undesired pitches. For instance, a key that is intended to produce the note of G be it in the scales of C or G major, may sound a semi tone lower than it was initially designed to produce. In order to restore the original pitch, one has to remove a certain amount of wood below the carved middle part of that key (raising the pitch) with the

aid of a chisel. This removal allows the carved part to vibrate faster than earlier on, hence restoring the original pitch. Conversely, one carves the bottom of a key (lowering the pitch) that may sound higher than its designed pitch. In the modern day, the tuning is aided with use of a chromatic tuner yet before the invention of technology, Africans used and some still use the ear to tune these *marimba*.

6.5 Summary

Indigenous *marimba* tunes may be arranged in different manners that offer players room for creativity. Each part player is free to lead the ensemble performance either playing notes harmonically or melodically. In most instances, the soprano player keeps the melody line throughout the performance and signals the other three players that the performance is drawing to an end. *Marimba* performances can also be accompanied by vocal singing.

Chapter 7: Conclusions, findings, contributions, and recommendations

7.1 Introduction

In Chapter One, the thesis was introduced. Chapter Two reviewed literature related to the study. In Chapter Three, the methodology was discussed inter alia the following aims that were to:

- Examine the Shangwe's attitudes towards the present Community-State model of installing chiefs.

- Explicate ethnomusicological features of the current installation model as guided by the culture owners.

- Examine ways chiefs may be assigned the responsibility to reclaim, promote, preserve, manage, and sustain tangible and intangible musical heritage in their areas of jurisdiction for sustainability.

- Identify and interpret aspects of tangible and intangible musical heritage embedded in the installation ceremonies that command sustainability measures for the benefit of posterity.

- Document identified tangible and intangible musical heritage reflected in the installation performances.

Chapter Five provided the presentation and analysis of song texts. In Chapter Six, songs were notated and arranged for teaching purposes on Kwanongoma *marimba*. The broad aim of the thesis was to demonstrate how the current Community and State participations in the installation ceremony sustain tangible and intangible musical heritage inherent in the rituals

for the benefit of future generations. In this Chapter Seven, a summary of findings, conclusions, contributions, and recommendations of the study will be presented.

7.2 Summary of:

7.2.1 Findings

Installation songs are storehouses of information that encourage chiefs to promote the preservation of sacred places and natural resources in their areas of jurisdictions. Yet chiefs continue facing challenges of community people receiving Christian doctrines that work against cultural practices thereby threatening sustainability of cultural practices. There are certain qualities expected of the incumbent chief. Chiefs are installed to fulfil certain cultural mandates including spearheading the promotion and preservation of cultural legacies. It is Shangwe belief that chieftainship is approved by the spirit realm that also communicates with him at certain times. The local people offer the chiefs respect and honour. The Shangwe employ their indigenous knowledge systems to preserve their environment. Indigenous songs can be notated and be taught on *marimba*. Music is employed as a means of correcting unexpected behaviour in society. The Shangwe have an undocumented succession plan which cherishes the ethos of peace, stability, and familyhood regardless of the fighting that typifies the installation songs of chiefs. The succession history of certain chieftainship was tampered with by the colonial masters. The Shangwe indigenous installation ethos model (SIIEM) comprises six phases: sweeping *matatara*, sleeping at *matatara* and the crowning process, construction of *danho,* introducing the chief to Nehowa, informing Nevana about the installed chief, and *kushonongora mambo.* Yet the post-colonial State installation model (PSIM) was adopted by the current regime from colonial masters for political gains and interfers with indigenous system of installing chiefs. Therefore, some of the current chiefs are enjoying other cultures' legacy at the expense of those who belong to the chieftainship

household. Consequently, the fighting mirrored by some of the installation songs is a sign of trying to get back the cultural legacy of chieftainship from non deserving people. Interpretations of similar symbols may vary from one cultural grouping to another. It is the Community-State model (CSM) that local communities may be empowered to promote preservation and sustainable cultural economy through rural development.

7.2.2 Conclusions

The Shangwe have an indigenous model of installing its leadership yet the modern State regards it as incomplete hence its participation. Some of the installation songs portray a lot of fighting that occur among the aspiring incumbents for chieftaincy although this practice is not a cultural norm. Yet the indigenous lore embedded in some of the installation songs is meant to educate the indigenes about the negative consequences of fighting for chieftaincy. Occupation of chieftaincy by males is justified on cultural belief. Installed chiefs make various attempts to ensure the preservation of especially natural resources in their environments. Contrary, some of their legacies especially cultural rituals, are gradually becoming extinct because of the Christian doctrines that work against cultural practices. The challenges of cultural extinction call for the need to find ways of preserving such cultural legacies for the benefit of future generations.

7.2.3 Contributions of the thesis

From Slatyer's theory of sustaining and safeguarding heritage and Titon's applied theory of sustainability that a practical model, the Community-State model of heritage preservation and management for sustainable rural development was developed. It is from Weber's theory of authority that I developed the post-colonial State installation model that describes the undermined authority possessed by chiefs. From Carey, Rothenbuhler, and Ngara's theories of communication, I developed the Shangwe indigenous installation ethos model, the model

cherishes peace and sanity. Oral literature on the installation performances of the Shangwe chiefs was captured and transferred to a written document and sample song-dance performances can be viewed from the DVD. Twenty-two songs were transcribed and notated in staff notation for teaching purposes on Kwanongoma *marimba* in classroom situations at institutions of learning.

7.2.4 Recommendations

Studies have shown that cultural heritage is gradually becoming extinct in rural communities. It was established that rural community people had other means -memory and practice- of preserving their cultural heritage. It is recommended that African states should keep on encouraging indigenous knowledge transmission model, the formal play mode but not interfering with indigenous systems appointment and sanctifaction of chiefs. In addition, institutions of higher learning may empower certain local people by offering them requisite formal training and education that allow them to document and preserve their cultural legacies in their respective rural communities. It is proposed that states and institutions should not only provide funds for the establishment of community centres for archiving musical arts heritage, but also establish community-based performance centres and community-based indigenous instrument manufacturing industries that are manned by these rural community people who should be working as state employees. Some of the documented literatures indicate that employment opportunities continue to dwindle in rural communities. It was established that there were indigenes with untapped talents in manufacturing of indigenous musical instruments. It is proposed that the UNESCO and institutions of higher learning should not stop funding the establishment of indigenous performances as a way of not only promoting conservation of musical arts heritage, but also as a way of creating job opportunities and investments in rural communities in order to reduce the rate of unemployment. Lived experience informs that *marimba* tunes are taught in urban schools and

most of these schools have one set of the instrument. It is recommended that the Ministry of Primary and Secondary Education of Zimbabwe should encourage school authorities to purchase *marimba* in order for music educators and learners in rural communities to participate in passing indigenous musical arts heritage from one generation to another through playing installation tunes during Open and Prize Giving Day Ceremonies. Some studies on the chieftainship indicate that the participation of states in the installation of rural leadership is for political gains. It was established that the indigenes have their model of installing their leaders which they regard as complete and authentic. In addition, it was established that the State had their preferred incumbent chief to that of the indigenes who would have satisfied cultural requirements. Fighting for chieftainship portrayed by some of the installation songs is a way of trying to correct and restore the legacy being enjoyed by non deserving households that benefited through manipulation of the indigenous model of installing chiefs by the colonial regime that was once in charge of the State. It is suggested that institutions of higher learning, in collaboration with local communities, should spearhead programmes on reversing such installations in order for deserving indigenes to inherit their legacies. Findings also indicate that some of the fighting for chieftainship was because of undocumented succession history that could be manipulated at the expense of a deserving household. Institutions of higher learning should spearhead the documentation of the correct succession plan of each chieftainship and the record should be kept at community libraries as well as national libraries for future use and reference when the need for installing a new chief arises.

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Zimbabwe

Circular No. 38 of the Ministry of Local Government, Rural and Urban Development, March 2009

Traditional Leaders Act, Chapter 29:17 of 2007

The Constitution of the Republic of Zimbabwe, January 2013

Appendices

Appendix 1: Glossary

Chimera – in its daily usage, this refers to soaked grains that may put in squeezed pup mixed with water to prepare one of the indigenous beverages called *maheu*. Chimera speeds up the fermentation process of *maheu*. In the installation rituals, Chimera with a capital letter refers to son-in-law of the female spirit medium such as Chief Chireya.

Dehwe – an animal skin

Hota – a hut reserved for father and mother.

Kudonha – literally, it means to fall down. Its contextual meaning is the passing of a Shangwe chief.

Makati – is the plural *gati*, meaning a large clay pot often used to store home brewed beer so that it remains cool. Yet *makati* are used to sustain the body of the deceased chief during its decomposition process.

Kumatatara – the plural form of *tatara*. *Kumatatara* refer to a special cemetery where Shangwe chiefs are buried.

Kumasvingo – kuMasvingo with a capital refers to name of the fourth capital city of Zimbabwe. In the context of installing Shangwe chiefs, the term *masvingo* that starts with a small letter is synonymous in meaning to *matatara*, meaning a sacred graveyard where Shangwe chiefs are buried.

Mambo – the Shangwe chief is referred to as mambo. Its plural form is *madzimambo*

Mhandi – special piece of wood where the body of the deceased chief would lie, awaiting its burial.

Mhako – a tunnel made at the other end of the grave where the deceased body of the Shangwe chief is placed to rest.

Munyai – in the Shona language, refers to a person who mediate marriage process between the in – laws. In the Shangwe, a *munyai* is a person who relays rainmaking ritual messages between the community and the rain priest. In this other Shangwe and

this context in particular, refers to a person who communicates installation of a chief to the rain priest.

Mutogwa – a person who is related to certain ethnic group.

Sahwira – an intimate friend of a particular family.

Svikiro – refers to a person possessed by the rain spirit.

Tsautsau – ritual hut for proving the shade to the deceased buried person.

Appendix 2: Names of districts and chiefs in the Midlands Province

Name of district	Name of chief
Mberengwa	Bangwe, Bvute, Chigoma, Chizungu, Mapiravana, Mataga, Mataruse, Matyebadza, Mazivofa, Mudavanhu, Muketi, Mutevaidzi, Mposi, Negove, Ngungumbani, and Nyamhondo
Zvishavane	Hwedza, Mafala, Masunda, Mapanzure, and Mazvihwa
Shurugwi	Banga, Ndanga, and Nhema
Gweru	Bunina, Chihundura, Gambiza, and Sogwala
Mvuma	Chirumanzu and Hama
Kwekwe	Gwesela, Govo, Ruya, Malisa, Ntabeni, Samambwa, and Sigodo.
Gokwe North	Chireya, Nenyunga, and Simuchembo
Gokwe South	Jiri, Mkoka, Mutendi, Nemangwe, Njelele, and Sai

Positions of authority in the Midlands Province are occupied by men. Thus, all the forty-six chiefs, fifty-five headmen, and three thousand eight hundred and eight-six village heads in the Midlands Province, are men.

Appendix 3: Interview schedule

1. Self introduction

In an attempt to establish rapport with chiefs, culture experts, and participants, I move around hand shaking them. For those who are seeing me for the first time, am Renias Ngara. I come from Mangwiro village, approximately 20km away from Chief Nemangwe's homestead. Currently, am working as a lecturer at Great Zimbabwe University (GZU), in Masvingo. GZU has the mandate to do cultural studies such as the installation of chiefs, which is my present area of interest. Perhaps before I get into the detail of my present study, allow me to present my brief background. Since I started cultural studies from 2004 to 2012, I devoted both of my researches on documenting Shangwe rituals. My first research was on *mukwikwi,* which is your cleansing rainmaking ritual which you conduct before you perform *mukwerera.* My second research was on your rainmaking ceremony, *mukwerera.* Presently, am doing further studies with the University of Pretoria, in South Africa. In brief, it has been always my passion and intention to document and preserve our cultural practices from possible degeneration so that future generations may benefit.

2. The chiefs' installation ceremony

2.1 Installing chiefs: past and present

2.1.1 In which ways were Shangwe chiefs installed by the indigenes in the past and today?

Where and when necessary, I will ask further questions to seek clarity on given answers. For instance, what qualities are expected of the incumbent chief? In certain instances, I may rephrase the same question if I realise that culture experts could grasp the demands of the question. For example, the above question may be rephrased as, How are possible chiefs identified? What are your justifications to installing only men as chiefs?

2.1 2 What are your views towards the participations of the state in installing chiefs these days? Possible   follow up questions to this may be, What are the symbolic interpretations of the crown, that put the chief's neck?

2.2 Age-gender role delineation in the rituals

Identify and explain how roles are delineated throughout the rituals?

2.3 Sustaining tangible and intangible heritage

As chiefs, in which ways do you ensure the sustainability of tangible and tangible heritage in your areas of jurisdiction? Such a broad question may further be broken into subquestions such as: a) Identify your tangible and intangible heritage which you inherited from your forefathers and explain how you pass on such legacy to your children? b) In which ways is such valuable heritage benefit to your community as a whole? c) Are there any challenges which you encounter in your endeavour to pass on such cultural inheritance?

2.4 Dance structures

In which ways do you interpret three dance configurations: linear formation, circulation, and mingling?

2.5 Dance codes and communication systems

2.5.1What are your interpretations of gestures, body and foot movements, the props, and the attire that you are putting on?

2.5.2 In which ways do you communicate during dance performances? Are there any similarities and differences between your channel of communication in the ritual and your day – to - day way of living?

2.6 Analysis of song texts

What are your interpretations of the symbolic texts of each of the twenty songs that you sang?

2.7 Areas and processes of exercising authority

Identify and discuss specific areas where you, as chiefs, are supposed to exercise authority. Once culture experts identify these areas where chiefs exercise the power, I will ask more questions in order to obtain detailed information.

3. The closing

In my closing remarks, I will ask the culture experts to summarise the main issues discussed during the interview, discuss the next course of action to be taken for future research. Firstly, I will present a gesture of appreciation to the chiefs for according the opportunity to do my research in their areas of jurisdiction. Secondly, I will extend my

sincere gratitude to the culture owners' tireless participation in answering questions. My final thankfulness will also be extended to all the participants, and the entire Shangwe community people who might be present.

Appendix 4: Letter of cnsent to the culture owners

Name of study: Kayanda musical arts for installation of Shangwe chiefs: An epistemological, gendered, symbolic, interpretive, community-State model for sustaining tangible and intangible heritage in Zimbabwe

Purpose of study: As part of the requirements for the Doctor of Music (Applied Ethnomusicology) at the University of Pretoria, I have to carry out a research study. The study is concerned with researching if the community-State model of installing Shangwe chiefs in Gokwe South and Gokwe North districts has the potential to sustain tangible and intangible heritage in Zimbabwe for the benefit of future generations.

The culture owners: I volunteer to participate in a research project conducted by Mr. Renias Ngara of the University of Pretoria. I will be one of approximately 12 people being interviewed for this research. My participation in this project is on voluntary basis. I understand that I will not be paid for my participation. I may withdraw and discontinue participation at any time without any penalty. If I decline to participate or withdraw from the study, no one from Chireya and/or Nemangwe chiefdom will be told. I understand that most interviews and the discussion will be interesting and thought-provoking. If, however, I feel uncomfortable in any way during the course of interview, I have the right to decline to answer any question or to end the interview. The interview will last approximately 30-45 minutes. Fieldnotes will be written during the interview. An audio tape of the interview and subsequent dialogue will be made. If I don't want to be taped, and/or photographed, I will not be able to participate in the study. I understand that the researcher will not identify me by my name in any reports using information obtained from this interview and that my full name will not be referenced in the main text of the thesis. I will be given the opportunity to interpret idiomatic expressions, gestures, song texts, symbols, and symbolic dance configurations. I will be accorded an opportunity to also express my views regarding the motives of state involvement in installation rituals of the chiefs and that I will get a copy of the audio-visual recording to keep. The data for this research may be used for further research.

I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study. I have been given a copy of this consent form.

--My Signature

Date ---

--My Printed Name

Signature of the Researcher--

Date---

For further information, please contact: Mr. Renias Ngara

Mobile Nos. 00263 77488 4956/or 00363 71625 7972

Email address: rngara@gmail.com

Appendix 5: Letter of consent to the chiefs

Name of study: Kayanda musical arts for installation of Shangwe chiefs: An epistemological, gendered, symbolic, interpretive, community-State model for sustaining tangible and intangible heritage in Zimbabwe

Purpose of study: As part of the requirements for the Doctor of Music (Ethnomusicology) at the University of Pretoria, I have to carry out a research study. The study is concerned with researching if the community-State model of installing Shangwe chiefs in Gokwe South and Gokwe North districts has the potential to sustain tangible and intangible heritage in Zimbabwe for the benefit of future generations.

The chief(s): I volunteer to participate in a research project conducted by Mr. Renias Ngara of the University of Pretoria. I understand that the project is designed to gather information about academic work on the installation of Shangwe chiefs in Gokwe South and Gokwe North districts. I accept the performances will be conducted at my homestead. I will be one of the two chiefs being interviewed for this research. My participation in this research is on voluntary basis. I understand that I will not be paid for my participation. I may withdraw and discontinue participation at any time without any penalty. If I decline to participate or withdraw from the study, no one from Chireya and/or Nemangwe chiefdom will be told. I understand that most interviewees in the project will find the discussion interesting and thought-provoking. If, however, I feel uncomfortable in any way during the course of the interview session, I have the right to decline to answer any question or to end the interview. The interview will last approximately 30-45 minutes interviewee. Fieldnotes will be written during the interview. An audio tape of the interview and subsequent dialogue will be made. If I don't want to be taped, I will not be able to participate in the study. I understand that the researcher will not identify me by my name in any reports using information obtained from this interview and that my full name will not be referenced in the main text of the thesis. I agree that the results will be presented in the thesis. And the songs may be transcribed, presented in staff notation, and could be taught at institutions of higher learning. The thesis may be published in a book, and a research journal. I will be given an opportunity to express their views regarding the motives of State involvement in installation rituals and they will get a copy of the audio-visual recording to keep. The data for this research may be used for further research.

I have read and understand the explanation provided to me. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study. I have been given a copy of this consent form.

 --My Signature

Date ---

--My Printed Name

Signature of the Researcher--

Date--

For further information, please contact: Mr. Renias Ngara

Mobile Nos. 00263 77488 4956/or 00363 71625 7972

Email address: rngara@gmail.com

Appendix 6: A Set of Kwanongoma *marimba*

From top to bottom is the soprano, tenor, baritone, and bass.