

MIDLANDS STATE UNIVERSITY



DEPARTMENT OF HISTORICAL STUDIES

**THE ROLE OF MUSIC IN THE LIBERATION STRUGGLE IN ZIMBABWE: A CASE
STUDY OF MATABELELAND REGION WHICH WAS UNDER THE CONTROL OF
THE ZIPRA FORCES.**

FACULTY OF ARTS

DEPARTMENT OF HISTORY

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*This project is submitted to the Department of History in partial fulfillment of the
requirements of the Bachelor of Arts in History Honors*



APPROVAL FORM

The undersigned certify that they have read and recommended to the Midlands State University
for acceptance, a dissertation entitled:

**The role of music in the liberation struggle in zimbabwe: A case study of Mataberland
region which was under the control of the ZIPRA forces.**

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Declaration

I declare that, the role of music in the liberation struggle in Zimbabwe. A case study of Matabeleland which was under the control of the ZIPRA forces is my own work and it has not been submitted before for any degree or examination in any other academy. I declare that all the used or quoted sources have been indicated and acknowledged as complete references. I approve the Midlands State University to lend this dissertation to other institutions or persons for purpose of scholarly research in the academic sector.

DEDICATION

This project is dedicated to my mother, wife and children for their support.

ACKNOWLEDGEMENTS

This project would not have been possible without the valuable support from a number of individuals. I would like to extend my greatest appreciation to my supervisor Doc J. Chakawa for his determined guidance and proficiency which saw the production of this research project becoming a reality. I would also want to express my gratitude to all the ZIPRA Ex-combatants who responded to the questionnaires and interviews during the research project. I also acknowledge the support rendered by my family. Special thanks to the Mighty Father who guided me to sail through the academic journey.

List of Acronyms

| | |
|---------|---|
| ZAPU | Zimbabwe African People's Union |
| ZIPRA | Zimbabwe People's Revolutionary Army |
| ZANU PF | Zimbabwe African National Unity Patriotic Front |
| JMC | Joint Military Command |

ABSTRACT

The study was on the role of music in the liberation struggle in Zimbabwe, and Matabeleland region in particular. The main focus of the study was to examine how liberation music in Matabeleland region provided an outlet for their anguish and bitterness about the insensitive colonial system. The use of liberation songs in the decolonization process in Zimbabwe depicted music as a bludgeon which was dedicated to express the people's experiences under a colonial system which had proved to be insensitive to the people's needs. The liberation songs emerged in Matabeleland area in the decolonization process, as a way to cope with the new challenges within the imposed brutal colonial government and also as a way to clearly exhibit their remonstrations against it. In a bid to acquire relative information, the researcher used the descriptive method involving questionnaires and interviews. In the study fifteen ZIPRA ex-combatant and twelve former members of the ZAPU part participated. The questionnaires were personally administered by the researcher and the interviews were conducted using face to face method. The study revealed that one of the challenges was that the loss of memory and the concept of downplaying the role of music which have resulted in great loss of palatable history of Matabeleland and Zimbabwe at large about the decolonization process. It was also revealed that there was shortage of the information about the history of the decolonization process in Matabeleland, especially the contribution of the ZIPRA forces in particular. The research study recommends that future researchers should also track the history of the Ndebele people and the contribution of the ZIPRA forces in the decolonization process in a bid to create a reliable history of Zimbabwe.

Introduction

A long the road to Zimbabwe's independence in Matabeleland, liberation songs played an essential role. When the colonial government had formally closed methods of social and political representation, liberation songs became the only option.¹ It needs to be considered that songs and dance were important especially during night gatherings.² It should be noted that it provided an outlet for their anguish and bitterness about the insensitive colonial system. This implies that through liberation songs and dance resistance to oppressive rule become clearer and started to spread out.

The use of liberation songs in the decolonization process in Zimbabwe and Matabeleland in particular, marked the birth of a type of a weapon which was dedicated to articulate the people's experiences under a colonial system that had proved to be a curse in the life of the black people.³ The liberation songs emerged partly as a way to cope with the new challenges within the imposed brutal colonial government and also as a method to clearly communicate their protest against it. Therefore, it was cruel for one to analyze and convey the role of music in the liberation struggle which may include that, it unified the freedom fighters and the general masses at the same time raising their morale through messages that defined the purpose of the armed struggle.

In a bid to preserve the morale of freedom fighters in ZIPRA forces training camps and the morale of the masses at home all was at the center of the heart of the liberation songs. Liberation music and dance were used to educate, inform and entertain, more importantly to educate the masses (povo) about the objectives of the armed struggle in Matabeleland region. The songs, war cries of the struggle clearly defined the objectives of the liberation war and the course of the

decolonization process which was expected to take . The study therefore, seeks to show the role of music in Matabeleland during the decolonization process.

LITERATURE REVIEW

The literature used in this chapter was collected from academic circles and policy or officially authorized frameworks. However, it was impossible to give a complete overview of the work that has been done thus far concerning unaccompanied role of music in the liberation struggle in Zimbabwe, therefore because of this reason, literature has been selected to include only that which was of significance to this study.⁴ This chapter also helped to serve as a reminder to the reader that the role of music in the liberation struggle, besides the status of being undocumented, it still serves as a significant historical source of information and it should be protected accordingly as it should be taken as a main source in recovering the history of Zimbabwe' liberation struggle.⁵ One of the main purposes of literature review is to posing an extensive background of the role of music in the liberation struggle. Garbett and Amit have noted that, the role of music in the liberation struggle was not identifiable and this makes it difficult to do well researches on this area. This therefore makes it easier for people and even the researchers to ignore about them.

According to Kwaramba the ideological confusion that dominates open and critical thinking about Chimurenga was also revealed in assertions that confine the strains addressed in the genre of Chimurenga to conflicts between the African people and the white colonial system.⁶ Thus this perception not only credits colonialism with a change in indigenous musical traditions, but also misleadingly limits the potential of chimurenga to a bi-polar dialectic of state versus civilian struggle

Some scholars believed that, in recovering the history of Zimbabwe about the decolonization process what that needs to be confronted was just the idea that chimurenga was a single history of values narrated through songs. However, as Gramsci writes, the social forces that encourage the uncritical and largely unconscious way of perceiving and understanding the world that has become 'common' in any given epoch.⁷ There is more than one "common sense and there has been a failure in the discourse on chimurenga to distinguish between elite and popular musical nationalisms in Zimbabwe.

Furthermore, Viriri postulated that, the role of liberation music in the liberation struggle and poetry should be incorporated as tools which were used to promote tribal unity in Zimbabwe even in this post-colonial era as well as the source of information to the students of history.⁸ He further argues that, the liberation music will allow students and historians to create, research, collaborate, and interact as Zimbabwe natives.⁸ However, Viriri focused much on the role played by arts in general and not specifically the role of music in Matabeleland, hence the need to be more particular in a bid to recover a more reliable in for about the decolonization process in Zimbabwe.

D.N Beach is of the view that historians and students of history that use liberation music in studying history as a tool and or a support for other historical sources are in an active role rather than the submissive role of receiver of information by a tutor.⁹ Thus liberation music should be taken as a primary source of information that has to be complimented by other historical sources. However, even though his argument seems to be logical but he did not stress the concept of music in ZIPRA operational areas especially in Matabeleland area.

Sources and Methodology

For literatures, both gray and published materials produced by various nationals and international organizations are consulted. In the case of data, sets of original data previously collected by some organizations are also going to be recycled.

The researcher consulted a number of individuals who were physically involved in the liberation struggle, who are mostly former ZIPRA members. In the research Interviews were effective due to its targeted nature and the insightfulness of the end result.¹⁰ Interviews provided in-depth accounts of different opinions and ideologies that support the documentary research. This enabled the gathering of extensive data that was reliable, suitable, and adequate for the study.¹¹ Purposive sampling would be used to deliberately select a data rich representative sample of interviewees from the population because each person adds their own unique and specific piece to the research puzzle.

The nature of the problem dictates the research methodology which in turn influences the credibility of any research findings. Therefore the study employed the qualitative methodology on the role played by music in the liberation struggle in Matabeleland region . The study made use of triangulated methods to collect data in order to capitalize on the strengths of both the qualitative and quantitative research methods.

The methodology was split into several broad areas namely primary and secondary data collection and direct observations so as to take advantage of the respective strengths of each methodology thus address their inherent weaknesses.¹² The information obtained from the survey through in depth interviews was analyzed for the purpose of drawing conclusions in line with the objective of the study.

Statement of the problem

The liberation songs are continued to be sung in most social and political gatherings. Most importantly, when a hero or a heroine dies, liberation music has continuously been used in those morning ceremonies. Given the lack of knowledge and experience, the research conveyed that, it should be taken as a primary concern to explain the attainment of Zimbabwe's independence through the role played by liberation music. The colonial regime had entirely packed down the compass of the liberation struggle politically, organizationally and socially and it was only to be understood through liberation songs during the colonial era that, the blacks were not pleased about all these unfair practices.

Colonial discrimination tendencies and its negative consequences which may include oppressed and battered into submission, with no political self determination or freedom of expression were the order of the day during the colonial era. Political officialdoms were all banned, outlawed and obsessed underground and exile. People's leaders or pan African nationalist were either serving long terms in so called rehabilitation centers, getting killed or fleeing into exile for fear of their lives as the colonial government maximized brutality tendencies.¹⁴ Hence the researcher finds it palatable to examine the contribution of liberation music in serving as a constant wide awake or mind clearing exercise for the "unfortunate blacks" not to lose focus on the goal despite any wrong infusions of the mind in spite of the fact that natives were facing multiple oppression, poverty and discrimination, but the song was always there to whisper hope, unity and love amongst villagers and the freedom fighters which was of great importance, but are not yet chronicled enough especially in ZIPRA operational zones and Matabeleland in particular, hence the research.

Significance of the study

The research main aim was to show how the liberation songs were used in Matabeleland area during the decolonization process, hence proving a basis for future researcher on the liberation struggle and the contribution of music. The outcomes of the research findings will be of great importance to the historians and other upcoming researchers.

The research brought benefit to the researcher; it helped the researcher gain further understanding and comprehension on the concept of the role played by music in the liberation struggle. And to the Future researcher, it will provide a basis for the upcoming researcher and will be as a guideline in their research about the role of music in the liberation struggle in Zimbabwe and Matabeleland as a former ZIPRA operational area.

The research to the institution (Midlands State University) will be of importance to the institute in the sense that, the lectures and the students. To the lectures and the students it will make them be knowledgeable on how to address the role of liberation music during the independence struggle in Zimbabwe and how to include music in teaching and learning. To the university as an institute, the research will give it prestige .

RESEARCH QUESTIONS

Convergent and divergent types of questions are going to be asked. Convergent questions gave the responder an opportunity to respond on personal awareness as it will be not a direct statement. Divergent question often require responder to analyze and evaluate a knowledge base project different outcomes. Some of the questions going to be posed are the following:

- (1) Why did the people in Matabeleland use music as a means of political representation during the armed struggle?
- (2) How effective were songs and war caries in conveying Zimbabweans resistance to oppressive rule?
- (3) Which songs were sung in the liberation struggle in Matabeleland?
- (4) How useful were songs in educating the masses (povo) about the objectives of the armed struggle?

DELIMITATIONS

The study focused on the role of liberation music in the second Chimurenga in Matabeleland was one of the ZIPRA operational area.

LIMITATIONS

In as much as the researcher intended to carry out a perfect research the following were difficulties encountered during the research:

- The researcher faced financial constraints since the researcher will be sponsoring the research from his pocket and a lot of money was spent on travelling and printing of materials.
- The research was time bonded since the research was to be completed on a specific period of time.
- The researcher faced lack of cooperation due to lack of interest from some of the respondents.

Definitions of terms

The following terms were used in the study;

- ❖ Music – the art or science of combining vocal or instrumental sounds [or both] to produce beauty of form, harmony , and expression of emotion.
- ❖ Chimuranga – the liberation war of independence in Zimbabwe
- ❖ Povo – general people.

Chapter breakdown

Chapter 1

In chapter 1, the study focused on the background of liberation music in the Ndebele culture and its link with the liberation struggle in Matabeleland region. It primarily examined brief history of the liberation struggle and how the liberation music was used as a way to cope with the new challenges as well as the impact of music during the liberation struggle.

Chapter 2

The chapter demonstrate how liberation music in Matabeleland region contributed as a special tool to protest against the encroachment of the colonialism. It also examined the role of music, war cries and dance in vocational places in the organisation of the armed struggle and the integration nature of the liberation music in the struggle. It further focused on the liberation music as a tangible expression of human values in Matabeleland.

Chapter 3

In chapter 3, the study examined liberation music and the progression of the liberation struggle in Matabeleland. The chapter primarily forced on the contribution of music in the liberation

struggle as an important tool for education and socialisation. It also brought to light the contribution of music as an important remedy in conflict resolving, social changes and its contribution in encouraging synchronization in the groups or ZIPRA troops.

Chapter 4

In chapter 4, the study mainly focused on the liberation music and the celebration of the attainment of independence in Matabeleland in 1980. It brought out several aspects such as how the liberation songs propagated about the developmental agendas through promotion of unite and state building. It clearly articulated about how music in Matabeleland became an important tool in terms of demonstrating the importance of pan African leaders and exalted them.

Endnotes

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Chapter 1

THE BACKGROUND OF MUSIC IN THE NDEBELE CULTURE AND ITS LINK WITH LIBERATION STRUGGLE

1.0 Introduction

The role of music in the liberation struggle in Zimbabwe can best be understood first in terms of the interlocked relationship between the African cultures and music in general. This chapter brings out the significance of music in the Ndebele culture and how it was used by ZIPRA forces as a political wagon to carry the agenda of the liberation struggle to the masses. It bring out how music become a new genre dedicated to articulate the people's experiences under a new system, partly as a way to cope with the new challenge and also as a way to express their protest against it.

1.1 Definition of liberation songs /music

In this project the terms 'liberation music', 'liberation songs', 'struggle songs', 'struggle music', 'protest music', and 'protest songs' have been used inter-changeably. The term 'protest music', became prevalent mostly in the context of the anti-war programs in the United States around late 1960s.¹ It needs to be noted that, it was used generally to pronounce songs of socio-political obligation which advanced out of traditional folksong.

On the other hand, the phrase ‘protest music’ can be taken to imply that, all such songs are ‘anti’ something, disapproving some negative misapplication rather than promoting something positive to put in its apartment.²The main idea being that the liberation songs were used to show detest against the colonial regime. This was primarily due to social ill-nesses and imbalances caused by white colonial government, which was generally inconsiderate and insensitive to the needs of the people.

A more accurate description was that it should be taken as “music of hope and struggle”². This is mainly due to the fact that over and above expressing ‘resistance’ to some form of oppression, these songs are about ‘projecting hope’ for the day when the subjugation will be no more.³ Songs create in the minds of the oppressed “a new world of order”, where the concept of observing their rights will be taken as the order and business of the day.

1.2 Brief history about the second liberation struggle in Zimbabwe

The Second liberation struggle in Zimbabwe was also known as the Rhodesian Bush War, It was a war which lasted from July 1964 to 1979 and the war became a “maternity – ward” for the birth of several aspirations of the natives, such as universal suffrage, the end of white minority-rule in the Rhodesian government, and the establishment of the Republic of Zimbabwe. The colonial government fought against Robert Mugabe's Zimbabwe African National Union and Joshua Nkomo's Zimbabwe African People's Union whose forces and their operation area formed the bases of the research.⁴ Those who fought in the Bush War did so courageously to end minority white rule and to achieve for Zimbabwe independence and the freedom to form a government chosen by the majority of the population.

The war is regarded by many Black Zimbabweans as a war of national emancipation, as many of them recognized their country as having been occupied and dominated by a foreign power, namely Britain, since 1890.⁵ A common misconception was that black Zimbabweans were subjected to extreme racism and this was the factor that led to the war; however, while some social services were segregated, voting was colorblind and the white-run government did provide health, education, and housing services to blacks. The Zimbabwean nationalists went to war over colonial white rule and land deprivation.

Conversely, most white Rhodesians viewed the war and defined it as one of survival with atrocities committed in the former Belgian Congo, and in Kenya, the Mau Mau Uprising campaign. Many white colonialists and other black minority of Rhodesia observed their regime as being under attack, which both had considered safer and with a higher standard of living than many other people in the countries and abroad. Paradoxically, this became their fundamental reason for engaging into the war with blacks.⁶

The nationalist movements or the protesters were armed with a wide range of weapons, including Russian grenades, French MAS, German Mouser rifles, the Czech M52/5 and the MP40 sub-machineguns.⁷ Nonetheless the most common infantry armament was the AK-47 and the SKS on the side of the ZIPRA troops. The use of ambushes and surprise attacks on noncombatant convoys and rural farms and villages was a common method as these areas were often hard to protect. Nationalists derailed numerous Rhodesian Railways trains with explosives. The research forced on the role of music in the struggle in an attempt to comprehend the history of Zimbabwe. It is a paradox to note that, in the mixed bag of weapons used by the nationalist and the ZIPRA forces in particular, songs and war cries were largely important.

The map below shows the Matabeleland region (the red-highlighted region). The key area of the ZIPRA forces operation. The part splattered again makes the boundaries of the study.



Source: <https://en.wikipedia.org/wiki/Matabeleland>

The red-highlighted part: the Matabeleland area which was under ZIPRA Forces.

1.3 Brief history about the impact of music in the Ndebele culture

Most of Zimbabwe's liberation music and dance during the colonial era was allied to the cosmology of her people of the Matabeleland.⁹ Music has traditionally played an important role in the Ndebele culture³. Liberation music essentially represented the strong Ndebele heritage and its importance can be seen up to this present day in many aspects of the Ndebele culture. Unlike many cultures during the decolonization process, the Ndebele cultures and the ZIPRA forces encompassed music into their everyday lives. The ZIPRA activities especially night gatherings or iphungwe were liberation music and dance as well as religious practices were all grounded on the liberation music.

Liberation music in Matabeleland and dance were vital, so much so that in Ndebele culture, there are no two words in the language or in their customs which can be used to distinguish between the two. Essentially, when one uses the term music 'ingoma' in reference to Ndebele culture, it should include the idea of dance.¹⁰ Thus liberation songs and dance meant so much more than something done to have a good time or for entertainment purposes. It has a much greater rationale in the liberation struggle. The idea of utilitarianism suggests that the value of a thing depends on its use, and not its general attractiveness. Thus Ndebele liberation music or the ZIPRA music was a utilitarian function used in vital aspects of life such as, agricultural activities, national ceremonies, burial ceremonies, war times and religious ceremonies.⁴

In the liberation struggle the Ndebele music sung by the ZIPRA Forces was used to speak out against contemporary socio-political challenges caused by the settler government. The ZAPU leaders and the freedom fighters in Matabeleland manipulated the local-based traditional music and dance groups who managed to use indigenous music to tackle the social-political malaise. These groups which comprised of the freedom fighters, had a strong awareness that

traditionally, music was conceived and applied to play a critical role in society, an elusive force that managed community, coerced human sensitivity.

It should also be noted that, initially liberation songs used in the liberation struggle by the ZIPRA Forces, was equally important as a morale booster during the night vigil or ephungweni. Furthermore, lyrics that were spelt out by these songs, provided entertainment for weary ZAPU guerrillas, and it was equally suitable as a formal medium of communication between freedom fighters and the masses, to raise political consciousness about the goals of the struggle. Hence one should be justified in arguing that, studying Zimbabwe's liberation struggle without the contemplation on the role played by music in Matabeleland during the decolonization process should be termed as an improper or incomplete work.

It goes without saying that, the ZIPRA forces used the Ndebele music which was largely linked to their culture to evoke the feeling of nationalism which was important especially in being pugnacious to fight the colonial government.¹¹The nature and impact of the music during the liberation struggle was linked to the Ndebele values and norms. It is from this point therefore, in which one can notice that, liberation music was an important political weapon used by the ZIPRA forces in Matabeleland to communicate the agenda of the liberation struggle.

1.4 Liberation music as a way to cope with the new challenges

One finds it prudent to stress how the Africans initially used music to handle the new challenges in their lives at the eve of the effective colonial occupation of Zimbabwe. The history of Africans recorded a "dark age" that was the beginning of human- slavery when blacks Africans were brought to several parts of South America and the Caribbean areas. This foreshadows different methods used by African such as liberation music, were merged together, along with styles of

African cultural dance. In relation to this to the study, the importance of liberation music can be noted in the daily light of Africans who were enslaved continued to use music and dance as a way communicate their problems and to keep their cultural ethnicity and attach with their home country⁵. It be noted that Africans who were carried to colonies in South America and the Caribbean were given in times a freedom to carry on their music and dance traditions. Some scholars says that, many of the North American slave owners forbidden blacks from singing their songs given that it would unite them. The substance and strength of liberation music and dance were not stoppable however. Thus it remains a point of interest that, as it was in Matabeleland during the liberation struggle music remained as means to cope with their everyday problems.

Liberation music and dance in Matabeleland after a long period of colonial era even thought it would teach them to cope with new challenges; it provoked and drove the oppressed Zimbabwean people to rise against oppression and discrimination. It is a paradox to say that, liberation songs in Matabeleland kept on saying to every person claim to be political consciousness and fight for you rights. It encouraged them to rise up and to be counted by rebelling in the revolution to change the unacceptable oppressive colonial governing systems in Matabeleland. Liberation songs were important in terms of saying wake up and live, get up stand up, rise up and confront the evil system at your door step.

1.5 The impact and nature of liberation music during colonial era in Matabeleland

It is important for one to note that, attempts to translate most of Ndebele songs into English often fail due to the fact that, the ideas embodied are specific to those language, and cannot be adequately articulated in one or two English words.⁶ This is not to say that words do not exist to undertake this, but rather this means that the conforming English words have different meanings and discourses to their vernacular counter parts. Take for instance the Ndebele word and concept of ubuntu. if translated, it means “one’s humanity” but conversely, in getting its meaning in Ndebele, one will almost get a paragraph long discussion which includes aspects such as Ndebele culture and belief, values and norms all of which fail to be captured by the literal English translation. It is point of interest to note that, in plight of many of the words used in struggle songs, and hence a great deal of misunderstanding has arisen as Zimbabweans and several scholars have attempted to discuss liberation music in the post-colonial era by using English as the primary language when conducting those dialogues in the public sphere.¹² Thus for the determinations of this research, the translations used have been as literal and as verbatim as possible and done for simplicity, so as to avoid drawn out deliberations on the translation. More importantly, it should be noted the concept of interpretative translation would have required extensive discussions on other linguistically special topics such as grammar and circumstance or context. Thus simplicity was favored in a bid not to distort the lyrics. One should highlight that some of the words meanings can be lost as one seek to give clarity.

One should note that, the impact of liberation music during the colonial era can be noted on the arrangement and the combination of lyric and tune as exemplified below:

Pasopa Smith (x5)

Nantsi'ndodemnyama, smith (x5)

Pasopanani'ndodemnyama, smith (x5)

Nantsi'ndodemnyama, Smith (x5)

(Translation)

At this moment comes the black man, Smith (x5)

observe here comes the black man, Smith (x5)

At this moment comes the black man, Smith(x5)

look at-out here comes the black man, Smith (x5)

As with the foregoing song, the words to this liberation song are simple and monotonous, making them easily transferable in a group context. It needs to be added that without delving very much into the elaborate musical components of the song, one should deduce the long-anguish tune and almost courageous melody of this song. More important in this song was its undoubted provocative nature. Expressively, it is remarkable to note that, the one key word that indicates this cautioning, unequivocally the Afrikaans derived "pasopa", has a Ndebele equivalent, term which is commonly used also "limuka", which means "look out" or using a slightly stronger tone, "look out". It is interesting that, instead a word similar to the Afrikaans warning word "Passop" was used for the reason that this song was used when struggle activists were marching in direct confrontation to the colonialist approaching Matabeleland mainly from South Africa.¹³ It can be anticipated that, perhaps the Afrikaans word was on purpose chosen so

that the colonial authorities or Smith's regime could comprehend that a straight cautionary and challenge was being issued to them clearly. By singing "Pasopa smith or limuka smith" the marches warranted that the colonial authorities were able to comprehend that a warning was being give out to their regime. It also proved to the colonial government that, natives in Matabeleland were politically conscious and ready to fight for their warfare.

The song "Passop Smith... bossop!", falls into the deliberative type of expression given that it warns the audience of an event that was still to come soon. In the case of this song in question, the warning was clearly that if 'the white man' as personified by Smith, continues on the repressive path that he was on, the black man will fully retaliate. It was a clear warning that the black man or natives were going to retaliation against all forms of abuses which are the political, social and economic mistreatments.¹⁴ Thus liberation music as a field of communicating was concerned with what arrangements or choices will result in future good fortunes for the people or natives not only in Matabeleland but Zimbabwe at large. Some of the advantageous things that one should note include attractiveness, impartiality, and reputation. Most pertinent to this song, nevertheless, is the issue of justice, and reputation for the longoppressed blacks as well as honour to some extent.

The predominant imaginative picture drawn by songs and dances during the liberation struggle, was created by the use of the song ethos. Taking for example the song "Pasopa Smith" deals strongly with expounding on human personality and goodness.¹⁰ One should note that, the ethos proof functions mainly by representation on the values espoused by the audience as opposed to the speaker. The liberation songs in Matabeleland region addressed direct and indirectly Ian Smith who was personalizetake the message being delivered. Further it plays quite strongly on the sense of fear that existed in both black natives and the colonialist governments, based on the

fact that the conditions under colonial regime were so turbulent that at any moment violence could break out on either side.¹⁵ This song served therefore, as a warning the colonial government of a pending day when the oppressed black Zimbabweans would choose to rise up against the regime. In so doing, successfully draws on the fears of white colonialist in Matabeleland. The use of ethos clearly proof, and renders this a persuasive and conniving text.

Conclusion

In assumption, by considering the background on music in the Ndebele above, it has been shown that it is possible, through textual analysis, to scrutinize the role of music in the liberation struggle as texts and in so doing to interpret the methods and techniques they employ to make rhetorically sound arguments. The liberation songs have been viewed primarily as texts capable of political and social arguments. That the history of the liberation songs in Matabeleland has also been a key feature of the discussion was a consequence of their meaning being deeply imbedded in how they were used in the past by the ZIPRA forces in Matabeleland.¹⁶ The purpose, has been to move the discussion around the areas covered by the ZIPRA force's struggle songs from one that focuses primarily on the history and context in which these liberation songs were sung. It needs to be distinguished that analyses conveying and discusses the actual content of the songs in order to understand them as texts with relevance in relation to their usage was very important. What was a thought-provoking about these Ndebele liberation songs was that they were not lost in the colonial government system days, and yet form a very important part of Zimbabwe political culture, especially in political entities with a strong liberation history. It must not be elapsd that even language used to sing these son was contested terrain during the struggle because of the recognition that a people's culture and ideas are

intimately linked to the language that they spoke. Even though many of these songs are strongly linked with the ZUPU, it is worth noting that because they are so organic, different political parties that were not around during the apartheid era can indeed begin to appropriate them to communicate their own messages if they educate themselves on some of the issues of meaning discussed in this dissertation. By doing so, they too can begin to draw on the rich historical significance that these songs possess, and harness the political clout that these communication tools carry.

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CHAPTER 2

LIBERATION MUSIC: A TOOL TO PROTEST AGAINST THE ENCROACHMENT OF COLONIALISM IN MATABELELAND

2.0 Introduction

This chapter offered a review of liberation music as political representations of the deprived black Zimbabweans in the liberation struggle particularly, in Matabeleland region which was under the ZIPRA forces. This subdivision brings out the significance of music in the war of liberation and how it was used by ZIPRA forces as a political carriage of the agenda of the liberation struggle to the masses. It bring out how music become a new genre dedicated to articulate the people's experiences under a new system that was insensitive to their needs and tyrannical , partly as a way to cope formally with the new challenge emerged and also as a way to express their protest against it.

2.1Liberation music, war cries and dancein vocational-places

Music and dance was the most important way of interactive without having to spell out in words what you're trying to say. If one would listen to the liberation music and watch the dance and one could be moved to tears, to thinking, or to joy. When you look at what is happening here in South Africa, a lot of people misunderstand what music and dance can do to heal the

people.¹If you would start a liberation song in any of the villages in Matabeleland, people would just join in and harmonize especially in workplaces.

Music also provided culture and the leadership skills required by managers in workplaces during the colonial era. In the Ndebele culture, poetry, performance, music and dance were always conducted in groups. It needs to be noted that, a number of norms existed regarding group and individual roles. For example, in spoken poetry, a common model is for the leader to begin and then the group responds in a complementary manner.² It is a point of interest that, in the Ndebele culture, the word “ukuvumela” means to be in agreement or generally to respond positively. It implies to echo and supplement what had been said and elucidates the cultural value of group harmony. In the performing a liberation music, in the context of Ndebele culture, there were usually two criteria used to choose and identify group leaders, the ability to lead in a way that is satisfactory to the group and the ability to take turns in leadership according to the rules of a particular game.

2.2 The concepts of liberation music and dance

The ZIPRA forces appropriated the concept of music from the Ndebele culture. This implies that the ZIPRA liberation music took its primary form from the Ndebele beliefs, values and norms. This is probably because the Ndebele people constituted more than 75% of the total number of the ZAPU forces.³ They did not classify music and dance as two separate and distinct art forms. In fact, they are so interrelated that they are given the same term, taking for example in Ndebele, the term *ingoma* refers to 'song and dance' performed at rituals, festivals and community celebrations.

Likewise, during the liberation struggle the guerrillas who sing songs which who clearly communicated the intended message to the masses and the liberation fighters themselves. Thus music and dance are part of the basic infrastructure of life in the Matabeleland during the liberation struggle. They are inherent to the essence of being human and are integral to the experience of birth, death, rites of passage, religious ritual and work which made it to become more significant: Ndebele culture treat music and dance as foundations of social life, which enable individuals to discover and develop their human potential, to reaffirm their relationships with each other, to sharpen their sensitivities and educate their emotions. It was primary for this reason that the ZIPRA force opted to use the music to link the agenda of the liberation struggle with the masses and songs being the apparatus in the sense that there were long and strong ties between music and the natives.

The passing of information from a person to a person through musicality expressions had great and notable impacts given that before the coming of colonialism, music and dance were initial means of communication. Thus the message that was carried by liberation political leaders and the freedom fights in the Matabeleland province through music was loud and clear. The reasons for resorting to the armed struggle were accepted by the general masses and its elucidation was primarily understood in terms of the role of music of music.

It goes without saying that, ZAPU liberation music and dance helped people in the Matabeleland province to remain politically conscious, mentally alive and creative, constantly adapting to the changes that were required as people relate to their environment and make decisions about their future. The structural and appealing principles inherent in Ndebele music provided the philosophical basis of all aspects of life during the liberation struggle. It expressed through corporeal and sensual means, surfaces, colors and volumes in architecture, carving or painting,

through accents in poetry and music, through movements in the dance.⁴ But, doing this, rhythm turns all these concrete things towards the light of the spirit. In the degree to which rhythm is sensuously embodied, it illuminates the spirit.

2.3 Music and dance as a unifying social force

Liberation music and dance played an important role as a unifying social force and an embodiment of strength in community performance in Matabeleland area. While specialist performers in the liberation struggle may be acknowledged in certain communities.⁵ The notion that, 'if you can talk, you can sing and if you can walk, you can dance' remained basic to Ndebele culture and the ZIPRA forces in particular. The importance of a performance lies rather in the process or the practice of a performance, rather than the finished product. It is through the act of performance that an individual was able to learn about him- or herself in relation to others and the prevailing political situation; that individual and group identity was reinforced; that people affirm others and, in turn, are affirmed.⁶ Thus it remains as a fair assessment that, in Matabeleland societies, the highly interactive, communicative and communalistic nature of music and dance created a high degree of social cohesion during the liberation struggle.

Furthermore, through *pungwe* culture during the liberation struggle unity was achieved through liberation songs. *Pungwe* tradition acted as a unifying force, which manifested itself through a political environment in form of an organized movement whose attitude was to renovate an unjust colonial system of governance in Zimbabwe. Ordinary people needed to be taught why combatants for freedom were fighting with the colonial government. Thus *pungwe* the "homeless" were in quest for freedom and this interplanetary *pungwe* culture provided entertainment that clearly brought a reasonable hope for autonomy in their life-style. The real nature, form and gratification of the *Pungwe* epitomized the liberation music with social gathering

meant to capture people's lived experiences in modeling their political awareness. At Matabeleland songs during *ipungwe* offered new powerful strategies to people's understanding of the dynamics of the liberation struggle.⁷

Liberation songs during night gatherings, served to subverting colonial restraints that were imposed by the white colonial administrators. It must be noted that, *ipungwe* elevated African political leaders to a prestigious status there by gaining popular support where it was taken as the indisputable "lake of the values", and accomplishments of African liberation thought and dreams. Similarly, it served as the vital groundwork, and point of departure for a modern liberated Zimbabwean historical source of information.⁴ They *ipungwe* or night gatherings embed the crucial role of songs as part of the indigenous intellectual resources where blacks derive the best of their day to day life from in the liberation struggle. It goes without saying that, *ipungwe* sought to bring about a mental transformation of the human condition through oral forms to kit people with a mystical outlook.

2.4 The integrated nature of music in the liberation struggle.

The integrated nature of performance is symbolically reflected in the basic structures of dance and music in the Ndebele culture. For instance, Ndebele liberation melodies are cyclical in form. Thus a song would generally consist of a short, repetitive declamatory statement that carried a liberation struggle agenda or a word of encouragement to which other cyclical melodies will respond in specific harmonic and rhythmic manner.⁸ This principle of polyphony which interacts with one another in a frequent, plea-and-reply format was fundamental to both vocal and instrumental music in the liberation songs.⁹ Thus it exemplifies and symbolizes the highly interactive and communicative elements of ZIPRA liberation music in Matabeleland in a way

that allows and encourages individual expression that was integrated with and supportive of group expression.

Furthermore, ZIPRA forces liberation songs were characterized by multiple rhythms. In other words, liberation music was not primarily based on one rhythmic structure only, but it would contain numerous seemingly mutually high-class rhythms. In its simplest form, a duple beat will occur at the same time as a triple beat. To the uninitiated, these rhythms may appear to be disconnected and may not make musical sense. The listener will be drawn to the simplest of the two proposed rhythms the duple beat but will find him- or herself gradually exploring the more complex, conflicting triple beat. In so doing, the listener would perceive an unexpected shift in the music from a duple to a triple structural rhythmic configuration.¹⁰ Thus gradually, the hearer will be able to move, with more perceptual facility, back and forth between duple and triple beats. Finally, he or she will be able to listen to both beats at the same time. It is in the resultant rhythmic pattern - the combination of duple and triple beats - that the dynamism, the energy and power of ZIPRA liberation music during the liberation struggle.

It is a point of interest to note that, during night gatherings (iphungwe), singers and dancers or general masses that were usually youth (young people), would be dynamically interlocked in performance and, should dancer lack energy; the drum ensemble will similarly lose impetus. Conversely, if the drummers are highly motivated, the dancer will reflect their spirited momentum.¹¹ It should be noted that the interdependence of parts characteristic in the structural arrangements of Ndebele cultural dance and liberation music in Matabeleland province was symbolically reflected in the wider concept of traditional social interconnectedness in Zimbabwean culture.

2.5 Liberation music as tangible expressions of human values

One should note that, in the Ndebele culture, and in several other African societies with a war of liberation history, creativity were built into the social system and inextricably linked with liberation music. That is to say, liberation music and war cries were the most tangible expressions of basic values, needs and their performance was a most powerful, if not the most powerful, way of expressing the values and fundamental structures of social and economic life.¹² Thus liberation music clearly represented the detest on the side of Zimbabweans. Liberation songs were always a creative, political act in the sense that it brought people together in a special social relationship. In addition, it could induce powerful shared experiences that made people more conscious of themselves and their responsibilities towards each other. Thus it was not only the widespread use of liberation music in Matabeleland province that ensured that it was part of the infrastructure of Ndebele life.⁹ The very forms that the liberation music took, if performed properly, required relationships between people that enhance the individuality in community that was essential for life together.

Despite the fact that many African liberation songs, dance and war cry forms have changed over time, basic principles inherent to and values associated with liberation music in Zimbabwe and Matabeleland in particular, have essentially remained intact. Adjustments to expression forms are often highly imaginative symbolic rearrangements of social realities.¹³ The liberation songs therefore become significant measurement of how people had to organize, familiarize and

reshape cultural resources to construct their own notions of social inclusion and exclusion, sympathy, and ethics.

Conclusion

It is a fair assessment, that the attainment of independence in Zimbabwe, music played an indispensable part. When the colonial government had closed all formal methods of political representation, liberation music could say it all given that it provided network for their suffering and bitterness about the system. Liberation songs clearly showed native's resistance towards oppressive nature of the colonial regime.¹⁴ Therefore, it is cruel for one to note that liberation songs were used to convey detested. Similarly, liberation music served as tangible expressions of human values, and the integrated nature of music in the liberation struggle was equally important.

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Chapter3

LIBERATION MUSIC AND THE PROGRESSION OF THE LIBERATION STRUGGLE IN MATABELELAND

3.0Introduction

This chapter was primarily focused on the importance of liberation songs in the course of the emancipation struggle. Therefore, the research analyzed and conveyed the role of music in the liberation struggle which included, its unifying role on the part of the freedom fighters and the concept of carrying to general masses the agenda of the armed struggle. In a bid to preserve the morale of freedom fighters in camps and the morale of the masses at home, songs and dance was used to educate, inform and entertain, more importantly to instruct the masses about the objectives of the armed struggle.¹ The songs, war cries of the struggle clearly defined the objectives of the liberation war. The study therefore, seeks to show the positive impacts that will come out when the role of music is included in an attempt to reconstruct the history of Zimbabwe, especially during the armed struggle.

3.1Liberation music: A tool for education and socialization

Both the acquisition and transmission of knowledge in traditional African society takes place primarily through informal processes. Learning happens through doing, experiencing, observing, imitation, and by the learning of social wisdom through proverbs, idioms and riddles. The

enculturation was the method by which members of an Ndebele ethnic group internalize knowledge of their culture and acquire social and survival skills even in the course of the war.² Songs, dances, drama, folk tales and storytelling are the primary means through which enculturation takes place in Ndebele society. Songs educate children about a variety of topics such as tress and memorizing. A particular song, ithosi, teaches Ndebele young people about the agricultural year.

Liberation music in the Matabeleland region, was often combined with war cries and dance movement to enable integrative learning. It should be noted that, feeling and thought are all engaged when music and dance were being performed. Learning of fighting skills would become easier and especially to the new recruits it enhanced understanding by making it a concrete and pleasure-giving activity yet interesting.³ Dance would make music a dramatic and dynamic activity which impacted positively the liberation struggle. As the performance is staged, material is extracted from the singers and dances, enacted and internalized.⁴ Thereby doing away with fear and in turn creating an ardent feeling to fight the colonial government. Therefore it is a fair assessment that liberation music restored harmony within the ZIPRA forces. Songs, dance and war cries were used in liberation struggle to interact with, and establish harmony within the villagers in the Matabeleland region and the freedom fighters.

2.2 Music and conflicts resolving during the liberation struggle

Conflicts were often resolved through liberation music ceremony or gathering at night (iphungwe), in which Ndebele traditional songs and dances were used to call up the ancestors to

assist collective problem-solving caused by the colonial government. It is a point of interest to note that, iphungwe or in shone pungweceremonies were used frequently to solve problems that arose in the amongst the members of the ZIPRA forces.⁴The liberation music had an capacity to restore harmony with the environment conventionally, in Ndebele culture, human beings are not alienated from the general environment. The liberation music played a key role in solving environmental problems. For example, songs and dances in the Matabeleland during the liberation struggle were used to make or foresee the coming of the enemy and organize quickly the movement of the ZIPRA forces before they were attacked.⁵The interesting point was that it was to be taken with consideration of the previous conflicts within the group.Ndebele traditional song which became liberation music in the Ndebele region indeed played a cruel role in conflict resolutions during the armed struggle.

Ndebele workers and war collaborators had a way of turning laborious work into enjoyable art in any attempt to avert or solve conflicts. The Ndebele people and the ZIPRA forces believed in that “Hard work and tough epochs within the war, was to be made less burdensome through singing liberation songs” he rhythm of the songs would go with the work pace, likewise rhythmic movements was fundamental to collective work efforts during the war.⁸ Songs and movement were, and continue to be, strategies to ensure production efficiency and effectiveness.

In many social gatherings, such as a weeding gathering, known as ilima, the liberation songs would help to synchronize the movement of the hoes so that people maintained the same weeding rhythm. South Africans and Zimbabwe in Matabeleland in particular shared in common a song whoseorigins seem to be complex which was known as, “Shosholoza”, which was sung on the mines to help synchronize the movement of picks through rhythm in the liberation period. “The descending and ascending hoes are the rhythm markers.”⁹The rhythm forces the group to

work at a certain frequency and to wait for everyone to pause and stretch. All these were made to convey their internal feelings that one day, they would take back their land.¹⁰ It was in most cases times like this in which the message of hope was passed from a village to a village.

3.3 Liberation music and social changes in Matabeleland

It has now, as the Zimbabwean political conquest, had come to represent unity and pride among all the Zimbabweans. It to be noted that, songs also become meaningful in relation to the contexts in which they were used and in how people perceive them, thus songs need not be directly politically referential in order to express protest.¹¹ The same song can be used to express the sentiments of totally different political groups; it can equally be used in religious worship as it can be noted that several liberation songs were derived from the Ndebele culture.

It is a fair assessment to say that, what made a song politically significant were general performance style, and most importantly the context in which it was performed.¹² The nature of the relationships which exist between those who performed it during the liberation struggle and the auditors. In this way, a liberation song becomes a symbol of communal knowledge and conviction, of group identity and solidarity.¹³ Thus the songs which were sung by ZIPRA forces in Matabeleland played a vital and inspiring role during the war of independence in Zimbabwe during the 1970s.

Lyrics of the songs and war cries which called upon ancestral spirits such as the supreme guardian of the nation, Umashobana for hemotivated and gave audacity to the liberation fighters and effectively concealed the politicizing temperament of the liberation songs. The contribution of liberation music and dance to black self-determination in Zimbabwe and Matabeleland in

particular, cannot be underestimated. Liberation music and dance were critical in shaping behavior and solving problems or conflicts in the Ndebele tradition, thus it was equally important in promoting individual concentrated feeling to fight and brought group solidarity in the liberation struggle.

liberation songs, created hope diplomatically to the intimidated people of Matabeleland thus they were able to regain dignity and to cope with the cold-bloodedness of political domination. It was through communal songs driven from the Ndebele culture in ZIPRA operational areas, where people were politicized and called to action. The same songs were used to express diverse sentiments, depending on the objective of those who initiate the song. All these clearly attest the significance of liberation songs during the decolonization process in Matabeleland

Many several ZIPRA forces opted to adopt the Ndebele cultural songs given that many of them were the Ndebele speaking people and there were largely operating in Matabeleland where the Ndebele culture was dominating. The concept of adapting political and religious songs to suit their work context was successful given that people in these operational areas were having a culture that was rooted in the concept of music at the eve of the struggle.¹⁵ In this way, songs and dances become important expressions of conviction, of group identity and solidarity. This concept was enshrined in the proverb 'ubukosingamazolo' chieftaincy was taken in turns and no one can stay in power forever. Thus even when one provisionally undertakes a position of leadership, one remains subject to the wishes of the people and not his own wishes. This clearly led the transition to an extra consultative, participative organization and this aspect was becoming increasingly valued even in the post-colonial era in Matabeleland and Zimbabwe in general.

3.4 Liberation music: Encouraging synchronization in the group

Rehabilitative role played by Liberation music and dance was of great significance. Songs were sung to assist an individual, a family or a community, even in times the ZIPRA forces themselves, when a situation or problem would happen, which was actually or potentially damaging relations and liberation struggle progression. The liberation songs were clearly directed towards correcting the circumstances and encouraging people to pardon each other. This category also includes dances which would seek to respond to a serious problem in an individual person or even the community in general. The purpose of these liberation songs and dance was to solve the problems that had occurred and to restore effective functioning in most cases in Matabeleland.

liberation songs and dance in ZIPRA operational areas had a protective and progressive function which was largely necessary in the liberation struggle or in the decolonization process. This demonstrates that music was the key towards educating and socialization, and in the prevention and alleviation of stress through the promotion of social cohesion and solidarity between the ZIPRA forces and the general masses in the Matabeleland. It must be noted that, liberation music had that counteractive or rehabilitative role during the decolonization process.

3.5 Liberation music and the team building sessions

Liberation history confirms that, there was an attempt to set up military partnership between ZAPU and ZANU. The idea behind the Joint Military Command (JMC) was that military leaders from ZAPU and ZANU would work together in coordinating the armed struggle by having cadres from the two parties fighting together. Leaders used liberation music and dance during their night gatherings to convey and elucidate the significance of the JMC to the freedom fighters and the general masses.¹⁷ At Mbeyabase which was found in Tanzania, was a the training base

of the ZAPU forces and several songs were fashioned with the agenda to inform the home based guerrillas about this developments after the countries that were hosting them are said to have pressurized ZAPU and ZANU signing an agreement. It is from this point in time where one can point out to the significance of the role played by liberation music in promoting crucial cooperation which stipulating that cadres from the two parties would fight side by side. The leadership of the JMC would be done with a joint effort from both parties for the decolonisation process to be successful.

Alternatively, ZIPRA liberation songs and dance were incorporated in liberation struggle in their operational areas in an attempt to reserve the morals of the freedom fighters in a bid to avert the division within the group. The experience of singing and or dancing together created team spirit very quickly with members with one direction, with one vision and with one fight agenda.

As strategies for individual and group stress management, revitalization and reenergizing, liberation music and dance as well as war cries were used. It is a point of interest that, in ZIPRA operational area such as Matabeleland region where the research was done, freedom fighters embraced music in the same way that fitness programs have been adopted in the course of training. It is believed that, in most political gathering Matabeleland, there would be an ample supply of people and the ZIPRA forces themselves who would lead liberation music and war cries sessions, without having to hire outside professionals.¹⁸As tools for alteration and reconciliation within the people and the times the fighters themselves.

In a similar note, in ZIPRA operational areas decisions were to be made about which and how many languages to be used, but in most cases the Ndebele was the primary language that was to be used, if Shona, then it was used for witticisms.¹⁹ A most valuable aspect of liberation songs,

particularly as it was used in ZIPRA forces operational areas and performed in Ndebele societies, were having undoubted capacity to embody and reflect transformation.

The case study provides, in detail, examples in which struggle songs were adapted and used for different purposes. For example, in ZIPRA operational areas songs were used for giving mentorship and guide, to the newly recruited freedom fighters. It took away fear in them and gave the audacity to fight their enemy with great joy and hope that they would win their land back and their grievances will be resolved. In a similar note, motivational political song became a motivational song for productivity and betterment of the liberation struggle. It was primarily in the connection between the dead and the living through songs, as well as the connection between the Ndebele cult and the liberation movement, which gave power to the liberation songs as they became the weapons of war during the decolonization process in Matabeleland.

Conclusion

The Liberation music and dance were very central in terms of spreading the revolutionary wave. Its link with the Ndebele culture created a fertile ground for the seed of unity amongst the freedom fighters and the general masses to grow. It created in the minds of the deprived native situation where hope was formed and foreseen. The liberation music postulated that in the overcome of evil by the good and justice, it should be a hallucination that has to be kept flamed like a fire in the souls of the freedom fighters and the general masses throughout liberation struggle period until the enemy was crushed completely. The liberation song, war cries and did not just stir or incite the bee's nest in Matabeleland during the decolonization process but, provided revolutionary tools beyond consciousness. It instilled, provoked and drove the oppressed Matabeleland people to organize and rise against subjugation and discrimination attitude on the part of the settler government. Music managed to bring about social changes in

Matabeleland, encouraging synchronization in the group, and last but not least the team building sessions were done through liberation music.

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Chapter4

THE LIBERATION MUSIC AND THE CELEBRATION OF THE INDEPENDENCE IN MATABELELAND IN 1980

4.0 Introduction

It should be noted that liberation music in Matabeleland served as an important instrument in 1980 when the independence of Zimbabwe was attained. The celebrations in Matabeleland were done in association with religious rituals. They believed that the attainment of the independence was a result of their forefathers' contributions that are in the spiritual realm. Thus the liberation songs were sung in several gatherings as a way to give thanks to their forefathers in the spiritual realm.¹The liberation music sang by the ZIPRA forces also remind people in Matabeleland to be observant of the need to be united within the state, cohesive and peaceful.²It is of vital importance to note that, music kept on reminding people and leaders about the importance to preserve the gains of the liberation struggle and to for full what the leaders had promised to the people.

4.1 Music and the spread of developmental agenda

In the period around 1980s when the blacks were celebrating the attainment of the independence, liberation music metaphorically likened the Zimbabwean people's situation with the biblical issue of the Hebrews in the Egyptian detention who despite the wickedness and ruthlessness of the Egyptian governmentsystem emerged as victors.³The developmental agendas were being carried to the masses through music. The issues related to the "land to the blacks" were greatly propagated through songs.⁴

The role of music and its impact can be examined in the light of several stages for state development which were deduced through lyrics and dance in several social and political gatherings in Matabeleland.⁵ Thus songs did not just stir or provoke the bee's nest but provided revolutionary tools beyond realization. The splendor of the gains of the armed struggle were further pronounced and said that they have to pay a great role in the alleviation of poverty in Matabeleland and Zimbabwe as a state at large.

4.2 Liberation music and pan African Nationalism in Matabeleland

As part of an important pillar of the liberation struggle in Matabeleland, liberation songs used by the ZIPRA forces campaigned for the support of the struggle in all its various formulas, isolating the enemy of the struggle as the heathens and charlatans who appeared as sells out to the enemy.⁶ In Matabeleland region liberation songs especially during night gatherings, kept on mobilizing friends to join the struggle, adoring its pan African leaders, wars and victories for an equitable just society. Thus ZIPRA forces and the Matabeleland people used these liberation songs in their daily life as a source of inspiration and foundation of life in war of liberation.⁷

Liberation songs adored pan African leaders, in such a way that they were conveyed as the only open door for alleviation of poverty in homes and society. One spectator in Gwanda area said that, the position of leaders was elevated and become the fundamental hope of development in Matabeleland area. Thus it is important for one to clearly stress out that, in Matabeleland liberation music played a very important role in elevating the position position of pan African leaders.⁸

4.3 Liberation music and the maintenance of liberation gains

In Matabeleland and the Gwanda area in particular, liberation music advocated for the preservation of the fruits of the armed struggle. Peace and order as one of the primary need and expectation of the people in Matabeleland and the Zimbabwe at large. It should be noted that, ZIPRA forces during the war of liberation had and after the decolonization process their own “industrial psychology,” which was the liberation songs meant to help to transform physically taxing and boring war experiences into more pleasurable one, and this was through songs and orchestrated rhythmical movements.⁹

Liberation songs transform tedious, necessary activity into a recreational occasion where conflicts were resolved especially the so called in “internal conflict”. The war songs pleased the mind, thus diverting it from pain. Thus it is historically important to note that in the life of a ZIPRA member, music was important as it formed the bases of problem-resolving institute in cruel epochs even in post-colonial period. More importantly it served as a reminder to the natives about the importance of preserving the gains of the liberation war.

The research managed to convey that at Matabeleland during the liberation struggle, people and music were “intertwined” given that liberation songs quenched their thirst, replenished their supplies, and acquired banned and restricted knowledge.¹⁰ It is a point of interest that, liberation songs used by the ZIPRA forces became part of a daily diet for survival in the shanty towns, villages, shacks, in the streets and public places in Matabeleland. In 1980 after the decolonization process music was used to convey the manifestation of the old liberation prophecy of goodness of the gains of the liberation struggle.¹³ There was no way of stopping its eavesdroppers even though some several Ndebele liberation songs were restricted and banned by the Smithian

regime. Thus the general desire for the liberation songs in ZIPRA operational areas and Matabeleland in particular was unstoppable.

4.4 The role of liberation music: unite and state building

The liberation music sang by the ZIPRA forces were educative and cautious not to only preach revolutionary change but to also to remind people in Matabeleland to be observant of the need to formulate amalgamated, cohesive and peaceful Zimbabwe when the colonial government was overthrown. To that extend the song supported pan Africanists not only in Zimbabwe or Matabeleland which was under study but even across the African continent.¹⁴ It was because of the realization that once the colonial regimes were overthrown, there was need to sustain freedom attained and co exists with the world community for the betterment of the life.

More importantly, one of compositions played by the liberation music was that it unified people and it created a strong bond among the fighters and the general masses during the decolonization process and in post-colonial era in Zimbabwe and the Matabeleland area in particular. It should be noted that the decolonization process was done with collection of people who were drawn from different tribal backgrounds and geographical backgrounds. The liberation music clearly guided the conduct of the guerrillas in the Matabeleland during the bush war, as well as in post-colonial Zimbabwe. Through the liberation songs in their lyrics, spoke of how liberation fighters were expected to behave, to obey rules and regulations and not to return anything confiscated for military reasons.

Conclusion

It is a fair assessment that, the significance of the liberation songs in Matabeleland did not just start and end after the liberation but rather after the attainment of the independencesongs kept on

remaining the leaders about the importance of protection the gains of the revolution and to fulfill the promises that the African leaders had promised to the people. Liberation music in Matabeleland used by the ZIPRA forces were based on well-known Ndebele cultural or traditional melodies and, were used to celebrate the independence, to uplift the spirit and morale of the guerrilla forces and the general masses. Furthermore, liberation songs and dance were used to appeal for unity and solidarity among the people in a bid to preserve the gains of the armed struggle. Those liberation songs which appealed to ancestral spirits for guidance were used particularly in situations where clearly political lyrics revealed support for the ZAPU cause.

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Conclusion

The research observed that songs in the liberation struggle were undoubtedly important. Music kept encouraging everyone to claim the political consciousness: The ZIPRA forces in their key operational areas through the instrumental nature of music, injected the view that, it was not enough for one to say I care, but rather one was expected to rise up and be counted by rebelling, participating actively in the armed struggle to change the current unacceptable oppressive colonial regime. Liberation Songs, retained on saying wake up and live, get up stand up, rise up and confront the evil colonial system. Thus in Matabeleland, the general masses fought the war with great hope and zeal to win the struggle that was stirred by liberation music and dance. With these emboldening spirited liberating songs, made the, all there revolutionaries without the consideration of the gender based issues to pick up the modern weaponry having graduated from stones and dustbin covers as armory shields in the eve of the revolution. Bullets began to flower leading to freedom in Zimbabwe in 1980.

In Matabeleland region which happened to be a key operation zone of the ZIPRA forces, liberation songs were voraciously devoured, affected, practiced and lived to the best of people's aptitudes. The power of the message or lyrics was not only memorized but was analyzed and contextualized to the white oppressive system. The songs paid for those in the liberation in Matabeleland a prospect to have a re-taste of wealth in their country and wisdom as they continued the prosecution of the struggle for freedom in the Matabeleland areas. It sharpened their wit and their depth of the liberation struggle. The liberation songs in Matabeleland were not just about flushed boys, youthful uprising, remonstrations and confrontation but were grounded

on century old wars of colonial dispossession and a human desire to be free in one's indigenous country, with all forms of operation being no more .

The liberation song's catalogues were not only meant to loosen people's chained and oppressed minds but greatly influenced and reinforced the Ndebele culture whose elements were encompassed in the nature and concept of the liberation songs in Matabeleland. The song affected the people's attire, food and lifestyle, and indeed their religion. In its own way the song managed to agitate intolerance to the evil colonial system but simultaneously preached love for one another, discipline and the need to have Ubuntu governing people's lives. These were values and attributes required of any willing, dedicated and enthusiastic liberation struggle combatant for a Zimbabwean struggle to succeed.

Looking back in retrospective in the history of the ZIPRA forces songs in Matabeleland, one can attest safely and proudly that, liberation music contributed immensely to the liberation struggle in Zimbabwe. It goes without saying that, liberation music became philosophical in such a way that, one could be subjected to its analysis and interpretation to suit a particular prevailing social, political or economic situation in Matabeleland. The music emboldened and radicalized youth to stand up join the freedom fighters in a bid to the remove the colonial evil system and not to fear and to get intimidated. The songs kept people keenly going, principled and steadfast with the agendas of the liberation struggle in Matabeleland. The liberation songs to those who were not fortunate enough and got eventually arrested, detained and sentenced did not leave them, it brought about company during their long stay in prisons or those, so called rehabilitation centers. The song kept the morale up even in exile and in military training camps. It took care of those in

solitary confinement, in the death row. Wherever the people where or found themselves struggling the liberation music was there to keep them company whispering hope and love.

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