

# MIDLANDS STATE UNIVERSITY



## FACULTY OF SOCIAL SCIENCES DEPARTMENT OF MUSIC AND MUSICOLOGY

*Isitshikitsha and izangoma dances. A comparative study*

Submitted By  
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**A Dissertation submitted in partial fulfilment of the  
requirements for Bachelor of Science Music and  
Musicology (Honours) Degree**

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## **DECLARATION**

Dissertation Title: A comparative study of isitshikitsha and izangoma dances done at Dinyane village in Tsholotsho

I Sinikiwe Moyo hereby declare that this research project is my original work. The project has not been submitted to any university. All the contributions of other scholars have been cited and acknowledged. The project is being submitted to Midlands State University for a BSC in Music and Musicology Degree.

Name of Student: Moyo Sinikiwe

Signature of student.....

Supervisor: Mrs. T, Shoko.

Signature.....

## **DEDICATION**

This piece of work is dedicated to my parents Mr. and Mrs. Moyo and my beloved son Lungelo

Nathan Sibanda

## ABSTRACT

The study compared *izangoma* and *isitshikitsha* dances performed at Dinyane village in Tsholotsho. There is very limited literature on the performance of these dances. Comparing and documenting these two dances among others will bring an understanding of their differences in the coming generations. In this study the researcher made use of a qualitative research design in form of ethnography. Data was collected from the villagers. The researcher chose knowledgeable people like the traditional healers who are also dancers and some elderly people in the village. Purposive and snowball sampling techniques were used in identifying suitable informants with the required knowledge. Participant observation and interviews were used to collect data. Research findings showed how different *isitshikitsha* is to *izangoma*. It also revealed the similarities between the two and the reasons why people confuse them. Many people perform *izangoma* thinking that they are performing *izangoma* because the dances are no longer performed in their original contexts. The research creates knowledge on the two dances. *Izangoma* is a dance performed for the appeasement the ancestral spirits while *isitshikitsha* is performed for entertainment. The themes of the songs are different and so is the attire. *Isitshikitsha* is performed by ladies only while *izangoma* is performed by both males and females who have *izangoma* sprits. The clapping and the dance rhythms are the same. Researchers are recommended to document the dances and transcribe the songs for preservation. The education sector can also be used as a preservation measure if the traditional dances become one of the compulsory extracurricular activities. Those willing to engage in a similar study should consider looking at the reasons why several spirits possess one person.

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# CHAPTER ONE

## 1.0 The problem and its setting.

### 1.1 Background

Traditional dances in Zimbabwe have become an income making scheme through commercialization, due to this they have lost their originality. Izangoma and isitshikitsha are two different dances with different songs and similar dance steps. As the researcher attended the Research and Intellectual Expo(RIE) in 2014 I realized that almost three quarters of the competitors were dancing *izangoma* in place of *isitshikitsha*. RIE is a gathering of tertiary institutions in Zimbabwe. The researcher later on discovered that in the performance segment the majority of the participants were teacher training colleges. The researcher then realized that they genuinely did not know the difference between these two dances. If the teachers got the wrong information then they will impart the wrong knowledge to the pupils. This wrong information will continue being passed on from one generation to the other until the real dances are lost forever. Adjudicators in dance competitions also come from these institutions and would adjudicate based on wrong information. Seeing all this the researcher felt the need to write a document that will explain the similarities, differences, songs and steps of both dances so that this can be corrected, and people would have the correct knowledge about *isitshikitsha* and *izangoma*.

I am of the Ndebele tribe and have been exposed to both *isitshikitsha* and *izangoma* dances since I was a toddler. when I grew up I used to participate in the family ancestral spirit ceremonies (*umthethelo*). Both *isitshikitsha* and *izangoma* performances involves singing, clapping , dancing and ululating. Seeing people mixing the two dances is what motivated me to write a document

about these two dances spelling out the dances so that those who were not so privileged to see such performances can read about these two dances and gain some knowledge.

## **1.2 STATEMENT OF THE PROBLEM**

The purpose of this study is to ensure that the differences and similarities of *isitshikitsha* and *izangoma* dances are known. It is to correct the wrong information that has been spread making the two dances like one and making sure that the two dances are preserved in their original state.

## **1.3 RESEARCH QUESTIONS**

1. What is izangoma/ isitshikitsha dance?
2. How are the two dances related?
3. What are the main mistakes that people do when they teach *isitshikitsha* or *izangoma*?
4. In what ways are there two dances different?

## **1.4 SIGNIFICANCE OF THE STUDY**

This study will help correct the wrong information that has been passed on. It will help to identify the differences and similarities between the two dances. It will differentiate *isitshikitsha* songs from those of *izangoma*. The research will change the way in which the society view these two dances. The study will help people to understand these two dances differently in their traditional context, their purpose, how they are performed, attire and props. It will help the teachers to separate the two during the Jikinya festival competitions and to be able to tell when one is mixing up the two. The researcher intends to create knowledge on the two dances and spell out the differences and the similarities. The researcher aims to help the young generation who might not have seen the two dances being performed in their original context. Teachers in schools can gain knowledge and be able to teach the pupils the dances as they are.

### **1.5. Studies on dances**

According to Nyathi (2000) isitshikitsha is a ceremonial dance that is performed for the king's pleasure. Izangoma is a ceremonial dance for the ancestral spirits appeasing. Blacking (2000) in his study of the Venda people points out that music can be used as a tool in understanding culture. Lyrical content of various music is culture oriented and hence cultural norms, values, mores and beliefs are embedded in music. Blacking asserts that dance and costumes are part of music depict the culture of various societies. If the dance and costumes are changed then the music loses its value. Therefore, music can be used to enhance the concept of continuity and change since it communicates a people's culture.

Spencer (1980) argues that dance and music are not only a spectacle but an embodiment of movement that is manifested from an inner psyche and is externalized into a value shared non-verbal communication. Music according to Nketia (1974) is always part of everyday life. It is a natural activity and nothing brings together humans like the power of music. Music is culture specific and thus depicts the culture of a particular group of people.

### **1.6 Delimitations**

The study was carried out in Dinyane village in Tsholotsho. *Izangoma* dance is performed in the evening. The ceremony being in the rural areas the lighting system was very poor and the researcher did not have a proper video camera but depended on the phone. This compromised the quality of the video as it was dark and some of the important parts were not clear

### **1.7 Limitations**

The researcher was not allowed to video the part of the possession of which she was going to get more information on the dances if she had the chance to talk to *idlozi* (the ancestral spirit)

### **1.8 Conclusion**

In this chapter the framework in which the research was carried out is outlined. The chapter has given the statement of the problem and provided the rationale of the problem by discussing issues that motivated the researcher to engage on this research. Research objectives have been provided in order to help guide the progress of the research.

## CHAPTER TWO

### 2.0 Literature review

#### 2.1 Introduction

The purpose of this chapter is to review literature related to *isitshikitsha* and *izangoma* dances. There are few scholars if not one who talk specifically about *isitshikitsha* and *izangoma* dances. Writers like Nyathi describes the cultural heritage of the Ndebele people of Zimbabwe but there is little reference to traditional dances, he gives a valuable cultural insight into the important underlying beliefs and cultural traits of the Ndebele society which are very important to this research. Due to the challenge of written literature, I will discuss issues related to Zimbabwe traditional dances.

#### 2.2 History of the Ndebele people

The Ndebele people originate from South Africa. King Mzilikazi was Shaka's best warrior. He was only three years younger than Shaka, and had become widely respected within the kingdom for his raids on rival tribes. In 1823, Shaka sent Mzilikazi on a punitive expedition against another chief. The general was successful, but on his way back, he sent a message asking whether he could keep some of the cattle, slaves and women captured in the raid. Asking was crime enough for Mzilikazi and his family to be executed. Seeing that he is in danger Mzilikazi and his army turned north and settled at a spot near the modern town of Bethal, 150 kilometres south of Johannesburg, which they named Phumuleni which means "The Resting Place." It was a good place with good rains and soils. and the exiles prospered. Over the next decade, Mzilikazi and his warriors came to dominate the entire northern region of South Africa, destroying local kingdoms and pushing others like the Shangaan, Venda, Pedi and Tswana off the best land. Their rivals named them amaNdebele, "the people of tall shields" and a nation was born. The Matabele was built through conquering and incorporating those who surrendered.

Zulu is a rich language, but as more villages and settlements fell to the Matabele, their languages enriched our own so that, now, isiNdebele has a greater number of words than Zulu, along with variations of pitch and tone. Zulu traditions were maintained. Throughout the year, there were feast days and celebrations: the first rains, first fruits on the trees, birth of the impala antelope in the wild around December, flooding of the rivers, harvest of crops, the coming of snow. At every event, women would sing, warriors would dance and the nation came together in unity, reaffirming itself before the ancestral spirits and to every member of the tribe as a people united.(www.africafederatin.net)s

## **2.3 DANCE DEFINED**

Dance is part of this cultural communication system in which information, valuable in adaptation, is relayed to oneself and others. Dance can communicate information purposefully as well as offer an open channel that could be used (Hanna, 1987). In the Zimbabwean context the traditional dances are performed in two different contexts, the original context which is their original purpose like rituals and for entertainment To dance is to live. In Africa, dance forms a vital bridge between the dead and the living and the unborn. Although African Dance may be entertaining, it functions primarily as a cultural and artistic expression of the community; in Africa the notion of art for the sake of art is a foreign concept (Snipe, 1996).

### **2.3.1.Isitshikitsha**

Isitshikitsha s an entertainment dance performed by ladies only. It is danced in any occasion when people are happy. In its original context isitshikitsha is a female dance but in nowadays it is performed by both men and women. When the army was going out to war they would sing the

isitshikitsha songs that motivated them to win the battle. The ladies would dance to the songs and the young men who were going to war would be doing what they call *ukugiya*(stylish dancing). When they come back from war they would sing from afar and would be welcomed with isitshikitsha again. Some say that it was from these raids that the dance got its name from. The term isitshikitsha was coined when the *Amandebele* were following the Bakalanga at Dokonobe Mountains during their fighting , the Ndebele stayed at the foot of the mountain, eating, drinking, being without cares; dancing, also dancing for those of their home a Ndebele dance (called “*Zwichikicha*”) (Wentzel 1983: ). One of my informants Yengiwe Ngwenya said that the term isitshikitsha comes from the dance itself , the way it is performed where they do not lift their feet much but the move the waist downwards

### **2.3.2 Izangoma**

The word *isangoma* comes from a zulu word *umngoma* which means a traditional healer. Izangoma is in plural. The dance called izangoma Is a ritualistic dance that is performed for appeasement and enhancement of spirit possession. The dance is performed by people who have *idlozi lesangoma*( the sangoma ancestral spirit) and these are the traditional healers. Nthoi (1995) says that The *sangoma* religion is today found all over Southern Africa, mainly among the Nguni people of Southern Africa In Zimbabwe it is common among the Amandebele and Bakalanga in Matabeleland. Other people who have links with either the Amandebele or Nguni are known to belong to this religion of affliction Oosthuizen (1986) asserts that the *sangoma* emerges as a person, usually a woman, who is called to the profession by her ancestors rather than by inheriting it. Dance, symbolic garb and ritual are vital and divination forms an essential part of the *isangomas* practice

According to Nthoi (1998) the possessing spirit normally manifests itself through affliction; mainly through protracted illness: e.g. dizziness, feet problems, mental illness etc. A traditional healer called in to determine the cause of the illness attributes affliction to the desire of a particular *idlozi* spirit to possess the afflicted individual. Eventually the afflicted accepts his/her calling and is attached to a renowned specialist for *ukuthwasa* (initiation). The initiation often takes a period no less than a year. The *sangoma* (amathwasa) novices during their one year long initiation, also abstain from sex for the whole duration of their initiation rite

During, and certainly before the successful completion of the initiation, *ithwasa* (the novice) is expected to fall into a trance, during which the sangoma spirit reveals its identity and the genealogical link between its former medium and the present one (Nthoi 1995). Bakalanga of Botswana are not fond of *Izangoma* because they are believed to be an intrusive culture from the *Amandebele* or *Mapothoko* as they are commonly called. The name *Mapothoko* is a gossip term that was devised during the Nguni raids among Bakalanga. The name *Amandebele* was avoided because they could be alert that the discussion was about them. These people come from across the Botswana border in Western Zimbabwe. *Sangoma* songs are believed to belong to *Isindebele* speakers, which is why they are sung in *Isindebele*.

Both men and women perform *sangoma* music. These *Izangoma* attend to sick people through singing, asking for the healing power from the ancestors as well. It is through these songs that these *Izangoma* have special powers to identify the source of misfortunes, diseases and other negative things afflicting an individual. *Izangoma* in Zimbabwe do not use the drums however the South African *izangoma* use the drums and they regard them to be therapeutic. Dancing is performed by the *Izangoma* themselves. The rest of the people present at the scene clap, sing and respond to what the *sangoma* (the host of the spirit) is saying a few maybe those who are



close family may be allowed to join in the dancing even without *idlozi*(the ancestral spirit). These are believed to give the *Izangoma* more strength to dance more forcefully.

*Isangoma* is an ancestral spirit that is believed to be looking after the family and is an inter mediator between the people and *umdali*(the creator). Bozongwana (2001) asserts that the Ndebele believe that this earth (*umhlaba*) is a land of both happiness and sorrows. The powerful evil spirits bring hardships, sorrow and death upon the people inhabiting it. Surely, if they are to survive, they have to look to someone more powerful to protect them. This is done by the ancestral spirits who act like guardians. They fight the enemy, sustain life and provide riches for the believer. The obvious danger is the witch. The ancestors on reading the intensions of the witch will come to the man or woman in a dream and warn him of the action contemplated by the enemy. The ancestors may send an omen instead of a vision. The Ndebele people of Matabeleland are originally from south Africa so South African cultures have a great influence in their culture especially religion, language, music and dance. The Zulu concept assumes a very close relationship and association within the lineage between the departed and their survivors, and that those who are dead manifests their presence in many ways in the existence of the living. Even though the ancestors may not have bodily form, their influence is very tangible and therefore real and present in the lives of those they leave behind. Among the Zulu people it is believed that the body dies but the spirit continues living. They call the Supreme Being *Unkulunkulu*. The Supreme Being is also referred to as *Mvelinqangi* (first existed), *Inkosi yaphezulu*, *Inkosi yezulu* (lord of the sky), *uHlanga* (original source of being) or *uMnini mandla* (almighty) (Thorpe 1919 ). The Supreme Being in their belief is commonly approached through the ancestors. It is the chief's duty to ask his ancestors to address themselves to *Unkulunkulu* and beg for whatever the people desire. (Berglund 1976) according to Nyathi (2012) " the reasons

for dancing are the same, Africans ask for gifts from God, and when these are offered they celebrate. some ceremonies are of this nature while others are of thanks giving type. in both instances traditional dances were an integral part of the ritual phenomena.

#### **2.4. CHARACTERISTICS OF AFRICAN DANCES.**

African societies were built on a bed rock of culture, heritage and spirituality . These four facets of African life were expressed by various artistic forms that included instrumental and vocal music, storytelling, poetry, paintings and dance. Music is organized in a way that resembles social divisions within a group. Although Stone (2008) does not focus on *isitshikitsha* or *izangoma* dances, she alludes that the majority of African societies are patriarchal and thus gender biased. She says that music is associated with cultural concepts. Music can translate the way in which a society is socially organized. Gender roles in African music ideas and performances are unevenly distributed. Though at times music opposes the broad cultural grain in which people on the cultural fringe become important when they play music for certain functions. In most African societies women are assigned a low status but in music performances society acknowledges their power. It is the spirit that chooses these women as their host and patriarchal values are challenged. Welsh-Asante (2000) asserts that Zimbabwean dance has a very distinct, individual style because the tempo of the music and dance is influenced by the spirit of the dancers. This brings a unique, personal element to the dance culture, as well as flexibility in interpretation of the dances. The dances can be very powerful and provoke different meanings as they can mean something completely different to each performer and each member of the audience. Rhythm is the most important element to all African dances. African dances are characterized by poly rhythms. The performer can pace their movements in a way that creates a new rhythm to the dance. African dances are characterized by polyrhythms. Nyathi (2012:) says

Poly rhythm refers to the numerous rhythms by various musical instruments which rhythms ultimately meet at some point giving the music its unity. at societal level, this is an expression of unity in diversity. though there are distinct individuals in society , ultimately they get together and act in common purpose.

In most of African music and dance there is repetition. the songs are one or two phrases that are repeated over and over again until the dance gets to its climax. the dance steps are repeated as well. Nyathi (2012) postulates that repetition is " the reiteration of a note a phrase, a sequence, a colour a shape, a movement or even entire dance or song." he goes on to say that repetition ultimately reaches saturation point or ecstasy, possession or emphasis or satisfaction.

the dance is performed for everyone and by everyone in the community. everyone participates one way or the other. if not dancing then you are singing or clapping. the performance have a conversational quality. Nyathi (2012) states that "musical instruments are in most cases accompanied by lyrics. even where that is the case, people will put words to instrumental music. it is then that the conversational sense of African music becomes apparent. the drums for example answer each other.

## **2.5. THE RELATIONSHIP OF AFRICAN MUSIC TO DANCE.**

In all the African dances music plays a very important role. There is not a single African dance that can be performed without music. (Niangouran-Bouah 2008) he explains the role of music as the total experience that includes one's genealogy, history, language, politics, religion, and all aspects of man and his artifacts – his culture. In fact, African music is referred to as the language

Blacking, (1976) says we cannot study music as a thing in itself when research in ethnomusicology makes it clear that musical things are not always strictly musical, and that the expression of tonal relationships in patterns of sound may be secondary to extra-musical relations which the tones represent.

## **2.6. RETUALS AND SPIRIT POSSESSION IN AFRICAN RELIGION**

The Ndebele people of Matabeleland are religious people who practice their Ndebele traditional religion. There are many dances that are performed as a way of religion in the Ndebele culture. These include, *izangoma*, *amantshomane*, *iwosana* and *amajukwa*. These dances are used to invite the ancestral spirits so that they communicate with the living, hear their problems and pass them on to *umdali* (the creator). Bell, (1997) says that a ritual is the medium chosen to invoke those ordered relationships that are thought to obtain between human beings in the here-and-now and in non immediate sources of power, authority and value. The fundamental efficacy of ritual activity lies in its ability to have people embody assumptions about their place in a larger order of things. Nketia (1974) says most ritualistic dances are performed by elders and are performed on special occasions depending on the social event and those involved in it, for its customary to organize the music in relation to the different phases of community life or in terms of the needs of special situation.. *Izangoma* is performed during umthethelo ritual where the whole clan gathers to worship *uMdali* through *ukuthethela*.( communicating with ancestral spirits) Asante (2000) postulates that spirit possession is enhanced by particular dance, instrument, song, beer or any other means preferred by the spirit that elevate unconsciousness. In case of *izangoma* people dance so that spirit possession takes place and when possessed they drink *ukhamba* traditional beer or smoke *imbanje* (weed) depending on what the spirit that has arrived likes.

## **2.7. Conclusion**

In this chapter an exploration of studies that have been conducted which strongly related to the study was made the researcher focused a lot on the characteristics of the African dances, African religion and rituals. This chapter also defines isitshikitsha and izangoma dances in order to give a clear understanding of the dance.

## CHAPTER THREE.

### 3.0. METHODOLOGY.

#### 3.1 Introduction

In this chapter, the researcher discusses research methods used in this study. In order to get useful information in this study, The researcher used a case study to gain an understanding of the two dances *izangoma* and *isitshikitsha*. The researcher used participant observation and interviews to gather information. Purposive and snowball sampling were used as they helped in locating participants who provided information. Pictures, video recordings and field notes were used in an effort to capture information.

#### 3.2 Research Design

This study will use a qualitative research design in form of ethnography. Geertz (1973) defines ethnography as the study of social interactions, behaviors or way of life of a group of people through close observation, reading and interpreting. By ethnography we mean the observation and description or representation of culture. Fieldwork is the observational and experiential portion of the ethnographic process during which the ethnomusicologist engages living individuals in order to learn about music culture ( Barz and Cooley. 1997). Ethnography needs one to closely interact with the group you are studying, stay with them and be a part of their day to day activities in order to understand their culture especially music and dance. According to Spradley (1979) ethnography is concerned with understanding the norms and values of society. It should be reflective, express reality and have an aesthetic impact. This research design will enable the researcher to closely observe the two dances and be able to distinguish them. I was part of *izangoma* and *isitshikitsha* dances that took place, for *izangoma* I attended *umthethelo*( a ceremony that takes place to communicate with the ancestors) at *khulu* (grandfather)

Tshakatshaka's place and witnessed all the procedures. I then attended aunt Regina's place to attend her daughters traditional wedding where isitshikitsha was performed.

### **3.3 Population**

Population refers to the group of elements from which information is to be collected. It is the large collection of individuals who have common characteristics. The population in this study consists of the elderly people and spirit mediums and traditional healers in Dinyane village in Tsholotsho. These people have knowledge on the performance of isitshikitsha and izangoma dances and know the similarities and differences of these two dances very well.

### **3.4 Sampling**

In this study purposive sampling and snow ball sampling were used.

#### **3.4.1 Purposive sampling**

According to Patton (1990) purposive sampling is a sampling method in which a subset of a population is selected. It involves identifying individuals who are relevant to the study and have similar characteristics which may include specialist knowledge of the research issue or willingness to participate in the research. Also it includes people who are well informed and reliable resources, they are the ones who usually know much about the subject even if they are not performers. In this case I chose the elderly people because they have witnessed isitshikitsha and izangoma being performed in their original contexts. *Izinyanga* (the traditional healers) are the very knowledgeable people about izangoma dance and therefore appropriate people for the study.

#### **3.4.2 Snowball sampling**

Snow ball sampling was used to identify the culture bearers with the knowledge of the performance of isitshikitsha and izangoma dances. Patton (1990) alludes that snowball sampling is a subset of purposive sampling that is used for gathering research participants through the

identification of an initial participant who is used to provide names of other participants. . . Snowball sampling according to Thompson(2000) is a sampling technique in which individuals in the sample are asked to identify other individuals, for a fixed number of stages, for the purpose of estimating the number of mutual relationships or social circles in the population. One informant would be identified and the informant will help locate other useful informants. The researcher chose this technique because it allowed easy identification informed participants who would have been difficult to locate or might have been left out.

### **3.5 Research Instruments**

In this research interviews and participant observation were used.

#### **3.5.1 Semi-structured interviews**

A semi-structured interview according to Bernard (1988), is when questions are asked with the help of an interview guide that consists of questions and topics that need to be covered during the interview. Semi-structured interviews have the flexibility to add additional questions which may arise during the interviews depending on the responses from the participants. This type of interview was used because they allow the interviewer to adjust to the situation at hand. Addition and alteration of the questions is allowed according to the situation at hand. The guide helped the interview to focus on the topic and the interviewee not to be led astray. I made several appointments with the interviewees and created a good rapport with them before the interview dates. Most of the interviews were carried out at khulu( grandfather) Tshakatshaka where people were gathered to attend umthethelo ceremony. It became very convenient as most of the participants were around. The other interviews were conducted in the participants' homesteads



### **3.5.2 Participant Observations**

I also used participant observation as a tool to collect data. Participant observation is the process of learning through exposure to or involvement in day to day or routine activities of participants on the researcher setting. This way the researcher learns to blend with community members so that they would act in their natural settings during visits.( Dewalt and Dewalt 2002). Participant observation helps the researcher become known to the members of the group and removes the stranger value. After being with a group of people for some time, they forget that you are not one of them and behave in their normal way of living in your presence. This is the reason why i chose participant observation for data collection tool . I attended a wedding ceremony where isitshikitsha was performed for entertainment and again attended umthethelo where izangoma was performed for spirit possession, this gave me an insight of what would really be happening during the performance of these dances

I establish relationships that gained trust between me and the group so much that even a week before the ceremony i was part of the group that was preparing the traditional beer, though i was not allowed to touch anything, i was allowed to watch how they make it and bring things like firewood, . I visited Dinyane village almost on a daily basis and stayed with the people under study in order to create rapport. I was privileged to be allowed to participate and this helped me to fit into the scene directly experiencing the event, and getting firsthand information. The observation guide that i hade made helped me to focus on the performances and to take note of everything that is important to the research field notes were made that were answers to the questions that i had before the performances.

### **3.5.3Video recording**

I used my phone to capture everything so that i do not miss some important things that may be essential to the research. I used the phone in order to understand sequence of events and to

collect valid data. Also video recording was done because it is less biased and can be analyzed later where i can pause and replay when i need to understand certain aspects. A video recording can also be analyzed by others. Still pictures were taken were taken as well.

### **3.6 Data collection procedure**

I first of all went to seek permission to conduct my research at Dinyane village from the village head. I then went to seek permission from the informants to conduct a research about their dances. I kept on visiting them to create rapport. I would visit them at their homesteads and participate in the chores like washing plates, fetching water and fire wood. I also attended their social functions where isitshikitsha dance was performed. I observed everything and took down notes. I arranged semi structured interviews and one interview led to the next informant and so on. Towards umthethelo at Tshakatshaka's home stead , I visited them every day in order to get as much information as I can. I participated in the beer making by providing water and firewood. I participated in the ceremony through cooking , saving, singing, clapping and ululating I then attended the sacred ceremony and captured everything using my phone. I was not allowed to capture some parts of the ceremony because the family felt that they should be kept a secret. All this time I was taking down field notes

### **3.7 Data presentation and analysis**

Data was presented and analyzed in pictures and videos. Thick description was used to clearly show the differences and the similarities between isitshikitsha and izangoma dances. It provides every detail about the performance of these two dances. The video recordings can be used for further analysis.

### **3.8 Ethical Issues**

Dinyane is a village that is very cultural. They are set moral ways of living. Their moral values do not allow ladies to wear slakes, as a researcher I observed that. When I was given permission

to videos record, I was told not to record the part of the possession and I did that because I understood that they want to keep that part within their community.

### **3.9 Conclusion**

The chapter gave the methodologies that were used to collect data in the comparison of these two dances. Semi-structured interviews and participant observation were the major data collection instruments. The next chapter will show how the data was presented and analysed.

## CHAPTER FOUR

### 4.0. DATA PRESENTATION AND ANALYSIS

#### 4.1 Introduction

In this chapter data collected in the field was presented according to research questions. Data from the research instruments was grouped according to the research question that they answer. Answers to the interviews were presented in isiNdebele and translations were made.

#### 4.2. Research question one: what type of dances are izangoma and isitshikitsha?

##### 4.2.1 Data from interviews

i. Q. What type of a dance is izangoma?

*A. Ngumgido wamadlozi, ngowokuthethela, uyabe umema amadlozi ukuze kukhulunyiswane kubikwe indubo njalo kucelwe uxolo nxa kukhona okuphambanisekileyo njalo kucelwe ukuvikelwa.*

TRANSLATION. It is a spirit appeasement dance that is performed in umthethelo ritual so that there is spirit possession and therefore communication between the living and the dead, to ask for guidance and protection where they have gone wrong.

ii. Q. What type of a dance is isitshikitsha?

*A. isitshikitsha ngumgido wokuzilibazisa nje kuchithwa isizungu loba kujatshuliwe. Awulani ledlozi.*

Translation. Isitshikitsha is an entertainment dance that has got nothing to do with the ancestral spirits. It is just an entertainment dance.

iii. Q. in what functions do people perform isitshikitsha?

*A. endulo sasivame ukugidwa kuthakazazelwa umkhosi wenxwala lanxa ibitho lizaphuma lisiyahlasela , nxa ibutho laliphuma liyisiyahlasela lalikhitshwa ngomama ngesitshikitsha ezabuya alihlangabeze njalo ngaso mhla liphenduka. Ngalezinsuku siyagidwa nje loba ngaphi okulendingeko yokuthi abantu abazilibazise. Lasemtshadweni siyadlalwa isitshikitsha*

Translation. Long back isitshikitsha was performed at iNxwala festival and before the warriors set out for war when the warriors went for war, the ladies would perform isitshikitsha as a farewell and when they came back they were welcomed with it again. In nowadays it is performed in in any social gathering where there is need for intertainment. Especially traditional parties and weddings.

**iv. Q.** In what functions do people perform izangoma?

*A. izangoma zigidwa nxa kuthethelwa lanxa kungcwatshwa umuntu owayeledlozi lesangoma kusenzelwa ukuthi indlela yakhe ivuleke. Asomgido ophongukwenziwa nje noma yinini.*

Translation. Izangoma dance is performed during umthethelo ritual and on the burial of someone who had the spirit of isangoma to ask the ancestors to welcome them. It is not a dance that can just be performed anytime.

**v. Q.** can one be spiritually possessed when performing isitshikitsha?

*A. hayi akwenzeki ngoba isitshikitsha asilani ledlozi.*

Translation. No. In isitshikitsha there is no spirit possession

**vi. Q.** can one be spiritually possessed when performing izangoma?

*A. ye vele ukuvukelwa yiyona injongo mqoka yomgido. Yiso isisusa sokwenza umthethelo , ukumema abaphansi ukuze kukhulunyiswane.*

Translation. Yes spirit possession is the main reason for the performance of this dance because this dance is performed when there is need to communicate with the ancestors. The dance ceases to be izangoma without spirit possession.

#### **4.2.2. Data collected from observation.**

**i. Q** what are the themes of isitshikitsha songs?

isitshikitsha songs talk about the life of AmaNdebele in general. It tells the history of the Ndebele tribe, their battles, some sing praises for their kings and some talk about the great heroes. They talk about the life of the Ndebele people in general. For example in one of the songs a polygamist is boasting about the beauty of his many wives. Back in the old days every man had more than two wives and if one had many wives he was respected.

#### **Isitshikitsha songs**

L : wayekhona'ushaka

R: qhawe lendod wayegwaza ngomkhonto

qhawe lendoda

L: wayegwaza'aqothule

Answer: qhawe lendod'waye gwaza ngomkhonto

qhawe lendoda

#### **literal translation.**

L: There was Shaka

R: Hero man he used to stab with a spear ,

Hero man

L. He used to stab every thing

R: Hero man he used to stab with a spear

Hero man

### **Underlying translation**

The song talks about a Zulu king Shaka. It says he used to be a great warrior who was very good at using the spear. In his killings he did not have mercy for anyone including children and the elderly he would kill even the dogs in that home stead. This tells the history of the Ndebele. The ruthlessness of king Shaka is what gave birth to the Ndebele tribe when they ran away with King Mzilikazi

### **Inkosi uLobhengula**

L: ingaph'inkos'uLobhengula?

R: wanyamalalaaaaaaaa

Inkosi yabobaba yanyamalala

L: samcin'ewel'tshangane

R: wanyamalalaaaa

inkos'yabobaba yanyamalala

### **literal translation**

L. Where is King Lobhengula?

R: he disappeared

:king of our fathers disappeared

L. We last saw him falling in Tshangane

R: he disappeared

: King of our fathers disappeared

### **Underlying meaning**

The songs talks about a Ndebele king Lobhengula who is believed to have disappeared without his people's knowledge. King Lobhengula was last seen crossing shangani river and up to date no one knows where he went. In this song the singers are asking each other about this king , in a way they are telling the story of king Lobhengula which is a historical event amongst the Ndebele people

### **Samwela ushashani**

L : Samwela samwel'uShashan

R: Samwela samwel'uShashan

L: samwelawela samwel 'uShashan

R: samwela samwel'uShashan

L: intombi yam'uMaMoyo elamehl'amhlotshana



R: samwela samwel'uShashan

L: intombi yam'uMadaw'uyabobotheka

R: samwela samwel'uShashan

### **Literal translation**

L. We fall , we fall over Shashan

R. We fall we fall over shashan.

L. We fall fall we fall over shashan

R: we fall over we fall over Shashani

L. My wife MaMoyo with whitish eyes

R. We fall over fall over shashani

L. My wife MaDawu who is always smiling

Answer: we fall over we fall over Shashani

### **The underlying meaning**

The song talks about the river Shashani in matobo district in Matabeleland south. It tells about the location of the Ndebele people and gives us knowledge about the kind of life they live. In the song we learn that Ndebele people are polygamists and therefore in the song we find the man praising the beauty in several ways and showing his colleagues that each woman is beautiful in a different way for example the other has beautiful eyes whilst the other has got a beautiful smile

Looking at the themes of the three songs presented on *isitshikitsha* we can give a general conclusion that the songs talk about the life of the Ndebele people in general. They tell the history, their life style and their victories, their warriors and Kings. African people share their history through oral tradition. *Isitshikitsha* is one of the dances that is used to impart knowledge from one generation to the other. The dance is performed to entertain and teach at the same time.

**ii. Q.** what are the themes of *izangoma* songs?

*Izangoma* songs talk about a lot of things that are related to the ancestral spirits *amadlozi*. They talk about the animals that are symbols of the ancestral spirits. They also talk about those animals whose skins are used to make the *izangoma* attire (*amabhethu*) and even those that live in the sea. The songs can be praises to the ancestral spirits or thanking them on what they have done for them.

### **Izangoma songs**

Intondol'emnyama.

L: intondol'emnyama

R: ngeyamadloz'esthethela ngayo

Ngeyamadlozi.

L: intondol'emnyama

R: ngeyamadloz'esthethela ngsyo

Ngeyamadlozi

L: ukhul'uyayazi

R: ngeyamadloz'esthethela ngayo

Ngeyamadloz.

L. Ugog'uyayazi

R: ngeyamadloz'esthethela ngayo

Ngeyamadloz

### **Literal translation**

L: a black he goat

R: it is for the ancestors worship with it

It is for the ancestors

L: grandfather knows it

R: it is for the ancestors we worship with it

It is for the ancestors

L: grandmother also knows it

R: It is for the ancestors we worship with it

It is for the ancestors

### **Underlying meaning.**

In the Ndebele traditional religion they choose an animal to represent the ancestors. The animal receives special treatment and whenever there is need they communicate with the ancestors through that animal. The song talks about one such animal which is a he goat, it says that he goat is used in the communication with the ancestral spirits even the ancestors know that animal. Ukuthethela means worshipping or communicating with the ancestors so in the song the goat is used for that.

### **Ngubani owabuya lezinyoka**

L: mban'owabuya lenyoka yomfula?

R: mban'owabuya lezinyoka

L: o'thambo lendlondlo lang'hlabha mina

R : mban'owabuya lezinyoka?

### **Literal translation**

L. Who came with the snake of the sea?

R: who came with the snakes

L. Oh ! a bone of a green mamba has spiked me

R: who came with the snakes.

### **Underlying meaning**

In the Ndebele traditional religion a snake is a symbol of the presence of the ancestors. Sometimes when they talk about the ancestors they say *izinyoka* which means the snakes. Usually when the spirit gets to *usigodo* the person in which it stays, it makes them sick and when they are consulting they will be told that *uhlutshwa yizinyoka* meaning that the person has ancestral spirits and needs to go for initiation.

Q. when do people perform isitshikitsha?

Isitshikitsha dance is performed at anytime of the year in anytime the day but mostly it is performed during the day when people are gathered for different social occasions

Q. when is izangoma dance performed?

Izangoma dance is performed after harvest around August to October. The dance needs serious preparations and so people perform it during this time since they would have finished working in the fields and have the grain to brew traditional beer. The season will be hot which makes it easy for the beer to ferment well. The dance is then performed from around 6pm to around 6am in the morning which means they spend the whole night dancing

#### **4.3.0 Research question two: How are izangoma and isitshikitsha dances related?**

##### **4.3.1. Data collected from interviews**

Q. Are the dance steps of izangoma and isitshikitsha the same?

A. *kuyahambelana kakhulu kangangokuthi nxa ungakwazi ngeke ukwehlukane. Kwezinye ingoma kufana xathu beskusithi kwezinye kwehlukane kancane kusiya ngokuthi ingoma ifunani*

Translation. They are very similar so much so that an un informed person cannot see the difference. In some songs they are exactly the same and in some they are different depending on the song.

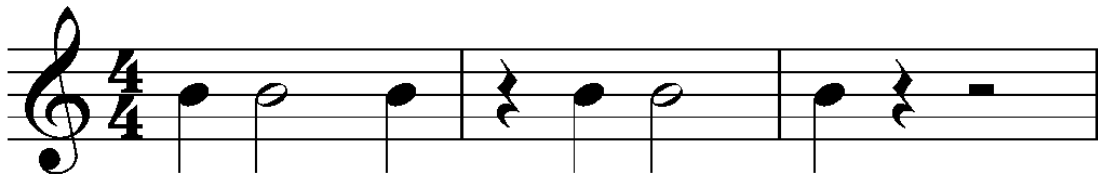
Q. is the clapping of isitshikitsha the same as that of izangoma?

A. *ye kuyafana kwehlukana nje engomeni ezilutshwana lapho izangoma eziba lokunye ukugabaza okungekho esitshikitsheni*

Translation. The clapping is the same except in a few songs where izangoma show virtuosity

That is not found in isitshikitsha.

#### TRANSCRIPTION OF THE CLAPPING



Q. Do the songs of isitshikitsha have the same rhythm as that of izangoma? If yes then where is there difference?

A. *ingoma zesitshikitsha lezezangoma zihlatshelwa okufanayo, okwehlukana ukuthi le ngeyani kakhulu ngamazwi engoma*

Translation. The songs have the same rhythm, most of them, the difference is in the themes of

#### 4.3.2 Data from observation.

Q. are there any similarities between isitshikitsha and izangoma?

Yes there are similarities between isitshikitsha and izangoma dances. These two dances share the same dance steps, which is stamping of the foot and jumping. The rhythm is the same and also the clapping is the same. They both use *izikeyi* for clapping and wear *amahlwayi* to enhance the sound when stamping the feet. Sometimes planks are used for clapping in both izangoma and isitshikitsha to substitute *izikeyi*.

Fig 1- showing amahlwayi



This is one of the common things between izangoma and isitshikitsha. This is used in almost all the Ndebele dances.

#### **4.4.0 Research question three: What are the common mistakes that people do when they teach isitshikitsha or izangoma?**

##### **4.4.1. Data from interviews**

i. Q. how do people make mistakes in the teaching of isitshikitsha or izangoma?

*A. bayaxubanisa izingoma okuyikho okubangela ukuthi abantu bacine bengasakwazi ukuthi okuyikho yikuphi. Sasibone njengasezikolo kungaba lemidlao kuthwe kugidwa isitshikitsha kujatshuliswa abantu, uzathola behlabela engoma zezangoma besithi yiso isitshikitsha njengengoma le ethi “we ma Ncube vumelani isangoma” abantu abanengi bafundisa ngayo isitshikitsha kodwa ingoma uyilalele nje iyazichaza tona ukuthi ngeyezangoma.*

Translation. They mix up the songs, they teach isitshikitsha using izangoma songs which ends up causing the confusion. We have seen children performing in the school functions and you will be told they are dancing isitshikitsha while they are singing “we maNcube vumelani isangoma” which is a sangoma song and is self explanatory

##### **4.4.2. Data from observation**

Q. who teaches isitshikitsha in schools? Do they know the dance very well?

The teachers at school teach isitshikitsha to the pupils. Most of them do not know the dance very well as the teachers in the school come from different parts of the country

Q. what should be done in order to correct this?

The teachers should seek help from the people who know the dance very well. If the teacher is not knowledgeable he/she must seek the service of a resource person or researcher about the dance before teaching it



#### 4.5.0 Research question four: In which ways does isitshikitsha differ from izangoma?

##### 4.5.1 Data from interviews

Q. is the attire of izangoma the same as that of isitshikitsha?

A. *imbatho zakhona azifanani . isitshikitsha kuqokwa imithinsi kumbe injobo ezilombala omhlophe njalo nxa kulibhetshu lingaba ngelenyamazanyana ezincane njengalokhu*

Picture of isitshikitsha attire

**Fig 2 showing imisisi/ imbikiza isitshikitsha attire**



These are skirts made of old blankets. They are made to resemble *ibhetshu*. It makes the woman look very big and makes the dance more interesting as the dance makes use of the lower part of the body,

**Fig 3 showing izangoma attire**



The picture shows a skirt. The red colour symbolises that the spirit was of a person who was a hunter. If the spirit comes and the person is wearing another regalia, the spirit asks for this particular skirt and the relevant props'.

**Fig 4 showing izangoma attire**



A picture showing *izikotshi ezimhlophe*

This is a white skirt that is worn by someone who has an ancient spirit which was an *inyanga*

**Fig 5 showing Ibhetshu lengwe**



In order for one to use this type of an attire, idlozi/ the spirit is the one that chooses this particular animal and in most cases the possessed person has to kill it and skin it by himself.

**Fig 6 showing Ibhethshu likamantswane**



A picture showing ibhethshu likamantswane

**Fig 7 showing ubuhlalu**



A picture showing ubuhlalu

This is a necklace that is made of the bones of a python, beads that go along with the colors chosen by that spirits and the horns of a baby bush buck. The horns will be containing some muti which is believed to be a protection to the person wearing it.

**Fig 8. Showing people wearing izangoma attire**



Q. is there a difference in the participants of izangoma and that of isitshikitsha?

A. *isitshikitsha sigidwa ngomama bodwa kanti izangoma zigidwa yibo bonke obaba labomama abaledlozi lesangoma*

T. isitshikitsha is a ladies only dance where as izangoma is danced by both men and women who have the sangoma spirit

Q. how are the sangoma props different from those of isitshikitsha?

*A. zehlukene kakhulu, kusitshikitsha kuthwalwaa imithanyelo kuphela kanti kuzangoma zinengi izinto eziphathwayo zitshiyana ngamadlozi abaantu, idlozi ledlozi liyazikhethela okwalo; izangoma zigida ziseqa ziphakamisa inyawo, isitshikitsha akuphakanyiswa nyawo kuthatwa kuhle kuhle kodwa iqolo lezinqe kudlala kakhulu*

T. they are very different. In isitshikitsha there is only one prop which is the broom where as in isangoma there are many props that are used, they differ according to the likes of the different spirits, the spirit is the one whic chooses which prop is going to be used. When dancing izangoma you can jump all you want and lift up your feet but in isitshikitsha you do not lift your feet but the waist and hips become very active



Izangoma props

**Fig 9 showing itshoba**



A picture showing itshoba lenkonkoni

**Fig 10 showing imbemba**



Isitshikitsha props

**Fig 11 showing umthanyelo**



**A picture showing a broom/ umthanyelo**

**4.5.2 Data from observations.**

Q. how does isitshikitsha dance differ from izangoma

A comparison table showing the differences between isitshikitsha and izangoma dances

isitshikitsha	Izangoma
The dance is performed for entertainment	Performed for rituals
The dance is performed by females only	The dance is performed by both males and females who have ancestral spirits
The attire is <i>umsisi/ imbikiza</i> made out of old blankets to make them look big a	The attires differ from one person to the other depending on what the spirit wants. It has red and white colors, animal skins, bones of birds and animals, feathers of animals
When dancing they do not lift up their feet above the knee level but they move the hips a lot.	When dancing they lift up their feet and jump as much as they want to. Most of the time them will be driven by the spirit in them
The dancers carry brooms when dancing	The dancers carry different props that include, <i>itshoba, imbemba, induku, umkhonto ihawu</i> depending on what the spirit wants
The songs talk about their life in general and tell the history of the nation and sometimes can be re arranged to suit the occasion especially at weddings	The songs talk about <i>amadlozi</i> , animals snakes birds and all the things that are related to <i>amadlozi</i> (the ancestral sprits)

#### 4.6.0 Conclusion

I managed to gather information that give answers to the research questions through the use of semi-structured interviews and observation. Isitshikitsha and izangoma are two different dances which have similar song rhythms, dance steps and clapping. The two dances are used for

different occasions and have got different attire and props. Isitshikitsha is performed for entertainment where as izangoma is performed for the appeasement of the ancestral spirits.

## CHAPTER FIVE

### 5.0 Summary, conclusion, discussion and recommendations

#### 5.1 Summary

The study was a comparison between isitshikitsha and izangoma dances. The research sought to create knowledge on the differences and similarities of izangoma and isitshikitsha dances in their respective functions. It sought to understand the characteristics of these two dances and their functions. It needed to clarify on the similarities and show clearly the differences as well. I managed to show these similarities and differences, the props and attire used in these two dances through the help of people from Dinyane village in Tsholotsho.

The researcher chose a qualitative research design with the use of ethnography. I made use of purposive and snowball sampling techniques to identify knowledgeable informants. The participants gave me the information willingly and identified other who are more knowledgeable. I went to the field to collect data through the use of interviews and participant observation. Interviews were used because could ask more questions depending on the response even though some of the questions were not in the interview. It was not difficult to get the information because the participants were very much cooperative and welcoming in their homes. I participated in the activities that were done in preparation for the ceremony, i participated in the brewing the beer from the first stage and even did some chores around the home when i visited them. I recorded some of the interviews for those who allowed me to record and for those who refused i just wrote down their responses. I made video recordings on both dances but on the *izangoma* i was only allowed to record up to a certain point. They did not allow me to record the part of the spirit possession as they felt that it is a sensitive part that needs only close family. I respected that as i was grateful to be let into their culture. During all this time i kept neutral and let them get used to being around me. I took down notes of everything that was taking place.

## 5.2. Conclusions

The conclusions were made according to the research questions.

### **Research question one: What type of dances are izangoma and isitshikitsha**

Izangoma is a spiritual dance performed for the appeasement of the ancestral spirits. It is performed to enhance spirit possession. The dance is only performed for rituals. Isitshikitsha is a dance that is performed for entertainment. It is performed to entertain people in any social gatherings. Long back it was a dance performed to send off the warriors to war and to welcome them back.

### **Research question two: How are izangoma and isitshikitsha dances related?**

Izangoma and isitshikitsha have the same dance steps, the rhythm of the songs and also the clapping.

### **Research question three: What are the common mistakes that people do when they teach isitshikitsha or izangoma?**

Most people teach these two dances from an uninformed point of view. They usually interchange the songs since the songs sound the same way. They do not know the differences between the themes of these two songs and in most cases they teach izangoma in place of isitshikitsha

### **Research question four: In which ways does isitshikitsha differ from izangoma**

*Isitshikitsha* and *izangoma* differ in many ways. *Izangoma* is performed for spiritual purposes while *isitshikitsha* is performed for entertainment. The attire and the props of *izangoma* and *isitshikitsha* differ. *Isitshikitsha* is performed by ladies only whilst *izangoma* is performed by

both men and women who have the sangoma spirit. The themes of *isitshikitsha* songs talk about the life of the Ndebele people in general and also tells their history. The *izangoma* songs talk about the ancestral spirits, birds, animals bones and snakes. When dancing *isitshikitsha* the feet should not get above the knee level but with *izangoma* one can jump as much as they can.

### **5.3 DISCUSSION**

Most people do not know the difference between *isitshikitsha* and *izangoma*. They are very much confusing since they are also similar in many ways. There has been a lot of videos of *isitshikitsha* that has been uploaded in the internet in which some have the write information and some has incorrect one. The ones with incorrect information in most cases articulate the correct dance steps for *isitshikitsha* and the correct clapping but sing *izangoma* songs and the dances become both males and females which is wrong for *isitshikitsha*. I have not yet come across any video of *izangoma* on the internet. Those who do not know that there is a dance similar to *isitshikitsha* will not know that what they are dancing is not *isitshikitsha* but the sister dance *izangoma*. This is why most people performed *izangoma* at the Research an Intellectual Expo (RIE) in 2014 performed *isitshikitsha* singing *izangoma* songs. I realized that due to commecialisation of the dances, some people are hired to teach people the dances, because they want the money they do not let people know that they are not sure of the dances but teach them what they know or think and take the money. At the end people are left with the wrong information as they believe that the person knows only to be shocked when they read the adjudication crits. The majority of the participants in the traditional dance section of the RIE are the teacher training colleges. After training they go to different schools with the knowledge they have and teach their students in preparation for Jikinya festival. If the teacher has incorrect information, then the pupils , and the whole nation. This motivated me to write about these two



dances and show the differences and similarities so as to shed some light to those who do not know the difference.

#### **5.4. Recommendations for practice**

I recommend that traditional dances like *isitshikitsha* and *izangoma* be documented and the songs be documented in form of transcription so that the late generations will be able to get knowledge of them. It might be of great if the dances that are performed for rituals like *izangoma*, *iwosana*, *amajukwa* and *amantshomane* be performed for entertainment in social gatherings so that even those who grow up in Christian homes get to know them. Performing these dances in such dances in such gatherings will help preserve them as it will mean that many people know the dances. Cultural groups should inquire about these dances before performing them and sending videos to the internet because it is from such groups that people get wrong information and confusion at the end. Another way of preserving these dances is through the education system. It can do a lot of good to say that it is compulsory for children to learn about their traditional dances at school. The parents need to be involved as well because some teachers might not know them. If the parents teach the dances as an extra curricular activity, the children will then share their dances with others from different regions through the *jikinya* festival. I challenge the music departments of teacher training colleges to seek for help and research a lot about dances before they teach them to the student teachers especially if the dance is from a culture that is far from the geographical location of that college. For it is from them that a lot of damage is done. It is very difficult to de teach a child something wrong that they were taught by their teacher. There is evidence of the lack of knowledge in the dances presented during the Research and Intellectual Expo. I suggest that if one has to teach a dance from a culture that is not theirs they seek the help of a resource person from that respective culture.

##### **5.4.1 Recommendation for further studies**

There are some interesting issues that I observed whilst doing my research and because they were not part of my topic I did not dwell on them. I recommend researchers interested in this field to look into why is it that a person who has ancestral spirits hosts more than one spirit? For example I observed that the same person dancing *izangoma* is the one who dances *iwosana* and *amantshomane*. The other area of interest is why they start off by dancing *iwosana* before dancing *izangoma* and why *amantshomane* are danced at the end?

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**APPENDICES**

**Midlands State University**

**MUSIC AND MUSICOLOGY DEPARTMENT.**

**MOYO SINIKIWE R137621C**

**INTERVIEW GUIDE**

1. What type of a dance is izangoma?
2. What type of a dance is isitshikitsha?
3. In what functions do people perform isitshikitsha?
4. In what functions do people perform izangoma?
5. Can one be spiritually possessed when performing isitshikitsha?
6. Can one be spiritually possessed when performing izangoma?
7. Are the dance steps of izangoma and isitshikitsha the same?
8. Is the clapping of isitshikitsha and izangoma the same?
9. Do the songs of isitshikitsha have the rhythm as that of izangoma?
10. How do people make mistakes in the teaching of izangoma and isitshikitsha?
11. Is the attire of izangoma the same as that of isitshikitsha?
12. Is there a difference in the participants of izangoma and that of isitshikitsha?
13. How are the izangoma props different from those of isitshikitsha?

# Midlands State University

Department of Music and Musicology

Observation guide

Moyo Sinikiwe R 137621C

1. What are the themes of isitshikitsha songs?
2. What are the themes of izangoma songs?
3. When do people perform isitshikitsha?
4. When do people perform izangoma.
5. Are there any similarities in isitshikitsha and izangoma dances?
6. Who teaches isitshikitsha in school? Do they know the dance very well?
7. What should be done in order to correct this?
8. How do isitshikitsha differ from izangoma?