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FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC BUSINESS, MUSICOLOGY AND TECHNOLOGY

**A COLLECTION AND TRANSCRIPTION OF NDANDANDA DANCE SONGS OF
NKAYI DISTRICT**

BY

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**This dissertation is submitted in partial fulfilment of the requirement for
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GWERU

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Declaration

I, Mutusva Mirriam declare that this dissertation

A collection and transcription of *Ndandanda* dance songs of Nkayi district is an outcome of my effort and it has not been submitted to any university. I declare that this is my own work in conception and the sources used have been indicated and acknowledge by references.

Signature.....

Date...../...../.....

Dedication

This dissertation is a special dedication to my late parents Mr and Mrs Mutusva who could not live to see my success. May your dearest souls rest in peace?

Abstract

The purpose of this study was to collect *Ndandanda* dance songs for documentation for the benefit of future generations. In order to collect data on *Ndandanda* songs, an ethnographic research design in the qualitative form was employed. Participants were selected using the purposive and snowball sampling techniques. Data instruments such as participant observation and semi structured interviews were employed to collect the much needed data for this study. The songs that were collected and gathered from observation and interviews were transcribed and presented in the form of staff notation. Findings of the study revealed that *Ndandanda* dance songs are songs sung to accompany the *Ndandanda* dance. *Ndandanda* dance is a hunting dance prominent in Nkayi and parts of Midlands by the Ndebele people. The dance was performed by men who were believed to have the spirit of hunting (*ubujimbi*). The one possessed would be directed in the bush to kill an animal for family gatherings nowadays, it is performed for entertainment and as part of tradition by the Ndebele people of Nkayi. A total of ten songs were collected and transcribed. From the transcribed songs, I found out that they were performed under three contexts which are hunting, entertainment and for ritual ceremonies. The songs communicate norms and values of people in that society and they also ensure continued existence of the tradition and culture of the community. The songs also promote unity, sense of belonging and are a way of entertainment. The study therefore recommends that some *Ndandanda* songs be used in schools for teaching purposes so as to safeguard a people's cultural heritage. Resource persons from the local community can be used to conduct workshops on the teaching of the songs including the dance itself. I also recommend that local schools and the district National Arts Council of Zimbabwe organize an annual festival on *Ndandanda* dance performances. I also recommend scholars to study the actual dance, how it is performed, instruments used, the drumming that accompany the singing, props used and other important aspects of the dance.

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CHAPTER ONE

1.1 Background

The study focuses on the collection and transcription of *Ndandanda* dance songs among the Nkayi Ndebele people of Mbotshwa village. Historically, the Ndebele people of Zimbabwe are a splinter group of the Nguni people who migrated from South Africa and settled in south Western Zimbabwe under the leadership of Mzilikazi (Mahlangu, 1957). Linguistically, Ndebele is a dialect of Zulu language with an orthography that only differs slightly from Zulu orthography (Raynor, 1962). Ndebele is the second largest language spoken in Zimbabwe. Most people in the Matabeleland North, Matabeleland South, Bulawayo and Midlands provinces of Zimbabwe speak this language. Ndebele cultures thrive in Matabeleland North and South Provinces of Zimbabwe. Majority of the Ndebele people live in rural areas and the minority are in towns. The Ndebele people believe in God (*Umdali*) and when they worship (*ukuthethela*) they conduct all night ceremonies like *umbuyiso* (bringing the spirit of the dead person at home) and *ukuthwasisa* (initiation ceremonies). During these ceremonies they perform traditional dances and songs accompanied by instruments like drums (*ingungu*). The traditional songs and dances are attributed to ancestors and when people gather for celebrations, mourning or rituals, traditional dance songs take center stage.

When I completed my diploma in Education at United College of Education in 2015, I was deployed in Matabeleland North province, Nkayi district at Maphasaphasa Primary School. I noticed that the Ndebele people of Nkayi district conduct ritual ceremonies and perform traditional dances during these ceremonies. During this time I observed men performing a dance during *umbuyiso* ceremony which I could not understand. From personal conversations I had with people from the community, I was told that that the dance is called *Ndandanda*. As explained by *Khulu* Siwela (personal communication, 24 February 2018) a traditional healer in Mbotshwa village, *Ndandanda* is a ritualistic hunting dance in which the one possessed by the spirit would direct hunters where the game is plentiful and provide for relish during gatherings.

From this conversation I found the dance interesting and decided to embark on a study to understand more on the dance. I have not come across any literature on the traditional dances in Zimbabwe that have been written on *Ndandanda* dance of Nkayi district. As I kept on

researching, I had an encounter with community members during ceremonies like umbuyiso, I realized that the traditional dance was performed by few families in the community and this prompted this study as I realized that the *Ndandanda* dance was facing extinction.

Usually the Ndebele people lived in villages with an extended family system and they would occasionally conduct ritual ceremonies and perform traditional music. The migration of people to towns weakened the extended families and the number of people who performed the dances decreased and this has caused the members of the family forget some of the songs as most of them are learnt orally. Traditional dance songs continue to suffer as Zimbabweans old traditions like performing traditional music has decreased giving a way of life common in urban communities where families spend most of their time watching television and give less value to family gatherings. The traditional practices are mainly in the rural areas where they are still practiced. The movement of people to urban areas has affected the traditional practices that involve performing *Ndandanda* dance songs. This has led to a few families and individuals' performing the dance songs in the community.

Most of the people have been converted to Christianity and no longer participate in the performance of the songs as they consider it demonic. Mlambo (2006:165) notes that

“In converting the Africans to Christianity, missionaries, at the time, helped destroy the African people's belief system and world view and through the schools they set up imparted Western norms, tastes and standards”.

His views are concerned with how Christianity superimposed Western on African culture which was subjected to attack. The Ndebele people of Nkayi were also converted to Christianity and were made to shun their traditional practices and most of the families who performed *Ndandanda* dance no longer performed the dance. From these observations I felt compelled to collect and transcribe *Ndandanda* songs for preservation as they were facing extinction. The younger generations are not able to sing the *Ndandanda* songs and my main worry is that the songs are getting extinct to such an extent that the future generations may not know the songs. The songs have an impact to the community and this motivated me to collect and transcribe the *Ndandanda* songs for preservation. Most African music is transmitted orally and I found it worth to transcribe the songs into staff notation as a way of documentation so that future generations can access them. The transcribed songs will be analyzed to get the meaning and the role they play in the community from the lyrical content of the songs.

Mataga (2008) says traditional dance is an important aspect in the culture of the Zimbabwean people. The traditional dances are a way of life and represent cultural beliefs of the people. For the purposes of this study I will focus on the songs of the *Ndandanda* dance. The Ndebele people's music reflects their culture. The songs will help in understanding the cultural norms, values and beliefs therefore I decided to collect and transcribe the *Ndandanda* songs and was compelled to embark on the study in an effort to give an insight into the culture of Ndebele people in Nkayi.

1.2 Statement of the problem

Ndandanda dance songs are getting extinct because only a few families in the community are performing the dance because most of the families have been converted to Christianity. The young people in the community have not shown much interest in performing the dance songs as they consider it demonic. The purpose of the study is to collect and transcribe *Ndandanda* songs of Nkayi District in Matabeleland North province for the purpose of preservation and to add to the knowledge base on the traditional dance songs of Zimbabwe.

1.3 Research questions

1. What are *Ndandanda* dance songs?
2. What is the role of *Ndandanda* dance songs in the community?
3. What is the meaning of the *Ndandanda* dance songs and what do they generally talk about?
4. How can *Ndandanda* songs be collected, transcribed and preserved for future use?

1.4 Significance of the study

The study is significant in that it will collect, transcribe and preserve *Ndandanda* dance songs. This will help in creating a knowledge base and help to preserve the cultural values and norms of the Ndebele people of Nkayi. Currently, traditional songs performed by the Ndebele people of Nkayi are taught through oral tradition. The transcribed songs will help in preserving the traditional dance songs for the benefit of the younger generations who do not know how to sing the *Ndandanda* songs. Knowing the *Ndandanda* dance songs does not only help people to know about its performance but it helps the youth and society to know their culture which they can identify themselves with. The transcribed songs will help students and educators gain knowledge from the study and use the study as reference for future studies on traditional dance songs. The study will contribute literature in the field of music for other

researchers and provide recommendations for further studies in related topics. I also intend to contribute literature to music curriculum in schools on Ndebele music by providing songs that can be used in teaching and learning so that children appreciate their indigenous songs. This study is important for I have not come across literature focusing on the meaning of the *Ndandanda* dance songs. Therefore this study will unveil the meaning of the *Ndandanda* songs and this will help in contributing literature on Ndebele culture and also for the songs to be recognized like other traditional dance songs in the country. The study is also significant as it will equip me with adequate understanding of the Ndebele traditional music in Zimbabwe through transcription and analysis of *Ndandanda* songs of Nkayi.

1.5 Delimitations

Leedy and Omrod (2010) assert that delimitations are those characteristics that limit the scope and define boundaries of your study. Delimitations are in your control. Therefore the study will be confined in Mbotshwa village of Nkayi District in Matabeleland North province of Zimbabwe. The place is inhabited by people who have maintained the traditions and performance of *Ndandanda* dance songs during ceremonies like umbuyiso (bringing the spirit of the dead person home). The place was also chosen because I am a full time classroom practitioner at Maphasaphasa Primary School in the community and have created good rapport with the community members. This also allowed me to interact with the elderly people and people who perform the songs as I attend gatherings and ceremonies conducted in the community. There are some areas I know like Mateme, Gwelutshena and Jengwe where the dance is performed but I chose Mbotshwa village as I have access to the information needed because the villagers trust me with information on their traditions. The place was also selected for its proximity and convenience because I spend most of my time at the place. This will allow me to collect data from the community thus saving costs.

1.6 Conclusion

The chapter introduced the study and gave insight into the background of the study. The chapter gave the background of why the study is worth being carried out and it also helps the reader have a clear picture of what I will be studying. The chapter also pointed out the statement of the problem and the research questions which will guide the progress of the research. The chapter gave insight to the significance of the study which provided the justification for the study. The chapter then leads to the next chapter which is chapter two which is literature review.

Chapter 2

2.0 Review of related literature

2.1 Introduction

This chapter focuses on literature review. Literature review is the selection and review of literature related to the study which contains information, ideas, data and evidence written from a particular standpoint to fulfill certain aims or to express certain views on the nature of the topic (Hart 1998). Literature review provided insight and understanding on how scholars approached similar issues to the topic. It helped in identifying areas that have been investigated or need to be investigated. The researcher could not find substantial literature on *Ndandanda* dance songs and there are a few scholars that wrote out specifically about the Ndebele culture and music. Bozongwana (2000) and Nyathi (2001) give an explanation on the culture and beliefs of the Ndebele people which is important in this study but give less reference to traditional dance songs. In order to understand the *Ndandanda* dance songs, I will discuss issues related to the Ndebele people of Zimbabwe, understanding dance, the significance of African music and dance, continuity and change in dance. Also to be explored are the dances in Zimbabwe and their distribution, text in African music and traditional instruments. I will also discuss on ways of preserving traditional dance songs.

2.2 The Ndebele people of Zimbabwe

The dance songs to be collected, transcribed and analyzed are performed by the Ndebele people of Zimbabwe. Therefore there is need to understanding the Ndebele people of this country. Zimbabwe is a multi-cultural country with different ethnic groups. Asante (2000) asserts that one cannot discuss Zimbabwean dance as an entity when Zimbabwe contains so many ethnic groups, each with their own particular history and subculture. Mahlangu (1962) says that the Ndebele people of Zimbabwe are a splinter group of Nguni people who migrated from South Africa and settled in south western Zimbabwe under the leadership of Mzilikazi. Mzilikazi and a group of warriors broke away from Tshaka the Zulu king's fierce rule during the mfecane wars (Raynor, 1962). Mfecane is the Bantu (Nguni) name for 'the breaking and the crushing'—fierce wars that broke out among the Bantu tribes in the Southern Africa and reversed Bantu people's movement back northward. Mzilikazi built his nation by conquering and incorporating those who surrendered. Ndebele culture flourished and they maintained

their traditions in Matabeleland North and South Provinces of Zimbabwe. The Ndebele people of Zimbabwe can be characterized as people residing in Matabeleland or Midlands's province of Zimbabwe. They can also be defined linguistically as those who speak Ndebele language as a mother tongue. Bajilla (2018) also asserts that being Ndebele is a collection of all those people whose ancestors were assimilated into the Ndebele state be they Nguni, Sotho, Shona, Kalanga, Tonga, Tswana, Venda extraction. He notes that some definitions have defined the Ndebele as people with the Khumalo surname which he says does not support Mzilikazi's rule which united everyone with the language IsiNdebele. All the people were incorporated under one rule and throughout the year they would conduct ceremonies where the communities would sing and dance. Chrispo (2004) says that music lives in society and each society through social consensus, determines its musical concepts, meaning and sense. The Ndebele people of Zimbabwe also perform music that defines their experiences. Traditional dance songs take centre stage in their ceremonies and unite them as families.

2.3 Understanding dance

Hanna (1973) asserts that dance is composed of purposefully, intentionally, rhythmical and culturally patterned sequences of non-verbal body movements and gestures which are not ordinary motor activities, the motion having inherent value. African dance is a physical behavior where the human body as the instrument releases energy through muscular response to stimuli. It is also an artistic behavior and each group has its own aesthetic criteria. African dance is a cultural behavior determined by the values, attitudes and beliefs of a people. The relationship between dance and other aspects of culture is reciprocal and dance often contributes to continuity and change. African dance shows the values and beliefs of certain people, to understand about people's culture one has to study dance.

Dance is a social behavior reflecting relationships among individuals in groups and among groups themselves in society. As an economic behavior dance may be performed to supplement or sustain one's livelihood and sometimes to enhance one's occupational skills or values. As a political behavior dance can be a forum for articulating political attitudes and values. This therefore shows that dance can be used as forum to communicate political issues.

Dance is a communicative behavior and is more effective than verbal language. This notion is supported by Redcliff-Brown (1994) when he asserts that dance in Africa is a medium of communication. Hanna (1987) also says that dance can communicate information

purposefully as well offer an open channel that could be used. Giurchescu (2001) asserts that dance has a social meaning and is serving as a tool to create an interactive platform for the people to socialize, exchange information and learn more about each other. He also notes that Dance is a form of social interaction and the dancer becomes the object that expresses and transmits feelings, ideas and experiences. This implies that dance is part of human life that is used to communicate their culture and way of life through dance one can understand other peoples culture. It is within this sense of meaning that dance appears to contribute to the continuity of essential attributes in African societies.

Traditional dances play a pivotal role in Ndebele people in Zimbabwe. The performance of the dances has a purpose to preserve the values and norms of a society. Asante (2000) supports this when he says that dance in Zimbabwe is an important aspect of the Zimbabwean culture and tradition. The traditional dances are accompanied by music. Music and dance are intertwined and are essential in representing cultural heritage Nketia (1994) supports this by saying music is integrated with dance and is a social event. Dance and music are inseparable. It is not enough to study a dance without mentioning its songs as asserted by Blacking (2007) when he notes the importance of music in dance to the Venda people. In his study of the Venda people he points out that music can be used as a tool in understanding a culture. Dan (2016) also asserts that music shoulders the task of explaining and showing a story. The cultural norms, beliefs and values are rooted in the African songs and for this reason. I have not come across literature on the analysis of *Ndandanda* songs so I focused my study on collection and transcription of *Ndandanda* songs so that I give an insight into the dance and culture of the Ndebele people.

2.4 The significance of African Dance and Music

Dance is a form of worship in African societies and is used to communicate with the deity. Music plays an integral part in rituals of birth and puberty, at marriage and death in secret society initiations and rituals of livelihood for example hunting, farming, gathering etc. Costumes, masks and musical instruments usually attain an aura of sacredness in ceremonies and rituals (Appel, 1969). African music is part of the daily activities of the people from birth to death. He also notes that audience participation, a type of communal sharing has greater importance in African music than in most Western music. Nketia (1974) concurs when he says African music is communally owned and that African music is a public performance on

social occasions. Music is also communally owned within the Ndebele people of Nkayi. Music is part of their everyday life as they participate in music making as communities.

Zimbabwe indigenous music is communally owned (Gwekwerere, Maluleke and Zhou 2012). Everyone can sing and take part in music making. Nketia also notes that participation in music is voluntary activity or an obligation imposed by one's membership in a social group. In Zimbabwe indigenous music making is participative and the Ndebele people of Zimbabwe also have gatherings where they partake in making music. They have their unique culture and music gives them a sense of cultural identity (Gwekwerere et al 2012)

According to Hanna (1973) Dance is used to teach and reinforce cultural patterns, religious traditions, achievements and status values and economic patterns are communicated through dance. African dance also helps to control the tensions of individuals and groups. African dance often makes a contribution to the attainment of societal goals. Dance is used to motivate men to participate in battle and other work activities. As accompaniment to work or interspersed with it, dance stimulates the individual involvement, provides distractions and generally makes work less a chore.

African dance contributes to the integration of society. It is frequently part of rites inducting young people into adult society. In African music everyone participates in the performances and this is closely related to ceremony and ritual. Monro (1974) assert that the primary function of music in Africa is communication. This communication enables people to speak to God and words are inadequate, the combination of performances, instruments and music contains power to express feelings.

The Ndebele people perform ritual dance songs in ceremonies like *umbuyiso* and *umthethelo*. Nketia (1974) postulates that most ritualistic dances are performed on special occasions depending on the social event and those involved in it. Asante (2000) says that spirit possession is enhanced by particular dance, instrument, song, beer or any other means preferred by the spirit that elevate unconsciousness. Nketia (1966) notes that every musical (dance) played (danced) in community life has a tradition behind it a tradition which governs its mode of performance, its repertoires as well as tradition that governs the context in which it should be played(danced). In Zimbabwe traditional songs are performed in two different contexts in rituals and for entertainment. The Ndebele people of Zimbabwe perform traditional music in ritual and for entertainment. While the above authors have written about

the significance of African music there is no mention of the meaning of the *Ndandanda* songs to the Ndebele people hence this study.

2.5 Continuity and change in Dance

Rapid urbanization, technological progress and the spread of mass media has accelerated change and affected African dance (Hanna 1973). The basic contributions African dance makes to society continue however as dance adapts to new desires and behaviors. Modification in dance occurs even in those villages which have resisted change and where substantive culture change has been slight. Sacred dances are now often held at different times than they used to be for example on national holidays so that key participants who work or attend schools in town can attend.

Traditional dances are perpetuated outside their original context. People continue to be socialized to old and new values through African dance which is being introduced into schools and churches. In rural and urban areas the dances celebrate Christian church marriages, installation of contemporary government representatives, dedication of modern schools and hospitals and achievements of western professional accreditation. This has seen a change in context of traditional dances in the country most of which are now performed for entertainment.

Change may make African dance more artistic, profane, and professional divorced from important aspects of individual and collective life. When performing for tourists, promoting cultural festivals and competitions and creating choreography based on traditional dance for new theatrical productions African dance changes. African dance changes context in competitions as noted by Rustate (2011) who says that in competitions the performance of *Mhande* dance is used for expression of joy and as a form of cultural identity and not for rain making.

Dance still makes a contribution to the attainment of societal goals. It is still sometimes a component of work projects. Dance continues to facilitate adaptation to the supernatural environment. Traditional dancing has been introduced to Christian churches as part of prayer. Many church leaders have come to realize that drawing upon the deeply rooted traditional forms with which people grew up facilitates communication. African dance continues to contribute to the integration of society. In the contemporary times it still insures courtship opportunities for the young. It is still used for cultural identity which means ethnic group

cultures can be celebrated with the dances they perform. By researching on *Ndandanda* dance songs the analysis will help in identifying the continuity and change in the performance of the dance.

2.6 Dances in Zimbabwe

Zimbabwe is a multi cultural country whose dances are just as different as the ethnic groups in the country. Asante (2000) notes that Shona and Ndebele people share almost the same traditional beliefs. In Zimbabwe traditional dances are performed in two different contexts in rituals and for entertainment.

2.6.1 Distribution of dances

Below are geographical locations and ethnic groups and their respective dance styles as presented by Asante (2000:22)

Dance style	Geographical location	Ethnic group
<i>Mhande</i>	Masvingo	<i>Karanga</i>
<i>Muchongoyo</i>	Chipinge	<i>Ndau</i>
<i>Chinyamvera</i>	Masvingo	<i>Karanga</i>
<i>Isitshikitsha</i>	Matabeleland	<i>Ndebele</i>
<i>Amabhiza</i>	Plumtree	<i>Kalanga</i>
<i>Mbakumba</i>	Masvingo	<i>Karanga</i>
<i>Jerusalema/ Mbende</i>	Murehwa	<i>Zezuru</i>
<i>Amantshomane</i>	Matabeleland	<i>Ndebele</i>
<i>Ingquzu</i>	Nkayi	<i>Ndebele</i>
<i>Amajukwa</i>	Plumtree	<i>Kalanga</i>
<i>Shangara</i>	Masvingo	<i>Karanga</i>
<i>Dinhe</i>	Masvingo	<i>Karanga</i>
<i>Izangoma</i>	Matabeleland	<i>Ndebele</i>
<i>Mapwaira</i>	Binga	<i>Tonga</i>
<i>Mbira</i>	Chivhu	<i>Hera</i>
<i>Njori</i>	Makonde district	<i>Korekore</i>
<i>Jiti/tsotsa</i>	Mutoko	<i>Buja</i>

2.6.2 Discussion on Zimbabwean Dances

A lot of authors like Asante, Stone, and Berliner have written on African music and dance. I have not come across any literature on the *Ndandanda* dance yet so much have been written about other dances in Zimbabwe as presented below. By collection and transcription of the *Ndandanda* dance songs; this study adds to the existing scholarly studies on Zimbabwean dances.

Mbakumba

It is a highly stylized and structured dance performed by the Karanga people of Masvingo province near the Great Zimbabwe monument. *Mbakumba* is performed at social functions especially at celebrations to mark the successful completion of communal work where communities worked together in weeding one field and to celebrate harvest.

Jerusarema

Jerusarema is a culturally rich outstanding and symbolic fertility dance that is mostly performed as entertainment at weddings, parties, funerals and installation of traditional leaders. *Jerusarema* is also known as *mbende*, though it is now performed across Zimbabwe the dance is originally from Murehwa and places lying in the surrounding area, in Mashonaland East province (Mataga 2008).

Shangara

This dance is performed by the Karanga people found in Masvingo province. *Shangara* is performed at beer parties, wedding ceremonies and birthday parties. Legend has it that the dance came about after an old man who had bought new shoes got drunk at a beer drinking part and started to dance showing off his shoes. To substantiate the claim oral tradition says the name *shangara* is hence derived from *shangu* which is Shona for shoes.

Amabhiza

Amabhiza is a Kalanga dance performed during people's rain making ceremonies used to appeal to the ancestors for rain. The dance movements are an imitation of the footsteps of a horse. The name *amabhiza* means horses.

Isitshikitsha

It is a sacred traditional dance found among the Ndebele people who are found mostly in Bulawayo, Matabeleland North, South and some parts of Midlands's province of Zimbabwe. *Isitshikitsha* is performed at both ritual and social gatherings. Moyo (2016) says that *Isitshikitsha* is an entertainment dance performed by ladies only but in nowadays it is performed by both men and women. It is danced in any occasion when people are happy. When the army was going for 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 would be doing stylish dancing they call *ukugiya*. Some say it was from the raids that the dance got its name.

Amantshomane

It is an ancestral veneration dance of the Tshangana people of Matabeleland North province of Zimbabwe, The dance is characterized with high leaps into air as well as quick and rapid energetic steps. *Amantshomane* is also said to be therapeutic

Izangoma

The word *isangoma* comes from a Zulu word *umngoma* which means a traditional healer. The dance is a ritualistic dance that is performed for appeasement and enhancement of spirit possession. The dance is performed by people who have *idlozi le sangoma* (the *sangoma* ancestral spirit) and these are traditional healers. *Isangoma* is an ancestral spirit that is believed to be looking after the family and is an intermediate between the people and *umdali* (the creator).

Imbube

Gonye and Moyo (2015) say that *imbube* is a commemorative dance performed at weddings and is associated with nation.

Ingquzu

According to Nyathi (2001) *ingquzu* is a dance which came from the Zulu who came from South Africa. The dance is common in Matabeleland and it is largely a male dance and women only sing and clap for men. Male youth perform the dance because they are strong enough to jump. It is during the dance where young men show off their skills so that they attract young women from singers and clappers. The dance is performed any time of the year if need arises. It is a social dance that is performed during happy occasions such as weddings, celebrations marking the birth of a child and the new moon.

Mhande

Rustate (2011) researched on the Mhande dance by the *karanga* during *mutoro* rain making ritual. He notes that *Mhande* is an indigenous song dance performed for *mutoro* ceremony, it has distinctive songs and rhythms used for communicating with the *majukwa* rain spirits and they in turn communicate with God the provider of rain.

Amajukwa

Amajukwa dance is prominent in Plumtree by the Kalanga people. Asante (2000) says *Ijukwa* was a hunting spirit which was mostly found among the Mambo tribes. The *ijukwa* would direct the hunters where the game was plentiful. There was a strong belief that the host or hostess may turn into a lion and harm whoever becomes inquisitive. Asante says the dance used to be performed in winter or early summer time at night. Nowadays there is no fixed time for the performance. Asante (2000) also asserts that after a certain period without rain the people in the area gathered under a common tree known as *umtolo* to ask for rain. It is believed that the rain would come during or after the performance. The drums dominated the dance and they vary in size as well as decoration. There are three drums. The noticeable one is known as '*Ndandanda*' which is played strictly by the possessed. Rattles are tied on the legs of dancers. The dance starts at an easy walking pace but as the drums intensify dances chant and the dance reaches climax.

Chinyambera

Chinyambera is a traditional dance of the *karanga* people found in Masvingo and Midlands's province. It was performed by hunters before or after hunting to instill confidence or celebrate the hunt. It was also performed for motivation after an unsuccessful hunting expedition (Impey and Nussbaum 1996).

2.7 Text in African music

African music is communal and celebrates group and community gatherings. According to Nketia (1974) African music is a public performance that takes place on social occasions when members of a group or a community come together for enjoyment of leisure, for recreational activities. He also notes that these communal activities generally belong to the same ethnic or linguistic group. The basis of association for music making however is

usually the community, those members of the ethnic group who share a common habitat such as village and have common local traditions and common beliefs and values.

Nketia (1974) asserts that in these communal gatherings music performed depends on the social event and those involved in it. Language is important in music and dance as it makes the text of the songs performed. Boulton (1973) posits that the texts of the songs make up the poetry of the people. The verses show the same feeling for form, balance and symmetry which is apparent in all artistic expressions of the Africans. Jones (1992) asserts that the words of Zimbabwean music have functions beyond mere entertainment. Text in African music is important as it helps in understanding the culture of the people. It can be used to maintain order, for unity and also cautioning bad habits. It can also be used to preserve culture of people. Argordoh (1994) purports that one of the sources of understanding human behavior in connection with music is song text. The text of the songs helps in understanding the culture of people. I have presented literature on text in African music in order to make an analysis to understand and get meaning of the *Ndandanda* dance songs.

2.8 African traditional Instruments

In African music and dance instruments are very important for accompaniments as they provide rhythm. In Africa almost anything can be an instrument for example bones, sticks, horns and metal objects. According to Hornbostel and Sachs (1961) musical instruments have been divided into four major classes which are idiophones, membranophones, aero phones and chordophones. Nketia (1974) notes that in many African societies the emphasis on percussive instruments finds its highest expression in the use of membranophones. Drums are very important in African music as they are used to accompany music and dance in almost all ceremonies. Drums appear in a wide variety of shapes, they may be conical, cylindrical or semi cylindrical. Stone (2000) says that musical instruments carry human attributes and can be more or less human depending on their roles within the music they produce. Drumming is important in Zimbabwe traditional music as it accompanies most of the dances during ceremonies. Therefore I presented views of different scholars on African traditional instruments because *Ndandanda* songs are also accompanied by hand held drums which are very important in the performance of the songs as they give rhythm to the dance.

2.9 Preserving traditional dance music

Traditional dance music in most African countries was not documented and this is a great threat to the cultural heritage as it faces extinction (Okoro 2010). Most scholars have tried to preserve the traditional music in various ways but I have not come across any documentation of *Ndandanda* songs hence the gap so my study will collect and transcribe for preservation. I will discuss some ways of preserving traditional music.

2.9.1 Recording audio and videos

According to Omeluzor (2014) Information Communication Technology is capable of being used in gathering, processing, storing, retrieving and sharing information. It is an advantage in preservation of traditional music. Songs can be recorded using cameras and cell phones and this can be stored on hard discs, memory cards and flash memory. Images, audios and still pictures can also be captured using the camera during observations. Bank (2007) says that images assist in analyzing music of a society and they add value to the ethnographic reflections by a field worker. The images can explain and give a clear picture than what writing can do. Audios also help in transcription of the songs collected. Recorded audios and videos will help in documentation and preservation of the *Ndandanda* songs.

2.9.2 Transcription

Klapuri (2006) says that music transcription refers to the analysis of an acoustic musical signal so as to write down the pitch, onset time, duration and source of each sound that occurs in it. In western tradition, written music uses note symbols to indicate these parameters in a piece of music. In computational transcription system, a MIDI file is often an appropriate format for musical notations. In an ethno musicological investigation there is need for transcription of the found materials to cater for universal understanding. Transcription is therefore a phase when a researcher turns to transcribes and has a structural analysis of the materials recorded in the field which is basic in establishing the taxonomy essential to his study (Merriam 1959). According to Bryman (2004) transcription is the adoption for medium other than its original. The whole purpose of a transcription in ethnomusicology dictates the detail necessary for that particular transcription. The purpose can range from helping to learn the words to a song, in which case one might not even need a tune, to detailed analysis of style. Tracey (1990) also asserts that a transcription should reveal the shape of the song so

that it looks on the page as much as possible like the songs sounds. The transcription of the Ndandanda songs will help the future generation to learn the songs.

There are two main types of transcriptions which are prescriptive and descriptive. Prescriptive transcription is a guide to a performer/ analyst and only shows selective features usually in a simple form. Descriptive transcription on the other hand is an exact report or description of what has been heard that goes beyond ordinary staff notation and is as precise as possible and it is more useful for analysis than re-performance (McKerrell2012). Transcription in ethnomusicology is the fundamental of analysis. It is possible to use a recording as translation of a musical event transcription pose to be very useful for analysis. This is so because transcription includes many features like pitch, rhythm, ornamentation, harmony, special features like vocal techniques, string techniques such as double stopping, ornamentation, timbre, attack, speed, metre, extra-musical features, and commentary on the general character of a performance. However, transcription relies upon western notation and has some limitations (McKerrell 2012).The idea that one can achieve a perfect transcription is false, as different people hear different things. However there other representations that can be made and these can be quite diverse in ethnomusicology, but must suit the purpose of the transcription.

This is supported by Sachs (1962) as he says no musical script can ever be a faithful mirror of music. Thus a detailed approach to transcription and analysis can either be phonemic or phonetic which determines the look of the transcription and what it means. In this study I will transcribe the *Ndandanda* songs using Sibelius software for safeguarding. The transcription presented herein staff notation to provide with the musical mind of the Ndebele people of Nkayi following Agawu's views on the importance of analysis (2003).

Chapter 3

3.0 Methodology

3.1 Introduction

This chapter focuses on the methodology that was adopted to gather, present and analyze data to achieve objectives of this study. Schwardt (2007:195) defines research methodology as a, “theory of how an inquiry should proceed”. The methodology consist the paradigm, theoretical model, phases and quantitative or qualitative techniques. Methodology is important in any study because it explicates on how the study will be carried out and influences the quality of the results. I will focus on the research design adopted, population, sampling procedures employed, instruments used to collect the data, data presentation and analysis as well as ethical considerations.

3.2 Research design

Leedy (1997) defines a research design as a plan for a study, providing the overall framework for collecting data.

The study will use the ethnographic research design in the qualitative form. Lincoln (2000) says that qualitative research involves an interpretive and naturalistic approach. Shank (2002) also defines qualitative research design as a form of systematic, empirical inquiry into meaning; it is the study of events in their natural settings, attempting to make sense of or to interpret phenomena in terms of the meanings people bring to them. I chose qualitative research because it helped me try to understand how the Ndebele people of Nkayi make sense of their experiences in performing *Ndandanda* dance songs. Qualitative research allowed me to conduct interviews and observations and this helped me to examine what people think and why in relation to *Ndandanda* dance songs. Qualitative research allows the use of ethnography where the researcher is required to immerse in the setting to understand the meaning of certain events. Therefore I chose the ethnographic research design.

Geertz (1973) says that ethnographic research is the study of social interactions behaviors or a way of life of a group of people through close observation, reading and interpreting. It is conducted in a natural setting and the researcher observes group behavior as it occurs naturally in the setting without any simulation or imposed structure.

I preferred to use ethnographic research as it allowed me to understand the Ndebele people's culture because it made it possible for me to interact closely with the group and be part of their day to day activities. I chose ethnographic research because it utilizes participant observation and interviews as a way to collect information from informants. This allowed me to collect data within real life context so that I have insight into the culture of the people being studied.

The research design also enabled me to closely observe and understand the context in which the songs are performed. This allowed me to attend ceremonies where the dance is performed like *umbuyiso* or *kuro vaguva* (ceremony of bringing the soul of the dead), *umthethelo* (communicating with the ancestral spirits) and initiation ceremonies (*ukuthwasa*) done by traditional healers in the community. These ceremonies also allowed me to access and observe performances on the *Ndandanda* songs as ethnographic research fosters relationship, confidentiality and informed consent with participants.

I am a classroom practitioner in the community school and spend most of the time in the community therefore the research design will help in accessing information that is needed thus reducing costs on travelling. The research design will also make it possible for me to conduct interviews and this offers me a chance to obtain unique insights into the social group being studied. The design also made it possible for me to collect *Ndandanda* songs through video and audio recordings that I will use for transcription and analysis.

3.3 Population

According to Haralambos and Holborn (1980), population is a large group of people usually selected for purposes of carrying out a research. Best and Khan (1993:30) also assert that a population refers to, "...any group of individuals that have one or more characteristics in common that are of interest to the researcher. The population in this study will involve traditional healers, spirit mediums and elderly people in Mbotshwa village in Nkayi because they have vast knowledge on the *Ndandanda* songs. I chose Nkayi district and specifically Mbotshwa village because the community still conducts ceremonies where *Ndandanda* songs are performed. The community also has traditional healers and spirit mediums who conduct initiation ceremonies where they perform these songs. The community also has elders and culture bearers who have vast knowledge on the songs and these will provide required information about the songs. I have been in contact with elders performing Ndebele traditional music during community gatherings I was assured that I will get the information

needed on the study. The community also has young men who have formed groups and perform *Ndandanda* songs during ceremonies like *umbuyiso* this also assured me of the perspectives of performing the songs from a younger generation.

3.4 Sample and Sampling

Sampling is the process of selecting units for example people and organizations from a population of interest so that by studying the sample we may fairly generalize our results to the population (Trachoma, 2006). I will use the purposive and snowball sampling techniques.

3.4.1 Purposive sampling

Patton (1991) says that purposive sampling is a 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 are specialist on the topic and willing to take part in the research. I used purposive sampling as most of the people with reliable information for the study lives in the area under study. The people from the community still perform the *Ndandanda* songs during ceremonies so I chose purposive sampling as they will provide relevant information about the topic. The purpose of this study is to collect and transcribe *Ndandanda* dance songs so as to get insight into the Ndebele people's culture of Nkayi. As a result I selected villagers from Mbotshwa village of Nkayi who still practice *Ndandanda* songs to be my key informants.

3.4.2 Snowball sampling

Thompson (2000) says that snowball sampling is a method in which individuals in the sample are asked to identify other individuals. This allowed me to gather participants through identification. One informant will help in locating other informants and this allowed easy identification of informants. Snow ball was used as I had a chance to interact with one of my colleague who grew up in a family which performed *Ndandanda* dance songs in Nyakwati Silobela. We attended various ceremonies like *umbuyiso* together in the community and she helped me to identify some key informants to this study. I selected elderly people from Mbotshwa village as they still practice the old traditions. I also selected members from the community who still perform *Ndandanda* dance songs.

3.5 Research instruments

Tan kok Eng (2013) says that a research instrument is what you use to collect information to answer your research question. In this study I will use interviews, participant observation, audio and video recordings.

3.5.1 Participant observation

I used participant observation to collect data in this study. Ospina (2004) says that participant observation is a qualitative method with roots in traditional ethnographic research whose objective is to help researchers learn the perspectives held by study populations. It is useful for gaining an understanding of the physical, social, cultural and economic contexts in which the study participants live. This enables the researcher to familiarize with the informants and this will prove invaluable throughout the study.

Iacono, Brown and Holtham (2009) also posit that participant observation involves participating in a situation while at the same time recording what is being observed. This offers a chance to obtain unique insights into the social group. Participant observation is the process of learning through exposure and involvement in the activities of the participants. This involves blending with the community so that they act in their natural setting during visits and this removes stranger value.

I chose participant observation because it allowed me to interact with my informants so that I have a better understanding of their culture. I attended *umbuyiso*, *amathwasa* ceremonies so that I observe how the songs are performed. Participant observation also helped me in collecting *Ndandanda* songs for transcription and analysis. It also helped me in identifying informants and coming up with meaningful questions for interviews.

3.5.2 Interviews

The study made use of interviews. Mathers, Fox and Hunn (1998) assert that an interview is an important data gathering technique involving verbal communication between the researcher and the subject. Easwaramoorthy and Zarinpoush (2006) also say that an interview is a conversation for gathering information. I used the interviews as they allow gathering of opinions, perception and individual experiences of the informants. The interviews also allow gathering of in depth and expert knowledge about the topic.

I used semi structured interviews in collecting data on the *Ndandanda* songs. Bernard (1988) says that a semi structured interview is when questions are asked with the help of an interview guide that consists of questions and topics that need to be covered. Easwaramoorthy and Zarinpoush (2006) posit that in a semi structured interview, the interviewer uses a set of predetermined questions and the respondents answer in their own words. He further notes that some interviews use a topic guide that serves as a checklist to ensure that all respondents provide information on the same topic.

Semi structured interviews are a series of open ended questions based on the topic the researcher wants to study. The interviews are flexible that you can add and probe questions depending on the participant's response for clarification. This helps to adjust situation at hand and avoid losing track on the topic.

I chose semi structured interviews because they allowed me to interview the informants on the songs using an interview guide so that they provide information on the same matter. I also managed to conduct interviews with elders and culture bearers which include traditional healers from Mbotshwa village to gather data on *Ndandanda* songs. I made appointments and interviewed them at their respective homes. I recorded the interviews using a camera and phone and wrote down some notes during the interviews. The interviews were done using IsiNdebele language so that the informants explain in detail using a language they understood. These interviews helped in obtaining *Ndandanda* songs that will be transcribed and analyzed.

3.5.3 Audio and video recording

I chose audio and video recording during interviews and observations because of their ability to playback so that I capture every event that I cannot write down. I used a camera and phone recorder to capture everything on *Ndandanda* dance songs. The pictures, videos and audios will be used for transcription and analysis so that there will be less bias.

3.6 Data Collection Procedure

I had the permission to carry such a study in the field from my informants in Mbotshwa village. This enabled me to conduct interviews and observations with participants. The study was done in rural areas of Nkayi North at Mbotshwa village. I asked for permission from the kraal head which I was granted. Purposive sampling technique was employed in collection of data. This allowed me to attend various ceremonies and gatherings conducted in the

community to observe people who performed *Ndandanda* dance songs. Though I had challenges with ceremonies like *umbuyiso* because they are seasonal, I had to visit informants at their homes and also attend *Ukuthwasisa* (initiation) ceremonies that were held at various times during the year. Through participant observation I managed to interact with the community members and this allowed me to record using a camera and phone thus making a collection of the songs during the participant observations, but there were some aspects during *umbuyiso* and *ukuthwasisa* that I was not allowed to capture so I abided by their wish as part of my ethical considerations. The snow ball technique was used as I was able to identify informants who were knowledgeable on the topic who then directed me to other participants. I then made appointments with my informants and came up with a schedule which allowed me visit them during weekends. I interviewed them using the semi structured interview guide. All my interviews were done in Ndebele. This helped me to take part in the conversations and sing some of the songs. The participants were able to express themselves freely with the language they understood. I had a chance to record audios and videos during visits but there were some informants who did not want to be recorded.

3.7 Ethical considerations

Iacono et al (2009) say that ethnographic research utilizes participant observation and data collection therefore the researcher is required to spend considerable time in the field and study the phenomena within its cultural context. They further note that participant observation raises ethical dilemmas so the investigation should not be conducted in a covert manner; informants should be informed of the nature and scope of the investigation.

With the permission from Midlands State University I sought for a letter from the chairperson of the department which asked for permission to collect data in the community. Before conducting the study I asked for permission from Mbotshwa village head which was granted. It was easy to get the consent because I spend most of the time in the community. Then I requested for permission from the informants and explained to them that information from this study is confidential will be used for academic purposes. I also explained to them that they have the right to agree or refuse to take part in the research. I was able to make visits identifying different informants and become immersed in their everyday life so I respected their culture during these visits. I was granted permission to capture audios and videos on the songs however I was not allowed to capture some events during *umbuyiso* and *ukuthwasisa* ceremony which I respected.

3.8 Data presentation and analysis

Corbin and Strauss (2008) say that analysis is the act of giving meaning to data. Babbie (2004) also says that data analysis involves discovering patterns among the collected data, so as to identify trends that point to theoretical understanding.

Data was presented in qualitative form. The songs collected will be transcribed into staff notation. An analysis on the songs will be carried out to get meaning in relation to the dance. The researcher will analyze lyrics using textual analysis so as to give insight into the contextual meaning of the dance songs. The data will be sorted using themes from what have been collected using research questions and in relation to the *Ndandanda* dance. Themes from literature review will be used to analyze the transcribed songs and bring meaning to them.

3.9 Conclusion

The chapter focused on research design, population, sample, research instruments, ethical considerations and data analysis. The methodology used is ethnographic in form of qualitative research with major instruments as interviews and observation. Nkayi district specifically Mbotshwa village was chosen because the community has elders who still practice *Ndandanda* dance. I then used purposive and snowball sampling techniques as they helped me identify the key informants with relevant information to my study. Participant observation and interviews were major research instruments which enabled me to gather much needed data on the topic. Permission from informants was sought and I explained to them that data gathered will be used for academic purposes. Data analysis showed that data will be presented in qualitative form. Transcribed songs in staff notation will analyzed to get meaning of the songs. The next chapter is chapter four which is data presentation and analysis.

Chapter four

4.0 Data presentation and analysis

4.1 Introduction

The chapter focuses on data presentation and analysis. According to Babbie (2004), data analysis involves discovering patterns among the collected data, so as to identify trends that point to theoretical understanding. The songs collected were transcribed into staff notation for the purposes of preservation for future generations. An analysis on the songs was carried out on the lyrical content to get the meaning in relation to the dance. It is not within the scope of this study to look at the form or structure of the music but an ethno musicological analysis in search of meaning of the song text and the role played by the songs in the community. I analyzed lyrics using textual analysis so as to give an insight into the contextual meaning of the dance songs. Data will be presented according to the research questions formulated from the study. Themes from literature review where possible and summary from interviews will be used to enhance data presentation and analysis so as to bring meaning to it. The dance is performed under three contexts which are hunting, appeasing ancestral spirits and for mere entertainment I discussed the songs under the three contexts to show what type of people the Ndebele are.

4.2 An appreciation of *Ndandanda* dance

Before the presentation of *Ndandanda* dance songs, it is important to understand the *Ndandanda* dance itself. In this section, I will give a very brief description of *Ndandanda* dance. *Ndandanda* dance is prominent in Matabeleland North province, Nkayi district and Midlands in the Silobela and Lower Gweru areas. The dance originated from the Ndebele people. Interviews revealed that *Ndandanda* dance is a hunting dance accompanied by songs and drums. It is a ritualistic hunting dance in which the one possessed by the hunting spirit (*ubujimbi*) would direct hunters to where the game would be plentiful. The dance was performed by hunters before and after a hunting expedition. They sang songs during such performances. They believe that by performing *Ndandanda* dance, it will be easy for the hunters to find a catch in the bush. The dance is dominated by males. However females also participate by singing and ululating. The hunters took turns at performing the dance accompanied by songs exhibiting the skills they would use in the bush during the hunting

expedition. It is believed that during performance of the dance hunters could chant their way to the bush to look for animals.

The dance is performed during different ceremonies like *umbuyiso* (bringing the spirit of the dead person at home), *ukuthethela* (worshiping and communicating with ancestors) and *ukuthwasisa* (initiation) among the Ndebele people of Nkayi. It is performed by the one possessed by the spirit of *ubujimbi* (hunting spirit) and it is believed that the hunter would provide for relish during such gatherings. The hunters would imitate animals they hunt when performing the dance. After the hunting expedition the hunters would make the attire and drums from the animal skin they would have caught in the bush. Interviews also revealed that the hunters perform the dance for healing in the family and to individuals with different affliction. The performances would help solve the problems. Those sick with mental sickness for example, would be sent to a renowned traditional healer for *ukuthwasa* (initiation). This would take one year and the afflicted would be expected to fall in a trance and they would use a dance or songs as instructed by ancestors that can elevate unconsciousness. This process help in healing of the afflicted and *Ndandanda* dance and songs would also be used to elevate unconsciousness to people with *amadlozi* (ancestral spirits) who need to fall in trance for healing and solving family problems. Due to the change in context nowadays people of Mbotshwa village Nkayi perform the dance during social gatherings for mere entertainment. Originally, the dance was a hunting dance but due to change of context, because the people no longer go hunting the way they used to. So the performers only perform during ceremonies like *umbuyiso*, *ukuthethela* and *ukuthwasisa* as a way of keeping tradition. Some of the performers put on cloth with animal prints like the lion.



Plate1: Men performing Ndandanda songs during umbuyiso ceremony in Mbotshwa village. (Picture by author)

4.3 Ndandanda dance songs defined

Ndandanda dance songs are songs that are sung to accompany *Ndandanda* dance. During these performances, they sing about nature, particular animals, trees and their daily lives. *Ndandanda* songs are for encouragement and motivation to the hunters. They are also for communication of norms and values of the community. The songs also are used to accompany ritual ceremonies like *umbuyiso*.

Literature from chapter two revealed that African music is communal owned and has meaning to the people in community. The chapter also highlighted that the text in songs have functions beyond mere entertainment. The meaning of the songs is articulated by the words of the songs and the context in which it is performed. Data from interviews and observations highlighted the role of *Ndandanda* songs in the community though they have been modifications to the original context of the songs. Originally it is a dance performed by

hunters but now the community members perform the songs as part of tradition. I observed that the performance of the songs ensures continued existence of traditions among the Ndebele people of Nkayi. The whole community is involved in the performance of the songs and this promotes unity and fosters the culture of the people

Ndandanda dance songs are accompanied by hand held drums which are struck with a stick during performance. These drums are very important in the performance of *Ndandanda* songs and they vary in size from small, medium to large. The performers have their personal *Ndandanda* drums and they perform them depending on the expertise and experience the men have in performing the dance.



Plate 2: Picture of a man from Mbotshwa village playing the *Ndandanda* drums (Picture by author)

I was among the people of Mbotshwa village in Nkayi for a long time and have learnt and performed a number of songs that accompany *Ndandanda* dance. From the observations and discussions that I made, *Ndandanda* songs have a lot of meaning and teachings to the community. From the observations and interviews I conducted, I learnt that the songs were performed before and after hunting but due to change in context the dance songs are now performed at ritual ceremonies and for mere entertainment at different gatherings in the

community. I now have a clear understanding of the role of the dance in the community. Below I will present and make a textual analysis of some of the *Ndandanda* dance songs I collected performed before and after a hunting expedition, for mere entertainment and also during *umbuyiso* and *umthethelo* ceremonies as a way to answer my research questions.

I transcribed the songs from audio tape to words and also provided the literal translation of the songs from Ndebele to English for those who do not understand the language.

4.4 The Collected and transcribed Ndandanda dance songs

A total of ten *Ndandanda* dance songs were collected and transcribed.

Ndandanda dance is performed under three contexts, hunting, mere entertainment and appeasing ancestral spirits in ritual ceremonies and I will discuss the songs in this order to show what type of people the Ndebele are.

4.5 Ndandanda songs for hunting

Ndandanda dance is a hunting dance performed by the one possessed by the spirit of *ubujimbi* (hunting spirit). It is believed that when performing the dance, the possessed will chant his way to the bush and also after the hunting expedition the hunters would perform songs to recount the experiences they had in the bush. Below I will present and discuss songs related to hunting.

Song 1; *Asambeni kuyozingela* (Let's go hunting)

The first song is entitled *Asambeni kuyozingela*

During observations at *umbuyiso* (*bringing the spirit of the dead person at home*) ceremony conducted in the community, I heard people sing the song *Asambeni siyezingela* and I made interviews in search of the meaning of the song and analyzed the lyrical content of the song.

Below is the transcribed version of the song in staff notation

Asambeni kuyozingela

LEAD

A sa mbeni ku yo zi nge la a sa mbeni ku

RESPONSE

A sa mbe__ ni

6

yo zi nge la. A sa mbe ni ba ji mbi A sa mbe

a sa mbe__ ni. A sa mbe__ ni

14

ni ba ji mbi A ba ji mbi ba sa bu kwe na

a sa mbe__ ni.

19

A ba ji mbi ba sa bu kwe na

A sa mbe__ ni a sa mbe__ ni.

Song 1: *Asambeni kuyozingela*. (Transcribed by Author)

Literal translation of the song text from Ndebele to English

<i>isiNdebele</i> text	English text
Lead: <i>Asambeni siyozingela</i>	Lead : <i>Let us go and hunt</i>
Response: <i>Asambeni</i>	Response: <i>Let us go</i>
Lead: <i>Asambeni bajimbi</i>	Lead: <i>Let us go hunters</i>
Response: <i>Asambeni</i>	Response: <i>Let us go</i>
Lead : <i>Asambeni kuyozingela</i>	Lead : <i>Let us go hunting</i>
Response : <i>Asambeni</i>	Response: <i>Let us go</i>
Lead: <i>Abajimbi liyesabukwena?</i>	Lead: <i>hunters are you afraid of the thick forest</i>
Response: <i>Asambeni</i>	Response: <i>Let us go</i>
Lead : <i>Asambeni bobaba</i>	Lead : <i>Let us go fathers</i>
Response: <i>Asambeni</i>	Response: <i>Let us go</i>
Lead: <i>Abajimbi bakhlangendlala</i>	Lead : <i>The hunters are crying of hunger</i>
Response : <i>Asambeni</i>	Response : <i>Let us go</i>

The respondents said that in the above song lyrics, the hunters would sing the song *Asambeni siyozingela* (let us go hunting) to encourage each other to go for a hunting expedition. They would sing the song before going hunting.

From the above lyrics, the line *Abajimbi liyesabukwena* (hunters are you afraid of the thick forest?) is a question meant to motivate each other not to be afraid of going hunting even though the thick forests have dangerous animals that can harm them. But regardless of the thick forest, they encourage each other to go hunting when they sing the phrase, *asambeni siyozingela*(let us go and hunt) in song 1, line one This gives hunters courage and motivation to venture into the thick forests Thabani Moyo (personal interview, 15July 2019) mentioned that fathers are important in the community as they are the bread winners and they take care of the family that is why there is emphasis to the fathers to go hunting and bring something on the table for the family to eat as indicated by the phrase *asambeni bobaba* (let us go father) in song 1, line five above. He further notes that when he performs the song *inginika amadlabuzane* (a certain feeling of motivation gets into him). The song gives him courage and strength to go hunting and it takes away all the fear and puts him into the mood of

hunting. The hunters are reminded by the above lyrics *abajimbi bakhala ngendlala* (that the hunters are complaining of hunger) that they have to go hunting in order to avert the hunger. Currently, the song is now used to encourage the people in the community to work hard and face challenges in the life so that they take care of their families. The song inspires the hunters that they have the responsibility of looking after their families and providing for them. The community views the song as a way of encouragement and motivation for the hunters to provide for their families.

Song 2; Sambe siyezingela (Let’s go hunting)

The second song is entitled Sambe siyezingela.

This song, just like Song 1, was performed by hunters as a way of encouraging each other to go hunting. The song was performed before hunting. The song denotes the importance of dogs as helpers of the hunters.

Below is the transcribed version of the song in staff notation

Sambe siyezingela

♩ = 120

SOPRANO

A ku tshayi kwe lo mfa na

ALTO

Sa mbe siye zi nge la,

5

A ku bi zi zi nja mfana

sambe siye zi nge la. Sa mbe siye zi nge la, sambe siye zi nge la.

Song 2: Asambeni siyezingela (Transcribed by Author)

Literal translation of the Song text from Ndebele to English

<i>isiNdebele</i> text	English translation
<p>Lead : <i>Akutshayi khwelomfana</i></p> <p>Response : <i>Sambe siyezingela sambe siyezingela</i></p> <p>Lead : <i>Akubizizinja mfana</i></p> <p>Response : <i>sambe siyezingela sambe siyezingela</i></p>	<p>Lead : <i>Make a whistle boy</i></p> <p>Response: <i>Let us go and hunt let us go and hunt</i></p> <p>Lead : <i>call the dogs boy</i></p> <p>Response : <i>let us go and hunt let us go and hunt</i></p>

From the above song lyrics in Song 2 *akutshayi khwelomfana* (make a whistle boy) talks about the whistle they make in the bush to direct the dogs in attacking animals. The respondents revealed that the song was performed by hunters showing how they called their dogs using whistles before hunting. The song indicates the importance of dogs as helpers. From the interviews I found out that *ukhwelo* (whistles) and *izinja* (dogs) are important in hunting as they direct hunters even during the night. The respondents revealed that each hunter has a unique way of whistle that he uses to communicate with the dogs. They would use different whistles to direct and communicate with their dogs which they believe help and protect them during hunting expeditions. This song shows the beliefs and way of life of the Ndebele people of Nkayi. It shows that the Ndebele men people under study were hunters and were very responsible people who would do their best to ensure that their families despite the dangers they would face in the thick forests. To show the importance of dogs during hunting I also collected a song *zinjazami* which is presented below.

Song 3 *Zinja zami* (My dogs)

The third song is entitled *Zinja zami*

I collected the song *Zinja zami* during observations and I made interviews in search of the hidden meaning. The respondents said that the song was performed after hunting. The song denotes that the hunters would be describing the qualities and characteristics of their dogs.

Below is the transcribed version of the song in staff notation

Zinja zami

1 Zi-nja zami - ziya baleka - 2 awoye - 3 awoye- awoye___ 4 ziyabaleka - zi nja___zami 5

6 ziya khonkotha - 7 awoye 8 Zi-nja- zami - 9 zilamabalengwe awoye - 10 awoye -

Song 3: Zinja zami (transcribed by Author)

Literal translation

IsiNdebele text	English translation
Lead : <i>Zinjazamiziyabaleka</i>	Lead: My dogs are swift
Response: <i>Awoyewoye awoye ziyabaleka</i>	Response: <i>Awoye awoye awoye</i> (vocables) they are swift
Lead: <i>Zinjazamiziyakhonkotha</i>	Lead: <i>My dogs are barking</i>
Response: <i>Awoyewoye awoye ziyakhonkotha</i>	Response: <i>Awoye awoye awoye</i> (vocables) they are barking
Lead: <i>Zinjazamizilamabalengwe</i>	Lead: <i>My dogs have marks of a tiger</i>

Zinjazami is another song I collected during my observations. After the observations, I interviewed the elderly people on the meaning of the song. One of them, (Mlimisi Nkiwane (personal interview 27 August 2019) said

“*Kuleyingoma kukhulunywa ngezinja zedlozi lakhe ukuthi zingumhlobo bani*” meaning that the song talks about dogs from the ancestors and their qualities. From the above song lyrics, line three *zinja zami ziyakhonkotha* (my dogs bark) and *zinja zami zilamabalengwe* (my dogs have tiger prints) the hunters describe their dogs and what they are capable of doing

during hunting. This is an indication that they are proud of their dogs. Some elders I interviewed indicated that the quality of a dog a man has determines how popular he becomes among other men. The more fierce the dog, the more respect the man gets from other men within the community. The song also describes how speedy the dogs are when it says *zinja zami ziyabaleka* (my dogs are swift). *Ukubaleka* simply means to run away from something.

The interviews revealed that the dogs are trained by the owners to accompany them in the bush and the hunters would show off on the skills possessed by their dogs. The respondents mentioned that even to date when people do not hunt, they keep these dogs as pets which they believe protect them from enemies and wild animals.

Song 4 Gijime latshona (Ran till the sun set)

The fourth Gijime latshona was performed by hunters showing the importance of dogs and how they are courageous during hunting expeditions.

Below is the transcribed version of the song Gijime latshona in staff notation

Gijime latshona

1
N-g-a-n-g-i-l-e-n-j-a y-a-m-i -

2
h-o-y-e -

3
n-g-a-n-g-i-l-e-n-j-a y-a-m-i -

4
h-o-y-e

5
h-o-y-i-y-e h-o-y-e -

6
i-g-i-j-i-m-e

7
l-a-t-s-h-o-n-a-

8
i-g-i-j-i-m-e-l-u-b-a-b-a-h-o-y-e -

9
h-o-y-i-y-e- h-o-y-e -

10
n-g-a-n-i-l-e-n-j-a y-a-m-i -

Song 4: Gijime latshona (Transcribed by Author)

Literal translation of song text, from Ndebele to English

<i>IsiNdebele</i> text	English translation
Lead: <i>Ngangilenja yami</i>	Lead: <i>I had my dog</i>
Response: <i>Hooye</i>	Response: <i>hooye (vocables)</i>
Lead: <i>Ngangilenja yami</i>	Lead: <i>I had my dog</i>
Response: <i>Hooye</i>	Response: <i>Hooye (vocables)</i>
Lead: <i>Ngangilenja yami</i>	Lead: <i>I had my dog</i>
Response: <i>Hooye hoyiye hooye</i>	Response: <i>Hooyehoyiyehooye (vocables)</i>
Lead: <i>Igijimatshona</i>	Lead: <i>It was running for the father</i>
Response: <i>Hooye</i>	Response: <i>Hooye (vocables)</i>
Lead: <i>Igijimatshona igijimelubaba</i>	Lead: <i>It ran till the sun set for the father</i>
Response: <i>Hooye hoyiye hooye</i>	Response: <i>Hooyehoyiyehooye (vocables)</i>

The above song lyrics *Gijimatshona* (I ran till the sun set) is a narration about a dog which ran in the bush till the sun set. From the interviews, the informants revealed that the song talks about a hunter who sings about his dog that it ran till the sun set chasing an animal in the bush. From the above lyrics in Song 4, the phrase *Igijimatshona igijimelubaba* (It ran till the sun set for the father), the hunter emphasizes that the dog ran for the owner and the dog would run till it catches the animal. This shows the relationship between the dog and its owner. The dog would do everything possible to ensure that the owner is happy so that in return, the owner would find the dog useful and thus looks after it well. This, according to my informants shows that each person or animal has to do his duty to the best of his ability. This is the only way to make the society move forward. The informants revealed that although to date, people do not hunt in the bush; the song teaches people in the community to be hard workers and not to give up whenever they face challenge

Song 5 Bhalabhala lonyaka (A kudu this year)

The fifth song is entitled Bhalabhala lonyaka. Below is transcribed version of the song

Bhalabhala lonyaka

♩ = 140

LEAD

Bha la bha la lo nyaka bha la bha la lo nya ka,

RESPONSE

Sa li ba mbi bha la bha la lo nya ka sa

5

Bha la bha la lonyaka bha la bha la lo nya ka, Bha la bha la lo

li ba mba, Sa li ba mbi bha la bha la lo nya ka sa li ba mba,

10

nyaka bha la bha la lo nya ka, Bha la bha lo nya

Sa li ba mbi bha la bha la lo nya ka sa li ba mba,

14

ka bha la bha la lo nya ka.

Sa li ba mbi bha la bha la lo nya ka sa li ba mba,

Bhalabhala lonyaka in staff notation.

Song 5: *Bhalabhala lonyaka* (Transcribed by Author)

Literal translation of the song text, from Ndebele to English

<i>IsiNdebele</i> text	English translation
Lead : <i>Bhalabhala lonyaka</i>	Lead: <i>Kudu this year</i>
Response: <i>Salibambi bhalabhala lonyaka salibamba</i>	Response : <i>We have caught a kudu this year we have caught</i>
Lead : <i>Bhalabhala lonyaka</i>	Lead: <i>Kudu this year</i>
Response: <i>Salibambi bhalabhala lonyaka salibamba</i>	Response : <i>We have caught a kudu this year we have caught</i>

I had an opportunity to see a live performance of the song, *Bhalabhala lonyaka* (A kudu this year). After the performances, I had interviews with one of my informants Justice Ndlovu (personal interview 27 July 2019) who mentioned that in the song, the hunters were narrating the experience they had when they caught a kudu during their hunting expedition. A kudu is a special animal that provides for relish and a sign of achievement in the community and when hunters bring the meat home, it is considered a successful hunting mission as indicated by the above song lyrics in Song 5, *Salibambi bhalabhala lonyaka salibamba* (as we have caught a kudu this year). During the ritual ceremonies like *umbuyiso* and social gatherings like traditional weddings, the Ndebele people of Nkayi brew beer and they slaughter a cow for relish to feed people. During their hunting mission, they would bring the kudu meat at gatherings for relish and they would prefer the kudu because it is a big animal which can feed a lot of people at a gathering. The hunters would use the kudu skin to make the attire they would put on various occasions and drums they use when performing the *Ndandanda* songs. My informants indicated that in the community, people brew traditional beer and slaughtered a cow for people to eat during the gathering as a way to please the ancestors and it is a way of showing hospitality. This song shows the culture and traditions of the Ndebele people of Nkayi, especially that they believe that during gatherings they should feed people so that the ancestors are happy. Social relationships are maintained in the community through performance of the songs at such gatherings.

Song 6 *Woza lazo* (Bring the news)

The sixth song is entitled *Woza lazo*.

During my non participant observations, I heard people sing the song *Woza lazo*. I had an opportunity to interview a few elders after the performance and made interviews in search of meaning. The informants said that the song was performed by hunters who were talking about a sister in law bringing news to the family about hunters who killed a kudu.

Below is the transcribed version of the song *Woza lazo* in staff notation

Woza lazo

The musical score for 'Woza lazo' is written in treble clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are transcribed below the notes:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Woza_ la zo_mlamu kababa woza_ lazo____ woza lazo

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

woza lazo_ mlamu kababa_____ woza lazo_____ Woza

10 11 12 13 14 15 16 17 18 19 20

la zo_mlamu kababa woza lazo_woza lazo woza lazo mlamu kababa____

15 16 17 18 19 20

woza lazo_____ Esivomo ngidlule bekhuluma_____ woza_ lazo- woza_ lazo

2. Lead *Abajimbi sebelele ngendlala*

Response *Woza lazo woza lazo mlamu kababa woza lazo*

3. Lead *Esivomo ngidlule bekhuluma*

Response *Woza lazo woza lazo mlamu kababa woza lazo*

Song 6 *Woza lazo* (Transcribed by Author)

Literal translation of song text, from Ndebele to English

IsiNdebele text	English translation
Lead: <i>Woza lazo mlamu kababa</i>	Lead: <i>Bring the news sister in law</i>
Response: <i>Woza lazo woza lazo mlamu kababa woza lazo</i>	Response: <i>Bring the news bring the news sister in law bring the news</i>
Lead: <i>Abajimbi sebelelengdlala</i>	Lead: <i>The hunters have slept hungry</i>
Response: <i>Woza lazo woza lazo mlamu kababa woza lazo</i>	Response: <i>Bring the news bring the news sister in law bring the news</i>
Lead: <i>Esivomo ngidlulebekhuluma</i>	Lead: <i>At Esivomo I passed there and they were talking</i>
Response: <i>Woza lazo woza lazo mlamu kababa woza lazo</i>	Response: <i>Bring the news bring the news sister in-law bring the news</i>

As presented in Song 6, the above song *Woza lazo* is a song that is performed by hunters to accompany Ndandanda dance. Thabani Moyo (personal interview, 27 July 2019) mentioned that the song lyrics talk about the sister in law bringing the news to her aunt as indicated in Song 6 by the phrase *Woza lazo mlamu kababa* (Bring the news sister in-law). Interviews revealed that the song talks about a sister in law who is bringing news to her aunt talking about hunters who have *inyama yebhalabhala* (kudu's meat). This is reflection of a successful hunting expedition and the bravery of the hunters. This song shows the culture of the Ndebele people and the importance they give to hunting. It shows that the kudu is an important animal in their culture and for hunters to kill the kudu is a great achievement. The second phrase *abajimbi sebelele ngendlala* (the hunters have slept hungry) indicates that hunters have slept hungry because they did not go to hunt. The interview also revealed that the news brought by the sister in law about the killing of the kudu is gossip which is not allowed in the community. The informants revealed that the song was sung after laws that prohibited hunting were enacted by the colonial government. Those hunters who continued to hunt did it illegally and would not want people to know that they would have gone hunting for fear of being arrested. So they would not want anyone to talk about their hunting expedition. That is why the news brought by the sister in law about the killing of a kudu discussed above was not amusing to the hunters. This song signals the change of life of the indigenous people, from the pre-colonial era where people went hunting as much as they

wanted, to the colonial era where people were prohibited from hunting by the laws enacted by the colonial master unless they had a license to do so.

4.5.1 General analysis and characteristics of the Ndandanda songs for hunting

Themes of *Ndandanda* dance songs are related to animals and the life style of the Ndebele people of Nkayi. Ndandanda songs are used for communication purposes. They communicate values from the society and also caution bad behavior as noted in the songs *Woza lazo and Asambeni siyazingela*. The songs also inspire hunters that they have a responsibility of looking after families and teach the community to work hard and face challenges in life.

The songs use symbolism of animals like Kudu and dog the animals are a representation used by the Ndebele people to show their lifestyle and beliefs. Mkonto (1981) alludes that symbolism of any given animal varies to its position in the symbolic pattern and to the attitude and on text in which it is depicted. The kudu and the dog are evident in *Ndandanda* songs. The kudu represents achievement to hunters because it shows how they are brave and the dog as a helper to the hunters. The song *Woza lazo* shows a change of life from pre colonial where people went hunting to colonial era where people were prohibited to hunt unless they had a license to do so.

Some songs make use of vocables as a way of emphasis to the messages conveyed in the songs. The vocables are evident in songs like *Zinja zami* and *Gijimelatshona*. Repetition of the same words is also evident in the songs for emphasis and creates a cyclic pattern to the *Ndandanda* songs. The songs also have call and response pattern which is a characteristic of African music.

4.6 Ndandanda songs for mere entertainment

The Ndebele people perform Ndandanda dance for entertainment. The songs will be used to caution and address people in the community. I will present Ndandanda songs performed for entertainment below.

Song 7 *Sebelele sokumnandi* (When they are asleep It is nice)

The seventh song *Sebelele sokumnandi* (when they are asleep it is nice) was performed by Ndandanda dance performers to the people who would be falling asleep at a gathering to wake them up.

Below is the transcribed version of the song *Sebelele sokumnandi* in staff notation

Sebelebe sokumnandi ekhaya

♩ = 100

LEAD

So ku mna ndi e khaya

RESPONSE

se be le be soku_ mna ndi e khaya

4

Ba vu se ni bo nke So ku mna

se be le be se be le be_ soku mna ndi e khaya se be le be

8

_ ndi e khaya Ba vu_

se be le be soku mna ndi e_ khaya se be le be

11

_ se ni bo nke.

se_ be le be soku mna ndi_ e khaya se be le be.

Song 7 Sebelele sokumnandi (Transcribed by Author)

Literal translation of song texts from Ndebele to English

<i>isiNdebele</i> text	English translation
<p>Lead: <i>Sokumnandi ekhaya</i></p> <p>Response : <i>sebelele sokumnandi ekhaya sebelele</i></p> <p>Lead : <i>Bavuseni bonke</i></p> <p>Response : <i>sebelele sokumnandi ekhaya sebelele</i></p>	<p>Lead : <i>It is nice at home</i></p> <p>Response : <i>they have slept it is nice at home they have slept</i></p> <p>Lead: <i>wake all of them up</i></p> <p>Response: <i>they have slept it is nice at home they have slept</i></p>

This song was performed to accompany *Ndandanda* dance during one of my observations at *umbuyiso ceremony*. (Bringing the spirit of the dead) The song is for entertainment as stressed by one of my informants who said that the song cannot bring the spirit of a dead person or communicate with ancestors. The song is performed to an audience for entertainment and especially to wake people up who would have slept at a gathering as indicated inline three in Song 7 ,by the phrase *bavusenibonke*(wake all of them up). The non-participant observations I made revealed that Ndebele people of Nkayi conduct all night ceremonies where they conduct their rituals and communicate with *amadlozi*(ancestral spirits) traditional songs take centre stage. This song is to remind people not to sleep during ancestral spirit worship and ritual ceremonies so that they help each other in doing the rituals. This songs show that *Ndandanda* dance and its songs are not only performed for hunting, but for mere entertainment as well. There is also another song presented below *Omalaletshwaleni* translated to English to mean as those who sleep at beer gatherings.

Song 8 Omalaletshwaleni (Those who sleep at beer gatherings)

The song *Omalaletshwaleni* (Those who sleep at beer gathering) is said to caution the men who sleep at beer gathering. The song teaches men to be responsible and work for their families.

Below is the transcribed version of the song *Omalaletshwaleni* in staff notation

Omalaletshwaleni

1
Omalaletshwaleni - nguwe_ 2 omalaletshwaleni 3 - nzakufa 4 omala -

5
laletshwaleni 6 nguwe-nguwe 7 uzakufa - 8 Omalaletshwaleni- 9 nguwe omalaletshwaleni

10
- 11 nzakufa omala 12 laletshwaleni - 13 nguwe-nguwe 14 uzakufa -

Song 8 Omalaletshwaleni (Transcribed by Author)

Literal translation of song texts from Ndebele to English

IsiNdebele text	English translation
Lead: <i>Omalaletshwaleni</i>	Lead: those who sleep at beer gatherings
Response: <i>Nguye nguye uzakufa</i>	Response: It's him it is him, he will die
Lead: <i>Omalaletshwaleni</i>	Lead: those who sleep at beer gatherings
Response: <i>Nguye</i>	Response: It's him
Lead: <i>Ungibona nginje uzakufa</i>	Lead: You see him like this he will die

This song is also for entertaining audiences. The informants mentioned that it cautions men who drink beer the whole night forgetting their families as indicated in Song 8 by the phrase *Omalaletshwaleni* (those who sleep at beer gatherings) in line one. The phrase *Nguye nguye uzakufa* (it's him he who will die) is caution to the men and it indicates that if the men sleeps at beer gatherings forgetting their families they would die. This is a caution to the men not to sleep at beer gatherings as this does not provide for their families. In the community they

believe that men who spend most of their time at beer parties will be poor because they do not have time to work for their families. The Ndebele people are very responsible as they love their families, they value looking after their families so the song *Omalaletshwaleni* was a teaching that helped men of that time to be responsible and spend most of their time working for their families.

4.6.1 General analysis and characteristics of the *Ndandanda* songs for entertainment.

The interviews also revealed that the songs are for entertainment during gatherings in the community as noted in the song *Sebelele sokumnandi ekhaya* and *Omalaletshwaleni*. The songs are performed as a reminder for people not to sleep during ritual gathering and help each other. The song *Omalaletshwaleni* also shows how the Ndebele people are responsible and values looking after their families. The songs also have aspects of repetition and call and response characteristics of African music.

4.7 *Ndandanda* songs for ritual ceremonies

In ritual ceremonies people communicate and worship God through ancestral spirits. During these ceremonies traditional dances take center stage as they help in elevating unconsciousness as noted in the appreciation of *Ndandanda*. Below I will present the *Ndandanda* songs performed under the context of ritual ceremonies.

Song 9 *Thethelani lonke*(Worship together)

I had an opportunity to hear a live performance of the song, *Thethelani lonke* (worship together) during *umthethelo* ceremony held in Mbotshwa village in Nkayi It was performed by the people from the community. I made interviews in search of meaning and the informants revealed that the song encourages families to conduct ritual ceremonies together. The song values the importance of extended family system within the community.

Below is the transcribed version of the song *Thethelani lonke* in staff notation

Thethelani sonke

♩ = 100

LEAD

RESPONSE

The the la ni so nke ba ku la

The the la ni so nke, the

3

The the la ni so nke ba ku la ba mi si the the la ni so nke.

the la ni so nke

6

Ke si khu lu me ni so nke ba ku la

Si the the la ni so nke, si the the lani so nke.

9

ba mi si khu lu me ni so nke.

Si khu lu me ni so nke, si khu lu meni so nke

Song 9 *Thethelani lonke* (Transcribed by Author)

Literal translation of song texts from Ndebele to English

<i>IsiNdebele</i> text	English translation
Lead : <i>Thethelani lonke Thethelani lonke</i>	Lead: <i>Worship together worship together</i>
Response : <i>Thethelani lonke Thethelani lonke</i>	Response <i>Worship together worship together</i>
Lead: <i>Akesithetheleni sonke sithetheleni sonke</i>	Lead <i>Let us worship together worship together</i>
Response: <i>thetheleni sonke thetheleni sonke</i>	Response: <i>worship together worship together</i>

During the performance, I observed that the performers took turns to perform songs without having to ask everybody present to take part. But during the performance of this song *Thethelani lonke* (worship together) they emphasized on everyone to take part especially all the family members for whom the rituals were being conducted because they believe problems in the family are solved when everyone takes part. Senziso Ncube (personal interview 28 Aug 2019) mentioned that the song encourages people from the community to conduct ritual ceremonies so as to communicate with ancestors as families as indicated by the song lyrics in Song9, *Thethelani lonke* (worship together). She went on to say that all family members should be present when conducting ceremonies like *ukuthethela* for healing and communicating with ancestors because it is important for everyone to be present as it fosters unity and help the younger generations to learn and appreciate their culture. This song shows how the Ndebele people of Nkayi value extended families though this have been affected by some members of the families who have moved to towns and have been converted to Christianity.

Song 10 *Vukani sokusile* (Wake up it is now morning)

The tenth song is entitled *Vukani sokusile*.

I also had an opportunity to witness the performance of the song *Vukani sokusile* (wake up it is now morning) by some people within the community under study. Findings from this study indicated that the song is sung in the early hours of the morning of the day of rituals of bringing the spirit of the dead at home as a way of celebrating and remembering their life.

Below is the transcribed version of the song *Vukani sokusile* in staff notation.

Vukani sokusile

vu kani soku si le ha wo ho ho yi ye na nka ama ho yi hoyi ho yi ye ho ye

7

1. **Lead** *Sambeni bakulabami*

Response *Hawo ho hoyiye*

2. **Lead** *Buyani sikhulume*

Response *Hawo ho hoyiye*

Song 10 *Vukani sokusile* (Transcribed by Author)

Literal translation of the song texts from Ndebele to English

<i>IsiNdebele text</i>	English text
Lead: <i>Vukani sokusile</i>	Lead: <i>Wake up it is now morning</i>
Response: <i>Hawo ho hoyiye</i>	Response: <i>Hawo ho hoyiye (vocables)</i>
Lead: <i>Sambeni bakulabami</i>	Lead: <i>let us go my brothers</i>
Response: <i>Hawo ho hoyiye</i>	Response: <i>Hawo ho hoyiye (vocables)</i>
Lead: <i>Buyani sikhulume</i>	Lead: <i>Come let us talk</i>

.During some of the interview I held, I was made to understand that this song,

Le ingoma ihaya Ibiza laba esisebenza labo sikhumbula owasitshiyayo sisithi akesikhumbule omunye wethu (this song calls the other men we work with so that we remember the late) the song is sung at umbuyiso gathering. From the above lyrics in Song 10, line one the phrase *vukani sokusile* (wake up it is now morning), people are being asked to wake up. My observations during the gatherings were that some of the rituals of bringing the spirit of the

dead are done in the throughout the night with family members and in the early hours of the morning they take turns to say their problems to the one who is possessed by the spirit which they believe will help them. My informants stressed that by singing the song; they will be celebrating and remembering the life of the late.

4.7.1 General analysis and characteristics of *Ndandanda* songs at ritual ceremonies

The songs are also used to communicate with ancestral spirits as noted from the song *Thethelani lonke* which encourages people to communicate with God as families. The songs also promote unity and togetherness as the interviews revealed that the performers are members of the social group and when they perform at gatherings they promote unity among families. The songs also maintain social relationships emphasizing on issues of hospitality and valuing extended families in the community. The song *Vukani sokusile* also make use of vocables as a way of emphasizing the message conveyed. There are also aspects of call and response from the songs.

4.8 Conclusion

The chapter presented and analyzed data collected from participants' interviews and observations. The chapter presented the *Ndandanda* dance songs in relation to the dance for preservation. The *Ndandanda* dance songs are performed under three contexts which are hunting, entertainment and for ritual ceremonies. It can be noted that the songs accompany *Ndandanda* dance which is a hunting dance performed in the community. The interviews revealed that the songs were performed before and after hunting expedition and also during gatherings like *umbuyiso*, *umthethelo* and *ukuthwasisa*. Informants and culture bearers explained the meaning the songs and it was revealed that the songs are performed as a way of keeping tradition and for communication of the norms and values of the society, encouragement and motivation. The songs inspire the community to be responsible and hard workers so that they provide for their families. Symbolism of animals like kudu and dog is evident in *Ndandanda* songs and this shows that the Ndebele people were hunters. The songs also make use of vocables as a way of emphasis to the conveyed message. Features of African music such as repetition, call and response are also evident in *Ndandanda* songs

Chapter five

5.0 Summary, Findings, Conclusions and Recommendations

5.1 Introduction

The chapter seeks to give a summary on the study carried out. The findings, conclusion and recommendations will be presented in this chapter. The recommendations will be informed by the findings presented in chapter 4.

5.2 Summary

The study focused on the collection and transcription of *Ndandanda* dance songs for the purposes of preservation and contributes to the already existing knowledge on Zimbabwe traditional dances. Chapter one set out the scene by providing the background, outlining the problem as well as providing a focus and setting out parameters that guided the study. The research was carried out in Mbotshwa village in Nkayi district. Informants were identified and data collected from elders, culture bearers and *Ndandanda* dance performers. Chapter two focused on review of literature related to my study. In this, I was enriched with ideas on how I could go about with my study. Review of literature also helped me to understand what other scholars had already researched on and how they did it so as not to duplicate what would have already been done. However, I did not come across literature that was written on analysis of *Ndandanda* dance songs. Methodology was presented in chapter three and it made use of ethnography in form of qualitative research. This allowed the researcher to immerse in natural settings to understand the culture of the people being studied. The research instruments used were interviews and participant observation these were effective as they collected the data required for the study. The songs were collected during participant observation and interviews and captured using the video recorder. Chapter four focused on data presentation and analysis. The collected songs were transcribed to staff notation and textual analysis was done on the lyrics. Meanings were given from interviews conducted. Data presented was guided by research questions and themes from literature review. Chapter five focused on summary, findings, conclusions and recommendations. The recommendations were divided into recommendations for practice and for further studies. I encountered challenges during my study as most of the ceremonies were conducted at night so I had to ask for a friend to accompany me to all the ceremonies for me to collect data for the study. I also had challenges with my phone recording as the phone memory was full during one of my

interviews but a friend of mine was recording with a camera which became my back up and the main recording source for the interviews.

5.3 Findings

I collected ten *Ndandanda* songs from Mbotshwa village in Nkayi. I found out that the people of Mbotshwa village in Nkayi perform *Ndandanda* dance under three contexts which are hunting, during ritual ceremonies like *Umbuyiso* (bringing the spirit of the dead person at home) and *umthethelo* (worshipping and communicating with God) and for mere entertainment. *Ndandanda* dance is a ritualistic hunting dance in which a person possessed by the spirit of hunting (*ubujimbi*) would be directed where the game is plentiful. The dance is accompanied by songs with hidden meaning and an outsider cannot understand the contextual meaning of the songs unless there is an explanation. I found out that the songs have a lot meaning and teachings to the community. To enhance the performance of the songs I observed that the songs are learnt orally through word of mouth without being written down.

I found out that the songs were performed before and after a hunting expedition, but due to change in context, the songs are now performed at gatherings in the community. The songs were used by hunters to motivate and encourage each other to go hunting and after they would celebrate and recount the experiences they had in the bush. The songs inspired the hunters that they have responsibility of looking after their families and also teach people to be hard workers in the community. I also found out that the songs denote the importance of dogs as helpers in hunting and animals like kudu which showed achievement are also evident in the songs. The songs also use symbolism of animals; the dog is evident in *Ndandanda* songs as the helper of the hunters. The songs describe the characteristics and qualities of the dogs they show how they are courageous and helpful during hunting. Animals like the kudu are also evident in the songs and they show achievement of hunters during hunting. The kudu also provides for relish during gatherings. The songs also indicates the change in life from pre colonial where people were hunting as much as they wanted to colonial era where people were prohibited by laws unless they had a license for hunting.

I discovered that *Ndandanda* songs are performed for entertainment also used to communicate norms and values and to caution bad behavior. The songs are also performed as part of tradition and are used to promote togetherness among families and community. The songs also showed that the Ndebele people are responsible and they value looking after their families. The songs are also an important part in ritual purposes as they are used for ancestral

worship and also elevating consciousness. I also found out that the songs have characteristics of African music like the use of vocables and repetition used to emphasize the message being conveyed. Call and response is also evident in *Ndandanda* songs.

Ndandanda songs play a significant role in the community. The songs promote a sense of belonging to the community and also for identity. They feel they are part of the social group by performing the songs in community gatherings. The research also revealed that the songs enable continuity of traditional practices as the songs are used in accompanying ceremonies like *umbuyiso* and *umthethelo* in the community. *Ndandanda* dance songs also play a significant role of communication in the community. The songs communicate the norms and values of the society and they are also used to caution bad behavior.

Ndandanda dance songs are communally owned, everyone takes part in the performance of the songs during community gatherings. These songs are for encouragement and motivation for the hunters to go for a hunting expedition. The songs inspire the hunters to provide and take care of their families. The songs are also used for entertainment during community gatherings they socialize young men in the community and caution bad behavior. The songs are also used to accompany ritual ceremonies and they are performed to encourage unity among families and the community. The songs also encourage togetherness and value extended family system in the community.

5.4 Conclusion

Findings of this study have led to a conclusion that *Ndandanda* dance songs were facing extinction because most families have been converted to Christianity and the youths are not interested in performing the songs. They are a few people who can still sing the songs and most of the younger generations do not know the songs. A few families which still perform the *Ndandanda* songs and most of the people in the community do not perform the songs as they consider them demonic. Findings from the study also revealed that lack of documentation contributes towards the extinction of *Ndandanda* songs in this area. The songs are orally transmitted without being written down so the collection and transcription of the songs presented in chapter 4 is important for preservation for future generations. The collection and transcription of *Ndandanda* songs will help in safeguarding the songs for future generations.

5.5 Recommendations

5.5.1 Recommendations for practice

- I recommend that some *Ndandanda* songs be used in local schools for teaching musical concepts so as to safe guard a people's cultural heritage.
- I recommend that workshops be held in schools on the teaching of *Ndandanda* dance.
- I urge resource persons from the local community to teach the dance in local schools.
- I also recommend that local schools and the district National Arts Council of Zimbabwe organize an annual festival on *Ndandanda* performances.

5.5.2 Recommendations for further studies

- I only looked at songs so I recommend that some scholars look at the actual dance, how it is performed, instruments used, the drumming that accompany the singing, props used and other important aspects of the dance.

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Personal communication

Khulu Siwela Traditional healer (Personal communication 24 February 2018)

Moyo Thabani Ndandanda performer (Personal communication 15 July and 27 August 2019)

Mlimisi Nkiwane Ndandanda performer and elder in the community (Personal communication 27 August 2019)

Ndlovu Justice Ndandanda performer (Personal communication 27 July and 28 Aug 2019)

Ncube Senziso Teacher (Personal communication 28 August 2019)

APPENDIX 1: Interview guide

My name is Mirriam Mutusva a student at Midlands State University. I am studying for a Bachelor of Science Honours Degree in Music Business, Musicology and Technology and I am conducting a research entitled:

A collection and transcription of the Ndandanda dance songs in Nkayi district.

The purpose of the study is to collect and transcribe the songs for preservation. I assure you that the data collected from this study will be for academic purposes only and will be confidential.

1. May I please know about yourself?
2. How long have you stayed in the village?
3. What is Ndandanda dance?
4. May I know some of the songs?
5. May you sing some of the songs?
6. What does each song talk about?
7. In what function are the Ndandanda songs performed?
8. Do you perform the songs during these ceremonies?
9. Who performs the songs during the ceremony?
10. In your own view what is the role of Ndandanda songs in the dance?
11. What is the role of the dance in the community?
12. Can one be spiritually possessed when performing the dance songs?

APPENDIX 2: Observation and recording guide

Observations and recording will be made during *umbuyiso* (bringing the spirit of the dead person at home), *ukuthwasisa* (initiation) ceremonies and visits at the homes of informants.

ASPECTS TO BE OBSERVED and RECORDED	OBSERVATIONS and RECORDINGS MADE
participant performance <ul style="list-style-type: none">• who performs the songs• how the songs are performed	
List of the songs performed in the dance	
Themes and lyrics of the songs	
Ceremonies when the songs are performed	

