Jangwa music and musical performance by the Manyika people of Zimbabwe

by

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Declaration

UNIVERSITY OF PRETORIA
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Dedication

To my husband, Sam Chenjerai Mugandani, and our children, Rudo Pamela Mugandani and Garikai Gerald Mugandani, for their unwavering encouragement towards my study.

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Many individuals and institutions contributed to the accomplishment of this study. Firstly, I would like to give many thanks to my supervisor, Dr Dorette Vermeulen for her expert guidance in thesis writing. My gratitude also goes to Professor Meki Nzewi, my co-supervisor, for his unwavering expertise in African music. Without these two the work would not have been completed.

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It should be noted that, while ethical considerations in research studies usually prohibit the revealing of the identities of participants, all the participants wanted to have their names

acknowledged in cases where they contributed outstandingly through performances or during interviews. The names of such participants are therefore provided in the thesis, with the full consent of these participants. Their outstanding input is deeply appreciated.

For the critica; and technical reviewing of *jangwa*-song transcriptions, I would like to express my gratitude to my colleagues from the Music Department at the Walter Sisulu University, Shiela Spelman, an outstanding specialist in choral work, and Victor Blankson, a resounding pianist. Their technical assistance, especially in the complex rhythms of the *jangwa* songs, is unreservedly appreciated.

Abstract

Jangwa music is traditional to the Manyika people of Zimbabwe. The Manyika are a sector of the Shona people, occupying a portion of Manicaland Province in the eastern part of Zimbabwe. African societies carefully craft songs for different contexts to serve a functional and educational purpose. The aim of the study was to explore the origin and the structure of *jangwa* music, the sociological and social psychological functions of the music and its performance, as well as its aesthetic values among the Manyika people. The study utilised focused ethnographical methods. A large group of elderly Manyika people with extensive knowledge and experience who were purposively selected acted as key informants. Data collection strategies included participant and non-participant observation during *jangwa* music performances, as well as in-depth individual and focus-group interviews. The study employed content analysis and selected songs were transcribed in staff notation using *Crescendo Music Notation Software* for analysis purposes.

The outcomes of the study reveal some form of acculturation in the origin and structure of the music resulting in the music being a contemporary choral music. While some of the songs are for school sporting events, others are to demonstrate pride in teachers, community leaders and natural features within the Manyika region. However, the findings reveal that the majority of *jangwa* songs are for wedding and marriage ceremonies. Most of the wedding songs focus on the role of brides and married women as a whole, signifying the pivotal role they play within the Manyika society, yet a glimpse of the male roles are heard. In all the contexts, *jangwa* music contributes in uplifting the sociological and social psychological well-being of performers and audience members. For the Manyika people, the function of *jangwa* music takes precedence in its aesthetical values.

Considering the diminishing of African musical arts, the study recommends the ethno-musicological use of *jangwa* music in informal and formal education in Zimbabwe for the promotion of indigenous knowledge systems. *Jangwa* song lyrics convey the distinctive values, virtues, and life skills of the Manyika people, and are therefore inextricably bound to the indigenous fabric and context-specific utilitarian purposes of the music.

Keywords

Jangwa music

Makwaya music

African musical performance

Manyika people

Acculturation

Lead and response form

Music aesthetics

African wedding ceremonies

African wedding music

Notes to the reader

The terms call and response, lead and response, and soloist and response are used interchangeably in the thesis.

Thirty-five *jangwa* songs were collected and analysed for the findings of this study. However, only eight of the songs were transcribed, the notation of which are provided in chapter 4 of this thesis, as well as the performances of these songs by participants on the DVD.

The Harvard method of referencing – as adapted for the Music Department of the University of Pretoria – has been used in this thesis.

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Chapter 1: General introduction

1.1   Introduction

> Surely […] a piece of folk music must in some way be representative of
> the musical taste and the aesthetic judgement of all those who know it
>
> (Nettl 1990:4).

Such is *jangwa* music of the Manyika people of Zimbabwe which is the focus of this study. The purpose of this chapter is to provide a general introduction to the study, focussing on the background to the study, the statement of the problem, research questions, purpose of the study, delimitations, significance of the study and the chapter overview.

1.2   Background to the study

Blacking views music as "humanly organised sound and soundly organised humanity" (1976:3; 89). This relates to the way in which different societies view music as it may differ according to their tastes and also how music moulds people in terms of social psychology. I am a Manyika, born in an area called Marange in the Manicaland province of Zimbabwe. I was involved with *jangwa* music for a greater part of the 25 years that I lived there and even during the times I visited my family after I got married. *Jangwa* music was the main music which was performed during social gatherings and festivals, not only in Marange, but also in the neighbouring chiefdoms, namely, Zimunya, Mutasa and Makoni. These chiefdoms are part of the Manicaland province, which is to the east of Zimbabwe and mostly occupied by the Manyika people. The Manyika people are part of a larger group of Zimbabweans, the Shona. Some of the Manyika people migrated from one chiefdom to the other within the four given chiefdoms in search of agricultural land (Maraire 1990:17). As a result, the culture of the people from these chiefdoms became similar due to acculturation. *Jangwa* music – also known as *makwaya* music – was a common feature among the four chiefdoms. Though *jangwa* music exists not solely amongst the Manyika indigenous people, it has been continually performed and adapted with creative reconfigurations that incorporate indigenous cultural music traits of the Manyika, hence, it became part of the traditional music of the Manyika. Born out of mission and government school choirs (Turino 2000:125), *jangwa* or *makwaya* music is a neo-choral traditional music incorporating Western harmony and African performance practices.

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Among the contemporary Manyika people there are traces of three cultural systems which are present in the whole of Zimbabwe. These are **a) the indigenous culture or Chivanhu, b) the Christian culture or Chitendi and c) the Western culture or Chingezi** (Maraire 1990:50). These cultural systems result in an acculturation of various aspects of indigenous heritage such as music, language, dress and games. To this effect, *jangwa* music incorporates traces of the three aforementioned cultural systems. Though I grew up taking part in *jangwa* music, I undertook the current research in order to acquire a deeper understanding of this unique traditional music, investigating its creative and performance characteristics to enable me document the cultural values which it reflects. Agawu (2003:70) encourages Africans who study their own music to:

> eschew the 'soft strategies of dialogism and the solicitation of insider viewpoints and work towards the direct empowerment of post colonial African subjects so that they can eventually represent themselves.

Gadamer (2003:283) notes that "[t]radition is not simply a permanent precondition: rather, we produce it ourselves inasmuch as we understand, participate in the evolution of tradition, and hence further determine it ourselves." Tradition, to this end, is a process that is changeable and it is a particular group of people that contributes to it and determines it.

When studying the *makwaya* music among the Shona people of Zimbabwe, scholars have focused on areas in and around Harare, the capital city of Zimbabwe. Such research includes the music of the Shona groups called the Zezuru and neo-Zezuru. During lectures – presented by the ethnomusicology lecturer for the Master of Education (Music) degree for which I was enrolled at the University of Zimbabwe in 2004 – we were studying the music of different ethnic groups of Zimbabwe. Our lecturer noted that hardly anything had been documented on the music of the Manyika ethnic group; hence, I developed a keen interest to study and document music from this ethnic group.

Turino (2000) studied *makwaya* music from the urban point of view in Harare. Some of the participants in his study performed *makwaya* music at Domboshawa, a mission in the Zezuru area (Turino 2000:126). In the study, Turino (2000) concentrated on the musical sound and the platform for performance, not on the style of such performances. *Makwaya* and *jangwa* music – from the Manyika point of view – share same characteristics in terms of the harmonic structure. In this study I focus on the rural Manyika people so as to document their creativity and aesthetic

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judgments while performing *jangwa* music, thereby investigating aspects of Manyika identity. To this end, Nzewi (2003: 20) states:

> Within a musical arts culture, type and/or style there are then generic, typological and stylistic conventions, procedures of creativity, organisation, presentation and evaluation. The generic informs the creation of new styles and types within a culture, and will give African/cultural identity to contemporary African creations.

Some studies investigate the sociological and social psychological effects of *makwaya* on performers and listeners. For example, Joseph's (1983) study on the *makwaya* wedding songs in South Africa indicates that the songs serve as a vehicle of sentimental expression for the bride and the bridegroom's family. The same sentiment is echoed by Berliner (1978) in the Shona music of Zimbabwe. Senoga-Zake (1986) emphasises similar aspects in a study undertaken in Kenya. Dontsa (1980; 1990) observes that *makwaya* was used as a tool for national solidarity in South Africa. In the 1970s and 1980s, South Africans in exile performed freedom songs that promoted the anti-apartheid cause. Berliner (1977) and Kaemer (1989) assert that among the Shona of Zimbabwe, some of the songs were used to air political sentiments against the colonialists while others were used to praise local chiefs. The diverse roles of *makwaya* music in different African societies imply that there are different creative orientations within this style of music.

In South Africa, where *makwaya* music similar to that of Zimbabwe is found with regard to the harmonic structure of soprano, alto, tenor and bass (SATB), the mission-trained African musicians acquired some knowledge of contemporary choral composition (*makwaya*) from the Christian hymns (Rycroft 1991; Ansell 2005). Mthethwa (1988) points out that Africans in the missions were only allowed to perform hymns, not their traditional work and festivity songs. This led to their modification of hymns to be performed as wedding songs, work songs, love songs and songs for other festivities and community gatherings. Mugovhani (1998; 2010) confirms that contemporary African choral music in South Africa is based on hymnody with an African indigenous flavour. South African cultural features in *makwaya* music include, for example, Zulu dance rhythms. In Zimbabwe *makwaya* music is an offshoot of mission and government school singing where Afro-American spirituals and some songs composed by black South African composers were sung (Turino 2000:124). Turino (2000:125) further notes syncretic elements in *makwaya* music such as triadic harmonies and a form of homophonic singing combined with indigenous Zimbabwean practices such as responsorial organisation, dense overlapping and variations of individual parts.

In South Africa, Rycroft (1991:7) notes that *makwaya* music generally ignores the traditional African characteristic of speech tones reflected on the melodic movement of a composition. Textual syncretism is mainly noted where traditional proverbs and sayings are used together with Christian topics. In exploring the structure of *jangwa* musical sound, it would be necessary for me to investigate whether the melodic movement ignores or incorporates the Manyika speech tones and other melodic traits.

Generally, African indigenous music cannot be separated from dance; music is always combined with dance. This notion is supported by various authors to which I will refer. Kidula (2000:412) states that in Kenya, *makwaya* performers incorporate hand-clapping in order to maintain the tempo. The performers are encouraged to move to the music as opposed to singing while standing stiffly (Spencer 1975:40). The same scenario of moving with the music is found in South African (Ansell, 2005:328) and in Zimbabwean (Kauffman, 1971) *makwaya* performances.

The map below shows the position of Manicaland province among other provinces of Zimbabwe as a whole.

Figure 1: Map of Manicaland province in relation to rest of Zimbabwe

(Source: United Nations Maps-2004)

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Figure 2: Map of study area in relation to other districts in Manicaland
(Source: Food and Agriculture Organisation/World Food Programme, 2010)

On the map of Manicaland (Figure 2 above), Zimunya and Marange can be seen within the Mutare district, where Zimunya is to the north and Marange to the south.

1.3 Statement of the research problem

Jangwa music is generally known as *makwaya* in Zimbabwe and the whole of the central and southern regions of Africa. Although these styles are similar, there is a paucity on literature regarding *jangwa* music. Furthermore, there is a lack of knowledge regarding the manner in which this unique music style has developed through acculturation in the Manyika culture. The problem investigated in this study was to ascertain how much of the Manyika cultural proclivities manifest themselves in *jangwa* music. Furthermore, the role of *jangwa* music in the lives of the Manyika people of Zimbabwe, such as the sociological and social psychological effects on both performers and listeners, were explored. Possible ways of promoting this music were researched in order to find avenues whereby it can be preserved for future generations.

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1.4   Research questions

The main research question on which this study is based is:

What are the Manyika cultural traits portrayed through *jangwa* music and musical performance?

The following sub-questions were posed in order to answer and support the main research question:

- What are the origins and the structural principles of *jangwa* music?

- How does *jangwa* music and its performance affect the sociological and social psychological well-being of the Manyika people?

- How does *jangwa* music express the cultural and aesthetic values of the Manyika people?

- How can *jangwa* music be promoted and preserved?

1.5   Research methodology precursor

In order to find answers to the research questions, a focussed ethnographic study provides the most appropriate research design (Knoblauch, 2005:6). Participants will be selected from the Manyika region in Zimbabwe, since they are the living exponents of this traditional African music style. Data will be collected through observation of *jangwa* music performances, as well as utilising individual and focus-group interviews with the participants. All these research activities will be audio-visually recorded, which will enhance the analysis of data (Nieuwenhuis 2007a) since a relatively short time will be spent in the field due to the strategies required for focussed ethnography. Extensive details regarding the research methodology will be provided in Chapter 3.

1.6   Purpose and value of the study

It was the purpose of this study to find out what the contributions of the Manyika people were towards the development of the neo-traditional *jangwa* music. The study aimed to explore not only the sociological effects *jangwa* has on the Manyika people, but also its social psychological effects. This was based on Blacking's concept of "humanly organised sound and

soundly organized humanity" (1976:3-31; 89-117), a concept that was expanded upon in the course of this thesis. The study explored the importance which Manyika people place on *jangwa* music, and in what ways they value and appreciate their own music.

1.7   Chapter overview

The following section provides an overview of the way chapters are structured in the thesis:

In chapter one, the general introduction to the research is provided, covering the background to the study, the statement of the problem, research questions, purpose of the study and value of the study.

Chapter two focuses on a review of related literature. Themes such as the origin and compositional structure of *makwaya* music, sociological and social psychological effects of African music on performers and audience, as well as general aesthetic values of African music are considered. The emphasis is on *makwaya* music as an integral part, and reference is made to a variety of African countries.

Chapter three covers the research methodology, describing the research design, the sampling strategy, data collection techniques, data analysis, validity and realiability, ethical considerations, delimitations of the study. Lastly, data collection procedures and limitations are outlined.

In chapter four, the analysis of data is presented, focused on the origins and structure of *jangwa* music. Some of the songs are transcribed in staff notation. Illustrations of forms of lead and response are provided and discussed.

Chapter five focuses on the presentation, analysis and discussion on data related to the sociological and socio-psychological effects of *jangwa* music on the performers and audience among the Manyika people.

Chapter six considers the aesthetics of *jangwa* music highlighting the Manyika cultural values in terms of the compositional structure and the meaning and functions of the music.

Chapter seven answers the research sub-questions, thereby summarising the study findings, and concluding the study. Recommendations for further research are provided.

Chapter 2: Literature review

2.1   Introduction

Not specific to Zimbabwe, *makwaya* music exists in other African countries, especially in Southern Africa including Kenya. *Makwaya* is an Africanisation of the English term for 'choir' or choral music (Turino 2000:125; Ansell 2005:22). In terms of musical content, *jangwa* music is similar to *makwaya* as it is structured in four-part harmony with soprano, alto, tenor and bass (SATB). The Manyika people refer to *jangwa* as a terminological variation to *makwaya,* using the terms *jangwa* and *makwaya* interchangeably. For this reason, the literature on *makwaya* in this study pertains to the related literature on *jangwa* music because these styles share characteristics. Some studies have been conducted on *makwaya* music, especially in South Africa, for instance by Mthethwa (1988), Rycroft (1991) and Mugovhani (2010). However, little has been documented on this style of music among the Shona people of Zimbabwe. Some research on *makwaya* music among the Shona people has been done by authors such as Kaemer (1975, 1989) and Turino (2000). However, their research is limited to the performance of *makwaya* music among the Zezuru people, who are but one part of the larger group of Shona people of Zimbabwe.

2.2   The development of and structural principles governing *makwaya* music

In this section the literature related to the development of and structural principles pertaining to *jangwa* music is considered. Since *jangwa* music is similar to *makwaya* or *amakwaya,* much of the literature on *makwaya* is considered. The term makwaya is derived from the English word, 'choir'. Although the spelling of these two terms, 'choir' and '*makwaya*' is completely different, the sound is similar, appropriating the oral and aural traditions of African knowledge systems. The general structure of African music cannot be dismissed per se because *jangwa* and/or *makwaya* music are born out of both African and Western music traditions. It is therefore of paramount importance to start by generalising and then progress to the music in question, *makwaya,* as a prelude to the discourse on *jangwa.*

In this study when analysing music compositions, it is important to consider the context in which such music functions. In this instance the music should be viewed from an indigenous African perspective. In answering the question 'What does it mean to be a composer?' Agawu

(2003:4-5) gives a Ghanaian adjective, *'hakpakpa'* meaning 'the carving of songs.' Thus composing is compared to carpentry where, as in song composition, not only is the song carved but the space in which the composer composes, is also carved for him by the community. Carving by the community implies that the community paves a way for the composer to compose in the sense that the composer's work is a reflection of what goes on in the community. The community therefore always supports the composer whether he or she composes against or for a dominant socio-political system (Agawu, 2003:5). This concept of carving suggested by Agawu (2003) seems to echo the concept of 'humanly organized sound and soundly organized humanity' by Blacking (1976:68) in that each society has its own way of evaluating sounds the termed "musical." Furthermore, the music created by a particular individual and the community relates to what goes on in the said community; the music acts like a mirror reflecting the expectations of the community. As such, the current study helped unveil the expectations of the Manyika people as they were reflected by the *jangwa* music.

Elaborating the concept of writing against a dominant socio-political system, Agawu (2003:5) remarks that "such critical acts are community sanctioned; they are necessary for the achievement of a balanced life." Thus the music carved by the composer backed by the community also helps in shaping individuals to be accepted members of the society. Similarly, Blacking's (1976) concept of music being organized by the people helps in organizing the composers who, in the African tradition, are backed by the community at large. While Agawu (2003) sees the composer as being generally backed by the community, an act which reflects what is already going on in the community, the composer may also introduce a new way of life to the community. If such a way of life is acceptable, the community backs the composer. The current study on *jangwa* music demonstrates the idea of the composer introducing new ways of life; new cultures which bring out some form of acculturation among the Manyika people.

Haecker (2012:57) notes that the "shared method of composition encourages an elastic formal structure allowing individuals the option of deviating from the given musical construction." Thus, in African music, a composition is not rigid: "no one can reproduce exact photographic images of anything created by God [or by another individual] (Nzewi & Nzewi, 2007:32). African music is composed in a way that affords individual expression depending on different contexts (Haecker, 2012:58). Individual re-composition is therefore expressed during performance by bringing in variations in different songs. Haecker (ibid) goes on to say that the concept of greater flexibility of structure is due to oral transmission; hence the music is easily

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manipulated affording individual creativity. Such individual creativity was observed in *jangwa* music compositions. To this end Nzewi (1991:102) states:

> Variations on a theme are limitless and do not usually come in a specifically predetermined order, especially since variations are, to a large extent determined by spontaneous contingent factors of traditional musical creativity which could be musical, emotive and or contextual. What is essential is the integrity in the choice as well as timing of variations and other developmental devices.

It follows that there are various factors that lead to spontaneous variations during performances of traditional music. In the current study on *jangwa* music, the aspect of elasticity of the music was examined to find out whether the same song could be improvised fairly differently when different individuals took the lead.

One of the most striking general characteristics of sub-Saharan African musical form and structure is that it follows a 'call and response' pattern (Adedeji, 2006; King, 1999; Nettl, 1983; Nketia, 1974; Rycroft, 1991). In this thesis, I will use the phrases 'call and response' and 'lead and response' interchangeably. Some authors such as King (1999) and Haeker (2012) took time to elaborate on the different types of lead and response in African music. King (1999:72-73) gives seven different categories of call and response in African music:

- The 'mirror me' form (the simple call and response form)

- The 'long-look-in-a-mirror' form (a longer call with changing text response form)

- The 'pick-up-and-run-with-it' form (the opening call is completed in the response)

- The 'mirror-and-complete' form (the lead singer calls out with a phrase, the response repeats the text and adds a completing thought. The pattern or shape of the song can be called A-B chorus)

- The 'respond-and-conclude' form (both the call and response are short with a group chorus that makes a comment in chorus form. The pattern is A-B chorus but organized differently)

- The 'Maasai-ostinato' form (call and response plus an underlying ostinato, for basic rhythm of the song

- The 'Senufo-a-story-telling' form (complex combination of varying lengths of call and response. A-B-A form).

There are similarities between King's (1999:72-73) and Haecker's (2012:58-59) forms of lead and response in African music. Haecker identifies seven forms of lead and response in African

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music. The seven lead-response forms according to Haecker are: (1) the lead singing a line and the response repeating the same line; (2) the lead singing a phrase and the response answering with a different phrase; (3) the lead singing a phrase and the response finishing off the sentence; (4) the lead singing and there is an overlap with the response; (5) using vocal ostinato; (6) using narratives, and (7) singing different lines altogether.

King (1999:72) seems to consider the length of the call and response phrases as well as the thought or idea within the phrases. On the other hand, Haecker (2012:58) shows interest in the entry points for the response including the thought behind the phrases. They both bring in aspects of the response repeating the phrase as sung by the lead as well as the response finishing off the sentence started by the lead. Again there is a similarity in their descriptions of lead and response in as far as the use of ostinato is concerned despite King (1999) viewing it as the "Maasai-ostinato", yet it is African music as a whole being described. The complex lead and response, "Sefuno-story-telling," does not seem to be considered by Haecker (2012). From the term 'story' in King's (1999:73) last category just explained, readers are tempted to take this form as involving narrative which Haecker (2012:58) considers to be using plural narrations. Furthermore, Haecker considers "singing different lines altogether" – an aspect not considered by King (1999) – which is common in Shona music of Zimbabwe as another form of lead and response. In Shona music, the response lines are different from the lead, and so are the entry points.

The concept of lead and response in African music leads to the cyclic form of the music. In this study, cyclic form is taken as music that is repetitive in form. The cyclic form results from the repetitive nature of the music where the lead goes on repeating the same phrases followed by the response. Due to the cyclic nature of African music, the aspect of recycling is common because in the process of performing the music over and over again, part of the music is re-generated. Similarly, the recycling may be done to a particular song over and over again in different places due to its worth. In this regard, Nzewi and Nzewi (2007:32) state:

> Secure or healthy growth should regenerate the innate quality and quantity, that is, advance the known content and quality of the original, anchored on its potentials for fresh growth. This sometimes entails borrowing or accruing extraneous but compatible ideas and material but conform to the cultural developmental ideology, protocol and idiom.

A possibility therefore exists that some of the *jangwa* songs were borrowed from elsewhere and recreated by the Manyika people.

Concerning elements of African music, Nzewi and Nzewi (2007:30) contend that pulse – the time frame that binds the ensemble's construction – is the foundational element of African musical sound and dance. They view common quadruple time and compound quadruple time as bringing out masculine and feminine emotions respectively. These two types of pulses are most common in African music with very few exceptions in 5, 7 or 9 pulse metric order. Common quadruple and compound quadruple time bring in the aspect of binary notion which predominates in African music. In assessing functions of notes in scales of Igbo melodies, Ekwueme (1980:91) considers the shape, range, interval width, phrases and resting functions of notes. He concludes that among Igbo songs the highest note is the first note while the lowest is the last one. Additionally, Ekwueme identifies that symmetrical forms found in African art – such as drawing, painting, carving, sculpture, drama and dance – are also present in music (1980:105). From the same study, Ekwueme is of the opinion that most Igbo scales are pivotal, meaning they are divided into equal parts with a balance in the middle. Descending lines, made of sequencing notes in a scale, are common.

Interlocking rhythms, a characteristic of African music in general and in Shona music in particular, resembles "tonal alternation and social give and take of a good conversation in daily life" (Turino, 2000:55). Turino elaborates that the interlocking is found at micro level as a single-handed *hosho* playing and at macro level as in the call-and-response form of singing. He notes the dense texture resulting from overlapping rhythms as well as intonation variation in Shona music as compared to Euro-American music. Nevertheless the Shona songs and pieces have basic structures upon which individuals may improvise as they find it fit. The current study compares such structures and improvisation to *jangwa* music and musical performance.

In South Africa, according to Rycroft (1991:6), *amakwaya* music was mission inspired. It was the mission-trained musicians who started composing *makwaya* music which was a mixture of "the nineteenth-century missionary style, with formal Western four-part harmony, notated in tonic-solfa- the Curwen doh-ray-me-fah-soh notation system." Ansell (2005:22) agrees with Rycroft (1991:6) when she says *makwaya* originated from mission schools in Natal and the Eastern Cape. In the mission schools, African musicians acquired knowledge of contemporary choral composition (*makwaya*) from the Christian hymns. Mthethwa (1988:28) points out that Africans in the mission schools were only allowed to perform hymns, not their traditional work and festivity songs. Their traditional songs were considered heathen, yet they really felt

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deprived of the songs. The latter adds that the desire for performance of traditional songs led to the modification of hymns to be performed as wedding songs, work songs, love songs and songs for other festivities and community gatherings. When the missionaries listened to such song performances, they were not disturbed because the songs to a greater extent sounded like hymns; moreover they did not understand the language. The mission graduates learnt how to read music, how to compose and some even published their music through the 'Lovedale Series' imprint (Ansell 2005:22). In Ansells view', *makwaya* is a mixture of (American and European) hymns, African traditional songs, ragtime, spirituals, and vaudeville.

While the mission-trained graduates (the black middle class) composed songs in Western harmony, they had an increasing pride in their tradition; hence they had to syncretise Western harmony with indigenous values. Detterbeck (2002:282) explains:

> The educated African musical solution to the problem of how to draw upon the resources of the traditional performing arts without abandoning their quest for 'civilisation' and progress was to modernize traditional song material. The result was the creation of neo-traditional songs that avoided slavish imitation of Europe without succumbing to a revival of tradition that might have been artificial.

The implication is that in some cases the African *makwaya* composers took the traditional songs and added more parts, bringing in the Western harmony.

Similar to the South African scenario, Kidula (2000:412) asserts that in Kenya, *makwaya* is taken as a Swahili name for 'choir' and it is based on Western four-part harmony. To a large extent *makwaya* in Kenya is also associated with mission schools; hence Kidula (2000:412) takes it as Christian *makwaya* where European tonality and text displaced the indigenous idioms, metaphors and proverbs. *Makwaya* in Kenya, according to Kidula (2000:412), is a new tradition which originated out of Kenya. However, she does not explicitly clarify where out of Kenya the music originated. In Zimbawe, Turino (2000:125) points out that *makwaya,* the term which is an Africanisation of the word 'choir', "involved adaptation of performance practices learnt in school (or from people who had been in school) according to indigenous aesthetic dispositions." In addition Turino says that *makwaya* is one of the offshoots from government and mission school singing, the other offshoot being adult choirs. The government and mission school choirs were singing Protestant hymns, English and American secular songs and North American spirituals. The choirs were also singing songs composed by middle class South African composers. Considering that South Africa was colonized earlier than the then Southern

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Rhodesia (Zimbabwe), the implication is that there could be the possibility that choral music with the hymnal flavour started in South Africa. It is clear that in Zimbabwe, South Africa, and Kenya, *makwaya* originated from mission schools; however, in Zimbabwe this type of music originated from both mission and government schools. All the mentioned scholars refer to this style of music as *makwaya*. Turino avers that, while Coplan (1985) mentions *makwaya* with regard to South Africa, "it is not clear if the term refers to the same style, significance, and development as in Zimbabwe" (Turino 2000:362).

While *makwaya* songs were composed by mission-trained musicians, there were similar songs known as *ingoma'busuku, isicathamiya or imbube* composed by musically "illiterate" Zulu and Swazi musicians (Rycroft 1991:8). While Rycroft considers such musicians as being "illiterate", they cannot be such because they composed the songs which are accepted and appreciated in the Zulu and Swazi cultures. These composers, however, do not have specialised music training, although such a qualification is not a prerequisite in order to compose original music. Although the performance practice of *isicathamiya* is different from *amakwaya*, there is a similarity in that both of these styles use Western harmony.

Various structural characteristics of indigenous African music are found in *makwaya* music. Lead and response is one of the outstanding features in the structure of *makwaya* music. Mugovhani (2010:65) notes that call-and-response is used in Khumalo's compositions such as *Ma ngificwa ukufa* (When death catches up with me). Rycroft (1991:9) acknowledges the "strong indigenous president" in South African choral singing and urges readers not to relate it to the mission influence only because the indigenous South Africans could sing and dance without the accompaniment of music instruments. On the basic form of the music, Rycroft (ibid) continues:

> The basic form is antiphonal. A leader supplies calling phrases. These elicit choral responses, but the leader re-enters before their conclusion, producing an overlap, with resultant polyphony. This 'staggered entry' principle for different voice parts tallies to some extent with that of the Elizabethan madrigalists and of classical choral writing as in Handel's oratorios, which are in fact firm favourites with South African choirs – particularly the Messiah, and especially the *Hallellujah Chorus*.

Thus South African *amakwaya* music is characterised by both antiphony and polyphony, which are highly African, yet these characteristics are decidedly comparable to Western music bringing in the aspect of acculturation noted by Merriam (1982:28). The concept of syncretising

African indigenous idioms and Western flavour in *amakwaya* is again highlighted by Coplan (2007:42) who notes:

> Bokwe was disturbed by the way in which European hymnody destroyed not only the poetic beauty but also the intelligibility of Xhosa. He attempted in some of his works to combine traditional melody, proper tone-tune relationships and Xhosa patterns of accentuation with four-part harmony and the use of diatonic triads.

Coplan (2007:45) refers to Bokwe's compositions which shows syncretic elements, combining African and Christian features. An example of Bokwe's compositions given by Coplan (2007:45) is 'Plea for Africa' which is created in a Scottish style. Mugovhani (2010:61) alludes to Coplan (2007) when he points out that Bokwe's compositions are based on hymnody with an African folk music flavour. He adds that the most significant influence in Bokwe's music is from Scottish music; however, he was ultimately committed to Xhosa aspects of culture such as praise songs, legends and those that deal with genealogy.

Early *amakwaya* music in South Africa generally ignored the influence of speech tones on the melodic movement because hymns were translated spontaneously from English to the vernacular languages (Rycroft 1991:7). These songs were based on tonic-solfa and employed complex rhythms. The Western I-IV-V chords replaced the indigenous root progression which often used I-II chords.

Mugovhani (2010:69) notes the use of Zulu rhythm ostinato, and the complex Zulu rhythm incorporated in *Izinngoma zikaShaka* songs, which are mainly Zulu praise poems. These rhythms are related to the rhythms found in Zulu speech and in *indlamu* dance rhythm. However, there is a contracdiction in these songs since the harmony, tempo and meter changes are Western. The use of 4th and 5th intervals – which is a characteristic of Zulu music – is identified by Mugovhani (2010:70). Polarity, a characteristic of African music, as well as parallelism (Nketia, 1974:166) which includes parallel 4ths and 5ths, are common features in *amakwaya* songs (Mugovhani 2010:71). It is clear that *makwaya* songs composed by the Zulu composers were related to the Zulu culture, as were those composed by the Xhosa people.

Examining Khumalo's *amakwaya* composition, *Mangificwa Ukufa*, Mugovhani (2010:66) realizes the prominent use of major chords and progressions, the dominant 7th and the employment of the V7-1 cadence using a double root (5th and 7th) without the leading note. He

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adds that the feeling of "modality" is reinforced because the composer employs the I-II harmonic progression.

2.3   Sociological and social psychological effects of *makwaya music*

"Soundly organized humanity" propagated by Blacking (1976:89-116) entails how humans use music in different contexts to share what is going on at a particular time and how music is used to shape the individuals' lives in a particular society. From the Venda context in South Africa, Blacking (1976:98) gives an example where people generally get to know when a novice is taken from the hut to the river and from the river back to the hut in the girls' initiation ceremony. Thus from the type of music created by the Venda themselves, people become organized. They know that they should not go to a particular part of the river at a particular time because women are engaging in private rituals. Similarly from the kind of music and drumming performed, they know that the river ceremony is over and that the rest of the people are free to go to the river. Oehrle and Emeka (2003:42) agree with Blacking's (1976) concept of 'humanly organised sound and soundly organised humanity' when they point out that "The music is made for the group, to play a part in the life of the group, and to be associated with the group." The functionality of African music cannot be over-emphasised; there are songs for different contexts such as weddings , hunting, funeral, games, and for different levels of rite of passage. Thus in an African society, contexts are determined by the music performed and vice versa.

The organization of people through the music they create does not refer only to communicating what is taking place at a particular time, but also to the learning facilitated through the different songs a particular society creates. Music generally has sociological and social psychological effects on its creators, be it humans or any other living organism. North and Hargreaves (2008:520) note that social psychology can be analysed from four different levels which are, intraindividual, interindividual, socio-positional and ideological analyses. The implication is that individuals are psychologically affected by the groups to which they belong. Social psychology then greatly depends on enculturation where an individual learns the culture of their particular society. It is concerned with the impact of the society or community on the behaviour as well as the attitudes of the individual. Thus, social psychology entails moulding of an individual by the society in order for the individual to become an accepted member of the group and it affects the way individuals perceive themselves as compared to the rest of the group (North and Hargreaves (2008:520). In this respect, Abeles, Hoffer and Klotman (1995:149)

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point out that social psychology has effects on self-image which they define as "discovering the nature of one's self (looking-glass self) from the reactions of others." Abeles et al. (1995:149) divide the concept of self-image into three distinct aspects:

- Our perception of how we look to others,
- Our perception of their judgment of how we look [and]
- Our feelings about these perceived judgments.

Indeed musical performances – including *jangwa* performances – are likely to develop an individual's self-image, thereby assisting the individual's confidence and identity formation. In terms of musical performances, the theory by Abeles et al. (1995:149) confirms Blacking's (1976) concept of 'soundly organised humanity' as in both cases the individual's self-perception is partly developed by the judgments by groups and or society to which the individual belongs.

Social psychology, according to Beard and Gloag, "investigates the reciprocal relationship between listeners and their contexts […] ethnicity and gender studies […] as well as […] reciprocal relationship with a person's identity formation" (2005:148). Reciprocal relationships entail similarities in the behaviour of two or more people; behaving in a way that is welcome by the rest of the group members. In this regard, Nzewi (2003:14-19) carefully itemises "archetypal moulds" and includes in his discussion the social psychological aspects of music. The archetypal moulds concerning sociology and social psychology provided by Nzewi are, "social bonding, support and self-discovery, stress management, virtues and ethics, social criticism and conscience of the masses, enforcement of societal mores prescripts, humane living and sex education," (Nzewi 2003:14-17). These archetypal moulds are similar to the three categories of self-image asserted by Abeles et al. (1995:149), Beard and Gloag's (2005:148) concept of sociology as well as the social psychology levels of analysis from North and Hargreaves (2008:520). It should be clear at this point that social psychology and sociology are like two sides of the same coin. While social psychology deals with the extent to which an individual's behaviour is affected by the group the individual is a member of, sociology considers social behaviour at a much larger level.

Social bonding is one of the archetypal moulds noted by Nzewi (2003:16) and Packer and Ballantyne (2010). From focus group discussions in their study, Packer and Ballantyne (2010:168) report that the participants felt connected and engaged with other festival goers as well as the performers. In their view, the feeling of connection between listeners and performers

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would not be felt through merely listening to the music without physically attending the festival. Pitts (2005:259) refers to similar results taken as "feelings of unity and belonging." Laiho, on the other hand, takes festival experience as "a means to explore, define and celebrate our sense of self, and to make us feel more fully ourselves" (2004:54). Thus personal identity is affirmed through festival experience. North and Hargreaves (2008:218) view the role of music as a 'badge' which communicates values, attitudes and opinions to others or a resource used by societies to build up or re-affirm the societal identity. Music and music festival experience then do not only develop an individual's identity but go on to build societal identity.

On social bonding, Nzewi (2003) asserts that in African musical performances participants bond through creating and performing music together. Sometimes they bond as a group singing the same part, at times as groups which, according to Nzewi (2003:16) are based on:

> common-interests principles, such as married wives, unmarried women, married daughters, unmarried maidens and youths of a community, adopt[ing] a distinctive musical arts type or style as social-emotional force that gives members an exclusive, shared social identity, binding them in musical action.

The thinking of the members of the groups in relation to the social facets is similar. Intraindividual analysis noted by North and Hargreaves (2008:520) assists individuals in conforming to the group culture. Thus the group is bonded. Different forms of identity are created. Dontsa (2007:391) for instance, identifies resistance identity portrayed through *intonjane* music where, as part of initiation into womanhood, Xhosa girls are taught to resist the pain of having their husbands away from them most of the time; for example, the women would stay alone in the rural areas while their husbands would be working in Johannesburg. These women have songs to invite other women to travel to Johannesburg in order to bring back their husbands so that they would help the women working in the home. The same women on the other hand have songs to ask their husbands to go and work in Johannesburg in order for them to have food on the table. Allusions to missing the husbands, who would always be away from home while the women were not allowed to stay with their husbands working in the mines, are noted in the songs. The older married women therefore have to prepare the young women for this type of life. Thus *intonjane* songs are used by women to bind them together in expressing feelings not expressed through ordinary communication according to the Xhosa culture (Dontsa 2006:392).

While Dontsa (2007:392) concentrates on the aspect of identity formation among the Xhosa women, he silently brings out gender issues that women are traditionally expected to stay in the rural homes and look after the home while men work in cities and mines, away from home and

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provide for the family. The girl child is therefore initiated to the rural home chores through the *intonjane* songs affirming part of Beard and Gloag's (2005:148) definition of social psychology. The study on *jangwa* music and musical performance brings out such social psychological and sociological effects among the Manyika people of Zimbabwe.

Hansen (1981:42), in his study on categories of Xhosa music, also explores the social psychological effects of *amagwijo* on the young men among the Xhosa people of South Africa, especially among the Mpondo, Bhaca, Xesibe and Hlubi, as bonding the group. While *amagwijo* songs are quite personal, they are also sung by groups of people with something in common. Such groups include the *umtshotsho, intlombe* and *iguburha* (youth groups of men who are unmarried, belonging to the above mentioned chiefdoms). Hansen (1981:43) points out that they sing the *amagwijo* on their way to dances and other social events, including stick-fights. The song text is for group sentiments, solidarity and loyalty. Therefore the group always sticks together, whether they win or lose the fights. Before doing anything, each group member thinks twice to determine whether the action is acceptable to the whole group, entailing the concept of "self-image" asserted by Abeles et al. (1995:149), leading to questions such as: What would my group members think about this action? How are my group members going to judge me? How do I feel about such a judgment? These questions assist a member of any group in conforming to the rest of the group, thereby becoming an acceptable member of the group. *Jangwa* music, being a combination of Western and African type of music, could have functioned as part of a way of bonding certain groups.

On a larger scale, Tracey and Uzoigwe (2003:76) compare the concept of consensus among African people as a basis for problem solving to the response or chorus part in African music. They relate this concept to the Zulu proverb "*umuntu ngumuntu ngabantu* (a person is a person because of other people)." The Zulu proverb is compared to the Shona saying, '*munhu chaiye*' (a real person). These two proverbs prevail in music; Tracey and Uzoigwe (2003:75) point out that "African music seems to express some basic truths about what Africans consider important in life." The focus is on holistic thinking which is regarded as highly important for the human being. A person is considered to be a real, good person by others depending on attributes such as respect, cooperation and solidarity and living harmoniously with others (Tracey and Uzoigwe, 2003:76). Besides the small group solidarity, the concept of *munhu chaiye* expands to larger groups such as ethnic groups such as the Manyika, Zezuru, Karanga among the Shona people of Zimbabwe. Some attributes that make a Manyika person *munhu chaiye* may be different among the other Shona ethnic groups and yet others may be similar.

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Gilbert (2003:1) points out that personal identity "always encompasses a number of different selves, including inter alia, those based on family, territory, class, religion, occupation, ethnicity and gender." He goes on to say that personal identity is therefore experienced differently by individuals and this is determined by the social context in which the individual exits. For instance, a man experiences fatherhood at home but at work he plays a different role altogether. There is even a possibility that a man or a woman can play different roles in the home and such roles among the Manyika people are brought out through *jangwa* music. The concept of 'different selves' above had long been raised by Thorsen, who states that "a person can express a double or multiple belonging to cultural groups … a balance between security from the cultural 'home' and the courage of seeking along new trails" (2002:2).

In Detterberg's (2002:238) research, the aspect of a sense of belonging is identified within *amakwaya* music in South Africa. Quoting Zwane, one of his interviewees, Detterberg (2002:238) writes:

> This rebirth of the teacher naturally flowed into his choir. They became "non-ordinary" pupils. They belonged to "The choir" that was to proceed to some distant city- Pretoria, or what have you. They became the envy of the non singers - the crows of the school. [Parents] had to attend to the wardrobe of the young ones.

Psychologically, the pupils took after their teachers in charge of the choir. Aspects of etiquette on the part of choir conductors were of great importance and the choir members naturally followed their choir conductors in order to belong to the group. Indeed, parents also indirectly became part of the group because they had to cater for relevant clothing for their children or else their children would feel out of place. Thus individuals also affect the behaviour of group members. In Detterberg's (2002) study it is clear that a process of acculturation, not only in terms of the music but also in terms of dressing, had taken place. In order to have the children conform to other choir members, parents had to buy Western clothing which would go with the Western type of choral music. Indeed, *amakwaya* produced a different culture of pupils in South Africa in terms of dressing, confirming Blacking's (1976) theory. In a way the parents also formed a group of their own; on one hand, they were parents of children participating in *amakwaya* and yet in their community they played different roles. This scenario tends to confirm Thorsen's (2002:2) concept of "double or multiple belonging to cultural groups" mentioned above. Not much literature is written on social psychology with respect to *makwaya/jangwa* music and musical performance.

Another archetypal mould given by Nzewi (2003:16) is "social criticism and conscience of the masses." This archetypal mold continues to confirm Blacking's (1976) assertion of 'Humanly organized sound and soundly organized humanity.' In the African tradition, the society's rules and regulations, as well as codes of conduct, are communicated through music created by the society itself. Oehrle and Emeka (2003:42) also confirm Blacking's (1976) theory when they state, "The music is made for the group, to play a part in the life of the group and to be associated with the group." The functionality of African music is clear. The musicians in the African cultures sometimes play a role in social criticism or public sanction. When playing this particular role, the musicians are never attacked by the accused because the traditional community protects them. Such song performances are common in group politics and mere day to day life.

According to Detterbeck (2002:112), African people within the Nguni tribes – as well as those regions south of the Sahara –communicate things which they cannot say to someone in direct speech through song. It is as if song gives people the confidence to tackle difficult issues, even challenging their chiefs through song. This aspect is found in both political arenas and social circles. Dontsa's (2006) study on *intonjane,* for instance, revealed social criticism where women complain of many chores that they have to carry out in the home in the absence of their husbands. Instead of voicing their discontent out loud, they sing these thoughtsIn light of social psychology, the role of society in African cultures is to monitor individuals and communicate correction through song and other forms of art, thereby enforcing moral prescripts (Nzewi, 2003:16-17).

Beard and Gloag (2005:148) mention music therapy in their definition of social psychology. In this regard, Nzewi (2003:15) approaches music as a way of managing stress, as a form of "therapeutic remedy." Indeed songs and dances as well as instrumental music are used to release stress by individuals Nzewi (2003:15) goes on to explain that when an individual feels lonely and stressed, he or she performs music that "disengage the mind from consciousness of the stress factor, or confront the cause in order to dispel its effect or affect." To add to Nzewi's (2003:15) notion, even during times of death in African cultures the bereaved are consoled by song and dance performances by members of the society who pay their condolences. In this case, instead of having their minds concentrated on the bereavement, they shift their concentration to the musical performances being provided.

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The therapeutic nature of African music is also found in lullabies. In her study, Chinouriri (2012:47) points out that in the Shona indigenous milieu, crying babies were coaxed using lullabies while they were gently rocked by the mothers or caregivers. The mention of food in such songs (Nketia 1975 in Chinouriri, 2012:48) is often used because food is one of the baby's main interests. Another interesting aspect in cradle songs is the central role of the mother. If the mother is away, the mentioning of the mother in the song vividly captures the interest of the baby because it is a natural phenomenon that babies attach primarily to their mothers. Therapeutic terms used in songs change according to the age of the growing child, and these words continue to change as the child grows into adulthood.

Oluede (2006:31) argues that music therapy is "the art of using musical sounds in bringing changes from undesirable unhealthy conditions to a more comfortable one in a person's life." In this instance Oluede brings in the aspect of healing in terms of psychological disorders. In his study he gives examples of sectors of community members that use music therapy in Nigeria, such as herbalists, native doctors, faith healers and traditional religious groups. He points out that in an African setting, healing takes place through being involved in the process of music making. Thus when a person is in an undesirable condition, performing music and dance together with others results in a desirable condition. In this regard, Gotlib (1988:134) points out that "illness results from a combination of physical and psychological causes." The therapeutic role of music is well-known in the Bible, for example where the music making of David is described to calm down King Saul: "Whenever the spirit from God came upon Saul, David would take his harp and play. Then release would come to Saul, he would feel better, and the evil spirit would leave him," (1 Samuel 16:23. Thus music has been used over millennia in different cultures to soothe and heal people.

According to Detterberg (2002:177), *makwaya* music was taken as an extra-mural activity in mission schools in South Africa because recreation was considered an important part of the curriculum for the development of the mind as well as the body. During the early years of *makwaya* in South Africa, missionaries were trying to teach the Black youth to have organised leisure-time as opposed to 'wrong' recreation where alcohol was abused. Detterberg (2002:178) refers to Bernard Huss (1929) who points out some of the organised leisure-time activities to cultivate good habits. For example, learning proper ways of preparing food versus drinking, smoking "dagga", gambling, or dancing accompanied by noisy amusements throughout the night. While the missionaries saw only the negative side of recreation through prolonged

drinking, there was also a positive side on the part of the South Africans. Thus, while the missionaries in urban areas tried "to keep [their flock] out of contact with the cruder lifestyle of the people from the 'location'– the drinking and fighting and beer brewing and gambling – […] their failure was inevitable" (Detterberg 2002:178). The missionaries failed to insulate the mine workers from a drinking habit (Matthews, 1986:12). It was during the night activities of drinking and dancing, accompanied by amusement, that a unique South African popular style of music namely *marabi* – the grandparent of South African jazz – was developed. The Zulu, Xhosa, Sotho and other African men who worked in the mines would meet in the shebeens as a way of uniting and engaging in recreation, drinking throughout the weekends. Though some negative behaviours – including temporary alcohol-fuelled courtships – took place, the music accompanying these activities led to the formation of the *marabi* style (Ansell 2005:31).

2.4 Aesthetic values expressed through African music and musical performance

The main purpose of this section is to analyse literature related to the aesthetic values of *jangwa* music and musical performance as practised by the Manyika people of Zimbabwe. Nketia (1970:3) argues that research in African ethnomusicology should adopt a multidimensional research approach, which focuses on African "aesthetic principles, ideas, values, and behaviour". He adds that aesthetic values in African music should be relevant to the context, value and cultural identity of a particular indigenous group of people. This suggestion of Nketia (1970:3) will be applied when I analyse the *jangwa* aesthetics in the current study.

In his concept of African aesthetics, Nzewi (2004:35) contends that "in African life and world view, the musical arts were intended to transact relationships, monitor and manage the ethos of all societal systems and institutions, inculcate humane sensibilities and conduct spiritual disposition." This view of aesthetics integrates with the sociological and psychological effects of music on performers and the audience suggested by Dontsa (2006:391-393), Nzewi (2003:16-18). The ability of the music to shape individuals and groups of people in society is an aesthetic value.

Nketia (1974:4) conveys the dynamics of the concept of unity in diversity that informs African musical traditions as follows: "the most important characteristic of [African] musical traditions is the diversity of expression it accommodates, a diversity arising from different applications of common procedures and usages". The underlying purpose of traditional African music which is in consonant with the aesthetical utilitarian dynamics of *jangwa* musical performances is aptly

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re-invoked by Bebey's (1999:115) argument. He states that the purpose of African music is not necessarily to *produce agreeable sounds,* but to translate everyday communal experiences into living sounds (Bebey, 1999:115).

The literature by (Nketia, 1970, 1975; Arom, 1991; Bebey, 1999; Nzewi, 2003; Agordoh, 2005; Wanyama, 2006 & 2012) suggests that African music may express a variety of cultural and functional distinctions. The aesthetic dimension of ethnomusicology is treated as a branch of philosophy (Nketia, 1970:3; Akrofi, 2002:107). The term "aesthetics" can be traced back to Ancient Greek philosophers like Socrates and Plato, whose explication of aesthetics continues to influence the contemporary notion and usage of the term. In his explication of aesthetics, Wanyama (2006:18), who borrows ideas of aesthetics from the works of a Greek philosopher, observes that: "Socrates regarded the beautiful as coincident with the good. Every beautiful object is so called because it serves some rational end." The aesthetical 'rational end' could be served by the ear, the eye, feelings or utilitarian end. The rational-end of aesthetics depends on criteria set by an individual or a particular culture. Concurring the views expressed above Runes (1966:6) observes that aesthetics is the "branch of philosophy concerned with beauty, especially of art and with taste and standards of value in judging the art".

That the concept of aesthetics is shaped and informed by each specific context and culture is underscored by Merriam (1964:269) as follows: aesthetics is a "special product of a special culture and … not universal in human kind." The question of how the aesthetic ethos of a community or a people is conceptualised is presented by Nzewi, Anyahuru and Ohiaraumunna (2009:9), who argue that there has to be communal-oriented aesthetic evaluation because group approval is essential for making sure that aesthetic indicators are culturally or universally bound. The notion that what constitutes aesthetics emanates from social constructs synthesised by communal approval is universally acknowledged.

This section is aimed at delineating what the relevant extant literature says about African aesthetics in musical arts and in particular, the Shona people's perceptions on aesthetics transmitted though *jangwa* music and musical performance. The Shona concept of aesthetics draws a fundamental distinction between inner beauty and external beauty (Matereke & Mapara, 2009). According to Gwaravanda (2011:196), however, the inner beauty versus external beauty dichotomy needs to be extended to include "a distinction between identity and identity crisis;

appearance and reality; artificial beauty and inner beauty." Nzewi and Nzewi (2007:35) appear to re-invoke the notion of African musical aesthetics outlined above when they assert, "[w]hat is beautiful, pleasing or sweet to the senses is, more often than not, unhealthy for the mind and soul." The above on-going analysis regarding the African concept of aesthetics is further underpinned by these two scholars who contend that "surface impressions" in African music, unlike in Western music, are not taken as an end in inself. "How a thing appears" (surface impressions) […] is not as important as how a thing performs (the inside nature that is actualized)" (Nzewi & Nzewi, 2007:35). This Africanist conception of aesthetics resonates with Bebey's (1999:87) subtle criticism of Western music's concept of aesthetics, which is endlessly preoccupied with "production of agreeable sound".

The views of the pro-African conceptualisation of aesthetics in musical arts outlined above suggest that African musical aesthetics depends mainly on what the culture says about the meaning and the function of the music tradition under investigation (Nzewi et al. 2009:89). According to Socratic philosophy, beauty is measured in terms of the rational end it serves. Contrary to the Western concept of music aesthetics, Wanyama (2006:24) describes African arts as "functional, community oriented, depersonalised, contextual and embedded", adding that "African arts […] are designed to serve [a] practical, meaningful purpose, [the] beauty of appearance being secondary".

The on-going analysis of African views on aesthetics suggests that "beauty of appearance" (Wanyama 2006:24) is not considered as the mainstay of African musical aesthetics. Detterbeck (2002:255) acknowledges a similar notion, underscoring the idea that African musical aesthetics are grounded on the essence of cultural-cum-historical meaning and function behind performing arts. He maintains that the fountainhead of African music resides within its functional dynamics (Detterbeck 2002:332). As Jahn (1961:20) points out, "functional beauty is also beauty".

African views on the multidimensional functions of music, which permeate all African rites of passage – from conception to the grave – is hauntingly captured by Chinouriri (2012:44-63). She analyses the interplay between musical arts and child development in Shona indigenous milieu among the Shona speaking people. According to Chinouriri (2012:41), "after a child loses a tooth, a song *Zuva zuva kana wabuda wobuda nezino rangu* (Sun, sun, when you rise in the morning, rise together with my tooth) was sung." Chinouriri (2012:41) further tells us that

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"the child was encouraged to throw the tooth eastwards or on a rooftop while singing the song believing that another tooth would replace the lost one." The ubiquity of music in all aspects of the African communal life is affirmed by Nketia (1974:68), who observes that elsewhere in Africa, among the Fon of Benin (Dahomey), a child who loses a first tooth has to sing a special traditional song to commemorate the event. The practical and the utilitarian attributes of Africa's traditional notion of musical aesthetics do not only brand the sub-Saharan African music tradition as a whole (Nettl, 1983, 1985, 1990; 2000, Nettl, Rommen, Capwell & Wong, 2011), but also account for the different contextual and cultural manifestations of *jangwa* music and musical performance as articulated by the Manyika people of Zimbabwe. Similar to Chinouriri's (2012) findings, Joseph's (1983:76) study on *makwaya* wedding songs in South Africa depicts utilitarian dynamics of African music. Joseph (1983:75) points out that the wedding songs are used as vehicles that serve a sentimental conduit for the bride and bridegroom. The same sentimental function is reported by Berliner (1978) with regard to the Shona music of Zimbabwe and Senoga-Zake (1986) in a study undertaken in Kenya.

According to Impey and Nussbaum (1996:3), "the essential differences between African and Western societies in relation to the performing arts exist in the manner in which they are perceived, utilized and the values that are assigned to them." Contrary to Western notions of music and dance, which are perceived as separate entities, in African societies, music and dance are not categorized as two separate and distinct art forms. Impey and Nussbaum's (1996) conceptualisation of African music re-enacts the views of the ethnomusicologist John Blacking (1976:5), who postulates that music and dance are part of the basic infrastructure of life in Africa. Music and dance are perceived as inherent in the essence of being human, and are integral to the experience of birth, death, rites of passage, religious ritual and work. Blacking (1976:6) articulates his conceptions of music and dance as follows: "African societies treat music and dance as foundations of social life, which enable individuals to discover and to develop their human potential, to reaffirm their relationships with each other, to sharpen their sensitivities and educate their emotions." Blacking (1981:6) further asserts that African societies utilise music and dance to ensure continuous development of their minds in order to adapt to changes taking place in their environment. The study realises such adaptation to environmental changes brought out through *jangwa* music among the Manyika people of Zimbabwe.

Senghor (1956:74) asserts that to an African, dance is a way of expressing feelings and part of existence. The implication is that music and dance in Africa is one of the art forms that provide

the philosophical basis of all aspects of life. Senghor's (1956:74) conceptions of African music and dance have suggested that the structural and aesthetic principles that characterise African music and dance are inherent to all African art forms. Similar to other art forms that express life force through lines, colours, surfaces, volumes and the like, dance expresses life through different movements in space. Furthermore, Senghor (1956:74) takes African music and dance as the architecture of being.

Thus, some of the meaning of African music may be demonstrated through dance rather than through songs. The African musical aesthetic point of view is said to be found in the form of kinaesthetic response which may manifest in the form of dancing, clapping or foot stamping, which is different from the Western musical aesthetics that is expressed through deep listening (Kongo & Robinson, 2003:95). African music can hardly be separated from dance; hence music and dance always coexist and extend each other. Even the audience participates in African musical performances. It is within this context that Tracey and Uzoigwe (2006:76) point out that the communal efficacy and beauty of African music are projected through African music's ability to unify the performers and the audience – a community building capacity that manifests in the tendency of the audience to join the performers. According to Hodges and Sebald (2011:20), "the value of the music comes from its expression of human feelings and emotions." This value will be investigated in the current study regarding *jangwa* music performance.

The evocative essence of African music and dance and their pulsating effect on both the performers and the audience is graphically conveyed by Impey and Nussbaum (1996). They state that "[a]n accomplished dancer will conceivably move her shoulders in a triple rhythmic motion while her hips will move to a more rapid quadruple beat; her feet will follow a duple time, her hands in a more rapid division of a triple beat, and so on" (Impey & Nussbaum 1996:4). The music-cum-dance's sensuous and seductive force has ability to transport the feelings of both the performers and the audience during the musical performance is further conveyed through research (Impey & Nussbaum, 1996:5). "Drummers and dancers will be dynamically interlocked in performance and, should dancer lack energy; the drum ensemble will similarly lose impetus [or] conversely, if the drummers are highly [erotised musically], the dancer will reflect their spirited momentum' (Impey & Nussbaum, 1996:5). This indescribable symbiotic relationship between the African music and dance is canonised by Senghor (1956:74) when he describes music-cum-dance erotic power as "the vibratory shock, the force which, through our sense, grips us at the root of our being".

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The functional or utilitarian goals that determine the nature of collaboration between the musical performers and the audience is described by Agawu (2004:409). African utilitarian music and dance as opposed to contemplative music is made in response to particular social aspects of life which are of vital importance. As a result traces of extra-musical sounds are heard in the music. According to Agawu (2004:408) the comprehension of the dynamics of African functional music requires factoring the morphology of its social function into the analysis. The genre of work songs for instance in which the nature of the work activity such as women pounding, miners digging or fishermen paddling brings out certain patterns of, for example metrical organization.

The utilitarian dimension of African music, which Agawu (2004:408) describes above, results in the performer-audience collaboration, which characterises traditional musical performance across Africa south of the Sahara. The collaboration is exhibited in different aspects of the African life. The functional attribute of African music serves as a socioeconomic problem-solving instrument (Tracey & Uzoigwe, 2003:82) used to cater for different communal contextual events that include the workplace, funerals and weddings.

Within the context of the symbiotic relationship between the traditional musical performance artist and the community, Haecker (2012:58) reports that "In many instances formal relationships within African music are open rather than rigid, arranged so that they afford a focus on the expression of individuality that distinguishes an occasion within the context of tradition." Mention must also be made of the communal-performer-collaboration within African traditional music practices; this does not hinder individualistic musical contribution often displayed in solo improvisations during traditional music performances. The collaborative method of composition allows an 'elastic formal structure' which gives the individual performers space to deviate from the original musical construction (Haecker, 2012:57).

Small (1998:63) points out that the relationship between the known and the knower is interwoven with content and context. An important component of the traditional African music is embedded mainly in the form of gestures, which may be misunderstood by non-insider analysts. The complexity and often ambiguous and contradictory patterning of gestures, which characterise the African musical discourse, permeates all facets African arts. Afrocentric

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African writers have repeatedly commented on this self-consciously creative manifestation of African musical arts.

It is argued that most of the colonialist misrepresentations of African music and dance could be attributed to European scholars' failure to unpack the hidden meaning of accumulative cultural patterning of African musical lyrical narratives (Kermode 1979:3). African indigenous musical lyrical narratives tend to conceal the deeper insights from non-African interpreters and music analysts. To crack open the complicated culture-specific and iconographic background of most African music and dance performances requires what Kermode's (1979:3) *The genesis of secrecy* describes as 'the circumcised ear.' In the African context, the ancestral all-seeing eyes are added to the 'circumcised ears.' These all-seeing eyes assist the African, the insider, to interpret the cultural symbols imbedded in African indigenous languages which are hidden to the outsider. Gates (1988:3) manipulates African vernacular narratives to re-interpret African and African-American arts in order to unravel the puzzling cycles of ambiguity that dominate traditional African lyrical narratives and dance performances. The study

This aesthetic patterning of the cyclic union of opposites and the opaque ambiguity, which characterise African traditional musical arts, is racially symbolised by the West African trickster deity, Legba/Esu or Hermes (Nketia 1974:73). The deity exercises absolute power over the African creative aesthetics realm nourished by the inventive verbal chaos and the change-shifting ambiguity. Like the African musical unity in diversity Nketia refers to, Legba or Esu re-creates alluring fragmented pieces of lyrical narratives, whose verbal units fight for control within creative boundary of the iconographic song lyrics (Nketia 1974). An example of traditional Africa's love for cultural-specific ambiguity is conveyed as follows:

> Esu, do not undo me, / Do not falsify the words of my mouth, / Do not misguide the movements of my feet, / You who translates yesterday's words / Into novel utterances, / Do not undo me, / I bear you sacrifice   (Gates 1988: 3).

The literature interrogated above clearly shows that African music requires an insider to uncover its deeper meaning thereby revealing the aesthetics of the music. The gestures embodied in the musical performance enhance the musical meaning. In reviewing Small's (1998) publication, *Musicking: The meanings of performing and listening*, Chase (2004) observes that when gestures are used, the meaning is not but taken for granted, mostly affirmative, here and now form of communication. The performer's gestures are evaluated by the listeners and in turn, the performer also evaluates the listeners' gestures in order to

determine whether the performance meets the culturally sanctioned quality. The response from the listeners then determines whether the performer should go on the way she or he is performing or whether some improvement is needed. The collaborative endeavour generated by performance-audience dynamics incorporated into the African musical arts performance ensures the successful accomplishment of the music and dance performance. In African music the audience does not only end in gestures-oriented aspect of the performances but goes on to become part of the performer's musical ensemble though taking part in the performances in the form of ululating, whistling, growling. The result is a collaborative effort that enhances the aesthetic quality of the composition and performance practices.

The audience's valuation of the musical arts performance provides quality performance indicators that the performer uses in improvising and enhancing the quality of his/her creative endeavours. The result is a performance enhancement strategy extracted from the "knowledge of an event as well as the experience gained in performance context" (Nzewi, 2003:29). What is more exacting in musical performance profession is the fact that performance artists must ensure that their performances are located within authentic musical arts aesthetics filtered through the lived experiences of the original culture owners' standards and philosophical logic (Nzewi & Nzewi, 2007:35). The reason behind the importance of the traditional music performance artist framing his/her performance within the received cultural contexts of the music and dance performance is revealed through research. Blacking (1976:89) explicates this: "Because music is humanly organised sound, it expresses aspects of the experience of individuals in society." The musical strategy of improvisation is a fundamental component of African traditional music and dance.

Improvisation in African music is also found in the form of shift in tonality within which the lead singer may shift from one key to a convenient one, and others join in harmoniously still maintaining the expected aesthetic quality (Nzewi & Nzewi, 2007:35). In this context, Tracey (1997:12) provides an explanation: `Many African songs rise in pitch during performance. What is important is not the original pitch, but the song itself.' And Nketia (1974:71) deepens the on-going analysis by identifying the role of polarity and parallelism in African music. Mugovhani (2010:65) elaborates on the theme of improvisation in African traditional music culture by emphasising the same improvisation characteristics in South African *makwaya* music. Improvisation can, therefore, be created through a combination of how the object of the musical performance comes into being and how the different structural portions of the song being

performed are put together to form a new re-invented version that has emerged during the live musical performance process.

Mughovani explores the aesthetic values of *makwaya* music in a South African context through the process of performance of Xhosa praise songs and those aspects of Xhosa musical culture aimed at articulating Xhosa legends and genealogies (Mugovhani, 2010:61). About fifteen years ago, Turino (2000:125) reported the spontaneous approach to melodic variations, relaxed vocal timbres, use of exclamation, and the dense overlapping textures as aspects valued by the Shona people of Zimbabwe in *makwaya* performance.

Performance practice in African music is repetitive, similar to the way the music is structured as described by Nzewi and Nzewi (2007:32) in their analysis of the structure of African music. In the process of repeating the same phrases the quality of the original performance is enhanced. Detterbeck (2002:291) contends that the circular or cyclic structure of *makwaya* wedding songs is responsible for the continuous repetition that characterises this type of musical art form. Recycling different compositions into new versions of the original, an aesthetic characteristic of African music, is effected by the lead and response structure of the African music.

2.5   Reviving indigenous folk and traditional music

This section considers literature on possible avenues of reviving the performance of *jangwa* music. In trying to revive Zimbabwean traditional music, Bourdillon (1983:27) states that the Department of Teacher Education (DTE) of the University of Zimbabwe included traditional music in the Bachelor of Education Teacher Education (Music) syllabus. The aim was to revive Zimbabwean traditional music which was to a large extent becoming extinct, through educational institutions. The DTE trained Music lecturers for Teachers' colleges. The Music lecturers would in turn train primary and secondary school teachers who would also teach the school children. The school children would go back home and perform the music in their communities. In addition, traditional music and dance school competitions were started and to date they are still in full force going up to district, provincial and national competitions.

There are several music festivals such as *Chibuku Neshamwari* (*Chibuku* and Friends) in Zimbabwe which could be used as platforms to revive *jangwa* music. Chibuku Neshamwari,

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according to Turino (2000:112), started as the Neshamwari Festival, initiated by *Neshamwari* group in collaboration with the Hostels Social Services Section of the Department of Community Service of the then Salisbury in September 1966. Turino (2000:112) goes on to say that the festival was meant to assist single men in taking part in sport and cultural activities. Chibuku Breweries then came in as sponsors for the winners in 1973, hence from then, the festival was known as Chibuku Neshamwari. The activities performed at the *festival* included urban dance, ballroom dance, choruses and indigenous dances including *makwaya*. Such festivals could be considered in reviving *jangwa* musical performance.

2.6   Conclusion

The literature reviewed in this chapter shows the general characteristics of African music and *makwaya* music in some African countries. The general characteristics of the structure of African music were described with the intention of analysing *jangwa* music in comparison to these characteristics without leaving out characteristics specific to Manyika music. The development of *makwaya* music in some African states was described but it is not established that that of Zimbabwe was necessarily similar to that of other African countries. It was therefore relevant to find out the development of *jangwa* music in Zimbabwe and especially the term *jangwa* which is used interchangeably with *makwaya*. The chapter considered literature on music and musical performance as agent for social psychological and sociological development, considering music in general and African music and South African *makwaya* in particular. There is no documentation noted in the case of such effects in relation to *jangwa* music among the Manyika people. Similarly, the general aesthetic values of African music were discussed paving way to the aesthetic values of *jangwa* music especially considering the fact that *jangwa* is a marriage of Manyika and Western music. The concept of music as 'humanly organised sound and soundly organised humanity' propounded by Blacking (1976) was referred to as the theoretical framework on which the study is built with the intention of exploring the Manyika cultural values in *jangwa* music. Possible forums for rejuvenating *jangwa* music were lastly given.

Chapter 3: Research methodology

3.1 Introduction

In this chapter, the research approach, design, and methodology utilised in this study is detailed. The chapter focuses on the approach and design opted for in order to conduct a valid research, as well as providing justification and demerits of selecting these aspects. The sampling strategies are outlined with their choice supported. Three main data collection methods and research instruments employed are given, explained, and justified to motivate their use as the best strategies to find answers to the research questions. The chapter lastly considers data analysis methods. The theoretical framework guiding the data analysis is illustrated via a diagram. The chapter continues by providing aspects related to the validity and reliability of the study, ethical considerations taken into account, as well as delimitation and limitations.

3.2 Research approach

The study intended to explore the features within *jangwa* music and musical performance that distinguish the culture of the Manyika people of Zimbabwe. It was therefore based on a qualitative approach utilising in-depth data collection techniques, such as observations and face-to face interviews in order to obtain an understanding of the participants experiences Nieuwenhuis (2007a:53).

3.3 Research design

Researchers in the discipline of ethnomusicology have used diverse methodologies. In their approaches there have been some complex interlinking of different social and cultural issues, which includes politics. Blacking's (1976:55-58) study for instance, brought out the social and cultural values of the Venda people of South Africa, revealing a wealth of knowledge on Venda cultural practices. These practices included the initiation ceremonies where the wide range of knowledge, skills and values involved in this important transition in life is learnt and shared through music. To bring out full descriptions and experiences of Venda life, conventional ethnographic methodologies were used. Blacking stayed in the study area for an extensive period, joining the Venda people in their different day to day activities for nearly two years (Blacking, 1976:vi). Titon (1997:91) takes ethnomusicology as "the study of people making

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music." This particular phenomenology tends to encompass different disciplines, including anthropology and history. It studies the concept of culture not only from the contemporary point of view, but also from historical point of view.

My study focused on exploring the features within *jangwa* music and musical performance that distinguish the culture of the Manyika people of Zimbabwe. Similar to Blacking's (1976) study, a qualitative design was adopted utilising anthropological methods as suggested by Mouton (2001:148-149). Additionally, historical methods, as suggested by Nieuwenhuis (2007b:72), formed an integral part of this research process, since very little was known about the origin and role of *jangwa* music in Manyika society. An in depth investigation was conducted (Leedy & Ormrod 2005:131) on the Manyika cultural traits which were revealed through *jangwa* music.

Being born and bred in the study area, I deliberated using focused ethnography as a valid means to investigate my own culture because "there are many different layers of cultural knowledge which one may study in depth" (Smit, 2001:120). However, in conventional ethnography, Leedy and Omrod (2005:132) suggest that ideally researchers should not study a site that they are already familiar with, for they may be too attached to the site and fail to access information wanted. Similarly, Cohen, Manion and Morris (2007:167) argue that in ethnographic research researchers do not know in advance what they will look for. On the other hand Leedy and Omrod (2005:132) add that studying a familiar site is convenient and more accessible. Indeed, prior familiarity with the settings, language and some basic culture of the site assisted me in means and methods to access specific situations in order to obtain an in-depth study of *jangwa* music. While conventional ethnography emphasises the aspect of staying on site for an extensive period and following people in their different daily activities (Leedy and Ormrod, 2005:137), the present study employed focused ethnography as advocated by among others, Knoblauch (2005:6), Lee and Gregory (2008:34), and Morse and Richards (2002:78).

When comparing conventional ethnography and focused ethnography it should be noted that these two research designs are not in opposition to each other. According to Knoblauch (2005:2), focused ethnography complements conventional ethnography, especially in disciplines associated with contemporary societies, such as the Manyika. Focussed ethnography was implemented and is characterised by relatively short-term field work, which Knoblauch describes as "part-time" as opposed to "permanent settings" (2005:2). Being a cultural insider

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meant that I am familiar with the context and content of *jangwa* songs, as well as with the cultural traits of the Manyika society, a virtue advocated by Knoblauch (2005:5). I was born and lived in the study area for the greater part of my life where I extensively participated in *jangwa* music performances as a teenager. This increased convenience of access to the geographical terrain and participants. Therefore, a shorter period of data collection, as required in focused ethnography, was appropriate. The short-term visits were, however, compensated by intensive use of audio-visual technologies to capture in detail the auditory and kinetic aspects of the performances.

The current study focused on one specific type of music style namely *jangwa.* In order to find an in-depth understanding of this music, research participants were selected to include those who had a deep knowledge and experience of *jangwa* music. Characteristic to a focused ethnography approach, I engaged in short term field visits to three of the four chieftainship areas. These included the Marange, Mutasa and Zimunya disctricts. The Makoni district was left out due to political problems experienced during that time, since rural voting was about to take place. Since rival political groups were eminent, it was difficult to group people for performance or focus-group interviews. According to the focused ethnography design, I did not stay on site for an extended period but collected data in a shorter period of time (Knoblauch, 2005:7; Lee and Gregory 2008:35), involving intensive and highly focused sessions while attending performances of *jangwa* music.

During site vistits, I collected and transcribed *jangwa* songs, using the *Crescendo Music Notation Software* programme. An ethnomusicological analysis of these *jangwa* songs was employed from different perspectives to uncover the following aspects: the origin and composition principles of *jangwa* music; the aesthetic values of the Manyika people expressed through the performance of *jangwa* music; the sociological and social psychological effects of *jangwa* music and musical performance on the performers and audience. Since the music is no longer frequently performed, the study also explored ways of reviving and preserving the music and its performance.

3.4   Sampling strategy

The study was conducted in Manicaland, Zimbabwe, specifically in the areas ruled by chiefs Mutasa, Marange and Zimunya. By using kraal heads under the named chiefs and through

snowballing, 37 men and 49 women aged between 42 and 86 years of age at the time of data collection, made up the sample. These participants had substantive knowledge in *jangwa* music and musical performance. This age group was purposively selected since the younger generation may not always be familiar with *jangwa* music. The sample included three kraal heads, two headmen, four retired teachers, one retired Music lecturer from a teachers' college, and one former *jangwa* music conductor. Six participants were working in the city of Mutare, hence they were interviewed from their respective homes after working hours. The rest were subsistence farmers who took part in *jangwa* music performance as youths. All the participants experienced *jangwa* music both as performers and audience.

In Zimunya, the participants reside in the same village while in Marange and Mutasa, participants did not necessarily reside in the same village. Due to their interest in the music, the participants were willing to travel from other nearby villages to the selected meeting homestead in a particular district. As a result there were more participants who joined the *jangwa* music performances as well as focus group interviews and individual interviews in Marange and Mutasa with 37 and 29 participants respectively. In Zimunya on the contrary, there were only 14 participants who took part in the musical performance and focus group interviews. The six participants working in Mutare were from Makoni. They participated in individual interviews.

3.5   Data collection techniques

For reliability, the utility of multiple data collection methods, triangulation (Nieuwenhuis 2007b:83) was used for the study. The data collection techniques included observation of *jangwa* music performances, individual and focus group interviews as well as audio and video recordings of performances. Sony Handycam DCR-SX21was used to capture audio and videos for the songs performed, interviews and still photos. The extensive interviews assisted in capturing the authentic voice of the *jangwa* community. In addition, I transcribed some of the songs from the audio and video recordings utilising the *Crescendo Music Notation Software* programme for musical and text analysis.

3.5.1   Observation techniques

The study utilised both participant and non-participant observation (Mouton 2001:148; Goodwin 2000:1502; Leedy & Ormrod 2005:145). The benefit of participant observation is that

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it provides "an insider perspective of the group dynamics and behaviour in different settings" (Nieuwenhuis 2007b:84). I was a participant observer during demonstrations of *jangwa* songs for various cultural events which took place among the Manyika people, performing *jangwa* music with fellow Manyika people of different villages. Performances were specially arranged for my visits which I organised through contact persons before going on field trips. In both cases, data was also collected from secondary informants, that is, audience members who were observing the performances.

I utilised non-participant observation during the practical demonstrations and rehearsals by the performing participants per village. The intention was to elicit information on the aesthetic judgement of the Manyika people as conveyed through their *jangwa* music by observing how the performers expressed themselves facially, through gestures and other physical movements during performances. In this regard, Godøy and Leman (2010:126) purports that gestures allow for "the construction of meaningful relationships with the structural properties of music (pitch, rhythm, articulation and timbre) as well as with its cultural/historical context". I particularly observed the movements made by the performers to the music in relation to their facial expression and gestures made as they sang some words of the songs for different contexts.

Alongside the observation of live performances, video recordings of these activities were made in order for me to study and reflect on the live performances afterwards, while serving as a backup data source. I took an assistant with me who was competent with technology to record most of the performances on video camera, as well as to make audio recordings of performances, individual interviews, and focus groups. Still photographs were taken for the purpose of illustrating some points during data presentation and analysis. The video and audio recordings were valuable during the transcription of some of the songs in order for me to decipher compositional features of the music.

Additionally, two research assistants, familiar with the setting, the language, the people and the music, assisted me. One of the research assistants was a 76 year old retired school principal with a Bachelor's degree in Educational Administration, while the other was a 54 year old secondary school teacher with a BSc degree in Psychology. I thoroughly trained these research assistants before collecting data. This training involved that they were part of a pilot study, conducted by me in the same research area and based on the same topic. The pilot study was conducted to

verify the validity of the research isntruments, namely the interview schedules and observation protocols. Before the pilot study, I spent time with the research assistants to give them an overview of the overall purpose of my study. Furthermore, the interview schedules were discussed with them in detail, as well as the technique of probing in order to gain more information. As a result, they were able to notice aspects which I had overlooked during observations, which provided valuable input during analysis of the data.

3.5.2 Individual face-to-face interviews

Individual face-to-face qualitative interviews were used for the study. Individual interviews were mainly intended for informants who were not able to join the performance groups for various reasons. The fieldwork was carried out during the 2013 Presidential and Parliamentary elections period in Zimbabwe. While results had already been announced there was a tense situation because the opposition parties believed the ruling party had cheated in order to win the elections. As a result there was tension between the ruling party and the opposition parties. In some politically sensitive areas, even in my study area, people were afraid to be in groups. As a result it was basically impossible to have focus groups in such areas. For this reason, I had to revert to individual interviews only in one of the villages in Marange. One of my research assistants assisted in administering the individual interviews. Detailed interview notes were taken. Nine individual interviews were administered with the information rich informants aged between forty-five and ninety-two years at the time of data collection.

In addition, six informants from Makoni District which was also an unsafe research area due to the political situation were identified through the kraal heads and through snowballing. These informants were working in the city and they did not travel to the villages for focus group interviews because while I had initially planned for a focus group interview in Makoni, as well as *jangwa* music performance I had to cancel it for the reason given above. I also had an interview in Mutare with the retired Music lecturer from Marymount Teacher's College, one of the Teachers' colleges in Mutare.

Semi-structured questions (Appendix A) were used for the individual interviews to elicit information on the origin and compositional principles of *jangwa* music (7 questions), aesthetic values of the Manyika people expressed through the performance of *jangwa* music (13 questions), the sociological and social psychological effects of the music performance on the

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performers and audience (6 questions) as well as continuity and possible ways of reviving and preserving the music (2 questions). At the end the interviewees were asked whether there was anything they wanted to add to what was covered by the questions. The interviewers also went on probing where necessary in order to get more information from the participants during the interview sessions. Each individual interview lasted 50 to 55minutes.

3.5.3 Focus group interviews

Focus group qualitative interviews were also used as data collection strategy. I used focus group in Zimunya, two in Marange and two in Mutasa. I was unable to have a focus group in one of the chiefdoms, Makoni, due to the political situation as explained above. It was unsafe for both myself and the members of the particular chiefdom to be grouped as well as to have group performances. I was alerted of the situation by one of my research assistants. I therefore had individual interviews with eight members from this chiefdom who lived in the city of Mutare. While I could have had a focus group with the eight members in the city, there was also a tense political situation hence it was better to have individual interviews in their respective city high density suburbs. These, like the rest of the participants, were well versed in *jangwa* music, and they were similarly identified through snowballing. The same participants who took part in the performances were asked to take part in the focus group interviews.

Each focus group consisted of fourteen to fifteen participants. Since in Marange and Mutasa Districts the turn up was overwhelming, the performance groups were each divided into two. One of the research assistants, who is familiar with the music and had received training from me regarding the scope and nature of the study, conducted the other focus group interview. This assistant was able to assist me in disseminating information (Vannini, 2012:1). Through focus group interviews valuable information was collected since participants put their minds together and corrected each other where mistakes were made as suggested by (Mouton 2001:149; Nieuwenhuis 2007b:91; Babbie & Mouton 2008:292). The focus group interviews took between 70 and 76minutes. More time was taken conducting focus group interview as compared to the time consumed during individual interviews because different individuals contributed in one question. Furthermore, unclear information from individual interviews and observations was clarified during focus group interviews.

The interviews elicited individual and shared knowledge through the same pre-determined open-ended interview questions (see Appendix A) used in individual interviews. Similar to individual interviews, new questions at times came from from the on-going discussions, thereby generating the necessary data (Nieuwenhuis 2007b:90). Thus, the concept of cultural interviews advocated by Rubin & Rubin (1995:31) was used. An understanding of the phenomena in question was ascertained through an interactive manner of interviewing suggested by Smit (2001:68). Audio and audio-visual recordings were also used to reflect on the interviews (Knoblauch 2005:11; Leedy & Ormrod 2005:377), as mentioned above.

3.6   Procedures and experiences during data collection and fieldwork

The data collection coincided with the period of the Zimbabwe 2013 presidential and Parliamentary elections. I had made all the preparations with the Provincial Registrar of Manicaland and I had already been given permission to carry out the research in 2012. I was unfortunately told not to do my fieldwork until the election results were out. The elections were on the 31st of July 2013, a little over a month after my arrival. The reason I was given was that I would disturb the campaign processes. Although I had made arrangements for meetings with my participants through my gate keepers over the phone, everything changed within a short time. Even the gate keepers were also sceptical about my visit; according to them it was unsafe to meet people in groups, for in some cases people would think that I was part of those campaigning. It was a great disappointment to me not to be able to do data collection and I had to reschedule all the appointments. However, in October when I arrived to continue data collection, some areas such as Makoni and part of Marange and Zimunya were still politically unstable and I was not able to progress as planned.

Although the political situation disturbed my data collection, to a greater extent I was able to collect essential data through the employment of focused ethnography which depends much on electronic gadgets for data collection. The assistance of well-trained research assistants also reduced the problem.

In October, during my short vacation, I went to Zimbabwe, specifically to the study area. I started by training my research assistance thoroughly. I explained the purpose of the research, how to go about interviews and the importance of confidentiality of the work provided by the participants. The importance of research assistants to make themselves part of all the

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participants so that participants would gain confidence in them was explained. I also demonstrated probing in order to get more information during interviews. I then conducted a pilot study in the presence of the research assistants. Satisfied with especially the semi-structured interview questions, we then had to embark on the individual interviews followed by observation of the music performances and focus group interviews for Marange, Zimunya and Mutasa. I was based in the city of Mutare because I needed to recharge the video camera and other electronic gadgets. So I would wake up early in the morning to collect my research assistants and travelled an average of 100 kilometres to study areas. In December during the vacation I went back to Zimbabwe to verify some of the information which was not clear. I also verified information through calling my assistants telephonically while in South Africa.

It is sad that to date, three of my exceptional participants, including the elder research assistant, one of the outstanding tenor leads, as well as one of the soprano leads have passed on. Their contribution to this study is invaluable.

3.7   Data analysis technique

Through focused ethnography, the study provided a thick description (Denzin 1989a:83) of *jangwa* music and musical performance among the Manyika people of Zimbabwe. In order to compile a thick description, qualitative data analysis as "an ongoing and interactive (not linear) process" (Nieuwenhuis 2007b:99) was utilised. Continuous data analysis encouraged by Smit (2001:124) was applied from the time field work began. Raw data from the interviews, video and audio recording, as well as observations of the *jangwa* music performances, was transcribed and prepared. All the thirty-two songs performed for me during data collection, were recorded, after which I transcribed all the lyrics. The songs were categorised under different contexts. Themes and sub-themes were identified from the lyrics as well as the performance practices, thereby building sense out of the data. Thus for the collation of the ethnographic data from interviews and observation, content analysis was implemented. Content analysis was employed for its suitability for the communicative material (Cohen et al. 2007:475). The analysis was implemented in relation to the Manyika culture bringing out the cultural values of the Manyika people expressed through the *jangwa* songs.

I transcribed some of the collected songs into staff notation for analysis and preservation, as well as for use by future generations. The structure, melodic and harmonic principles as well as

the nature and meaning of the song texts were analysed. Thus structural analysis – as advocated by many ethnomusicologists such as Agawu (2006), Blacking (1976) and Nettl (2005) – was implemented. Similarly, the social and social psychological aspects of the songs were analysed in terms of the performance practice and meaning of lyrics in respect to the works of other renowned ethnomusicologists such as Nzew (2003), Tracey and Uzoigwe (2003) and Dontsa (2007). A sample of 8 songs, catering for structural, sociological, social psychological and aesthetic values were transcribed and analysed. The sample of 8 songs transcribed was taken considering the different categories from which a sub sample was randomly selected. Analysis of the transcribed music supports verbal impressions and exemplified explanations by cultural experts in Manyika music.

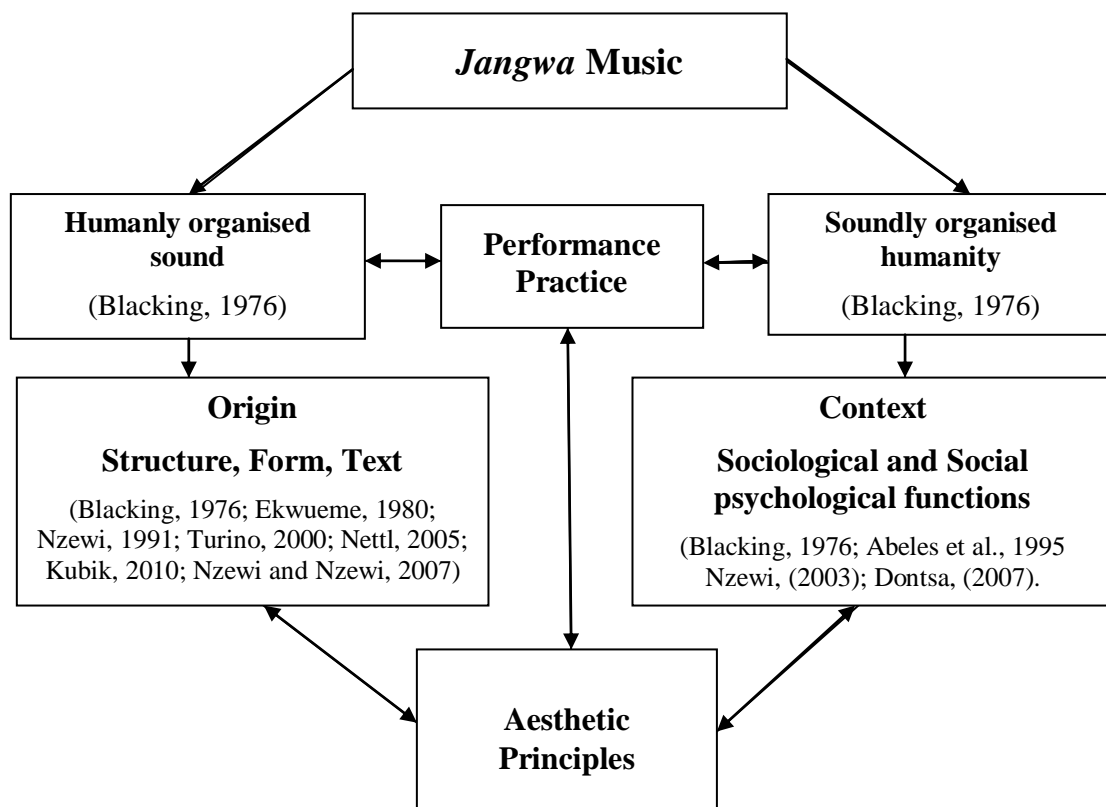## 3.8   Theoretical framework

Figure 3: Theoretical framework – Aesthetics principles of *jangwa* music

The theoretical framework that guided the collection, analysis and interpretation of data for this study integrates the structure of *jangwa* music (in relation to its origin, and performance

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practice), with the music's sociological and social psychological functions, unveiling the aesthetics. It is based on Blacking's (1976) concept of music as 'humanly organized sound and soundly organized humanity.' Within the sociological and social psychological aspects of the framework are constructs on African music from Nzewi (2003) while the structural analysis borrows from Ekwueme (1980), Nettl (2005), Nzewi and Nzewi, 2007 and Kubik, 2010. The theoretical procedures utilised in the study are illustrated in figure 3 above.

3.9   Trusworthiness

Trustworthiness is a very important aspect in qualitative research (Babbie & Mouton 2008:276), was catered for in different ways. The use of multiple data collection instruments in the study entailed reliability which in turn led to trustworthiness (Nieuwenhuis 2007b:80). During the compilation of data collection isntruments, academic experts were consulted to ensure that questions were clear and that appropriate aspects were included for observations. Since data was collected via interviews with performers, interviews with experts in *jangwa* music, as well as observations of demonstrations of performances of *jangwa* music by experts, there was triangulation of data which adds to the validity of the study. Moreover, validity was demonstrated through member checking of data by the participants, explaining verbally to them if my observations and interpretations of their views were correct. A pilot study was carried out in order to ascertain the correctness of the data collection instruments, finding out whether these led to an revealing of the Manyika culture as displayed through the *jangwa* songs and performances.

The same semi-structured interview questions were used for individual and focus groups by both the researcher and the research assistants. Member checking, as advocated by Babbie & Mouton (2008:277), was applied where I verified the collected data from the participants and at times asked my research assistants to crosscheck information with the informants after the creative-performances and interviews. I sometimes had to make phone calls from South Africa to my assistants in Zimbabwe in order to clarify unclear information as I analysed data. Similarly, the use of peer briefing for the reviewing of perceptions, insights and analyses (Babbie & Mouton 2008:277) was implemented.

In addition, both I and my research assistants were to a certain extent known in the study area hence the participants were willing to assist by providing essential, valid information.

3.10   Ethical considerations

Before starting the data collection process, ethical clearance was obtained from the Research Ethics Committee, Faculty of Humanities of the University of Pretoria (see Appendix C). Permission was obtained to access the area of study, firstly from the Provincial Registrar for Manicaland Province and then the chiefs, the sub-chiefs and kraal heads, explaining to them the purpose of the study. Informed consent as well as confidentiality for all participants (Mouton 2001:239) was also adhered to (see Appendix B). Participants were free to choose whether they were willing to participate in the research (Leedy & Ormrod 2005:137). They were also given the choice to remain anonymous should they wish to do so. However, the participants preferred to be acknowledged for their contributions, therefore the names of the participants who contributed outstandingly and are provided.

3.11   Delimitations

This study was primarily concerned with investigating and documenting the *jangwa* music of the Manyika people of the chieftainships Mutasa, Makoni, Marange and Zimunya in the Manicaland Province of Zimbabwe. The main areas analysed were the origins of the name and style of *jangwa* music, the aesthetic values, the functions of the music with specific reference to the sociological and social psychological aspects as well as possible ways of resuscitating and preserving the music among the Manyika people. Some of the songs were transcribed in tonic solfa and staff notation. Aspects which were part of the music yet could not be transcribed using staff notation and tonic solfa were narratively described. These aspects include for example ululation, whistling and growling.

3.12   Conclusion

The qualitative approach through a focused ethnographic design has been described, motivated and articulated in this chapter. Data collection techniques as well as data collection instruments were explained. The procedure for sampling provided information on the research informants. The theoretical framework on which data analysis is based was provided. In all cases, the preferences for different designs and methods were argued. Ethical considerations were articulated, bringing out the problems which disturbed the research process.

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In the next chapter the data on the origin and structure of *jangwa* music is presented, analysed and interpreted.

Chapter 4: The origin and structure of *jangwa* music

4.1   Introduction

In this chapter, data pertaining to the origin and structure of *jangwa* music is presented and analysed. The data considered relates to the origin of the term *jangwa*, the composers of the music, the development of this musical style, and the music elements namely melodic movement as well as rhythmic structure. All these aspects are regarded from an interpretative paradigm from the way I, being a Manyika, understand the music culture. At the end of the chapter, some comparisons regarding Zimbabwean *jangwa* music and South African *makwaya* music are considered.

4.2   Two contesting voices: Western and Manyika music culture

Jangwa music started after the introduction of Christianity in Zimbabwe and therefore, the SATB harmony of Western music was adopted. The Manyika people contest that *jangwa* music is their original creation. According to the focus groups and individuals interviewed during the fieldwork for this study, the origin of *jangwa* music is attributed to the forefathers of the Manyika people. Asked where *jangwa* music started, participants from Marange confidently said: "from here in Bocha, right here in Marange." Those from Zimunya said: "from here in Jindwi, Zimunya", and similarly, all the participants from the various regions were adamant that *jangwa* music originated in their own chiefdoms. One of the Marange interviewees, John T. Marange, added that people from Maungwe (Makoni) and Bhuhera (another region across the Save River, under chief Nyashanu) came to learn *jangwa* music from the people of Marange. According to this participant, the people of Marange were the specialists or *gurus* in *jangwa* music and musical performance.

Due to the Land Tenure Act of 1931, people were relocated from fertile lands with plenty of rainfall to the less fertile, sandy, dry lands including the low veldt of Marange (Kurewa, 2011:59). Some headmen were relocated together with their followers. Taylor Katsadzura, son of one such a headman, inherited the headman-ship from his father. He narrated to me how his father was relocated from a fertile area in Makoni to chief Marange's area where he and his followers were given land in the low veldt with little rainfall, near the Save River. They relocated, bringing along the school teachers. The school was named after the original headman,

Katsadzura, but the school was was later on seized by Chief Marange and given to one of his sons, Mafararikwa. To date, the school is still there, named Mafararikwa. The respondent, Katsadzura, narrated that in the same way, headman Nyangani was relocated from an area in Mutasa to Marange where he was given land right by the banks of Save River. He brought along the school teachers and formed a school Nyangani, using the same name as the original school in the former area. He was fortunate to retain the name of the school and to date it is still called Nyangani School. The Katsadzura people, as well as people under other headmen such as Nyangani, brought their culture, traditional values and education with them. Due to the merging of cultures and intermarriages with people of the Marange and Zimunya, these communities ended up having similar cultures, hence today they are all under the umbrella of the Manyika people. *Jangwa* music is part of the musical cultures that were merged.

The participants in Mutasa were not aware of the origin of *jangwa* music but expressed the belief that it all started among the Manyika people. One of the participants responded as follows:

> When the present generation was born, these songs were already there, we grew up learning the songs from our parents. So we believe the songs were started by our fore-fathers who may have learnt from their own fore-fathers. So we copied from our fore-fathers and went on composing more songs. That is how I see it. These songs were started by our fore-fathers.

One of the Zimunya focus group members brought in a different dimension on the origin of *jangwa* music. Ednah Magodyo said:

> I think it all started with the coming of black South Africans into our country. An example I can give is when they had wars, such as the Dingiswayo wars, they sang victory songs. So they started thinking why not sing happy songs because we have won the war. So it is something that started a long, long time ago. Some of our fore fathers who mixed with the black South Africans made changes here and there in the songs, to make the songs suite any situation where people would be celebrating.

Another participant added, "I think it also started through travelling of people from one country to another. Some went to South Africa for education purposes or to work in the mines, and South Africans also came here. So this is how the music also started." The rest of the Zimunya participants agreed with these two suggestions, namely that *jangwa* could have originated from South Africa.

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Photo 1: Ednah Magodyo explained *jangwa* music origin while other participants listen

A more precise explanation of the origin of *jangwa* music was given by an 81 year old retired teacher at the time of data collection, Beatrice Murenzvi. Beatrice said that the specific style of music came with the teachers who came from South Africa. Therefore, teachers from Zimbabwe learnt from the South African teachers and taught other people from their employment areas. Although Beatrice was born in Chipinge, she started teaching in Marange in 1948 at the age of 16 during which time she found the music already being practised. Interchanging the terms *makwaya* and *jangwa,* she commented that:

> *Makwaya* music was brought in by the South African teachers who were working in the mission schools. When my husband went to school at Old Umtali Mission, he learnt *makwaya* from the South African teachers. There were also other students who attended

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school with my husband. So when they were deployed in different areas to teach, they would teach those who were in the community how to perform *jangwa.*

After her explanation, Washington Mafararikwa was quick to respond:

> We cannot dispute that, it is possible, but the way we perform the music, we really thought it is from here. We did not know that someone brought this music here. But it is also possible that the South Africans were learning from us!

Mafararikwa went on to illustrate the aspect of the close relationship and bond among Africans by singing the song *Takabva kure kure kuzomuonai* (We came from afar to visit you). The lyrics of the song continue with the words 'because we are all children of Africa'. While history points to South Africa as being the origin of *jangwa* music, the Manyika people have a strong attachment to it and therefore consider it to be their own kind of music; part of their own heritage.

With all the information from the participants in different areas, a further investigation on the history of the United Methodist Church, known as the Methodist Episcopal Church in Zimbabwe – specifically in Manicaland – was sought. The investigation specifically dwelt on the United Methodist Church with the idea that the Old Mutare Mission, the first mission in Manicaland, is the most prominent mission and the first United Methodist Mission in Zimbabwe. During the search for this information, I found the book, *African Pastor-Teachers: A brief History of the United Methodist Evangelism in Zimbabwe* by John Kurewa. This book has been of great assistance in the quest for the development of Christianity in Manicaland especially for the United Methodist church, hence, the development of Western harmony. Concentration on the United Methodist Church is due to the fact that all over Manicaland, there are a lot of off-springs of this church in the form of church stations where schools were built, although most of the schools now fall under the provincial government of Zimbabwe. Turino (2000:362) mentions the obscurity of the term *makwaya* in terms of the "style, significance and development" in Zimbabwe as compared to South Africa. On the other hand, Kurewa's (2011) work enlightens the development of Western harmony in Manicaland, thereby further explaining and extending my participants' views of the origin of *jangwa* music.

According to Copplestone (1973:3) the opening of the Old Mutare Mission (the then Old Umtali Mission) is attributed to Joseph Crane Hartzell who had a vast experience in "Negroe"

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education as the "Secretary of the Freedman's Aid and Southern Education Society." Thus for his experience with American Negroes, he was sent to open the Methodist Episcopal Church in Zimbabwe succeeding Bishop William Taylor as the resident Bishop of Africa. The British South Africa Company had established a new site for the town, Umtali (now Mutare) due to the inaccessibility of Old Mutare in terms of the railway line from Beira to Harare. While Bishop Hartzell's request for the "establishment of a mission centre at the abandoned site of Mutare" was granted on 21 March 1898, the official opening of the mission was on 7 October the same year (Kurewa, 2011:27-28). This grant was on condition that the United Methodist Church builds a school for the Europeans in the new site of the town, Umtali. It was from then that missionary work extended to the surrounding areas of the Old Mutare Mission, and later to other areas in Manicaland and the whole of Zimbabwe.

A brief description of the expansion of American Methodism in Manicaland – for the purpose of analysing the development of SATB singing within my study area – now follows. Literature points to the early Episcopal Methodist (United Methodist) pastors and teachers as South Africans. In the new Mutare, for instance, Kurewa (1997:52) notes Charles Yafele, originally from South Africa, being appointed as the "first native helper" in 1901. The term 'native' is used because he was black, although originating from South Africa. In the same year, David Ntuli was appointed to assist Yafele, while William Yafele came to replace Charles Yafele in 1905. Both William Yafele and David Ntuli were pastors and teachers from South Africa. In 1905 yet another South African preacher and teacher, John Malgas, a coloured, was appointed for the Mutare Church which was growing fast (Kurewa 1997:44). George Muponda, a Zimbabwean, also worked as an interpreter and teacher in Mutare. All these African teachers, pastors and interpreters were educated at Lovedale in South Africa. The invitation of the South African pastors and teachers is attributed to Bishop Taylor, Bishop Hartzell and Robert Wodehouse through their evangelical work in the Cape and Natal Provinces (Kurewa 2011:44-45).

In 1903, Eddy Greely was appointed to *Guta ra*Mutasa (Mutasa kingdom) which was the largest native town around Mutare. Together with 17 evangelical helpers and six bible readers he started mission work among the Mutasa people in 1904. There were 13 local churches in Mutasa by 1909 with Nyakatsapa Mission as the circuit headquarters, purchased because of the great evangelical work. Chiefs and their counsellors also took part in the opening of the Methodist Episcopal stations. These include Chief Chakanyuka Mutasa who opened the Sherukuru Church

with counsellors such as Samuel Matimba. Hymns played a great roll in evangelical work because the Manyika people loved singing. One of the songs taught by Samuel Matimba, one of the evangelical helpers, was *Pindukai madzimambo* (Repent chiefs) (Kurewa 2011:62-63).

Extending missionary and education work, John M. Springer was the first missionary to visit Gandanzara, a sub-chief of Makoni, in 1905, accompanied by ten unnamed natives. By 1907, Gandanzara was a Christian village. Other stations were opened at Ndingi and Zuze followed by Mukahanana, the latter with Samuel Matimba and his wife, Maringiseni leading the ministry (Kurewa 2011:64). When Eddy Greeley came to Muziti, still in Makoni, a church already existed under Machakaire who was converted to Christianity from the then Salisbury, now Harare, through the former British Methodist Church. Machakaire was persuaded to join the Methodist Episcopal Church and Muziti became a United Methodist centre where "a church big enough to accommodate seven hundred people" was built, (Kurewa 2011:64).

Missionary work extended to Muradzikwa, in Chief Zimunya's area with David Ntuli as the pastor, in 1905. In the same year 40 people were converted (Kurewa 2011:46). In 1906, the Episcopal Methodist Mission was opened at the foot of Mount Makomwe in Marange where Eddy Greely was the pastor. He was helped by four natives, Jonas Mandara Manjengwa, David Mandisodza and another two who were not named. Kurewa (2011:52) continues this history, stating that Mandara Manjengwa who was from Zimunya composed a hymn, '*Ndofamba, ndofamba'* (I am travelling) which is still an inspirational hymn among the United Methodist members today. While it is highly possible that most United Methodists today do not even know the composer of the hymn *Ndofamba, ndofamba,* (Hymn 269 in Ngoma dzeUnited Methodist Church of Zimbabwe), the hymn is possibly prominent because of its lead and respond form, which is African. The helpers were assisting with teaching and hymn writing. Converts were experiencing the singing of songs in four choral parts namely SATB.

The history of the United Methodist Church in Manicaland above, illustrates the beginning of SATB choral singing in my study area which are the Mutasa, Makoni, Marange and Zimunya chiefdoms. In addition, this history provides clarity regarding the possibility that the black South African pastor teachers assisted with harmonising the *jangwa* songs in SATB because the very first black teachers and helpers were from South Africa and were trained at Lovedale, a prominent mission with respect to the beginning of *amakwaya* music in South Africa.

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The Manyika people became emotionally attached to the church music and Westernisation, hence they composed *jangwa* songs which are set in SATB. They appropriated SATB and used it for their own purposes and performance practice. While most of the songs are a siren that invites people for a white-wedding ceremony, they portray indigenous Manyika values. While performing in SATB style was learnt through the hymnals with songs being performed while standing stationary or just sitting down, the performance practice for *jangwa* music is purely Manyika, and African, where the songs are always accompanied by dance and movement. Above all, the form and melodic and rhythmic structure are purely Manyika, hence *jangwa* music, as most of the participants indicated, originated from the Manyika people.

According to Kumbirai Mawoyo, one of the research participants in the present study, a retired Music lecturer from a teachers' college, he was discouraged from playing the guitar by his parents because it was associated with *marombe* (vagrants). At that time, in the 1940s, the guitar was generally played on the streets or on the train for very little money. This concept of playing on the streets must have been borrowed from the early singers of blues in America who were normally wanderers (Southern, 1997:232). Instead, Kumbirai Mawoyo was encouraged to join other young men and women getting into adulthood who were performing *jangwa* music. He grew up at Old Mutare Mission with his parents. *Jangwa* music then was performed at Old Mutare Misssion as *makwaya* during Mawoyo's teenage years. Although Mawoyo indicated that he was not aware of the origins of *jangwa* music during the interview, reflecting on the utilisation of South African teachers and pastors by the missionaries at and around Old Mutare Mission, the implication is that the Zimbabwean student teachers and qualified teachers learnt harmonising the music in SATB from the South African teachers (as well as American missionaries). As will be explained and illustrated later in this chapter, the melodic movement and the rhythmic patterns follow that of the Manyika indigenous music. Right from the beginning, the songs followed the Manyika melodic and rhythmic patterns, unlike the South African case where *makwaya* music started as modification of hymns to songs for different occasions (Mthethwa 1988:28). Therefore, from songs for soccer and netball, the teachers who were part of the different communities went on to compose songs for different contexts, especially for weddings. With time, even the talented laymen who had been to school and or church could compose *jangwa* songs adding to the songs for recreation and upholding the Manyika culture. Why then, did the music come to be called *jangwa*?

Jangwa music was a sign of modernity among the Manyika people. Singing songs in SATB was considered prestigious according to the participants. When the missionaries brought in Western harmony in the form of hymns, the Manyika people made use of the Western harmony to disseminate Manyika indigenous values. The coming of missionaries and the British colonisers was associated with modernity in that there was now a different form of marriages, the white wedding. There were different forms of recreation such as soccer and netball due to the introduction of schools. In this regard Taylor Katsadzura, the headman from the Marange focus group elaborated as follows:

> The early teachers [from Mafararikwa] composed songs which mocked schools such as Chirinda, another school in Marange. Songs for example for soccer were composed for their teams to tease the opponent teams.

The African teachers, who mostly trained at the Old Mutare mission and later at other mission stations that followed, were responsible for composing the *jangwa* songs in light of the quest for entertainment in the schools and communities. One of my respondents, Elias Madzimure, went on to give examples of teachers who composed *jangwa* songs. These teachers included Eliah Chadebinga and Nhapata Nyamugure. The latter is remembered for composing the love song, *'Hamba Stondowi'* (Let's go Stondowi). Another respondent, Kumbirai Mawoyo, mentioned the name Eliah Murenzvi (1923-1977) who was from the Mafararikwa area, but was well known for *jangwa* at the Old Mutare Mission and in an area called Masvaure in Marange. Teachers were not posted in their home areas on completion of the teacher training course, though they were posted within areas around the then Old Umtali Mission. Madzimure indicated that Chadebinga was from Zimunya and Nyamugure from Makoni.

In Zimunya a different sentiment on composers was raised by the focus group members. A respondent, Bonnie Chirochierwa, for instance, mentioned a well-known bank teller, Eddie Muwandi whoe were involved in *jangwa* song composition in Zimunya. Examples of the songs composed by Muwandi, according to Chirochierwa, are *'Gomo reChinyauhwera'* (Chinyauhwera mountain) and '*Tikafamba-famba pamhiri pana* Odzi' (If we have a walk across Odzi River). Chirochierwa demonstrated singing these songs while other members of the group joined in (Zimunya DVD clip 12). These two songs illustrate that other community members also composed *jangwa* songs, not only for soccer, but songs that showed appreciation of the outstanding features in their environment. In addition they would compose songs that teased other choirs regarding the environmental features in their areas. Such songs were performed during the night entertainment called *'konzati'* (concert) which were competitive in nature. They

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would start by practising in their own villages in the evenings and sometimes throughout the night (*pajenaguru*) after the day's work. All the participants unanimously agreed that teachers were the main composers of the songs as will be discussed in chapters to follow. According to Turino (2000:112), one of the platforms for *makwaya* performance was the *Neshamwari* festival which later became the *Chibuku Neshamwari* festival in the form of a competition. This was held in Harare with the aim of assisting single men in taking part in sport and cultural activities. *Makwaya* songs are often performed in mission and government schools for Christianity and recreational purposes (Turino 2000:126).

In addition, the participants indicated other talented people besides teachers who composed *jangwa* songs. Mutawo Machedye, a 76 year old respondent, said: "The songs were composed by teachers and other people who had the knowledge and talent." Asked where the other people got the knowledge from, Mutawo Machedye went on to say that some of the composers had been to school and they had learnt from the teachers. I gathered from the respondents that talents in *jangwa* music composition and performance are family related. The Magodyo family, for instance, have a talent in the music in terms of improvisation and harmonisation, hence it was well represented in the Zimunya focus group. There were three brothers, a sister, as well as a wife of one of the brothers taking part in the performance. While in some cases it was husbands and wives with great knowledge of *jangwa* music, some of them courted during the concerts or other *jangwa* music performances. In addition, on of the respondents, Mutawo Machedye, said that others also got the know-how regarding the creating of *jangwa* songs from church. Elias Madzimure from the Marange focus group raised the following point:

> You would hear some composers such as Cornelius Chada saying, 'I got a song through dreams last night.' They would then teach others but then the people being taught would also add their own lines and text. The song would then become more interesting and would spread all over the area. These were songs for marriages, about chiefs and other celebration songs. When people went for the concerts, each choir would learn songs from other choirs and this is how the *jangwa* songs spread all over Marange, Zimunya, Mutasa and Makoni. Then they became our *jangwa* songs.

The same opinion was raised in Mutasa and Zimunya as well as by the individual interviewees from Makoni. Some of the *jangwa* songs were sung during weddings or even when there was no white wedding as such, but where people were getting married. These sentiments confirm the fact that folk and traditional music is music of the people by the people and that it has function in the people's lives. Nettl (2005:358) states that folk music has "signified heritage, cultural integrity, a symbol of better things to come, a way to keep an enclave group intact, and a way

for people from many groups to communicate." *Jangwa* songs as will be elaborated in the next chapters were composed for these purposes, affording them Blacking's (1976) concept of 'Humanly organised sound and soundly organised humanity,' as well as Agawu's (2003:5) concept of songs being carved by the community. The compositions are not sophisticated, they are easy to grasp. Therefore it is clear that the development of *jangwa* music among the Manyika people is rather different from that of *amakwaya* in South Africa. In most cases, the a*makwaya* songs are more complicated compositions. *Jangwa* musical composition could be compared to *imbube* and *isichatamiya* which are mainly learnt by rote, orally and aurally.

4.3   The origins of the name '*jangwa*'

In Chapter 1, it was pointed out that *jangwa* and *makwaya* are used interchangeably by the Manyika people. *Jangwa* music is similar to *makwaya* music in Zimbabwe. The name *jangwa* is attributed to a wild animal among the Manyika people. According to many participants in the study, including Washington Mafararikwa from the Marange focus group and Funwell Magodyo from the Zimunya focus group, the name *jangwa* which signifies the music, can be attributed to a small wild nocturnal animal found among the Manyika forests. In his own words, Washington Mafararikwa said:

> *Tine mhuka yatinogara nayo munyika medu muno inonzi jangwa. Imhuka inotanga kufamba ichitsvaka chekudya nguva yekunga kooti tsvaa kusvika usiku.*
>
> (We have an animal which lives with us in our area called *jangwa*. The animal starts looking for prey when it gets dark and goes on late in the night.)

There are definitely many other animals such as hyenas, which hunt for prey in the evening and late in the night within the study area, but the music is not called bere (hyena). Further probing gave the participants space to explain further. Washington Mafararikwa added that the animal called *jangwa* – which looks like a fox – was encountered by the original proponents of the music. The little animal would sometimes be seen trotting along the narrow parts hedged by tall pearl millet plants. When the participants of the study were teenagers, they would chase after the furry *jangwa* in the woods leading from one homestead to another. It would run away from them meandering swiftly along the winding path, with its thick tail high. It would often dart and disappear into the savannah grass and bushes when the teenagers pursuing it got too close to it. The excited teenagers would sojourn in the thicket of the grass and bushes searching for the *jangwa* which would be well camouflaged in the thicket, barely visible due to the subdued night

light of the moon. Noah Katsadzura, a 72 year old research assistant from Marange, added that the moonlit evenings would even be more brightened by the delicate *jangwa* meat which the boys and girls would barbecue and eat, if they caught one. Thus its tasty meat and the frequency of meatless meals at home always got the boys and girls into frenzy frantic searches for the animal during these evening escapades with song and dance.

In addition, during the Zimunya focus group interview, Funwell Magodyo described the little *jangwa* animal as having a lovely bushy tail that made it walk in a unique way. The dance movements employed in *jangwa* music performance resemble the movement of the animal. All the Zimunya participants alluded to Funwell Magodlo's vital contribution. The frequent encounters with the bushy-tailed delicacy – when young villagers were out on the foot paths cutting through the savannah grass to and from their venues of evening song and dance, coupled with the delicate steps made by the *jangwa* – resulted in the music sung during those evenings being called *jangwa*.

Many recreational activities for the teenagers and young adults went on in the evenings but not all of them were called *jangwa*. It was just this particular style of *makwaya* music that bore this name *jangwa*. The name *jangwa* was extended to other recreational *makwaya* songs performed even during the day that is even the songs for soccer and netball and the wedding songs. According to an 88 year old lady, Marehwa Munotumani, although it all started from the moonlight songs, the songs which were performed during the day in schools to cheer up netball and soccer players and other recreational songs in this style ended up being called *jangwa* songs due to the movements that accompany the songs. The dance for school-event *jangwa* songs was adopted and incorporated to the repertoire of *jangwa* songs for moonlight recreational purposes. Additionally, similar songs for other contexts were composed by teachers and other community members, and added to the extending *jangwa* repertoire. The musical style remained the same, leading to similar dance steps. Importantly, the accompanying movements for *jangwa* music are an imitation of the movements of the animal, *jangwa,* as Funnwell Magodyo explained (see photo 2 on the next page). *Jangwa* music only started after the introduction of Christianity and Western education in the region. To date, due to the enormous increase in population, the savannah forests have almost disappeared in the regions where the Manyika people live, hence wild animals, including *machangwa* (plural of *jangwa*), are now hard to find. However, the music retains its name, *jangwa*.

Photo 2: Funwell Magodyo illustrated *jangwa* movements

4.4 *Jangwa* form and structural analysis

While this section highly depends on transcription of the *jangwa* songs, it also depends to a discernible degree, on the theory of the Manyika people's indigenous music and the general African principles and perspectives. A number of African scholars paved way to analysis of African music and their methods and guidelines are used in this section. I utilised an eclectic approach in the analysis of the music in question. I considered Ekwueme's (1980:91) principles on shape, range, interval width, phrases, rests, as well as highest and lowest notes generally used. Nzewi's (1991:102) concept of "index for composition" was considered specifically in the analysis of the transcribed songs. Instead of marking the different indices, I deliberately decided

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to number the bars in order to refer to bar numbers in the analysis of the different songs. The notion that, "variations on a theme are limitless" (Nzewi, 1991:102), also pointed out by Turino (2000:55) regarding the Shona music of Zimbabwe, entails transcription of any African song may go on and on as part of an infinite process. For the given reasons, I transcribed the basic structure of selected songs as they were presented to me by the participants. Although I did not transcribe in detail all the different improvisations brought in by the performers, especially by the lead or soloist, all of these improvisations are analysed and discussed. Nzewi and Nzewi (2007:32) pose that "[n]o two entities in nature are exactly the same. No two objects naturally produced by humans are exactly the same." Corresponding with this contention, I observed that some of the sections of the songs were sung in different ways, even if the lead part was performed by the same person. Utilising the mentioned methods of analysis, the different forms of creativity and improvisation are presented, analysed and discussed in this section. Supported by Nzewi's (1991:102), Turino's (2000:55), and Nzewi and Nzewi's (2007:32) contentions, I deliberately transcribed all the songs in G major scale because in most cases the performers started singing in key G varying the keys as they went on. The lead or soloist could change the key of the song at any time, either deliberately or subconsciously. The songs do not have specific keys in which they should be performed. To a greater extent, the key depends on the entrance of the lead, yet the other parts – especially the tenor and bass – would also determine the key depending on their voice ranges.

Most of the songs performed were wedding songs; as a result, I therefore transcribed more wedding songs as compared to songs for games and songs to praise teachers, chiefs as well as the Manyika environment. Asked what made a good *jangwa* song, the participants from all the focus groups as well as individual interviewees raised the aspect of SATB. While the aspect of aesthetics will be dealt with in more detail in the next chapters, in this section SATB is analysed in the songs transcribed. From analysis of the *jangwa* performances, it was clear that all the songs were in SATB. The following transcribed songs are all in SATB. Ever Murenzvi described the beauty of *jangwa* songs as follows:

> What make a good *jangwa* song are the different parts, that is first and second part, tenor and bass. When the choir is singing, each person should represent his or her part well, everyone singing their part well. Then we say this is a good song. Each part should sing like one person.

It can therefore be concluded that, not only are the songs in four part SATB harmony, but additionally, that each part sings very well. The aspect of togetherness raised by Ever Murenzvi

is related to the concept of _humwe_ or collaborative working among the Manyika people. People are expected to put their heads and hands together to solve problems, which are problems related to harvest, cultivation of fields as well as pounding millet in order to preserve it in the barns. It can be problems related to funerals and marriages. Each person must play their part as well as they can to solve a problem in the community. Asked whether SATB was in their culture before the coming of the missionaries and the colonisers, Esnath Mamvura responded that there was something almost like that, though not quite. She went on to give an example of the hunting song _Tora uta hwangu_. This song was demonstrated by the focus group. It surely had some different voice parts, although they did not quite resemble SATB. This supports Nettl's (1983:32) assertion that, when there are similar musical aspects in two cultures, it is easy to have some form of acculturation. Thus we find the Manyika bargaining aspects of their own culture and those of the Western culture in the formation of _jangwa_ music. John Murenzvi also gave an example of an instrument, _gitikananga_, used among the Manyika people and which , according to him, played in different parts, though not in chordal form. Further research would be needed regarding this instrument, its sound production, and how it is used within a jwangwa music context.

The transcribed songs on the following pages serve as examples of _jangwa_ songs for analysis purposes.

Song 1: Igondo (DVD number 1)

Igondo

Transcribed by V.N. Mugandani

Manyika Traditional

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Song 2: *Kariba'dziya guru* (DVD number 2)

Kariba idziya guru

Transcribed by V.N. Mugandani

Manyika Traditional

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Song 3: *Mbira'idzo* **(DVD number 3)**

Mbira mbira'dzo

Transcribed by V.N. Mugandani — Manyika Traditional

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Song 4: *Toita seiko ndibaba* **(DVD number 4)**

Toita seiko ndiBaba

Song 5: *Hema hema* **(DVD number 5)**

Hema hema

Transcribed by V.N.Mugandani

Manyika Traditional

Iyo hoo ndege

Song 7: *Wakomana wekwedu* **(DVD number 7)**

Wakomana wekwedu

Transcribed by V.N.Mugandani

Manyika Traditional

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Song 8: *Hamba S'tondowi* **(DVD number 8)**

Hamba S'tondowi

Transcribed by V.N. Mugandani   Manyika Traditional

D.C.

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4.5 Description of the form of *Jangwa* songs

Jangwa songs are in lead and response form, a cyclic form typical of African music. Six of the seven forms of lead and response identified by Haecker (2012:58) are present in *jangwa* music. The eight songs provided in this chapter illustrate the different forms of lead and response in the music; Song 4.8 is the chorus base for the raconteur. Songs, such as 1, *Igondo* (It's the eagle) (DVD number 1) and 4, *Toita sei ndibaba*, (What shall we do for our father-in-law) (DVD number 4), follow a similar pattern where the lead soloist sings a phrase, then the choir response repeats either the whole phrase or part of it. In *Igondo,* (song 1) for instance, the lead sings a phrase starting from the last beat of measure number 1and as the next phrase is sung, the choir responds by joining the lead in repeating the same phrase, starting last beat of measure number 1 into measure number 2. Then both the lead and response continue together to complete the sentence in measure numbers 3, 4 and 5. In the second part of the same song, the lead again sings a phrase and response starts by an exclamatory remark and both the lead and response join hands again repeating the same phrase forcefully. In songs such as *Igondo* it is a soprano voice that leads.

4.6 Visual representations of the cyclic form in *jangwa* songs

The concentric circles in the visual representations (figures 4-6), illustrate the cyclic form of lead and response as suggested by Kubik (2010). The dashes represent rests while the continuous line represents parts that are singing. SL 1 stands for the Soprano lead for the first part of the song while ATB R stands for the response from Alto, Tenor and Bass parts. Similarly SL2 represents the Soprano lead for the second part of the song (bars 6 to 9), while the inner ATB R stands for the response as sung by Alto, Tenor and Bass parts. Each arc represents a phrase in all the diagrams.
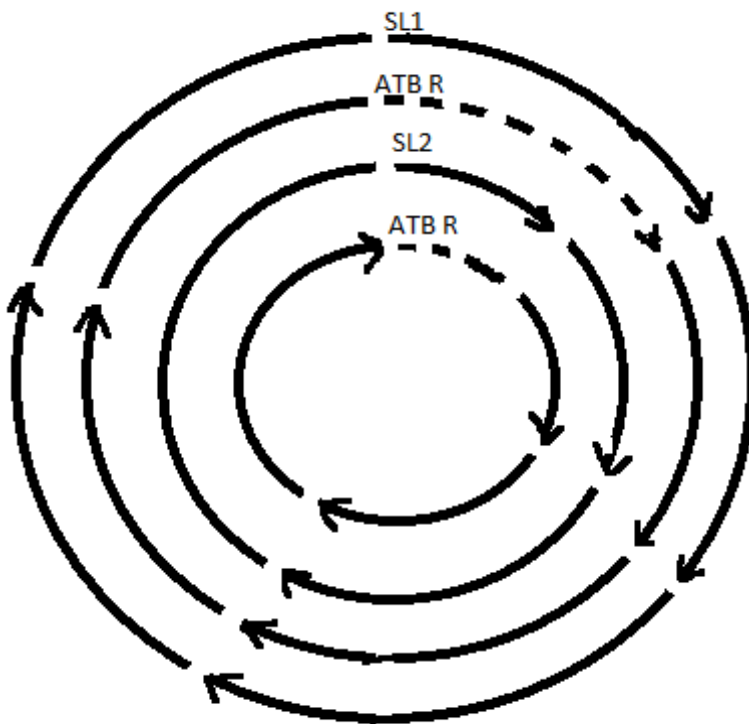
Figure 4: Lead and response illustration of the song *Igondo*

(Source: Kubik 2010:12)

While the first part of song 4, *Toita sei ndibaba,* (DVD number 4) follows a similar form of lead and response similar to the first part of song 1, *Igondo,* the rest of the song follows a different pattern altogether. Thus, in some cases, composers utilise different forms of lead and response in the same song. Before the response finishes singing the phrase, the lead interjects. In the same way before the lead completes the next phrase, the response comes in again forming sets

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of overlapping phrases similar to the form identified by Haecker (2012:58). The whole choir ends up singing the same phrase in a homophonic structure from the second half of bar 4 through bar 8. At the end of bar 8 though, the bass takes the lead while the rest of the parts have rests until end of first half of bar 11. From the end of bar 8, the bass voice leads while all the other parts, soprano, alto and tenor, are silent for the next two and a half bars. Before the end of bar 11 they all sing the main theme of the song, *Toita sei ndibaba* (Song 4, what shall we do for father-in-law?) The bass expatiates on the theme, or rather, gives a background to the main theme of the song, the reason why they need to do something for the father-in-law.
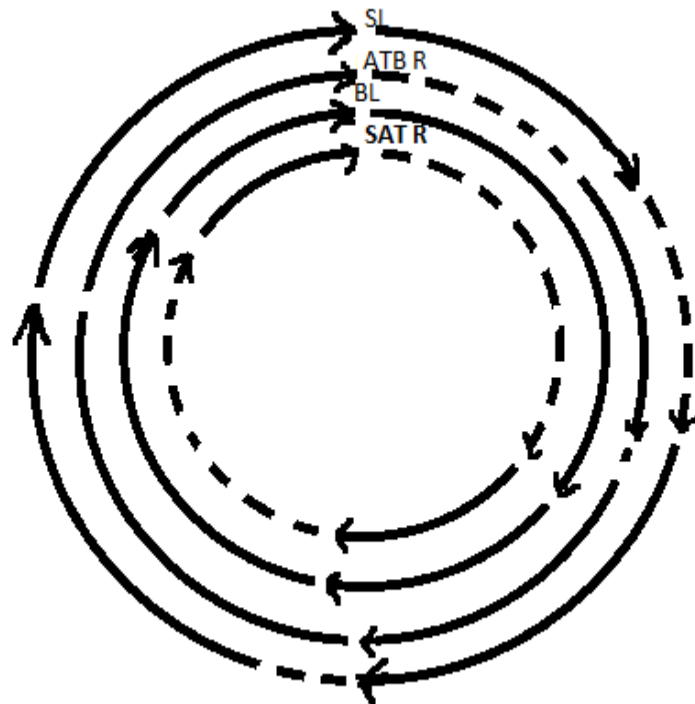
Figure 5: Lead and response illustration of the song *Toita sei ndibaba*

(Source: Kubik 2010:12)

Haecker (2012:58) refers to a form of lead and response where a vocal ostinato is utilised. This form is present in *jangwa* music as illustrated in song 5, *Hema, hema.* In this case the lead takes the message of the song while the response sings an ostinato, *hema, hema* throughout the song

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following a question and answer format (DVD number 5). The response voices are alto, tenor and bass. In the video a male soprano leads. This form is illustrated as follows:

Lead	Response
Hema, hema, hema, hema	*Hema, hema*
Hema, hema	*Hema, hema*
Hema, hema	*Hema, hema*
Ndakanzwa kuti,	*Hema, hema*
I heard that	
Mwana wenyu idhongi,	*Hema, hema*
Your child is a donkey	
Handina kumbozvimainda	*Hema, hema*
I never minded	
Ngekuti ndaimuda	*Hema, hema*
Because I loved him	
Hema, hema, hema	*Hema, hema*
Hema, hema	*Hema, hema*

While the harmony of the above song utilises a Western homophonic SATB style, the form is created in African cyclic lead and response.
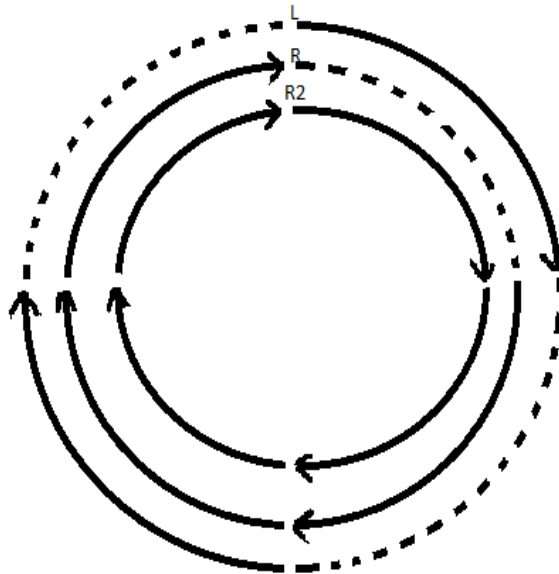
Figure 6: Lead and response illustration for ths song *Iyo hoo ndege*

(Source: Kubik 2010:12)

In figure 6 above, the outer circle represents the lead in the song *'Iyo hoo ndege.* The middle circle R represents the response up to bar 5 of the song. The lead always begins singing in order to give the rest of the choir the key for the song hence the response is quiet at the beginning. While the lead repeats the cycle over and over again, on completing the first cycle the response ceases to have rest as illustrated in circle R2. Instead it is the lead that continually has phrases where they call on the response and rests as the response completes the sentence. The response stresses the message through repeating the same text in the same pitch following their parts. Thus two forms of lead and response, where the lead starts a thought and the response completes it as well as the overlap noted by Haecker (2012:58) are illustrated in this song. The cycle goes on and on until the lead feels like ending it or at times, the conductor gives a signal that they are ending the song. Song 6, *Iyo hoo ndege,* illustrates the 'pick-up-and-run-with-it' form (Wanyama 2006:2-9; Haecker 2012:58). Thus the forms of lead and response generally found in African music are present in Manyika *jangwa* music. In this case the lead sings *Iyo hoo ndege* (There is the plane) and the response completes the sentence *yatumwa ndiMurenzvi* (which has been sent by Murenzvi). In the subsequent phrase, the response joins the soloist in singing the lead line but only the response finishes off the sentence while the soloist prepares for the next lead line. Similarly, song 7 *Wakoma wekwedu (*Our boys), follows the first pattern of *'Iyo hoo ndege.'*

While the period of no music sound in a melody is referred to as a 'rest' in the Western music tradition, it does not imply 'rest' in African music (Nzewi and Nzewi 2007:33). They explain this phenomenon as follows:

> Rest is an illusion of silence at the superficial level of perception and contemplation … [Rest] is an interactive space intended to include a listener or co-performer in a creative or production process (2007:34).

When the Manyika people perform *jangwa* music, it was observed that where each part has a rest, the dance movements still continue and it is these movements that assist the performers not to get lost regarding the entry points for either the lead or the response by the group. Therefore, in the Manyika context, besides the intention of inviting the listeners to empathically join the performance, the performers conduct themselves through the dance steps during the 'rest' period in order to avoid missing the entry point. The rests in some parts of *jangwa* music are complemented by dance steps which guide the participants to re-join the singing.

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The last form of lead and response in *jangwa* music is illustrated in song 8, *Hamba Stondowi* (DVD number 8). This song, from the explanation by respondent Susan Katsadzura, is a love song. In the song the soloist leads through narration, where he poetically recalls what he used to do with his lover including the places they used to meet. *Kudetemba* (Poetry), similar to other African cultures south of the Sahara (Haecker 2012:58), is also common in Manyika music. The lead starts narrating the events and places he used to visit with his lover, reciting rhythmically, each time ending the narration with *Hamba Stondowi, yaa!* Then the whole choir comes in singing in a homophonic texture. The way the soloist articulates the recitation controls the whole performance, the soloist is taken as the virtuoso in the choir. In the DVD recording, even teenagers watching the performance from a distance, demonstrate enjoyment of the performance through joining in.

4.7   Melodic and harmonic movement in *Jangwa* music

In this section, the prescriptive analysis of some of the songs is considered. In addition to the notation scores provided from song1 to 8, the analysis of the melodic movement employs contour mapping in order to reveal the up- and downward movement and shape of the melody. The songs are analysed in terms of highest and lowest pitches as well as the cadences and intervals found in the songs.

Figure 7: Contour mapping of song 1- *Igondo*

The melody or soprano part of the song, *Igondo,* is characterised by undulating movements within a range of the the highest note of the song, the subdominant, to the lowest note, the lower submediant, as indicated in the contour mapping of figure 7 above. Conjunct motions are found in the form of major and minor seconds. Disjunct motions in the song are the major thirds and, similar to Zulu music (Mugovhani 2010:16), perfect fourths. A small amount of unison movement is observed. The undulation and unison – a characteristic of the *jangwa* melodies –

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signifies the pitches followed by the Manyika language, a highly tonal language. In contrast, early examples of *amakwaya* music in South Africa generally ignored African speech tones in the melodic movement of songs because hymns were merely translated from English into the vernacular African languages (Rycroft 1991:6). *Jangwa* songs were in this respect not mere translations of hymnals from English language into ChiManyika, and subtle speech tones were reflected in the melodies. Figure 4 illustrates that all the voice parts are moving in parallel undulations.
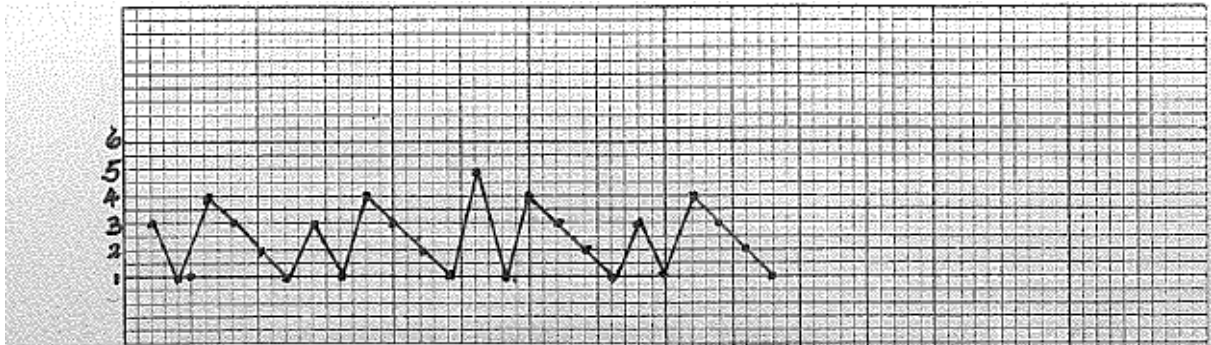
Figure 8: Contour mapping of song 6- *Iyo hoo ndege*

Characterised by undulation, the soprano melody for *Iyo hoo ndege,* as indicatged in the contour mapping of figure 8 above, ranges from the lowest note, the tonic, to the higest note, the dominant. The conjunct motion with both minor and major seconds are utilised in a simiar fashion as in song 1, *Igondo.* A perfect fourth is observed, while the perfect fifth is employed as a variation to stress a point in the song. Improvisation is used by the lead or soloist to stress the unique feature of an aeroplane that has come to fetch the 'mother' or bride. Due to the collaborative method of composition which allows an "elastic formal structure", the individual performers are given space to vary the original musical construction (Haecker, 2012:57). Such variations in Manyika music are sometimes found as octaves. Besides merely making the song more interesting, the lead, in some instances, stresses a specific message. It is up to the lead to decide where to include variations. Blacking (1976:71) on Venda Music contends the following:

> When and how these variations are introduced is what gives the music its expressive power; and this depends on the commitment of those present and the quality of the shared experience that comes into being among performers and between performers and audience.

Thus the response of the audience greatly affects the improvisations by the lead or soloist as well as the performance of the whole choir. According to Mudzunga (2016:85), improvisations – which the Manyika term *madyambi* and the Venda call *mato* – determine the length of the song performance. Therefore, the more improvisations in a song, the more interesting the

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performance becomes and the longer the performance lasts. From the DVD recordings of *jangwa* song performances collected during this research, I noted such improvisations, confirming the stylistic aspects of Manyika indigenous song performance which are present in African music per se. In this regard, Nzewi and Nzewi (2007:32) contend that "Form and duration are primarily relative, dictated by the exigencies and contingencies of a performance context, which may be non-musical but inform creative process". Therefore, in certain instances, improvisations may be added by audience members in the form of ululation, whistling and growling.

Figure 9: Cadence from song 1- *Igondo*

Figure 9 shows the ending or cadence for the song *Igondo*. The D dominant seventh chord – with the song transcribed in G major – leads to the final tonic chord, making it a perfect cadence. A similar cadence is noted in the following transcribed songs including song 2 *Kariba 'dziya guru* (figure 10); Song 4 *Toita sei ndibaba* (figure 11), and song 6, *Iyo hoo ndege* (figure 12). Such perfect cadences are a characteristic of Manyika indigenous music in the form of children's game songs, folk story songs and social songs for elders, which I grew up performing and listening to. While these indigenous songs are not sung in four-part or SATB harmony, a common ending for the lead or soloist is to move down from the supertonic to the tonic. All the songs with such an ending are characterised by the D dominant seventh chord (applicable if the song is transcribed in the key of G), leading to the tonic chord, creating a perfect cadence.

Figure 10: Cadence from song 2- *Kariba 'dziya guru*

Figure 11: Cadence from song 4- *Toita sei ndibaba*

Figure 12: Cadence from song 6- *Iyo hoo ndege*

Some songs, such as *Hamba Stondowi* (song 8), have a perfect cadence ending with the leading note in the soprano melody rising to the tonic. Most of the *jangwa* songs have the soprano part – or highest melodic part – ending on the tonic, a characteristic of Manyika indigenous songs.

4.8   The rhythmic structure and dance movements of *jangwa* music

A vital part of *jangwa* music performance is dance, underpinning the rhythmic structure of the songs. Dance is a way of fostering rhythmic understanding; thus the dance steps are an illustration of beat awareness which is expressed through the feet and body. Africans generally reinforce their understanding and enjoyment of rhythm and beat through dance (Agawu 2006:18). From my observations of *jangwa* music being performed and demonstrated, there was always a conductor in front of the group. This 'conducting' was mainly done through leg and feet movements. Almost all the songs are in simple quadruple time; hence the conductors made the choirs aware of the beat and the entry point through leg movements in the form of marching, using a kick step with the right or stronger foot stepping to the front, the left foot lightly stepping backwards, as can be seen on the DVD of song 7, *Wakomana wekwedu*. In other songs, the dance steps are a bit different. Instead of marching with a kick step, the performers run a step forwards, then a step backwards, continuing the movements in this way. Similarly, the strong beats are represented by the right foot stepping forwards and the weak beats by the left foot stepping backwards (see song 4, *Toita seiko ndibaba,* on the DVD). A few songs, such as *Hamba Stondowi* (DVD number 8), are in compound duple time, bringing in the same feeling as with simple quadruple time in relation to the dance steps. The whole choir makes the same movements while the conductor counts 1, 2, 1, 2. The lead or soloist automatically knows when to enter and so do the other members of the choir. Most of the *jangwa* songs start off beat, usually after the third or fourth beat of the bar. Figure 13 is an example of the song *Kariba 'dziya guru* starting on the second half of the fourth beat.

Kariba idziya guru

Figure 13: Song starting off after the fourth beat- *Kariba 'dziya guru*

Toita seiko ndiBaba

Figure 14: Song starting off after the third beat- *Toita Seiko ndibaba*

Some songs, however, begin on the first beat of the bar, such as the soccer song, *Wakomana wekwedu* as notated in figure 15 (DVD number 7) and *Makorokoto,* a wedding song. All these songs are cyclic in form and structure, following the Manyika and indeed the African music characteristic.

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Figure 15: Song starting off on the first beat of the bar- *Wakomana wekwedu*

The dance steps are vital to guide the performers, complementing some parts of the songs with movements where there are rests. In this way, the steps guide the performers regarding the entry points are concerned. Besides the dance steps, the use of the whistle assists in identifying the strong beats of the bars, yet it makes the whole performance more lively and exciting.

The most common note values used as part of the rhythmic patterns in *jangwa* music are quavers or eighth notes. These short note values assist in generating feelings of dance among the Manyika people. They make the songs lively and the performers tend to enjoy the music due to the atmosphere they create. Also common are semiquavers or sixteenth notes, dividing the beat into smaller partitions, and in most cases, they are combined with dotted quavers, creating a distinctive Manyika rhythmic pattern. Almost all the songs employ this rhythmic pattern which is common in Manyika indigenous music. An example is given in figure 16 on the following page where the bass takes the lead, repeating this dotted rhythmic patter, while the other parts keep abreast of the performance through continuing their dance movements. They remain part of the whole performance and are able to re-join the bass on cue being assisted by the dance steps as explained above (See DVD number 4).

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Figure 16: Characteristic Manyika rhythmic pattern by bass lead- *Toita Seiko ndibaba*

4.9 Conclusion

This chapter highlighted the origin and development of *jangwa* music in Zimbabwe, tracing its history and the source of its distinct name. The effects of missionaries spreading Christianity, as well as colonialism were considered in the development of this music style, without leaving out the contributions by the South African pastor teachers. The effects of acculturation bringing in the Western aspects merged with Manyika indigenous aspects of the music were analysed. The melodic and rhythmic structures were also analysed from the transcribed music eliciting the effects of tonal languages on the music. The next chapter considers the psychological and social psychological aspects of *jangwa* music among the Manyika people.

Chapter 5: Social psychological and sociological effects of *jangwa* music and musical performance among the Manyika People

5.1   Introduction

As much as *Jangwa* is a neo-cultural choral music style, its contextual meanings are deeply rooted in the Manyika indigenous culture, hence effects and affects have cultural traits. This chapter presents the social psychological and sociological effects of *jangwa* music on the Manyika people informed the different contexts identified by the research participants. Thus the chapter is guided by Blacking's (1976:3) concept of "soundly organised humanity" in respect to the different contexts to which the music is attached such as marriage ceremonies, games, concerts and mere recreation. In attempting to catalogue and discuss the diverse impacts of *jangwa* music in terms of sociology and social psychology, Nzewi's (2003) concept of archetypal moulds along with other scholars' theories – such as those by Dontsa (2007), Abeles et al. (1995), Tracey and Uzoigwe (2003), North and Hargreaves (2006) and Beard and Gloag (2005) – are considered in this chapter. The performance practice of any type of music plays a significant role in the sociological and social psychological aspects of different ethnic groups as it assists in the formation of their identities.

5.2   General performance practice of *jangwa* music

Jangwa music was mainly performed by teenagers as well as young adults. The music style as indicated in the previous chapter, was in lead and response form. The singing was accompanied by dances where the whole body but mainly the upper body, legs and arms were used. According to the interviewees, the dance did not use vigorous waist movements. The movements resembled those of the animal *jangwa*, which are, like the animal's movements, soft and delicate, mostly made by the upper body, legs and arms. It was observed during the performances that all the performers would make similar choreographic movements and when one was lost, that individual had to find his or her way back to join others for uniformity. Some songs were slower in tempo than others. Songs such as *Igondo* (It is the eagle) (DVD number 1); *Iyo hoo ndege* (There is the aeroplane) (DVD number 6); as well as *Zvemabhorawe takatamba kare* (We started playing soccer a long time ago); have a slow tempo. Other songs, on the contrary, have a fast and lively tempos, such as *Toita sei ndibaba* (What shall we for our

father in-law?) (DVD number 4); *Hamba Stondowi* (Let's go Stondowi) (DVD number 8); and *Hemadhuraye* (We will do something wrong to you).

Three distinct dance styles were observed during the performance demonstrations, each closely following the tempo of the songs. For the slow songs, the dance was seemingly a walking movement with a kick by the right foot which, in most cases, is the stronger foot compared to the left. The kick was always on the first beat of the bar. Two dance styles were observed for fast songs. The first one was in a kind of running movement, again with the right foot fairly heavily stepping in front, demonstrating the strong first beat in a simple quadruple time as in the song performance for *Toita sei ndibaba* and *Hamba Stondowi* which is in compound duple time. Another dance style for fast songs was exemplified in the song *Hemadhuraye* where both the right and left legs took turns to kick in front on the first beat of alternative bars. The two dance styles for songs with a fast tempo were not necessarily meant for particular songs; they suited any fast song. In most cases, the 'conductor' would demonstrate the step to be followed as the performers were about to perform each song. That way the performers would know the dance style to be performed.

In all the different dancing styles, a uniform choreography was followed by all dancers with individual interpretive distinctions. Following the dance steps, therefore, contributed to the participants' ability to collaborate and to bond as a group (Nzewi, 2003:16). When individuals were chosen to be part of a *jangwa* performance group, they became aware of the perception of other members about them, hence building up a self-image and personal identity which Abeles et al. (1995:149) define as "discovering the nature of one's self (looking-glass self) from the reactions of others." It was therefore imperative for everyone who wanted to be chosen to participate in a *jangwa* ensemble, to be committed to the performance and putting in a lot of effort to execute the dance correctly.

During *jangwa* performances observed, there was an aspect of show-casing the way each harmonising part performed the dance steps. Generally the performers would stand in lines, according to their harmonising groups. In some cases after singing for a while, each group would showcase itself on the conductor's signal, through performing the dance steps going round the conductor while singing. During such instances each performer had to go out of their way, performing in the best way they could, in both the singing and the dancing as in the song

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performance for *Hemadhuraye*. The performers demonstrated a lot of *madyambi* (improvisation), each demonstrating individual aesthetic within uniformity than others. This way of performance enhanced the performers' confidence, affirming personal and group identity leading to affirmation of societal identity. Thus individuality within conformity, which is normative cultural expectation in indigenous expressions, was demonstrated (North & Hargreaves 2008:218, Beard & Gloag 2005:148). One of the focus group members, Kufainyore Kashaya, observed the aspect of personal identity saying:

> *Mbiri, waibva paChigonda waiya nebhesi rakasiye mbiri, riri zita rake*

> (Mbiri, who came from Chigonda had a renowned bass, yet the name 'Mbiri' means 'Renowned')

Chigonda is one of the villages in Marange. It was during the time the performers went round, show-casing their way of performance, that outstanding performers were identified. Such performance practices boosted the self-image and self-identity of performers. Similarly, different *jangwa* ensembles became well-known through the outstanding performances of certain individuals within the groups. Such performance opportunities and community events contributed to excellent performers becoming well-known, sometimes leading to them meeting marriage partners. One of the participants exclaimed:

> *Vamwe vakaone vadzimai kana varume ngembiri yekuimba nekutamba. Vaibva vachiiwa ngemazwi, maimbire nematambire awo. Naison wakaone mukadzi ngekutamba!*

> Some people got wives or husbands as a result of being well-known for their outstanding singing and dancing. They were envied due to their voices, the way they performed in singing and dancing. Naison got a wife because of his excellence in dancing.

From what was observed during the *jangwa* performance demonstrations, there were a number of participants who came as husbands and wives. I confirmed that most of these couples courted during *jangwa* performances, and this special bond and collaboration during their early adult years were cherished by those who ended up as life partners. Some real-life examples were Ever and Elisha Murenzvi as well as Milcah and Funwell Magodyo, for instance; both couples who courted as a result of their excellence in *jangwa* performance. Ever Murenzvi said that she will never forget Elisha's tenor voice and the way he danced, especially at a concert held in Nharira village in 1966. When he approached her asking her to be his girlfriend, she said she could not resist, hence they got married in 1967.

When both parents were involved in *jangwa* performances and excelled in it, their children often came to love the music and to perform it well. However, in some instances, an excellent performer could be courted by an audience member and in this way, start with a relationship. For example, a young man, according to the participants, could say to a young lady, "I love you because you sing very well. I would like to listen to you singing for me throughout my life." That could lead to the young lady becoming smitten and falling in love with the young man.

Photo 5.1 Venah Murenzvi and Kufainyore Kashaya, demonstrating dancing during the Marange focus group interviews

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5.3   The contexts of *jangwa* music performance

Jangwa music is performed in different social contexts where, according to the participants, the Manyika people were enjoying themselves or celebrating different events, but with different functions within the community. The songs performed during data collection, coupled with the interviews conducted during the same period, clearly showed that the songs were generally for enjoyment and celebration. From the observations of the *jangwa* song performances as well as the interviews, three main themes, making up the performance contexts to which the music is attached, were identified. These themes are marriage, sporting events or games, and concerts. *Jangwa,* being a neo-indigenous type of music, is both an event music and a non-event music. Funwell Magodyo, one of the Zimunya participants, raised another context where *jangwa* songs could possibly be performed, which is during funerals. Performance of *jangwa* songs at funerals depends on whether the deceased used to perform the songs in her or his lifetime. If the deceased individual used to perform *jangwa* music, the varongo (sisters-in-law) would celebrate his or her death through performing the songs, also as a way of distracting the mourners from the pain of losing a loved one. The sociological and social psychological effects of the music depend specifically on the context within which it is performed. In this regard I refer to the use of the music by different groups of people and or individuals in different contexts. Therefore, the way in which the same music type is performed and appreciated for a marriage will differ from the way it is performed as a song during a sporting event or game. On the other hand, the way in which the song affects the participants might depend on the way any particular individual performs within a group; hence, performance practice of *jangwa* music has individual sociological and social psychological benefits during music performance.

5.3.1   Songs attached to marriage

The findings distilled from data from the individual and focus group interviews suggest that most of the *jangwa* songs are associated with weddings and marriages. Of the thirty-three *jangwa* wedding songs performed during data collection, twenty-one were particularly sung for the bride, and or bride's side while only eight were for the bridegroom. Five of the songs addressed the bride and bridegroom as well as the rest of unmarried young men and women. In the following sections, three types of songs will be described namely songs for the bride; songs for the bridegroom; and songs for unmarried young men and women.

5.3.1.1   Songs for the bride

All focus groups and individual interviewees agreed to the notion that songs for the bride focus on the significant changes in the roles of a woman once she gets married. One of the interviewees said:

> *Nziyo dzemuchato dzaiye dzekudzidzisa vachati vaakupinda muchinhanho chakasiyana muupenyu. Dzaiimbirwa muroora dzaga dzakasiyana nedzaiimbirwa murume ngekuti mabasa eaitarisirwa kuita akasiyana.*

> (Wedding songs taught the newlyweds about the changing responsibilities in their lives. Songs for the bride were different from songs for the bridegroom because their responsibilities were different.)

It became clear that when the participants mentioned wedding songs, they referred to all marriage ceremonies whether it was through white weddings, or through the indigenous forms of marriage. Asked to elaborate on the reasons why so many songs focus on this theme, it was unanimously agreed that the Manyika cultural roles or functions, which are embedded in the *jangwa* songs, were created to expose the multiple roles of the bride. According to the participants, the bride is seen as a *muroora* (daughter/sister-in-law), a *mudzimai* (wife), a *mai* (mother), a *mainini* (aunt from the mother's side or second wife to the father), and a *shamwari* (friend). As a *muroora* (daughter-in-law) the newly-wed wife is treated by the community as a pillar of the home. However, the mirror image of pillar-of-the-home symbol conveys the invisible and absolute power which the traditional Manyika wife wields within her domestic domain. In this respect, the Manyika have the saying, *musha mukadzi* (home is home because of the woman). Categories which emerge from songs for the bride are included in the following bullets, and examples of songs depicting each role together with the meaning of the lyrics are given to support the findings. It is from the roles of the bride and meaning of the songs that the benefits and or the sociological and social psychological intentions and effects of the songs are derived.

- Domestic chores

Some of the songs sung for the *muroora* highlight the domestic chores she is expected to do in the marriage household. For instance, in one of the song performances, *Ngaitongwe nyaya* (Let the case be resolved), one of the central objectives of a marriage in the Manyika culture and indeed in all traditional African marriages is highlighted. The man needs to get married and bring his wife home to help his parents and other family members in doing all domestic chores before she and her husband build their own home. When the newlyweds have their own home, the bride is still responsible for the domestic chores, but this is within her own territory. Thus, in

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the *jangwa* song, the singers plead on behalf of the groom's family for a strong bride or daughter-in-law. This daughter-in-law should be capable of efficiently performing the different chores in the husband's homestead. The following excerpt of this song's text is given below, projecting the meaning of the lyrics:

Lead (Soprano)	*Ngaitongwe* (Let it be resolved)
Response (All)	*Nyaya, ngaitongwe nyaya yacho* (The issue, let the real issue be resolved)
Lead (Bass)	*Tinode muroora wakagwinya* (We want a fit daughter-in-law) *Anoenda kutsime* (Who fetches water from the well)
Lead (Soprano)	*Ngaitongwe* (Let it be resolved)
Response (All)	*Nyaya, ngaitongwe nyaya yacho* (The issue, let the real issue be resolved)
Lead (Bass)	*Tinode muroora akagwinya anoenda kutsime* (We want a strong daughter-in-law who fetches water),
Soprano Lead	*Ngaitongwe* (Let it be resolved)
Response (All)	*Nyaya, ngaitongwe nyaya yacho* (The issue, let the real issue be resolved)
Bass Lead	*Tinode muroora akagwinya* (We want a fit daughter-in-law) *Anotsvaira ruwanzi* (Who cleans the courtyard)
Soprano Lead	*Ngaitongwe* (Let it be resolved)
Response (All)	*Nyaya, ngaitongwe nyaya yacho* (Let it be resolved)
Bass Lead	*Tinode muroora akagwiny,* We want a fit daughter-in-law *anochera marozhi* (who constructs contour ridges)
Soprano Lead	*Ngaitongwe* (Let it be resolved)
Response (All)	*Nyaya, ngaitongwe nyaya yacho* (Let it be resolved)

It is evident from the lyrics of the different lead and responses that the *muroora* is not only expected to do domestic chores such as fetching water – probably from the river – and cleaning the courtyard. She is also required to do some form of subsistence farming near the homestead, ensuring the field is not eroded by the rains. This is exemplified by the lyrics of the last phrase as transcribed in the song text above ([The daughter-in-law] who constructs contour ridges). While observing the performance of this song, it was noted that the bass leads with a very deep and frightening voice, leaving the *muroora* sobbing. During the focus group interview after the

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performance, the participants explained that the very deep voice of the bass is likened to the roaring of a lion, hence the bass roars like a lion as they sing this line. The bass which represents the father figure, the head of the family in the Manyika culture, is said to set most of the rules in the home, hence the emphasis of the need for a strong daughter-in-law is performed by the bass.

Songs such as *Ngaitongwe nyaya,* psychologically prepared the bride for her responsibilities as a married woman. The ability to carry out the duties made her conform to societal norms hence she became an accepted member of the family which she joins, and accepted member of the Manyika society. This resonates one of Nzewi's (2003:16) archetypal moulds.

In another song, *Muroora wauya, shamwari yekuhuni* (The daughter-in-law has come, a friend to go out fetching firewood with), this role of the new bride, doing domestic chores and assisting others in the fetching of firewood for the family, is shared. Thus this song, signifies the category that follows.

- Friend and companion

The role of the bride as a symbol of friendship and an anchor of comfort and support for the younger female members of her husband's family was highlighted by one of the participants, who stated the following:

> *Handikuti muroora waizoite basa irori ega, asi kuti anhu emumusha imomo akaita saana tete, aiti taone wekuita naye basa rakasiyana pamusha, shamwari inotibatsira.*

> It is not that the bride would do the work on her own, but rather that the people of that homestead – such as the husband's sisters – would say that they found someone to accompany them in the home chores, a friend to help them.

The *muroora's* communal companionship role – aimed at protecting the husband's younger sisters – was introduced by one of the participants during a focus group discussion. In the song, *Muroora wauya, shamwari yekuhuni* (*The* daughter-in-law has come, a friend to go out fetching firewood with), the additional role of companionship is highlighted in the lyrics:

Lead:	*Muroora wauya*
	(The daughter-in-law has come)
Response:	*Hee wauya*
	(Yes she has come)
All:	*Shamwari yekuhuni wauya*

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(A friend to go out fetching firewood with has come)

Several interviewees indicated that the *muroora* would be accompanied to fetch firewood by her sisters-in-law because they know where they can find firewood. The participants further explained that it does not mean that the *muoora* is a companion only during fetching firewood, but in other domestic chores as well. From further analysis, the song particularly emphasises the notion that the Manyika institution of marriage is not a lonely rite of passage which subjects brides to endless cycles of domestic chores. She is not treated as an alienated and lonely member of her husband's homestead, who carries the burden of the domestic chores alone, and is exploited as a "housekeeper" by her in-laws. The *muroora* is expected to be warmly welcomed and treated as a friend who accompanies members of the family, especially the husband's young sisters, when carrying out their various duties. Most importantly, the *muroora* is taken as a confidante by the sister-in-laws. One 72 year old interviewee said:

> *Vanatete vaizotaura nyaya dzevakomana vavo kumuroora vachidzidziswa tsika dzakanaka dzinoenderana nezvevakomana.*

> (The sisters-in-law would talk about their boyfriends to her, and in turn she taught them how to conduct themselves in their relationships, and this usually happened when they were out looking for fetch firewood.)

The deeper or hidden meaning is that the *muroora* is a confidante who helps moulding the younger sisters-in-law into acceptable girlfriends and wives to be. As a confidante, her husband's sisters share their secrets with her. This is a virtue which, according to the interviewees, is still prevalent among the Manyika people today.

When the two songs discussed above – *Ngaitongwe nyaya* and *Muroora wauya, shamwari yekuhuni* – were submitted to further textual scrutiny, they appeared to be structured around two conflicting narrative voices; one a positive and the other a more negative view. While the song *Ngaitongwe nyaya* perceives the *muroora* as a "housekeeper," the song *Muroora wauya, shamwari yekuhuni* treats her as an important and respected member of her husband's family. The text '*ngaitongwe nyaya*' (let the issue be resolved) in the first song already suggest that there is a problem: that of a lazy bride or daughter-in-law in this case. The bride's relatives are warned that their daughter has to be hard working. On the other hand, the word *shamwari* (a friend) in the second song already affirms that the bride is welcome in the family as a friend. The song *'Muroora wauya'* afforded the bride some form of confidence and sense of belonging, hence bonded to the family.

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- Organiser of the home

Further scrutiny of the song *Ngaitongwe nyaya* (Let the case be resolved) suggests that the prescribed roles of Manyika married women do not only posit housekeeping but that out of the housekeeping comes some benefits. This is where the concept of *musha mukadzi* (home is home because of the woman) as earlier indicated, comes in. The compliant *muroora* gets the benefit of having the home as hers. The concept *musha mukadzi* seems to bring out the idea that the Manyika societies to a greater extent, respect married women. The concept of *musha mukadzi* means that when a woman is responsible and organised it helps to bring order, stability and prosperity in the home. For these reasons the Manyika talk of a home as *kwamai Tendai* (Tendai's mother's home) as opposed to *kwababa aTendai* (Tendai's father's home). As a result the words *musha mukadzi* are even inscribed in the women's basketry displayed in some kitchens.

- Sexual role of the bride

According to the interviewees, there are concealed meanings in some of the songs. From a contemporary point of view, the song *Ngaitongwe nyaya* (Let the case be resolved) could be taken as highlighting the *muroora's* role, mainly being to perform endless home chores. The focus group interviewees, however, insisted that there is a hidden beauty in this song, which an 81-year old woman explained as follows:

> *Dzimwe nziyo dzinotaure zvakahwandika, dzichidzidzisa basa remadzimai mumusha, sevakadzi vevarume. Vakadzi vanofanira kugwinya nguva dzese, kana manheru pakurara hakuna ndaneta kumurume.*
>
> (Some of the songs have hidden meanings, they teach the work of a woman as a wife in the home. Wives must be strong every time; even in the evening when they go to sleep they should still have the energy to engage in sexual intercourse with their husbands.)

Two of the most important roles of brides in the Manyika culture are to procreate and to provide all the sexual needs of the husband, which is equally true on the bridegroom's side. These roles, subtly suggested in the lyrics of the songs, were confirmed by the Manyika participants. In this respect, the song *Ngaitongwe nyaya* confirms that African music is a vehicle for sex education (Nzewi 2003:17).

- Role of mother

The woman's strength, according to an 81-year old woman, would mainly be in her ability to give birth and thereby to increase numbers in the family population, a view endorsed by all the participants. This leads to songs about the bride as a mother.

An example of a song conveying the importance of the bride as the mother in the traditional Manyika culture, is *Iyo hoo ndege* (There is an aeroplane). One of the participants, who explained the meaning of this song, said:

> *Unoremeredzwa ngekuti ekumurume anonga achiti taunzirwa mai achaita kuti mhuri ikure, saka ndege ndiyo yaizi inotakura anhu anoremeredzeka.*
>
> (She [the bride] is respected because the husband's family will be saying that we are getting a mother, who will make the family grow, her respectable position in the family warrants her to be transported into the new home in an aeroplane.)

The lyrics of the song are as follows:

Lead:	*Iyo hoo ndege* (There is an aeroplane)
Response:	*Yatumwa ndiMawoyo* (Sent by Mawoyo)
All:	*Iyo hoo ndege* (There is an aeroplane)
Response:	*Enda wotora mai* (Go and fetch the bride)

The mammoth task of being a mother within the Manyika institution of marriage – a crossroad within the rite of passage – is so monumental that the newlywed has to be transported in the most esteemed form of transport, an aeroplane, to be flown from her home to her husband's family homestead. While flying is only imaginary, the song symbolises the bride's prestigious role of being a mother. Among the different forms of transport which were introduced by the colonialists, such as cars, buses and trucks, the groom's father chooses the best and most expensive form of transport namely the aeroplane to indicate the value placed on her role as mother in the family. Songs that identify the bride as a mother boosted her morale and made her feel important in her new family. The performance practice in all cases, would remind the bride of her responsibilities even years after the wedding.

- The bride as mother-in-law's sister

Mainini is a supplementary term the Manyika use for the bride, signifying another role which she could take. The term *mainini,* refers to your mother's younger sister and is embedded in the

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song *Mainini, ane nharo tinonera* (Aunt, we will beat the unruly one). The lyrics of the song are as follows:

Lead:	*Mainini*
	(Aunt)
Response:	*Ane nharo tinoner*a
	(We beat the unruly one)
Lead:	*Chokwadi*
	(Surely)
Response:	*Ane nharo tinonera nesham*u
	(We beat the unruly one with a cane)

According to the interviewees, *mainini* is a term used to remind the bride that even if she is taken as a mother, she can never replace the mother-in-law. She should therefore always respect her mother-in-law and never be unruly to her because, according to the Manyika tradition, the bride should treat the mother-in-law with esteem and take her as her biological mother. Similar to Dontsa's (2007:393) findings on *intonjane* music, the song is part of initiation of the bride into married life. She is expected to respect her mother-in-law.

The song *Joyce mwanawe* (Joyce, our child) indicates the views from the bride's side of the family regarding their daughter being beaten, in response to the song discussed above. The lyrics of this song are as follows:

Lead:	*Joyce*
	(Joyce)
Response:	*Joyce, Joyce mwanaw*e
	(Joyce, Joyce our child)
Lead:	*Kurohwa unanyarar*a
	(When beaten be quiet)
Response:	*Kurohwa unanyarara, kurohwa unanyarara mwanaw*e
	(When beaten be quiet, when beaten be quiet, our child)

The narrative voice of this song affirms rather faintly the need for the bride to fulfil the expectations of her in-laws. In a way this song indicates that the bride's family approves of the groom's actions, advising her that she should not speak out when there is an argument; she should be submissive to her husband and the in-laws. As revealed by the participants, this is a virtue common among the Manyika people, including the Shona people as a whole. The song, *Joyce, mwanawe,* psychologically prepares the bride for possible problems that may arise in her marriage and suggests ways for her to avoid them.

Songs for the bride's side were not only targeted towards the bride, but also at members of her family as well as towards her in-laws. One of the songs performed during data collection was *Toita sei ndibaba?* (What shall we do for the father-in-law?) The song was directed towards the father-in-law. Through the song the groom's side thanked the father-in-law for raising his child, the bride, in an upright way. The lyrics of the song are as follows:

Lead	*Toita seiko ndibaba*?
	(What shall we do for the father-in-law?)
Response	*Ndibaba*?
	(For the father-in-law?)
Lead	*Toita seiko ndibab*a?
	(What shall we do for the father-in-law?)
Response	*Ndibaba*?
	(For the father-in-law?)
All	*Toita sei ndibaba?Toita sei ndibaba*?
	(What shall we do for the father-in-law?)
Bass lead	*Tinotenda WaMawoyo wakagona kuchengeta mhuri yawo*.
	(We are thankful to Mr Mawoyo who raised his family well).
All	*Toita seiko ndibaba*?
	(What shall we do for the father-in-law?
Bass lead	*Tinotenda WaMawoyo wakagona kuchengeta mwana wawo*.
	(We are thankful to Mr Mawoyo who raised his family well).
All	*Toita seiko ndibaba*?
	(What shall we do for the father-in-law?)

The singers indicate through the song that they are extremely thankful; they want to present a gift to the father-in-law. It is as if the singers are discussing amongst themselves the kind of gift they would like to give to him. The song boosts the in-laws' morale for the appreciation they receive because it is not all young women who would get married; some would bear children at their parents' homes without being married, which often happens in all communities. Parents who are able to guide their children to the marriage stage are thus appreciated. Similarly, the bride takes pride in herself when such songs are performed as she feels appreciated by her in-laws, boosting her self-image, a concept raised by Abeles et al. (1995:149).

Comparing songs for the bride from the groom's side of the family with those from the bride's side of the family, it is evident that the groom's family sings songs of joy, celebrating that they are gaining a daughter-in-law, a sister-in-law, a mother, a wife, an aunt, a companion and friend, a helper with domestic chores, as well as somebody to extend the family and produce children. On the other hand, songs sung by the bride's family for their daughter have a different tone, mostly expressing sadness. In this respect, a participant explained as follows:

Zhinji ngedzekuchema kutorerwa mukunda wawo

(Most of them [songs sung by the bride's family] are for expressing the
pain of losing their daughter to the family she is marrying into.)

One of the main functions of *jangwa* song lyrics from both sides of the family, then, is to
prepare the bride psychologically for the multifarious roles ahead of her.

5.3.1.2   Songs for the bridegroom

During data collection I took part as a participant observer. It became evident that very few
songs were sung specifically for the bridegroom during *jangwa* music performances. As I
scrutinised the possible reason for having very few songs performed for the bridegroom, I
concluded that maybe it was due to the fact that most of the songs were composed by men.
Strangely, of all the names of composers given by the participants, there was not even a single
name of a woman. I then concluded that possibly, men spelt out what they expected from
women as their wives, while women merely performed the songs composed by men. The
limited number of songs which were attached to men or the bridegroom unveiled the culture of
teasing of brothers-in-law by sisters-in-law, a common practice among the Manyika people
which confirms Joseph's (1983:75) finding regarding South African wedding songs.
Commenting on the purpose of *jangwa* songs for the bridegroom, one of the participants
responded as follows:

*Murume waidzidziswawo kusanduka kwebasa rake paanoroora ngekuti ndiye
unonga aababa, musoro wemba.*

The bridegroom is also taught the changing responsibilities as he gets to be the
father, head of the family.

The following song, *Hema, hema,* taught the bridegroom in an indirect and ironical way to be a
man of virtue, someone who works for his family.

Lead	*Hema, hema, hema, hema*	(Hey mother, hey mother)
Response:	*Hema, hema*	(Hey mother, Hey mother)
Lead:	*Ndakanzwa kuti*	(I heard that)
Response:	*Hema, hema*	(Hey mother hey mother)
Lead:	*Mwana wenyu imbavha*	(Your child is a thief)
Response:	*Hema, hema*	(Hey mother, hey mother)
Lead:	*Handina kumbozvimainda*	(I never bothered)
Response:	*Hema, hema*	(Hey mother, hey mother)
Lead:	*Ngekuti ndaimuda*	(Because I loved him)
Response:	*Hema, hema*	(Hey mother, hey mother)

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The song lyrics indicate the clash between love and immorality in the neo-traditional African marriage. The bride's side sings on her behalf, expressing to the mother-in-law that – no matter what immoral behaviour the new bridegroom might indulge in – she as bride does not mind because she loves him dearly. On the other hand, the bride is warned by the choir from her side of the family not to divorce her husband for the weaknesses she might find out later on in their marriage; she has to remain a loyal loving wife. The surface meaning and deeper meaning of African songs are noted in research studies conducted by Adedeji (2006), Wanyama (2006) and Nzewi and Nzewi (2007). It is the hidden meaning that affects the intended listener most, either positively or negatively. The song *Hema, hema* psychologically prepares the bride for the ups and downs in married life and, on the other hand, plays a role in social criticism (Nzewi 2003:16). The song subtly criticizes the bridegroom and married men in general, thereby commenting on social conduct. The bridegroom is ironically warned against stealing and other negative behaviours. He has to be an upright person who works hard for his family as well as to protect it. By performing this song at marriage ceremonies, humane sensibilities are instilled in the wedding guests and family members, thereby monitoring and managing cultural expectations (Nzewi, 2004:35) of the Manyika people.

The bride's family often sang songs to tease the bridegroom, adding sentimental messages, a similar notion which was found by Joseph (1983:75). In this respect, the participants in the current study agreed, stating *Dzimwe nziyo ngedzejee* (some of the songs are for teasing the groom). An example of such a teasing song is *Ronga zirende* (He looks like a wild cat). The prefix *zi* implies 'big and ugly', meaning the bridegroom is likened to a big, ugly wild cat. As the bride's sisters sing a song such as *Ronga zirende*, they point to the groom, making faces at him, and really enjoying teasing the groom. This adds to the whole performance engendering an indigenous joking relationship being enjoyable and humorous to all wedding guests. According to the Manyika culture, the brothers-in-law expect such teasing from the sisters-in-law. The lyrics of the song are as follows:

> Lead: Patrick *ronga zirende pacheya*
> (Patrick looks like a wild cat on the chair)
> Response: *Ronga zirende*
>   (He looks like a wild cat)

Another song to tease the bridegroom was demonstrated to me during data collection. Catherine Mangere from the Mutasa focus group raised the point that the songs were used to bond the

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different families by using humour and jokes, called *kutsvinya mujee* in the Manyika language. She gave an example of such a song namely *Dai pasina Tsitsi wedu* (If it were not for Tsitsi, our sister). The song lyrics are as follows:

Lead	*Dai here*
	(If it were)
Response	*Dai pasina Tsitsi wedu*
	(If it were not for our sister Tsitsi)
Lead	*Here*
	Here
All	*Waizoroora gudo remugomo*
	(You would have married a baboon from the mountains)
Lead	*Here*
	Here
Response	*Dai pasina Tsitsi wedu*
	(If it were not for our sister Tsitsi)
All	*Waizoroora gudo remugomo*
	(You would have married a baboon from the mountains)
Lead	*Chona here*
	(Over-grown)
Response	*Ranga rachona, ranga rachona*
	(You were over-grown, you were over-grown)
Lead	*Chona here*
	(Over-grown)
Response	*Ranga rachona, risina nemukadzi!*
	(You were over-grown without a wife!)

A repetitive word noticed in the above text is *here,* which is not a word with meaning; it is merely pronounced as two syllables, *he-re*, adding a rhythmic and vocal effect to enhance the song. Sometimes the truth was said jokingly through the songs; the man may have truly reached a very senior age without getting married. Music is an important vehicle to transmit norms for suitable behaviour during the transitional stage of life of being unmarried to becoming ready for marriage. Topics and issues which are regarded as being inappropriate to be discussed under normal circumstances (Mindoti 2006:158), can be conveyed with ease through lyrics in traditional African songs, as exemplified through *jangwa* songs such as *Dai pasina Tsitsi wedu*.

5.3.1.3   Songs targeting unmarried young men and women

Besides rehearsals of songs for wedding days, according to the participants, in former times young men and women also sang wedding songs for recreation in the evening moonlight, after a long day's work. According to the participants, young women would be taken to the husband's home by her aunts – her father's sisters- (*kuperekedzwa)* – after lobola has been paid. Some

young couples got married through *kutiziswa* or *gwingwindo* where the young woman would be pregnant and would escape from home with the assistance of the boyfriend and his sisters. Lobola would then be paid later. This was allowed to prove fecundity without necessarily encouraging promiscuity since both parties were already openly relating. Therefore, to protect the young women church white weddings in the western tradition were introduced to the Manyika by missionaries who added a modern legal component to the wedding ceremony. These church white weddings which legitimized the marriage were welcomed, becoming an important element of culture among the Manyika people. According to the participants, specific songs were sung to encourage young men and women to get married according to western tradition, signing legal documents and obtaining certificates to make the marriage legitimate. An example of a song appropriate for such an occasion is *Dhindai mapepa* (Stamp the marriage certificates). The lyrics of the song are as follows:

Soprano Lead:	*VaMawoyo wee*
	(Mr Mawoyo)
Response:	*Ewo, ewo, ewo, ewo*
	(Sure, sure, sure, sure)
Soprano Lead:	*VaMawoyo wee*
	(Mr Mawoyo)
Bass lead:	*Dhindai mapepa, dhindai mapepa awe*
	(Stamp the papers, stamp the papers for sure)
	Kuti dhindewo ewo
	(As in stamping for sure)
	Muise kuna ishe VaMaponde, kuti dhindewo ewo
	(Send them to chief Maponde, as in stamping for sure)
	Muise kuna ishe.
	(Send them to the chief.)

Songs such as *Dhindai mapepa* were regularly sung during church wedding ceremonies as well as during rehearsals before the wedding, thereby encouraging unmarried young men and women to get married through Western white weddings. Wedding songs often function as social criticism (Nzewi 2003:16; Mindoti 2006:158), a virtue that is in agreement with Thorsén's (2002:3) notion that music has "power to mould a person's character according to pronounced norms of value." While some *jangwa* wedding songs display a positive outlook and encouragement for the newly-wed couple, other songs are more critical and warn the bride and groom as well as the wedding guests to be aware of social conduct and possible pitfalls in marriage.

This dichotomy or a union of opposites corresponds with Dontsa's (2007:393) findings regarding *intonjane* – or female initiation ceremony – music. On the one hand, *jangwa* songs initiate the bride into married life, and on the other hand, the songs remind women as a whole of their pivotal role in the home. Through the songs, married women are generally reminded to reflect on their conduct. Additionally, a song might indirectly warn all husbands that they should not beat their wives inasmuch as the wives should make an effort not to be insubordinate.

Jangwa wedding song lyrics highlight the multifarious roles of the bride as confirmedby Gilbert's (2003:1) notions of double or multiple belonging leading to different selves. Tracey and Uzoigwe (2003:75) point out that 'African music seems to express some basic truths about what Africans consider important in life.' From the analysis of data it became evident that *jangwa* wedding songs take into account cultural traditions, and that basic truths about married life are shared through the songs. Topics and issues which are regarded as being inappropriate to be discussed under normal circumstances (Mindoti 2006:158), such as sexual and family roles of brides and grooms in marriage, can be conveyed with ease through lyrics in traditional African songs, as exemplified through *jangwa* wedding songs.

5.3.2   *Jangwa* songs attached to sporting events and games

While there are many indigenous Manyika games, *jangwa* songs are not performed during these indigenous games. However, specific *jangwa* songs are performed during the games introduced by the missionaries in mission schools, that is during soccer and netball matches. These game songs were composed by school teachers. Each team has a *jangwa* choir which consists of the supporting members. It is important to mention that, while *jangwa* songs attached to weddings are no longer performed frequently, the interviewees mentioned that songs attached to soccer and netball events have survived up to today. Some of the songs are meant to demoralise the opposing teams and others to motivate the choir's team so that they would win. Thus the performers for the opponent team sing demoralising songs such as *Getibhoyi wenyu wararadza* (Your goalkeeper is drunk) which really demoralise the goalkeeper, according to the views expressed by the participants. The lyrics for *Getibhoyi wenyu wararadza* are as follows:

Lead	*Getibhoyi wenyu*
	(Your goal-keeper)
Response	*Wararadza*
	(Is drunk)

All	*Getibhoyi wenyu*
	(Your goal-keeper)
Response	*Wedu zinganganga*
	(Ours is still fit and strong)

Similar to some of the songs for marriages, songs to tease opponent teams are also common. One of the Marange focus group members, Washington Mafararikwa, noted:

> *Kana maticha vaigadzire nziyo dzinonyomba kana veChirinda. Dai rinyari bhora vaigadzire mazwi ekunyombe timu.*
>
> (Even teachers composed words to tease for instance those from Chirinda, [another school in Marange] Even if it was soccer matches, they composed words to provoke the other team).

The songs are sung by the spectators. The choir sings songs to tease the opponent team. When the choir sings songs such as *Getibhoyi wenyu wararadza* they will be by the goal-keeper for the opponent team, singing very loudly in order to divert his attention. The lyrics of the song coupled with the performance practice, would in most cases distract and tease the goal-keeper, ending in goals being scored. Thus in this case the *jangwa* songs affect the intended listener, the goal-keeper, negatively.

Elisha Murenzvi gave an example of a song which was sung by the supporters for the team playing away from home, *Tauya zvemwakatidaidza* (We are here on your invitation). The lyrics of the song are as follows:

Lead	*Tauya zvemwakatidaidza*
	(We are here on your invitation)
Response	*Zvemwakatidai*
	(On your invitation)

The purpose of the above song, according to the participants, is three-fold. In the first place it is meant to notify the home team of the visiting team's presence. The visiting team's supporters sing as they arrive at the home team's school. Again, the way of singing – with the bass roaring like a lion and the lead making different improvisations – entails that the home team should not take the visiting team for granted, since any of the teams can win the game. Secondly, the visiting players are motivated psychologically. They feel that they are 'the team, stronger than the home team.' Through the *jangwa* songs they feel their own presence.

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Thirdly, not only the *jangwa* performers or team supporters bonded through performing together (Parker and Ballantyne, 2010:168); the team members and the supporters also formed a bond through such songs. In this way they became united, experiencing "feelings of unity and belonging' (Pitts 2005:259). Initially supporters had to attend the away matches voluntarily. They had to walk considerable distances and it meant real sacrifice. Some of the supporters attended just for the love of the game yet for most of them, according to the interviewees, it was due to both the love of the game as well as the cheering up music (*jangwa*) performance proving Thorsén's assertion that "music appears as an exclusive emblem marking group affiliation." As time went on, from the 1960s, the matches were fixed for schools much further apart and this meant both the team members and supporters had to be transported by vehicles, trucks in this case. The number of supporters was compromised depending on the size of the hired vehicle. It entailed selecting supporters according to their ability to cheer up the players, according to the supporters' *jangwa* song performances! This called for the teachers to select outstanding performers considering *madyambi* (improvisation) in terms of the singing and the accompanying movements. As a result *jangwa* song performance was taken to a higher level, developing the performers' self-esteem and self-identity, confirming Abeles et al.'s (1995:149) concept of social psychology as, "discovering the nature of one's self (looking-glass self) from the reactions of others." Some spill off came out of the self-identity formation, it extended to social bonding, (Nzewi 2003:116) where 'the' best *jangwa* performers were bonded. More benefits came in as 'the' *jangwa* music performers were bonded to the soccer and netball players due to their ability to make an impact on the players' performances.

A similar song led by Washington Mafararikwa in the Marange videos, under interviews was *Takabve kure-kure* (We came a very long way), with the following lyrics:

Lead	*Takabve kure-kure*
	(We came a very long way)
Response	*Kuzomuonai*
	(To meet you)
Lead	*Ngekuti tese tiri*
	(Because we are all)
Response	*MuAfrica*
	(In Africa)
All	*Takafanira kufambidzana, nekuzwanana*
	(We are supposed to visit each other and get along)

According to this respondent, Washington Mafararikwa, the song was sung by the visiting-team supporters. He went on to explain:

> *Rwendabve kuimba urwu rwaiimbwe pane mitambo yebhora. Kwaiuya zvikoro zvakasiyana-siyana, kuungane pachikoro chimwe. Vaiuya ndivo vaiimba rwiyo urwu kuatake 'situation' kuti' enviroment' iite 'loose', varipo vatye kuti tinyari homestead, tiri mumwemo, tiri muAfrica tese, takandofanana tese mugiraundi redu nemugirawundi renyu. Tinokone kundorwisana tichiwinawo futi penyupo. Ndipo perwaiimbwa.*

> (The one I have just sung was sung during soccer games. Many schools would come to one school. The visiting [schools] would sing the song in order to loosen the environment so that the home team panics that even if we are in the homestead, [we can be defeated] we are all in Africa, we are similar, whether we are playing from the home grounds or away. We [the visiting teams] can fight and win in your grounds. This is where the song was sung.)

Besides the concept of provoking or scarring the home team, the explanation by Washington Mafararikwa seems to confirm a Manyika saying, *bhora mutambo* (soccer is just but a game). Thus rivalry teams should not fight but play the game friendly as in this case they are all Africans. Similarly, the song *Tauya zvemwakatidaidza* entails friendliness, school teams are being invited so that the school children get together and have some sort of recreation on a larger scale as opposed to just playing the game at their own schools. Such *jangwa* songs confirm North and Hargreave's (2008:218) notion that music is taken as a 'badge' which communicates values, attitudes and opinions to others or a resource used by societies to build up or re-affirm the societal identity. Friendliness is indeed one of the Manyika values which was passed on from generation to generation partly through *jangwa* music and musical performance.

On the other hand, there are songs such as *Ndivo vakomana vekwedu* (These are our boys) or *Ndivo vasikana vekwedu* (These are our girls), depending on whether it was a boys' or girls' team. According to the participants, such songs were specifically for encouraging or motivating the choir's team.

The following is the song text:

Lead	*Ndivo*
	(These are)
Response	*Hoo! Vakomana vekwedu*
	(Oh! Our boys)
Lead	*Ndivo*

	(These are)
Response	*Hoo! Vakomana vekwedu*
	(Oh! Our boys)
All	*Vanotamba kufanana neshumba!*
	(Who perform like lions!)
Lead	*Honaiwo*
	(Watch)
Response	*Hoo! Vakomana vekwedu*
	(Oh! Our boys)
All	*Vanotamba kufanana neshumba!*
	(Who perform like lions!)

The song lyrics bring out a sense of upholding the singing choir's team. In this case when singing such songs, the choir would be on their goal-keeper's side, trying to encourage the goal-keeper and the defenders to make sure no goal went through. Sometimes they would move up and down the sides of the soccer field following the movement of the ball so that the strikers would not be left out of the encouragement from the song. They made sure they cheered all members up. That way, the strikers were also motivated to score goals. The most important line, *Vanotamba kufanana neshumba* is sung by the whole group sending the message in a stronger way, as the whole group, to the team. Similar to *amagwijo* songs performed on the way to stick fights among the Xhosa people of South Africa, (Hansen 1981:43), the song text is for group sentiments, solidarity and loyalty. Therefore the spectators always stuck together with the team, whether the team wins or loses the game. Among the Manyika people, such songs were sung for different games or even to cheer up bulls during bull-fighting. I remember as youngsters we used to sing the indigenous game song *Jongwe guru ndiani?* (Who is the stronger cock?), where each of two children would be balancing on one leg. Each would aim at outdoing the other through making him or her balance on both legs through bumping into the opponent. The game was aimed at developing balancing skills. The spectators had to take sides, naming the favourite player in the song. A similar concept was transferred to the post-colonial games, soccer and netball *jangwa* songs, utilising songs in SATB.

5.3.3   *Jangwa* songs attached to community concerts

The community concert became a renowned destination for *jangwa* musical performance among the Manyika people, especially from the 1930s to the early 1960s. While there were songs used in marriage and games as appendages to such community gatherings, there were also songs performed at community concerts as a form of recreation. The community concert tradition lead to *jangwa* music being performed on a greater scale, and on a higher level of skill. Since it was

not merely moonlight recreation within single villages, as it originally started, it catered for a number of villages within larger areas. Such community concerts were performed in open-air, usually near the headman's home. Community concerts were meant for different missionary schools, because most of the *jangwa* concert songs were composed by teachers for school-going boys and girls. In Kumbirai Mawoyo's words, community concerts were a form of "good recreation for maturing young men and women." Thus these concerts played the role of stress management after a day's work at home or school. Nzewi (2003:17) mentions stress management as one of the archetypal moulds in Aftican music. Communbity concerts were a type of competition; not only for *jangwa* songs, but including other activities such as drama. The young men and women who participated in such concerts were not only the school-going age group; those who had recently left school – but were not yet married – frequently participated and attended these events. As a result there were *jangwa* performing groups from different villages taking part in such community concert activities.

Regarding the composers of *jangwa* songs for the community concerts, Bonnie Chirochierwa – who led the Zimunya choir formed by research participants during data collection for this study – mentioned several individuals who were involved in *jangwa* song composition. One such person was Eddie Muwandi, and although he was not a teacher (he worked for a bank), Eddie was actively involved in composing *jangwa* songs. Others, such as Edward Mangena and John Makari from Mafararikwa in Marange, were young men from the village who helped their parents with all sorts of work in the village homes. They had learnt the Western harmony tradition and SATB singing from the missionary school and church, and composed *jangwa* songs for concerts. These songs were practised within villages, and when concert time came, the teachers and other community choir leaders took their *jangwa* choirs to the community concert.

Most of the audience members were performers from other *jangwa* choirs, yet there were some community members who attended the concerts solely to observe the performances from the different performing groups. Although the moonlight recreational context in which *jangwa* songs originated specifically involved young men and women, mature men and women and married couples frequently attended the community concerts as audience members. It was the elders who provided the prizes for the winning groups in the form of goats or chickens. Irene Darare from Zimunya explained that a goat would be tied around a tree so that a choir could perform with the purpose of winning the goat. These community concerts were a learning platform to hone and improve the performing abilities of all choirs and musicians. A community

concert would be a full night of performances, with *jangwa* music taking precedence because during those years, *jangwa* songs were fashionable and popular within the Manyika community. It was like a siren that would invite many people to different events, affirming Blacking's (1976) theory of 'soundly organized humanity. The Manyika people became emotionally attached to church and Western music with its four-part harmony, but combining this with their indigenous musical arts performance practices, it became the embodiment of enculturation. Therefore, each time a group came on 'stage' with a *jangwa* song, it attracted the ears and eyes of all the audience. It was mostly during the community concerts that self-confidence, self-identity, as well as group identity was built, confirming the theory of social psychology (Abeles et al. 1995:149).

During community concerts, *jangwa* groups would take turns to perform. Each group would not just walk onto the 'stage' when it was their turn to perform; the members started performing a song while moving from the audience to the 'stage', aiming at showcasing themselves to the rest of the choirs present. This first song was an introduction to their main performance, giving the audience a taste of great expectations of what was to follow. Therefore, all the choir members had to be alert and lively from the very beginning in order to attract the attention of the audience. In this regard, the Marange choir performed the song *N'enu, n'enu katatu* (Bite three times) for me while I was collecting data, demonstrating the way choirs used to enter the 'stage'.

Some melodies which were composed for sporting events or games could be adapted to suit the concert performance. For instance, the melody for the song *Zvemakwayawe takatamba kare* (We started singing as choirs a long time ago), performed to me by the Zimunya choir during data collection, was performed to me by the Mutasa group as *Zvemabhorawe takatamba kare* (We started soccer/netball playing a long time ago.) The same song was used by the two groups of participants, but the text was adapted in each case, thereby illustrating the adaptability and transformation of indigenous songs according to different contexts. The lyrics for *Zvemakwayawe* are as follows:

Lead	*Zvemakwayawe*
	(Choir performance)
Response	*Takatamba kare*
	(We started a long time ago)
Lead	*Zvemakwayawe*
	(Choir performance)
Response	*Takatamba kare*

>   (We started a long time ago)
> All   *Takatamba nemazero mana, rechishanu mbiri yakadhuma.*
>   (We performed with four generations and became renowned in
>   the fifth [generation])

Songs such as *Zvemakwayawe* were meant to build confidence in the performers on stage, as well as to discourage the opponent choirs, so that such choirs might feel intimidated and think that the choir on stage is more experienced and would be hard to beat. The choir members performing would take themselves as being the choir *par excellence,* performing with outstanding skill. Each choir member would do his or her best in order to become an accepted member of the choir, thereby building up solidarity and loyalty as a group (Hansen 1981:42).

Songs to elevate and show pride in their environmental areas or schools were specially composed by teachers and other community composers. The songs functioned as product branding strategy that advertised and glorified the region's love for and pride in the natural marvels and beauties found in different geographical locations of Manyicaland. Such songs included one sung to me during data collection in Zimunya called *Gomo reChinyauhwera* (Chinyauhwera Mountain). The lyrics of the song indicate references to the geographical region:

> Lead   *Windo, windo*
>   (Window, window)
> All   *Gomo guru rekweduyo*
>   (The big mountain in our area)
>   *Rine bako rine windo*
>   (Has a cave with a window)

One of the participants explained the context of this song as follows:

> *Rwiyo urwu,'Gomo guru rekweduyo' rwaiimbwa kupangidza kudada ngegomo redu.*
>
> (This song, 'The big mountain in our area' was performed to show pride in the mountain in our area.)

The term *windo* is borrowed from the English word, window. As the performers sang the song during the concert, they would proudly point at the direction of the mountain, making the performance more interesting. Such songs also bonded the performers as people from the same area singing praises on the outstanding environmental features in their area. This corresponds with Tracey and Uzoigwe (2003:75) observation that "African music seems to express some basic truths about what Africans consider important in life." Thus the young men and women

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were groomed to appreciate the beautiful natural features in their environment, an important aspect among the Manyika people.

On the other hand, the concept of provoking or mocking opponent choirs was disclosed through some of the songs performed during concerts. In this respect, Bonnie Chirochiedzwa pointed out one of these mocking songs composed by Eddie Muwandi, *Bocha kune nyunyu,* (There are small animal flies in Bocha). This song refers to *Bocha*, another name for the Marange area. This area has the hottest climate of the four chiefdoms of the study area and it is demarcated from Zimunya by the Odzi River. It also receives very little rains. One of the Zimunya choirs led by Eddie Muwandi used to sing the song, *Bocha kune nyunyu,* teasing the choirs from the *Bocha* area during concerts. The song lyrics are as follows:

Lead   *Ukafamba-famba pamhiri pana Odzi,*
                 (If you walk across the Odzi River,)
All   *Kune nyika inonzi Bocha, hakuna mvura inyunyu chete*.
                 (There is an area called Bocha which receives no rains, but has a lot of cattle flies).

Although these songs teased the choirs from Marange, they were meant to be enjoyed by the people attending the concert. During these concerts, some songs were performed in praise of teachers and chiefs. The songs about teachers were meant to show the Manyika's pride in teachers; a musical utilitarian strategy aimed at motivating teachers and enhancing the quality of their teaching. Some of the songs were intended to display the way teachers should conduct themselves; not only in their classroom instructional practices but also in the society at large. According to the research participants, the Manyika communal goal was to ensure that all teachers set exemplary models in all aspects of their professional career and private life for their students to emulate. Teachers were expected to be the moral beacon of the community so that their students could model their characters after their teachers: their moral mentors. Similarly, the teachers themselves wanted to be exemplary in all aspects of life following the way they were trained at the Old Mutare Mission.

The next finding concerns the communal pride and respect accorded to teachers. In the 1930s-1950s, there were only three teachers at Mafararikwa School in Marange. They realised the importance of their own role in the community, composing songs to illustrate this, and accordingly, they were highly valued in the community. During data collection, an 82 year-old retired female teacher, Beatrice Murenzvi, sang one of the songs praising the teachers, *Maticha*

edu (Our teachers). This song is significant since it includes the specific names of the teachers. Another song depicting teachers' etiquette is entitled *Ticha wekweduyo Manyanhaire* (Our teacher, Manyanhaire). According to this retired teacher participant, the name *Manyanhaire* describes the swagger teachers incorporated into their style of walking to showcase their presence as teachers within the society. My interpretation of this phenomenon is that learners were expected to follow the excellent examples set by their morally upright teachers. The self-importance of the teachers was inflated during a performance of the song. In some cases the songs were composed by the community members.

Songs to praise chiefs include *Changamire,* performed by the Marange *jangwa* choir. Also performed at the concert, the song highlights where the choir comes from, the performers proudly mentions that they come from a great chiefdom. Similar to *amagwijo* (Hansen 1981:45), the lyrics of the song were for solidarity and loyalty amongst the group members as well as expressing loyalty to the chief. The song lyrics are as follows:

Lead	*Vanababa mose muri pano tinobve kwaChangamire.*
	(All you men who are here, we are from the great leader)
	Vanamai mose muri pano tinobve kwaChangamire.
	(All you women who are here, we are from the great leader.)
	Changamire!
	(Great leader!)
Response	*Nyararai*
	(Be silent)
Lead	*Changamir*e!
	(Great leader!)
Response	*Nyararai*
	(Be silent)
Lead	*Changamir*e!
	(Great leader!)
All	*Nyararai muzwe Changamire.*
	(Be silent and listen to the great leader.)
Lead	*Vakomana mose muri pano tinobve kwaChangamire.*
	(All you boys who are here, we are from the great leader.)
	Vasikana mose muri pano tinobve kwaChangamire.
	(All you girls who are here, we are from the great leader.)
	Changamire!
	(Great leader!)
Response	*Nyararai,*
	(Be silent)
Lead	*Changamir*e!
	(Great leader!)
All	*Nyararai muzwe Changamire.*
	(Be silent and listen to the great leader.)
Lead	*Changamir*e!
	(Great leader!)

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Response	*Nyararai,*
	(Be silent)
Lead	*Changamir*e!
	(Great leader!)
All	*Nyararai muzwe Changamire.*
	(Be silent and listen to the great leader.)
Lead	*Vanambuya mose muri pano tinobve kwaChangamir*e.
	(All the grandmothers here, we are from the great leader.)
	Vemakwaya mose muri pano tinobve kwaChangamire.
	(All you choirs who are here, we are from the great leader)
	Changamire!
	(Great leader!)
Response	*Nyararai,*
	(Be silent)
Lead	*Changamir*e!
	(Great leader!)
All	*Nyararai muzwe Changamire.*
	(Be silent and listen to the great leader.)

The first line addresses the different groups within the audience and therefore the lead soloist keeps changing the text to *Vasikana, Vakomana, Vanamai, Vemakwaya* (Girls, Boys, Women, Choirs).

Kumbirai Mawoyo, a retired music lecturer who was part of this study, viewed concert performances as a learning situation, a virtue mentioned in all the focus groups as well as by other individual interviewees. Performers of *jangwa* music tended to perform best during concerts, not only because they wanted to win and gain recognition, but additionally because they were enjoying themselves and they wanted to show off their music skills and virtuosity. Thus, some performers excelled and were well-known. Irene Darare from the Zimunya participants made the following comment:

> *Vamwe vaibve Bocha kuuya kuno kuDora [kuZimunya] kuzoteerera nekunakidzwa ngekuimba kwaiita vamwe vaiya nembiri, vakaita saChidhoma, waiya ticha. Waiti akapinda nekwaya yake, anhu ese aiti foo!*

> Some people would come all the way from Bocha to Dora [in Zimunya] to listen to and enjoy performances by outstanding performers, such as Chidhoma, a teacher. When Chidhoma took the stage with his choir, other choirs knew there was no competition!

The concerts provided opportunities where novice performers could learn from experienced performers. For example, performers such as Chidhoma and Nobert Mabhande (both tenors), Dorcas Kwembeya, Georgina Chikonhi, Miriya Maponde, Venah Madzimure (all sopranos), were role models for other performers. For these excelling performers, the community concert

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events were platforms for them to hone their own skills and to gain confidence and self-esteem. For the rest of the performers, the concert tradition assisted in bonding group performers, for instance the *jangwa* choir from Nyakatsapa in Mutasa. Each group member had to conform to the performance practice of the rest of the members, resonating with Nzewi's (2003:14-17) concept of social bonding. In addition, similar to Packer and Ballantyne's (2010:168) findings, the concert performers from different choir groups became connected as people singing the same choral parts, since they wanted to learn from one another. Other concert performers associated with each other as being excelling performers, even if they were not singing the same part. In some instances, the social bonding during these events lead to lasting relationships, for example marriage partners which were formed. Since *jangwa* music was fashionable at the time, people became psychologically and emotionally attached to singing in a Western SATB harmony as part of the *jangwa* tradition. *Jangwa* music performers were well-appreciated, and getting married to a *jangwa* performer was prestigious. Community members attending the concerts became connected to the performers, praising and encouraging their favourite performers through ululating and whistling during concerts. Indeed, the concert context of these events connected many Manyika people socially and psychologically.

5.4   Conclusion

The findings discussed in this chapter provides a distillation of the way *jangwa* music performance through singing and dancing developed the self-image, self-identity as well as group-identity of Manyika community members, a finding which corresponds to Abeles et al. (1995:149) and Beard and Gloag (2005:148) regarding African musical arts practices. Most of the *jangwa* marriage songs are about the bride and married women, representing an important role within society, while a limited number of songs are aimed at the bridegroom.

Other occasions where *jangwa* songs were performed include sporting events and games as well as community concerts. During these activities, the songs were used to motivate or demoralize opposing teams, and audience members formed social bonds with performers.

In the next chapter, the aesthetic values of *jangwa* music will be discussed.

Chapter 6: Aesthetic values expressed through *jangwa* music

6.1   Introduction

In this chapter, the aesthetic values of *jangwa* music are presented, analysed and discussed in terms of the outstanding characteristics of *jangwa* music, its functions as well as the performance practice. Aesthetics of *jangwa* music are rooted in both Manyika idioms as well as Western idioms bringing in forms of enculturation and acculturation. The organogram given in Chapter 3 (Figure 3) illustrates that the theoretical framework for this study – namely the aesthetic principles of *jangwa* music – are extracted from the following:

- structure, form and text;
- the context embedding sociological and social psychological functions; and
- the performance practice of the music.

All the aspects in which aesthetics are embedded constitute Blacking's (1976:3) concept of music as "humanly organised sound and soundly organized humanity". The analysis and discussion are guided by this theory of Blacking as well as the theories and findings by authors – Dontsa (2007), Hodges & Sebald (2011), Mugovhani (2010), Nzewi & Nzewi (2007), Nzewi et al. (2009), Turino (2002), Haecker (2012), and Wanyama (2006). It should be noted that, since the performance of *jangwa* music depends on the rhythm, melody, harmony, and function of the music, aesthetic values relating to performance practices are discussed in conjunction with aesthetics portrayed through the musical structure and the functions of the music.

In light of the aesthetic values identified, and due to the enjoyment expressed by teenagers who happened to observe the *jangwa* performances during data collection, the chapter ends with possible ways of reviving *jangwa* music.

6.2   Characteristics of *jangwa* music through song structure and performance

The first *jangwa* aesthetic feature mentioned during both individual and focus group interviews was the trait of Western harmony, or SATB voice parts, added to the songs spontaneously. It became clear that the Manyika people became attached to this originally 'foreign' way of harmonising music as introduced by the European missionaries. All the *jangwa* songs

demonstrated during data collection were performed using SATB or four-part harmonisation. In a few cases, one voice part would be missing, usually due to some of the performing groups not having representatives for all the voice parts, especially the bass. Borrowing musical ideas from other cultures as a way of enhancing aesthetical disposition is noted by Nzewi and Nzewi (2007:32) as well as by Detterbeck (2002:282). One of the participants, Milcah Mutanga, stated the following on the beauty of Western harmony in *jangwa* music:

> *Kunakidza kwenziyo dzejangwa kunobva mukubuda mumapatsi anoti 1, 2, tena nebhesi. Maimbire emapatsi aya, anonase kubudise kunakidza kwenziyo dzacho.*

> The beauty of *jangwa* songs is in the different parts, which are first part [soprano], second part [alto], tenor and bass. The way these parts perform brings out the beauty of the songs.

The explanation by Milcah Mutanga was echoed by many participants from other focus groups and individual interviews. The discussions clearly illustrated that, when analysing the structural and musical elements of a song from the African point of view, the variable features of a performance cannot be left out. The unique harmonic structure combined with African melodies and rhythms are highlighted when the music is performed, especially since indigenous African folk music is not learnt through reading music notation, but by oral and aural transmission over many generations.

African music can hardly be separated from dance. In this respect, one of the features affording a special quality and beauty to *jangwa* music is in the way in which the music is presented. Regarding composition and performance practice, one of the participants stated:

> *Chinonakidza murwiyo, mamiriro, nematambiro. Kuti munhu utambe, kunakidzwa. Kufomwa kwarwo nekutamba kwacho zvinofambidzana. Mukatarisa petaiimba 'Hemadhuraye,' petaiti 'ukatamba-tamba namukoma wedu hemadhuraye,' taibva tanase kutamba zvichibva zvanakidza.*

> What makes a song interesting is its structure and the accompanying movements. The way it [the song] was composed corresponds with the way we dance. If you observed the way we performed *Hemadhuraye,* when we sang 'if you play around with our brother we will do something wrong to you,' we were committed to the dancing, making the whole performance extremely interesting [bringing out the beauty of the performance].

The above contribution confirms Hodges & Sebald's (2011:20) assertion that "[t]he value of the music comes from its expression of human feelings and emotions." The rhythm and the melody of the song *Hemadhuraye,* as performed by the Zimunya choir, aroused a dance mood and the performers expressed their feelings an interpretations of the music in different ways. This led to individual creativity in the choreography as illustrated in the picture below. These individual actions were performed on the section of the song as notated in figure 17 on the following page.

Photo 3: Creative movements by Zimunya choir performing *Hemadhuraye*

While the performers were unified in the dance steps, individuals tended to go an extra mile, showing their individual and creative gestures according to the way each of them comprehended the rhythm and melody of the song. This is one of the songs utilising a 'shuffle' movement typical in African dancing (Holman 2004:32; Habibis 2005:306). This 'African shuffle' comprises a four-beat movement. One can feel this rhythm by chanting 'step, two, three, four; step, two three four'. The movements require that the performer steps forward, usually using the right foot on the strong first beat of the bar. After stepping forward, the other foot steps backward on the second beat, then on the next two beats, the two feet step alternatively on the same spot on the ground, which, according to the participants, add to enjoyment of the song.

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Although *Jangwa* songs utilise the Western music style of four-part harmony, the rhythmic and melodic structures are purely Manyika, following the unique style of imitating tonal inflections of the indigenous language. Unison intervals as well as the major sixth and major thirds are heard in the harmony of the song *Hemadhuraye.* Similarly, the harmonising parts move in parallel undulations. Parallelism is a characteristic of African music noted by Mugovhani (2010:71) and Nketia (1974:166). The last section of the song, *Hemadhuraye,* as notated in figure 17 below, indicates the section where the performers created individual movements and creativity. Although the rest of the song is in call and response form, this final section is sung in four-part harmony by all the voice parts.

Hemadhuraye

Transcribed by V.N. Mugandani   Manyika traditional

Muka-   ta- mba- ta- mba na- mu-   ko- ma we- du he- ma-   dhu-   ra-   ye

Figure 17: Final section of *Hemadhuraye* where performers excelled in dance improvisation (See dance improvisation in figure 16 above)

Unison intervals are generally enjoyed by the Manyika people as noted during the performance of the song *Hamba Stondowi* (DVD number 8). In the excerpt as notated above, other intervals present in *Hemadhuraye* are in disjunct motion in the form of major sixths and major thirds. Conjunct motions are minor and major seconds. These particular melodic intervals are favourable in Manyika music following the inflictions of the tonal language. Similarly, parallel intervals of thirds, fifths and sixths are formed by all the voice parts in a repetitive pattern to create the harmonic structure, as can be seen in figure 17 above. While the above song demonstrates irregular rhythms, combining long and short notes within a simple quadruple or four-beat time signature, the chorus for the raconteur or storyteller of the song *Hamba Stondowi* in figure 18 below illustrates repetitive quavers within a compound duple time signature. The beauty of the song's rhythmic structures is emulated by the way the performers dance to the music.
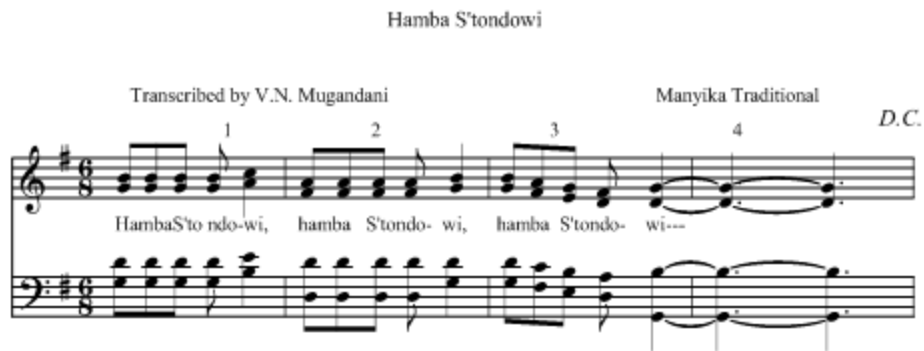
Figure 18: Favoured rhythmic patterns and unison intervals in *Hamba Stondowi*

Besides the individual creativity in the dance steps accompanying *jangwa* music, there are group choreographic variations introduced by the choir leader. In this regard, Clara Mangere explained:

> *Zvaitangira pana kwaya masita, ndiye unonga achidzidzisa kwaya yake matambiro achiita masitaira akasiyana kuti zvinakidze. Wanonga wakaningise waibva wati parikutambwa. Mhururu yairidzwa newakagara wamwe waibva wamujoina motoimba nekutamba pamwepo.*

> It all started with the choir leader, he was the one who taught the choir different dance variations to make it interesting. The audience would enjoy and appreciate the performance. There will be ululation and whistling from the audience, others would join in the singing and dancing, thus performing together.

The importance of the choir leader is in guiding the choir to perform different choreographic variations, thereby bringing out enjoyment and beauty during the performance. Photograph 4 on the next page exemplifies such variations where the performers follow the same dance steps while bending their bodies. One of the participants explained that some of the variations in movements imitated the movements made by the animal, *jangwa,* as it hunted for prey during the night. It would make delicate crawling movements so that the prey would not see it or hear its steps. Thus an aesthetic highpoint in the music performance is in imitating the animal that bears the name of the music style.

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Photo 4: Mutasa group performing dance variations in song, *Mwana wenyu wakatida kare*

Variations do not only occur in the dance steps; they are exemplified through the melody as indicated in chapter 4. These variations are a result of the skilled improvisation techniques of the participants. The Manyika term for improvisation is *madyambi,* while the Venda calls it *mato.* This spontaneous performance development technique found during data collection and analysed as one of the main findings, is supported by Mudzunga (2016:85). The variations – mostly created by the lead soloist in *jangwa* music – are not only intended to make the performance more interesting, but additionally to stress a point in a particular theme. Recurring melodic and rhythmic patterns are thus varied and improved through the use of improvisation. In that way, the performance provides alteration and interest so as not to become tedious or boring to the audience. Although there is repetition in the cyclic form of the music, it remains interesting and fascinating with the use of subtle nuances and changes. Such variations are exemplified in the song *Makorokoto* (Congratulations) where the lead soloist varies the way she sings the *Makorokoto* line. Part of the text of the song is as follows:

Lead	*Makorokoto, makorokoto, makorokoto*
	Congratulations, congratulations, congratulations
Response	*Aya ndiwo makorokoto*
	Congratulations for sure
Lead	*Makorokoto, makorokoto, makorokoto*

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	Congratulations, congratulations, congratulations
Response	*Aya ndiwo makorokoto*
	Congratulations for sure

Makorokoto

Figure 19: Favoured rhythmic pattern in *Makorokoto* with lead improvisation

In the above song, as the lead soprano sings the second line – which is a repeat of the first line – she *varies* the second *makorokoto* (figure 19), singing the notes for the syllables *koto* on the supertonic and mediant, a major second and major third higher than in the original phrase. This is a common practice in African music resulting from the collaborative method of composition. In this respect, Haecker (2012:57) states:

> In many instances formal relationships within African music are open rather than rigid, arranged so that they afford a focus on the expression of individuality that distinguishes an occasion within the context of tradition.

Similarly, Nzewi and Nzewi (2007:35) refer to a shift in tonality in African music, or rise in pitch (Tracey, 1997:12), where the lead or soloist may shift from one key to another, and others join in, while maintaining the expected aesthetic quality. The sections chosen to be improvised, as well as the specific improvisation in any *jangwa* song depends on the individual performer or soloist leading the song.

The same song, *Makorokoto* in figure 19 above, illustrates another typical *jangwa* music element namely the characteristic rhythmic pattern – a dotted quaver followed by a semiquaver – as seen in bars 1 to 3. This rhythmic pattern is common in most *jangwa* songs, such as *Kariba idziya guru* and *Toita sei ndibaba*, as illustrated in figures 20 and 21 below. Indeed, most Manyika indigenous songs exemplify the concept of syncretism, which implies that composers deliberately fuse the 'beautiful' in indigenous rhythms with what they consider to be 'beautiful' according to Western music, namely its four part SATB harmony.

Figure 20: Characteristic rhythmic pattern and SATB harmony in *Kariba idziya guru*

Figure 21: Characteristic rhythmic pattern in *Toita Seiko ndibaba*

The example given in figure 21 is performed by the bass in bars 9 and 10. The rhythmic topos of the song assists in stressing the point that the groom's side appreciates the father-in-law who raised his daughter very well, resulting in the bridegroom marrying a well-behaved lady. In the three examples provided in figures 19, 20 and 21 above, the aesthetic value of the songs are exemplified through a combination of aspects including the rhythmic patterns, the harmonic structure and intervals, the melodies, as well as the way the voices improvise and vary the songs.

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Regarding terminology for specific voices, the Manyika people have particular terminology for indicating outstanding voices. According to Rinos Makaya – in agreement with the other Marange focus group members – the Bass is called *zembera*. Taylor Katsadzura identified a special phrase used for a strong bass, bringing out the aesthetic value of *jangwa* music performance among the people of Marange. A specific type of bass voice is preferred by the Marange people, as shown in the following quote:

> *Akamedza moyo weriti*
>
> (He swallowed the heart of [the bird called] riti).

Further explanation of this phenomenon is that the bird – called *riti* – makes a deep sound which seems to say, *rhiti, rhiti* (the 'h' is included to signify a deeper sound), from which its name is derived. In this way, the indigenous Marange people liken the deep bass voices to the sound of the bird within their environment. Another phrase for an exceptional bass voice used all over the Manyika chiefdoms is *kudzvowa seshumba* (roaring like a lion), implying that a good bass is likened to the roaring of a lion. During former times, lions were sometimes heard roaring from the thick forests, a sound which is not often heard in current times due to increased human population in the study area and in Zimbabwe as a whole. At present, lions are only found in game reserves, so the rare sound of the lion's roar imitated by a strong bass voice is cherished in song performances. In addition, an outstanding soprano voice enhances the overall aesthetic value of *jangwa* music performance. A female with such a voice is called *nyenze;* this term refers to an insect from the beetle family. The *nyenze* insect is found in very hot areas and it makes a sharp sound, thus likened to a high-pitched soprano voice by the Manyika people, specifically from the Marange and Zimunya regions which have very hot temperatures. Similarly, authors attributing aesthetic values to human voices deriving from nature include Tracey (in Levine 2005:41) who likens the voices of the Zulu people to "the lowing of a great herd of cattle." Among the Manyika people of Mutasa, a high-pitched soprano voice is called *tsuri*, meaning trumpet.

The Manyika people seem to value bass and soprano voices more than tenor and alto. They do not have particular terms for the latter two parts. This could be attributed to the fact that traditionally, there was no concept of tenor and alto. In former times, indigenous African music were performed as lead and response, or call and response, requiring two voices, except in some instances where individuated voice lines were combined. Since Western harmony was introduced to African music by missionaries, the terms for tenor and alto did not form part of

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their original music performance vocabulary. When a person sings tenor or alto well, a common phrase used to signify this is *anorowa tena* or *anorowa 2* (he beats tenor or she beats alto).

During song performances by the Mutasa, Marange and Zimunya groups, it was noted that some songs were performed with slight differences from chiefdom to chiefdom. This implies that regeneration is imposed on the music. Texts and melodies are adapted according to what a community considers being important at a particular time. An example of such a song is *Mbira idzo.* (There are the *mbira*). The *Mbira* (singular and plural form of the noun) is a type of small, furry animal that lives in the mountains in the regions where the Manyika people reside. The animal is unique in that it does not have a tail as with other animals. This song was performed by different groups while I was collection data in different regions, which will now be discussed.

The song, performed by the Marange community (DVD number 3), indicates that the animals seemingly dance, mesmerized by the beautiful song performance of the Marange people. Therefore the song text proposes that, if the people in their chiefdom sing, even the *mbira* would dance to the music. Below is the song text:

> Lead *Mbira mbira 'dzo, mbira, mbira 'dzo, mbira mumakomo!*
> (There are the *mbira*, there are the *mbira, mbira* in the mountains!)
> Response *Waitambe zera.*
> (They would dance in their age groups.)
> Lead *Ooo iye ere, ooo iye ere,*
> (These words are just syllables with no meaning)
> Response *Waitamba, waitamba, waitambe zera*
> (They would dance, dance, dance in their age groups.)
> Lead *Mbira, mbira 'dzo, dai kuri kwedu Bocha nembira dzaitamba*
> (*Mbira,* there are the *mbira*, if we were in Bocha, even *mbira* would dance)
> Response *Dzaitambe zera*
> (They would dance in their age groups)
> Lead *Ooo iye ere, ooo iye ere*
> (Just syllables)
> Response *Dzaitamba, dzaitamba, dzaitambe zera*
> (They would dance, dance, dance in their age groups)

The same song, performed by the Mutasa group, did not use the same text throughout the song. The song starts off with the same text, *Mbira, mbira 'dzo, mbira mumakomo,* but the text that follows differs. In Mutasa they bring in the aspect of beer and it is clear that they refer to modern Western beer since the words resemble the English text, 'a bottle of beer babe'. They do not consider their chiefdom in a similar way that the Marange group do. The song is performed with a bit of drama where a 'lover boy' asks for a bottle of beer from the 'babe.'

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One of the Mutasa participants made the following comment about the context of this song:

Kwaiye kushaina ngedoro remumabhotoro, kumbosiyana neredu remazuwa ese

(It was all about having pride in the bottled beer, just a little bit forgetting about our traditional beer.)

By bringing in the aspect of Western beer, they are implying that they are miles ahead with a westernised lifestyle and in tune with modernity. This song used to be performed during concerts where each group from a different area aimed at outdoing the other groups. Some of the songs, therefore, are regenerated over and over again because of their intrinsic worth, corresponding with Nzewi and Nzewi's findings (2007:32). While the Marange group boasts about their excellence in singing, the Mutasa group showcases the fact that they are now taking Western beer. The following is the text used by the Mutasa group:

Lead	*Mbira mbira 'dzo, mbira, mbira 'dzo, mbira mumakomo!*
	(There are the *mbira*, there are the *mbira, mbira* in the mountains!)
Response	*Waitambe zera.*
	(They would dance in their age groups.)
Lead	*Aiye,*
	(Yes)
All	*Wa'tamba, wa'tamba, wa'tambe zera*
	(They would dance, dance, dance in their age groups.)
Lead	*Bh'ringi bhot'ro bhiya bhebhi, bh'ringi bhot'ro bhiya bhebhi,*
	(Bring the bottle of beer, babe, bring the bottle of beer babe,*)*
	Wes'mongo s'monodore
	(For us to enjoy.)
Response	*Wa'tambe zera*
	(They would dance in their age groups.)

Additionally, the unique variations made in the performance of this song by two different communities are noted in the improvisation by the Marange lead soloist as compared to the Mutasa one. The line, *Mbira, mbira 'dzo,* is sung differently (see the notation excerpts in figures 22 and 23 on the following page). The Marange group (figure 22) uses the following pitches: the melody starts on the mediant, moves to the dominant, up to the submediant, then falls back to the dominant and the mediant. Contrastingly, the Mutasa group (figure 23) performs the melody by starting on the dominant, then it repeats the same pitch after which it changes on the third note by moving to the subdominant, then dropping down a semitone to the mediant, after which the melody falls down to the tonic. Although there are additional subtle differences, when listening to the song it is easy to identify that the two versions are in essence the same, derived

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from the same original melody. One can almost view this variation aspect common in traditional and indigenous musics as a type of 'recycling', where the same melodies and rhyhm patterns are reused and re-invented in new ways.
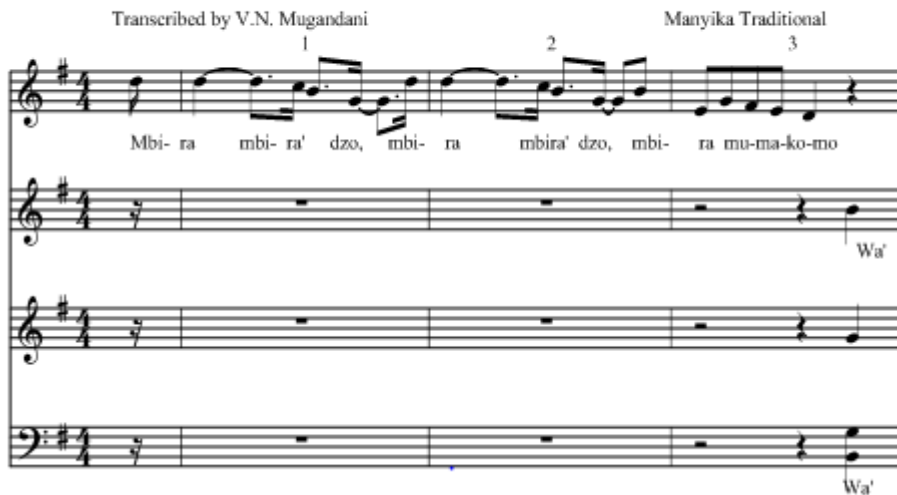
Figure 22: Variation of song *Mbira mbira'dzo* by Marange group

Figure 23: Variation of song *Mbira mbira 'dzo* by Mutasa group

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Another characteristic noted in some of the *jangwa* songs is the interlocking patterns. An example of the interlocking rhythmic patterns is found in the song *Iyo hoo ndege,* indicated in figure 24 below.

Figure 24: Interlocking rhythmic patterns in song *Iyo hoo ndege*

The interlocking rhythmic patterns are specifically evident in bars 3, 4, and 5, where the soloist leads while the choir's response stresses *Endaw'tora mai* (Go and fetch mother). The lead (soprano) has a different rhythm altogether from the choir's response in alto, tenor and bass voices. Turino (2000:55) states that interlocking rhythms are present in the *makwaya* music of Zimbabwe. Similarly, *Jangwa* music, being similar to *makwaya* music, corresponds with this finding and interlocking rhythm patterns are common in most of the songs. The interlocking rhythm patterns, which Haecker (2012:58) notes as a key component of African music, is clear in bars four and five, shaping the lead and response form of this song. As the lead enter, there is an overlap with the response, bringing out some unique artistic aspect of *jangwa* music.

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In bars 1 and 2 of the same song, Iyo *hoo ndege,* another form of lead and response is illustrated where the lead starts a phrase and the response finishes the sentence (Haecker, 2012:58). Yet another feature is noted where the response joins the lead (end of bar 2 and beginning of bar 3), after which the soloist does not continue singing but lets the response group finish off the theme (end of bar 3 and beginning of bar 4). The combination of different forms of lead and response certainly add interest and variation, applying a unique beauty to the music. In other songs, for example *Hamba Stondowi* (text given later in the thesis), the utilisation of a single form of lead and response is embodied through the use of narratives (Haecker 2012:59).

Another outstanding characteristic of *jangwa* musical structure is found in the cadences of most of the songs. While the common perfect cadence with the leading note is used to lead to the tonic, the most common perfect cadence in *jangwa* music employs the D dominant chord making the ending more beautiful as experienced when I performed the music with fellow Manyika *jangwa* performers. In the dominant chord D – where the music is transcribed in the key of G – the melody of the lead or soprano voice employs the supertonic instead of the leading note, to descend to the tonic in the final chord. Such an ending is peculiar to many Manyika indigenous songs. A number of examples of songs with such endings have been described in chapter four (see figures 9, 10, 11 and 12). Figure 25 below illustrates such a perfect cadence in the song, *Toita sei ndibaba.*
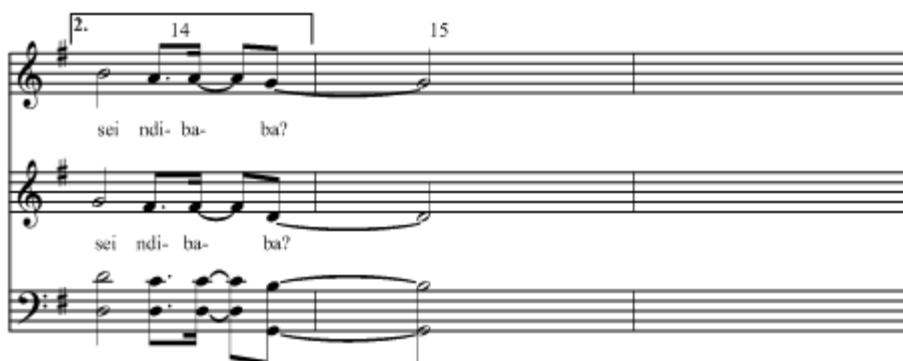
Figure 25: Perfect cadence (supertonic-tonic) in the song *Toita sei ndibaba*

The elements of *jangwa* music, including rhythm, melodic movement, harmony and cadences, are used in unique ways within the Manyika communities, and it includes common ground indigenous music elements as well as displaying partly Western elements, making *jangwa* a neo-traditional music. In this regard, relating to the theoretical framework of this study, Blacking (1976:10) states:

> Music is a product of the behavior of human groups, whether formal or informal: it is humanly organised sound. And, although different societies tend to have different ideas about what they regard as music, all definitions are based on some consensus of opinion about principles on which the sounds of music should be organised.

Any informed person should be able to notice the conjunct and disjunct intervals, the changes that take place as a form of improvisation as well as the rhythmic patterns unique to *jangwa* music, making up the aesthetics of this particular music.

During an interview, Clara Mangere stated that the beauty of the performance is seen when the audience joined in the performance, some ululating, some dancing, and others whistling. Tracey and Uzoigwe (2006:76) point out that the communal efficacy and beauty of African music is projected through African music's ability to unify the performers with the audience members. Blacking (1976:12) takes this as the "power to bring people together in brotherhood". The joining in of audience members was noted during data collection when the Maragne group performed the song, *Hamba Stondowi* (see photo 5 on the next page). In this video clip (DVD number 8), it was young men and women who joined in, the young generation which is not considered to be familiar with *jangwa* songs. The music evoked a spirit of dancing (Hodges & Sebald 2011:20), inspiring the audience to be involved and to join in. Usually, audience members would enliven a performance by ululating, whistling, and making different sounds to enhance the timbre of the music, making it more dense and rich, When there is no audience – as was observed in some of the data collection contexts – some of the participating performers would contribute these aspects spontaneously, a value favoured in African musical arts practices. The participants raised the issue of joining in as a way of indicating the beauty and enjoyment of the performance.

Photo 5: Young generation joining performance of *Hamba Stondowi* from a distance

6.3   Functions of *jangwa* songs as a form of aesthetics

The findings distilled from the individual and focus-group interviews indicate that the aesthetic values of *jangwa* songs reside in their ability to function in different ways depending on the contexts in which they are performed, as indicated by Nketia (1970:3) on African music in general. In this regard, one of the respondents, Dorcas Kwembeya, indicated that some of the songs used to be sung in the evenings, taken as moonlight songs by the boys and girls who were coming of age (*majaha nemhandara vabve zera*). She continued that these evening performances were meant for recreation after working hard in the fields or at school during the day. The songs sung at that time of the day were a mixed blend, including songs about marriages, songs about their teachers, sporting event songs or songs about their environment. The purpose of these singing sessions was to unwind and forget about the day's hard work. In

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this way *jangwa* music, similar to other styles of African music, had the "power to bring people together in brotherhood" (Blacking 1976:12).

Participants from different villages and schools met for evenings of performance in the form of festivals called '*konzati*' (concerts). Therefore, to a certain extent, the evening performances were a form of practice and rehearsals for the concert performances. The concerts, according to Dorcas Chirindo, one of the Mutasa focus group interviewees, were meant to:

> *kusimudzire pfumgwa ngekuteerera vanhu vaiimba zvakanaka. Munhu waiteerera wamwe wanhu waiimba zvakanaka. Waitobva kana Bocha kooteerera munhu une mbiri, unotoone kuti ndanga ndichikanganisa apa, ogadzirisa.*

> (Enlighten [some perfomers] through listening to excellent performers in singing. A person would listen to other people who are very good in singing. Some would come even from Bocha [Marange] to observe outstanding performers and would improve on their performances thereafter.)

Similarly, another participant, Faith Muhonde from Makoni, added to Dorcas Chirindo's contribution when she explained:

> *Vaidzidza kuti group iri rawina ngei- kuimbisa kwakwaya masta, pati yaibuda sei, kutamba kwacho kana kurongana*

> (Performers would analyse performances by the outstanding performing groups, whether it was the way the leader led the choir, the way each part performed, the movements by the whole performing group or the way the group was arranged).

This explanation confirms the notion that aesthetic evaluation is set by a particular society (Nzewi et al. 2009:9). The Manyika people set out what they value in *jangwa* performances. Therefore, besides being used for recreation, concerts were a forum meant for performers to improve their own performance skills through learning from each other, thereby enhancing the aesthetic value of *jangwa* performance practice.

The community concert tradition brought with it a multitude of functions. Besides recreation and improvement of performance practice, the song-lyrics played a significant role in the personal development of the performers. During the individual and focus group interviews, the

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aspect of the meaning and functions of the song-lyrics as aesthetic value was raised; most of the songs performed during concerts were about respecting and glorifying elders and community leaders such as chiefs and teachers. Additionally, values such as pride in their communities, solidarity, bravery, as well as warning the young generation against bad behaviour were shared and communicated through the songs. The lyrics of such a song, *Changamire,* is provided in chapter 5, section 5.3.3. In that song, the lead soloist glorifies the group's chief to the men, women, grandmothers, boys and girls who attend the concert, implying that, because they have a great chief, their music performance is renowned and important.

When analysing the *jangwa* songs in relation to aesthetics, attention is given to Harrell, Barrett and Petsch's (2006:11) notion that "the beauty of things reside in their suitability for the tasks they are to perform." Indeed, *jangwa* songs perform the intended tasks among the Manyika people. A number of examples have been given in the previous chapter highlighting the different roles which *jangwa* music assumes. Songs for sporting events, such as *Hokoyo, shumba inodzvowa,* functioned as a siren to frighten the opponent soccer team. Below are the song lyrics:

Bass lead	*Hokoyo,*
	Be warned
Response	*Dedera, dedera, dede…*
	Shiver, shiver, shiver.
Bass lead	*Hokoyo*
	Be warned
Response	*Dedera, dedera, dede…*
	Shiver, shiver, shiver
Lead	*Shumba inodzvowa*
	The lion roars
Response	Shiver, shiver, shiver
Bass lead	*Yakabate mwana*
	While holding a child
Response	*Dedera dedera, dede…*
	Shiver, shiver, shiver
Bass lead	*Bvuma*
	Accept
Response	*Dedera, dedera, dede…*
	Shiver, shiver shiver

When performing the above song, according to the participants, the bass sings with a very deep voice with the intention of not only frightening members of the opponent soccer team during matches, but to draw their attention away from the game so that their concentration is divided. In this way the song performs the intended task.

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As discussed in chapter 4, *Jangwa* songs attached to weddings play a great role among the Manyika people. While the songs are sung as recreation songs in the moonlight after a day's work; during a white church wedding day; or for traditional marriage ceremonies such as *kuperekedzwa* (where the bride is accompanied by her aunts to her husband's home after lobola is paid) and *gwingwindo* or *kutiziswa* (where the bride escapes from home to her husband's mostly due to pregnancy), the song-performance has a different main function. The songs slowly shape young men and women over the years to become responsible married men and women. Dontsa (2006:391-393) agrees with Nzewi (2003:16-18) that shaping individuals and groups of people in society is an aesthetic value. One of the Marange focus group members, Ever Murenzvi, raised the notion that marriage songs are meant for the newly-weds to learn their changing responsibilities. Thus the songs sung during marriage ceremonies mainly focus on the newly-weds. These songs seem to warn that the couple's behaviour as married people will be monitored in terms of their family responsibilities; how they carry themselves in public; and the respect they have to show their in-laws. These aspects relate to Nzewi's (2004:35) idea on African aesthetics namely that the arts tend to "monitor and manage the ethos of all societal systems and institutions, [to] inculcate humane sensibilities". Songs such as *Shereni remhetewakatambira* illustrate that the newly-weds are taught to be faithful to each other, and that the community will monitor their marriage. This song was performed by the Mutasa focus group during data collection.

Lead	*Norman,*
	(Name of a boy)
Response	*Piro yemhete wakatambira*
	(You accepted a pillow as a love token)
Lead	*Norman,*
Response	*Piro yemhete wakatambira*
	(You accepted a pillow as a love token)
Lead	*Hauchazoioni*
	(You should never find)
Response	*Nguwa, yekumira neumwe musikana*
	(Time to hang around with another girl [woman])
Lead	*Hauchazoioni*
	(You should never find)
Response	*Nguwa, yekumira neumwe musikana*
	(Time to hang around with another girl [woman])
Lead	*Charity,*
	(Name of a girl)
Response	*Shereni remhete wakatambira*
	(You accepted a shilling as a love token.)
Lead	*Charity,*
Response	*Shereni remhete wakatambira*
	(You accepted a shilling as a love token.)

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Lead	*Hauchazoioni*
	(You should never find)
Response	*Nguwa, yekumira neumwe mukomanana*
	(Time to hang around with another boy [man])
Lead	*Hauchazoioni*
	(You should never find)
Response	*Nguwa, yekumira neumwe mukomanana*
	(Time to hang around with another boy [man])

This song displays a tradition among the Manyika people, namely that lovers exchange love tokens as a symbol of their love and commitment to each other. Once a young man or woman receives a love token from their beloved, a promise is made that they will have no other lover besides the giver of the love token. If either of them is no longer interested in the other, the love tokens are returned. Therefore the song reminds the lovers that they should keep their promises. Additionally, the song reminds those who have been married for a long time to cling to each other and to remain faithful. In this way the song assists in monitoring and managing married people's way of living according to Manyika neo-traditional values.

On changing responsibilities of the newly-weds, many songs were discussed in the previous chapter, depicting the multifarious roles of the bride. Songs such as *Ngaitongwe nyaya* depict the bride's function as a house-keeper, the person in charge of all the house-keeping, wife and pillar of the home. Culturally among the Manyika people and the African people as a whole, the woman is expected to do all the cooking, laundry, cleaning the house and other house-keeping duties. The song *Ngaitongwe nyaya* seems to confirm Detterbeck's (2002:255) argument that aesthetics in African arts rest on the meaning and cultural-cum- historical function behind the art adding that the fountainhead of African music resides within its functional dynamics (p. 332). In the Manyika culture, maturity of a woman is measured through her ability to carry out duties such as house chores. Inability to carry out these duties sometimes leads to misunderstandings between the family members and the bride. When a woman joins the husband on marriage, she is expected to see to it that the husband is smart, hence the song, *'Wauya Matonongore'* (The freshener has come). The word 'freshener' in this context refers to the bride who will 'freshen up' her husband's appearances in her new role as married woman. The performance of this song was led by an 84-year old research respondent, Gladys Maponde. The text of the song is as follows:

Lead	*Wauya Matonongore,'*
	The freshener has come,
Response	*Haa, wauya*

	Yes she has come
Lead	*Wauya Matonongore*,
	The freshener has come,
Response	*Haa wauya*
	Yes, she has come
Lead	*Wauya Matonongore*
	The freshener has come,
Response	*Tonongore ndebvu dzangu, ndebvu dzangu, ndebvu dzangu.*
	Freshen up my beard, my beard, my beard.

While the lyrics of the song only relate to the husband's beard, the insiders understand the meaning of the whole song. Thus it has some hidden meaning, one of the aesthetic values of Manyika music and African music as a whole (Kermode 1979:3). While the song text, according the interviewees, certainly refers to the bridegroom's beard and that the bride will freshen or neaten up her husband's beard, it is extended to the up-keep and appearance of not only the husband, but of the whole household in respect to general cleanliness and public appearance. The bride has to see to it that her husband as well as the whole household is smartly dressed in clean, well-ironed clothes. Therefore if the husband is found to be untidy unnecessarily, blame is given to the wife. In such incidents, according to Esnath Mamvura, people ask, *Murume uyu ane mudzimai here?* (Does this man have a wife at all?) Thus society reminds the married women of their duties through song. The beauty of the song then, is in its meaning and function. Therefore, as much as the songs were targeted for the bride during the marriage ceremony, they served a reminding purpose for all married women as well as grooming the unmarried young adults for marriage. It does not mean that men are not aware of personal hygiene or cleanliness, but according to the Manyika cultural values, the woman should go an extra mile to improve and enhance the man's capabilities regarding cleanliness, hygiene and physical apprearance. The song conveys the idea that, by complying to such simple societal norms, the relationship between a husband and his wife is enhanced and strenghtened.

One of the *jangwa* songs attached to marriages, *Geza uzoshaina* (Take a bath and shine) performed by the Mutasa group, counsels the bride to remain neat even after marriage. Traditionally, the women are expected to be extremely neat. According to *Mbuya* Nyambayo, girls were taught how to keep impeccably neat by the old ladies of the community. *Jangwa* music reinforces (*kutsigira*) what was taught by these elderly ladies. Applying creams on their faces and straightening hair were identified by the research participants as modern ways for young girls to do their make-up. On personal hygiene and care for girls, Dorcas Chirindo stated:

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> *Kare, umwe neumwe waipfeka hembe yaaida, yakanaka, yakachiswa,*
> *yakaningisika, nekuzorawo ponds.*
>
> *(*Long ago each one would put on a dress of her choice, a nice one, well
> ironed, a presentable one, and also put on 'Ponds' [on the face]).

The term 'Ponds' refers to a specific brand of facial cream, popular amongst the women of the Manyika community during that time. On mentioning 'ponds,' one male participant interjected, saying:

> *Aaa! Mwaikuye zvidhina zvekuzora, mozotore dombo muchipise bvudzi!*
>
> (Aah! You used to grind bricks, to apply [on the face], then take [fairly large
> stones and heat them on the fire] and stretch your hair!).

These suggestions were meant for the young ladies to emulate the facial make up and straight hair of the European colonialists. The suggestions regarding the way of dressing and make up corresponds with Western or European traditions, not ideal in the African climate and context.

Asked how the young men would dress during those same days, the 92 year-old Abel Gwizo, an individual interviewee from Marange narrated:

> *Taipfeka hwaiti, zvese bhurukwa nehembe, zvakachiswa zvakanaka. Tozoti kaheti*
> *kakapetwa mumusoro. Mwakapetwa muya, taipfekera sendi bhokisi. Zvino munhu aizoti*
> *asvika pane asikana, aakuda zvino kuimba tomboti pamuchato, waizobvisa heti iya,*
> *asikana wonzwa, chaa chieza kani! Ndipo petaiona asikana ipopo!*
>
> We used to put on white clothes, both the shorts and shirts, well ironed. Then we would
> have a hat with a fold on the head. We would put a scent box in the hat-fold. When one
> gets to the young ladies, now ready to sing, say at a wedding ceremony, one would start
> by taking off the hat and the young ladies would smell the nice scent. That is where we
> found young ladies to date!

Thus both the young female and male *jangwa* performers presented themselves in the best possible way they could as far as dressing up and personal grooming were concerned, virtues which are still present in choral music performances today.

Photo 6: Clara Mangere demonstrating the song *Geza uzoshaina*

Photo 6 above shows Clara Mangere demonstrating the actions which accompany the song *Geza uzoshaina.* The lyrics of this song are as follows:

Lead	*Geza*
	(Take a bath)
Response	*Geza uzoshaina*
	(Take a bath and shine)
Lead	*Iyere*
	(Just syllables)
Response	*Haa, oiyere*
	(Just syllables

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According to the participants, the song *Geza uzoshaina* was meant to encourage ladies to keep up standards regarding individual cleanliness. The message of the song is that young women tend to keep smart and well groomed only when they are dating, but when they get married they forget about it. In this regard, Irene Darare from the Zimunya focus group said,

> *Pamwe kuimbako kunonga kuri kufananidza nezvimwe zvakamboitika. Michato yaiwandaka, pamwe pane akambochatawo ozooneka muroora wacho haachagezi. Saka wozoti pane umwe muchato pofomwa rwiyo kugadzirire kuti uri kuuya aziye kuti hendarorwa ndinofanire kuramba ndichigeza.*

> Sometimes when the song is sung they will be relating to what happened before. There were many weddings, sometimes there is someone who wedded, and then later it was noticed that the bride no longer kept herself tidy. So at another wedding ceremony a song is composed preparing the coming bride to learn that she has to keep up standards as far as personal hygiene and smartness is concerned.

Much as the bride is encouraged to make sure her husband is always smart through the song *Wauya Matonongore,* she is coaxed to keep herself tidy and neat. Similarly, all the married women who attend the marriage ceremony are reminded to keep up the standards of personal hygiene and smartness through the song *Geza uzoshaina.* They reflect on their behaviour, hence, "the beauty of the [song] reside[s] in [its] suitability for the tasks [it] is to perform," (Harrell et al. 2006:11).

While adding humour to the performances, some songs functioned as a demonstration of love by the groom for the bride. In the song *Hamba Stondowi,* the lead soloist representing the groom, poetically narrates the places where the bride and groom used to meet when courting, affirming the groom's love for the bride. Even after the wedding, the groom may sing *Hamba Stondowi* just to express his love for his wife. In this way the song acts as sentimental conduit, similar to Joseph's (1983:75) findings on Zulu *makwaya* songs. Below is the text for *Hamba Stondowi* (song 8)*:*

Chorus	*Hamba Stondowi, hamba Stondowi, hamba Stondowi*
	(Let's go Stondowi, let's go Stondowi, let's go Stondowi)
Reconteur	*Chekedura, chekeduu, chekedura, chekeduu*
	(Aesthetic syllables)
	Pota ngeiyo tikumbane mwanangu
	(Go around and let's meet my child [love])
	Ndikafunga Gwindingwi ndinochema,
	(Memories of Gwindingwi make me cry)
	Ndikafunga Chirinda ndinochema
	(Memories of Chirinda make me cry)

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<table>
<tr><td></td><td>Hamba Stondowi yaa!
(Surely, let's go Stondowi!)</td></tr>
<tr><td>Chorus</td><td>Hamba Stondowi, hamba Stondowi, hamba Stondowi.
(Let's go Stondowi, let's go Stondowi, let's go Stondowi.)</td></tr>
</table>

Chirinda and Gwindingwi are areas within Chief Marange's jurisdiction. The lead re-lives past romantic experiences poetically which, good as they were, makes him cry. Good memories making someone cry demonstrates the lyrical beauty of *jangwa* music, a virtue which Nzewi and Nzewi (2007:36) note in African arts as "Superlative negatives …used to give positive approval". The poet in the above song also uses the term *mwanangu* literarily meaning 'my child', yet he is referring to his lover who is a grown up lady inter-playing opposites to add to the attractiveness of the performance. Haecker (2012:59) identifies the use of narratives as a form of lead and response that enhances the aesthetic values in African music.

6.4 Possible ways of sustaining *jangwa* music

The above discussion demonstrates the importance and value of *jangwa* music among the Manyika in terms of the musical content as well as its cultural roles and aesthetic underpinnings. In the previous chapter the sociological and social psychological effects of *jangwa* music were discussed. In light of the many advantages sited, the participants raised ways of resuscitating *jangwa* music performance. Photo 6.3 demonstrates that the youth of today enjoy the rhythm and even the text of indigenous *jangwa* music. While the music is still performed regularly during soccer or netball matches – the main sports activities in schools – *jangwa* performances during marriage ceremonies, according to the participants, are rare. One of the participants, John Matiza, made the following comment:

> *Kunyange nhasi nziyo idzi dzichiri kuimbwa kukurudzira vatambi vebhora. Kana Dynamos chaiyo inoimbirwa- Yave nyama yekugocha.*

> (Even today these [*jangwa*] songs are still performed to motivate soccer players. Even for Dynamos [football club] the song, '*The opponent team is now braai steak*' is sung.)

The participants suggested that *jangwa* music for other contexts could be re-introduced in schools. While some of the participants were of the opinion that it is no longer possible to fully revive the songs, others were confident that it will work. Another participant, *Mbuya* Nyambayo, exclaimed:

Eee! Kana wachitida tingoenda kuzvikoro tichiodzidzisa nziyo idzi.

(Yes! If they need us we can go and help teaching the songs in schools).

Another way of reviving *jangwa* music suggested by participants is during community sports events or games, where the youth that is no longer in school could gather and learn *jangwa* songs. Another participant added that the songs could be revived in a similar way it was done for the current research. Community members should be brought together, encouraging talking about the music and adding performances and demonstrations of the songs. Youth members out of school should be involved, providing opportunities where they could learn the music.

6.5 Conclusion

This chapter identified both Western and Manyika forms of aesthetics portrayed through *jangwa* music, thus forms of acculturation and enculturation. The Western idioms noted are in the utilisation of four-part harmony, as well as dress style and general up-keep of the performers which mirror the effects of colonialism. Most of the aesthetic idioms of the music are Manyika, reflecting the traditional African culture. The Manyika indigenous values are displayed through the functional apsects of the music, while the structural and musical aspects are displayed through the form, general rhythmic and melodic movement as well as the cadences in the songs. In the following chapter, the summary and conclusion of the whole thesis will be provided, as well as suggestions for further research.

Chapter 7: Summary, conclusions and recommendations

7.1　Introduction

This study aimed at exploring the Manyika proclivities that manifest themselves through *jangwa* music regarding the origin, structure, and aesthetics of the music. Moreover, the sociological and psychological effects of *jangwa* music on the Manyika people were considered. Finally, possible ways of promoting and preserving the music were identified.

The research focused on the Manyika people of Zimbabwe under the chieftainships of Mutasa, Marange, Zimunya and Makoni. The four chieftainships are part of the Manicaland province which is to the East of Zimbabwe. The research utilised focused ethnographic methods employing participant and non-participant observation, individual and focus-group interviews, while heavily relying on video and audio recordings of *jangwa* music performances. Besides the videos, still photos were also taken in order to illustrate certain points. The music was mainly recorded where the experienced participants enacted their living memories of being actively involved in this music style earlier in their lives.

7.2　Summary of the research findings

To summarise the research findings, each sub-question is presented and answered in the following section. The combination of these findings leads to the overall answer to the main research question which will be discussed at the end of this section.

- **What are the origins and the structural principles of *jangwa* music?**

The investigation demonstrates that *jangwa* music reflects both the acceptance of a Western practice of four-part harmony as well as the continuation of indigenous Manyika compositional elements, such as the form and structure, melodies, and rhythmic patterns inherently part of the songs. Through the merging of indigenous Manyika idioms with Western harmony – inherited from colonial times – in *jangwa* songs, a neo-traditional music is created. The combination and blending of these aspects embodies the notion of acculturation, as exemplified by Mans (2006:7). The music text, structure and melody originated from the Manyika people, although the South African pastors initially assisted with the harmonisation that complies with the

Western four-part harmony in SATB. Moreover, the unique style of music which was shaped during that time started from missionary schools where teachers composed songs for the newly-introduced sports namely soccer and netball. Additionally, songs were created to glorify the teachers' work within the context of a formal Western education system. The teachers extended *jangwa* song repertoire by composing songs about Christian weddings through which the young adults were encouraged to get married. These songs were later performed at different types of marriage ceremonies from where it was extended to other contexts. At this time even ordinary community members – who were musically talented – were familiar with Western four-part harmony; hence some contributed to *jangwa*-song compositions as individuals and as a communal effort, adding important cultural values in the song texts.

The study revealed that the origin of the name *jangwa* for this music style in the Manyika tradition can be attributed to a little animal called *jangwa*. The animal, found in the Manyika regions in Zimbabwe, looked for prey in the evenings; the time when teenagers and young adults performed the songs for recreation after a day's work. The dance steps accompanying the songs are likened to the way the *jangwa* animal walks and runs with its bushy tail. The teenagers would run after the animal at night and hence, they decided to name the music *jangwa*. The name *jangwa* is used by the Manyika people due to this specific connection with the *jangwa* animal and youth activities, although it is called *makwaya* in other regions and countries of Southern Africa.

Jangwa songs are in different forms of lead and response, all which are present in Manyika indigenous music. These seven forms correspond with those identified by Haecker (2012:58-59). I have listed these forms of lead and response according to the way they appear within the *jangwa* songs:

- In the first form, the soloist or lead sings a phrase and then the chorus responds finishing off the sentence (as in the whole of song 7, Wakomana wekwedu and the first part of *'Iyo hoo ndege,'* figure 6, third concentric circle);

- In the second form, the soloist sings the main phrase concurrently with the chorus singing a different line, the chorus repeating the same line to end the cycle (as in the second part of *'Iyo hoo ndege,'* figure 6);

- In the third form, the soloist enters after which the chorus responds, but before the chorus completes their phrase, the soloist re-enters forming an overlap (see figure 5, *'Toita sei*

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ndibaba;'

- In the fourth form, a soloist acts as raconteur or narrator, entering at various points with melodic lines, while the chorus responds at certain points, (as in *Hamba Stondowi,'* song 8, full textunder 6.3, pages 133-134);

- In the fifth form, the use of a vocal ostinato by the chorus while the soloist sings the main melody and message of the song (see song lyrics on pages 71-72);

- In the sixth form, the soloist sings a phrase and repeats the same phrase; the chorus joining in during the repetition of the phrase, with all completing the phrase (see *'Igondo,'* figure 4, first concentric circle) and

- In the seventh or last form of call and response, the soloist sings a phrase, then the chorus completes the sentence and immediately joins the lead or soloist in the next phrase and completes the sentence (illustrated in figure 6, *"Iyo hoo ndege').*

The melodic movement generally follows the Manyika tonal language; hence it is mostly in conjunct motion using major and minor seconds. Disjunct motion occurs in the form of major thirds and perfect fourths. Perfect fifths and octaves are frequently heard as forms of improvisation where the soloist stresses specific points in the text. Improvisation is also present in the song texts where the soloist varies the words as seen fit. All the voice parts, SATB, move in parallel undulations following the tonal inflections of the *Chi*Manyika language. The ending of most *jangwa* songs employ a perfect cadence, where the supertonic note – as part of the dominant chord – falls down one step to the final tonic note in the melody line. This type of cadence is peculiar to Manyika indigenous songs. In a few other songs, the leading note rises one step to the tonic in the melodic line, also forming a perfect cadence.

Most of the *jangwa* songs are in simple quadruple time and a few are in compound duple, a characteristic also predominant in African music in general (Nzewi and Nzewi, 2007:30). The quaver notes, dotted quavers and semi-quavers are preferred in *jangwa* music, appropriate for the kind of walking and running dance steps that accompany the music. Such rhythmic patterns mark indigenous Manyika music.

- **How does *jangwa* music and musical performance affect the sociological and social psychological well-being of the Manyika people?**

Similar to Agawu's (2003:4-5) notion of carving of the songs as a reflection of what goes on in the community, *jangwa* songs are a reflection of life during and after colonisation in the Manyika tradition. The songs are for different contexts including soccer and netball matches, weddings and traditional Manyika marriage ceremonies as well as for community concert events.

Jangwa music and music performance assists in developing the performers' self-esteem and self-identity, concepts which Abeles et al. (1995:149) raise. Forming a self-identity is the first step, after which a group identity is shaped. In such instances, performers belonging to the same group attain the virtue of social bonding, one of Nzewi's (2003:16) archetypal moulds. Thus *jangwa* performances during marriage ceremonies, sporting events and community concerts, act as vehicles for connecting group members (Packer and Balantyne, 2010:168); hence building unity and a sense of belonging (Pitts 2005:259). Meeting marriage partners during community events, such as at concerts, is a spill-off from the music performances. As a neo-traditional music, *jangwa* songs are used to praise school teachers and leaders, to motivate and demoralise soccer and netball teams; concepts which came as a result of missionaries introducing a western education system and Christianity.

Most of the *jangwa* songs are for wedding ceremonies, starting with Christian weddings. The Manyika people encouraged the young adults to get married in the church following conversion to Christianity. The songs were then extended to any marriage ceremony be it *gwingwindo* (where the bride escapes from home, normally due to pregnancy before marriage) or *kuperekedzwa* (where the groom will have paid lobola but not going through a church wedding). In all these marriage ceremonies, the songs functioned as ways of psychologically preparing the newly-weds for the changing responsibilities in their lives according to the expectations of the Manyika society. For those already married, the songs acted as reinforcement, where they are reminded of their roles as married people according to the Manyika cultural values. Thus the songs re-affirm societal needs and expectations (North and Hargreaves 2008:218). According to Tracey and Uzoigwe (2003:75), Africans tend to sing about what they consider important in society, therefore expectations from wives and husbands in the institution of marriage are spelt out. *Jangwa* music and music performance ascertain Blacking's (1976:89) notion of "soundly organized humanity."

- **How does *jangwa* music express the cultural and aesthetic values of the Manyika people?**

It is unquestionable that the Manyika people value the Western four-part harmony utilised in *jangwa* music, but the main structural aesthetics of *jangwa* music is embedded within the Manyika culture. For Africans south of the Sahara, music cannot be separated from dance and it is the Manyika rhythmic patterns – including the use of irregular rhythms and off beats, that evoke the feeling of dance (Hodges and Sebald 2011:20), thus enhancing the beauty of *jangwa* music. As such, a multitude of improvisations, based on the movements of the animal *jangwa* from which the name is derived are, displayed. These improvisations depend on the level of the performers' creativity and are displayed in dance steps accompanying the music, enhancing the enjoyment and appreciation of the music performance. Additionally, cultural and aesthetic values of Manyika music are expressed through variations in terms of the melodic movement where intervals such as fifths and octaves are used in order to stress points.

Another form of functional aesthetics of *jangwa* music lies in its ability to function as a vehicle for transmission of societal values. These include respect for teachers and community leaders as well as motivating and demoralising sport teams via the song-lyrics. While the Manyika people adopted and adapted to the Western form of marriage in the form of church weddings, it became evident that *jangwa* wedding songs are deeply rooted in cultural traditions; therefore basic expectations about married life are shared through the songs. This corresponds to findings of other authors regarding indigenous African music (Adedeji 2006; Chinouriri 2012; Mans 2006; Nzewi 2003).

- **How can *jangwa* music be promoted and preserved?**

Considering the merits of the music mostly regarding marriage, it is important for the Manyika society to sustain its existence. Schools are institutions ideally suited to the dissemination of cultural changes in society. *Jangwa* music has been gradually eroded by the introduction of recorded music although the *jangwa* songs for soccer and netball managed to live on. Schools could therefore work hand in hand with knowledgeable community members to perform and promote *jangwa* music. The participants suggested that, *jangwa* music clubs could be formed in villages, including *jangwa*-music festivals, so that school leavers may indulge in community neo-idigenous musical arts events. It is suggested that knowledgeable elders in *jangwa* music act as mentors, also working hand in hand with the schools. In this way, *jangwa* music may be promoted thereby reviving the Manyika cultural values.

- **What are the Manyika cultural traits as portrayed through *jangwa* music and musical performance?**

Investigating the main research question, as displayed above, led to an in-depth understanding and perspective of *jangwa* music. The study revealed that tradition and culture among the Manyika people, as in other societies, is not static but is capable of sprouting and harmonising with modernity. Through the study of *jangwa* music and musical performance, it became evident that the Manyika people welcomed the Western cultures of formal education, church weddings, four-part harmony and games such as soccer and netball, and acclimatised to them. Having been experienced over and over again, today the mentioned aspects of Western cultures have become integrated into Manyika tradition where *jangwa* music is performed.

The music culture in terms of its structure is dominated by different forms of lead and response, a characteristic of not only Manyika music but African music as a whole. The utilisation of the simple quadruple and compound duple times, coupled with phrases starting off-beat, suit the *jangwa* animal movements which are incorporated in the dance steps accompanying the music. *Jangwa* music makes the most of dotted quavers together with semi-quavers, a characteristic of Manyika indigenous music. In addition, the use of the dominant seventh chord leading to the tonic in a perfect cadence ending of most *jangwa* songs is a common feature of Manyika indigenous songs. The melodic movement follows the tone of the Manyika language, for the lyrics to be meaningful.

One of the key aspects of the Manyika culture is marriage and the wedding ceremony that accompanies it, which are exemplified through *jangwa* wedding songs. Firstly, *jangwa* songs initiate and welcome the bride into married life; and secondly, the songs remind women as a whole of their pivotal role they play within homes and families. The songs for the bride confirm the distinctive Manyika saying, *musha mukadzi* (the woman is the pillar of the home). Additionally, the importance which *jangwa* songs place on the husband as the provider for the family is highlighted. The investigation demonstrates that *jangwa* music reflects acceptance of both the Western culture of church weddings as well as the continuation of Manyika cultural values and, as such, embodies forms of acculturation (Mans 2005, 7).

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7.3   Limitations

While valuable data was collected during fieldwork, the ideal was to collect data in context. The soccer and netball *jangwa* songs for instance could have been collected and the performance observed during actual matches. This would have afforded me actual observation of the audience the performers and the soccer and netball players' reaction to the song performance. Nowadays most of the Manyika people have their weddings in town where they mostly use recorded music which in some cases may not give any teaching to the wedded couples. In a few cases some have marriage ceremonies in the rural areas. Similar ceremonies and other live festivals could be used for data collection. Due to the political situation in Zimbabwe as a whole especially during elections period, data collection in context could not be put into effect. In any case, the data collected from a historical point of view is still valuable.

7.4   Recommendations from the study

Based on the findings from this study, the following list provides suggestions for recommendations.

- Drawing insights from the rich Manyika cultural values and virtues expressed through *jangwa* wedding songs, this unique music should be promoted in the Manyika communities and schools. *Jangwa* music performances, specifically the wedding-song performances, are fading away, hence some of the rich cultural traditions and values shared through the music during Manyika marriage ceremonies are diminishing. Current practices during wedding days include the playing of recorded popular music, often without wedding guests participating in performing the music. Such songs do not convey the Manyika indigenous culture, whereby a rich heritage and tangible form of cultural values are lost. Through the revival of *jangwa* music performances, the Manyika cultural marriage values may be resuscitated. Many community members would be eager to participate in such *jangwa* song performances, thereby collaborating with others and forming a bond of Manyika identity within their communities. Therefore, sustaining the Manyika indigenous marriage culture can be obtained by merging positive cultural values of the *jangwa* music with relevant Western marriage traditions.

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- Transcription of as many *jangwa* songs as possible should be done, not only for use in the Zimbabwean schools, but especially for preservation purposes. For this study, I included the transcriptions of eight jangwa songs, although I observed and made recordings of many more of these unique songs. In addition to transcribing songs, it is vital that future performers, such as teachers and school learners, are exposed to audio-visual recordings of such performances in order that the movements, improvisations and creativity is audiovisually and aurally conveyed to lead to authentic renditions of these songs. Such a development will assist school children to learn many songs which could be disseminated in the Zimbabwean communities. Oral history tends to fade away at some point; therefore the music should be transcribed in music notation scores for academic purposes, as well as audiovisual recordings to convey the additional performance practices relevant to the Manyika context. In this way, the music can be preserved and made available to future generations.

- The incorporation of *jangwa* music in the school curriculum, through the Ministry of Education, utilising the elderly, informed members of the community as resource persons is strtongly recommended. *Jangwa* songs are easily learnt by rote, hence the audiovisual recordings of these songs will be vital resources for schools, especially where informed members of the Manyika community are scarce. The songs can be used for musicological purposes, that is, to teach different elements of music in schools. Using the well researched and established music educational philosophy of Kodály (Choksy 2001), this music is ideal in a Zimbabwean context, because it is traditional folk music in the learners' mother tongue. A variety of music concepts could be experienced through performing the *jangwa* songs first, and then identified from the transcriptions. Thus, the transcribed *jangwa* songs may be used to make learners aware of different elements of music, as well as conveying important moral and aesthetic values inherent to the Zimbabwean community.

7.5   Suggestions for Further Research

The current study explored the traits of the Manyika culture embedded in the *jangwa* songs in relation to the structure, the sociological and social psychological functions and the aesthetic

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value of the music. Where this style of music is known as *jangwa.*music within the Manyika communities, a similar style exists in Southern Africa where the music is known as *makwaya.* Therefore, another study should be undertaken to compare the corresponding elements and origins of these two similar but distinct styles of African music. While there may be similarities, there are possibilities of some aspects which could be peculiar to particular ethnic groups or nationalities of Southern Africa.

Additionally, it is suggested that research on the effects of the *jangwa* dance steps on the physique of the performers be studied. In Africa, waist dance-throbbing, commonly performed by women for instance, is a maternity dance; a soft science for childbirth. African music is always accompanied by dance which is scientifically a form of exercise. The *jangwa* performers, including the elderly persons, may benefit from the physical benefits of participation in *jangwa* music performance, thereby reducing health problems related to lack of exercise. In my study I considered the sociological and social psychological functions of *jangwa* music and musical performance on the well-being of the performers and audience. It is therefore imperative to investigatet how the different movements that accompany *jangwa* song performances may improve the physical well-being of the performers.

7.6 Conclusion

Since active participation in cultural musical arts experiences is diminishing, as noted by Mans (2005, 19), this study confirms that a concerted effort needs to be made to ensure that *jangwa* music is revived and documented so that this vibrant neo-traditional African musical art form, as a contemporary choral music style, may survive for future generations. To summarise the most important aspect emerging from this study, *Jangwa* songs convey the distinctive values, virtues, and life skills of the Manyika people, and are therefore inextricably bound to the indigenous fabric and context-specific utilitarian purposes of the music.

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Appendix A: Semi-structured interview schedule

This interview schedule was used for both face-to-face interviews as well as for focus group interviews.

Origin and composition principles of *jangwa* music

- Since *jangwa* is a name of a wild animal, how did it come to be called *jangwa* music?
- Where did *jangwa* music originate from?
- Who were the composers of *jangwa* songs?
- What features, in your view, were added to *jangwa* music by the Manyika people?
- What indigenous features are unique to *jangwa* music?
- What are the contemporary features in the music?
- What makes a good *jangwa* song?

Aesthetic values of the Manyika people expressed through the performance of *jangwa* music

- Who originally performed *jangwa*? Please provide details.
- How was *jangwa* originally performed? Please give details.
- In what contexts was the music originally performed?
- Who are performing *jangwa* music today?
- How were they chosen to take part or did they come to know about the performance?
- In what context is *jangwa* music performed today?
- What changes (if any) have taken place in the performance of *jangwa* music today in comparison with performances in previous generations?
- How and when are rehearsals conducted? Please elaborate.
- Who plays the leading role during *jangwa* rehearsals and performances? What are the reasons why this person takes the leading role?
- In your opinion, which features of *jangwa* music are unique regarding indigenous Manyika music?
- What makes a good *jangwa* performance with regards to the different parts and the choir as a whole?
- How does the performance of *jangwa* music differ in other cultures?
- How do performers express enjoyment of *jangwa* music during performance?

Social and social psychological effects of *jangwa* music and musical performance on the performers and audience

- For what purposes was *jangwa* originally performed?
- For what purposes is it now performed?
- How did the performers in previous generations benefit through *jangwa* performance?
- What part was originally played by the audience during performances?

- What part is now played by the audience?
- How do you think the audience benefits from attending the performances? Please describe.

Continuity and preservation of *jangwa* music

- How do you think *jangwa* music can be revived?
- What suggestions would you make to promote *jangwa* music amongst school children and the school curriculum?

Information that may not have been captured through the above questions

- It there anything else that we did not discuss but which you would like to add about *jangwa* music and your experiences of this music?

N.B. Other questions will emanate from observations and the responses given to the above interview questions.

Appendix B: Letter of informed consent to participants

Faculty of Humanities
Music Department
University of Pretoria

Dear   _____

APPLICATION FOR PERMISSION: PARTICIPATION IN RESEARCH

I am requesting permission to include you in a research project for postgraduate study.

Researcher:	Viola Nyemudzai Mugandani
Contact details of researcher:	
Mobile:	+27 74 456 6585
Email:	vmugandani@yahoo.com OR vmugandani@wsu.ac.za
Degree of study:	DMus
Study leaders:	Dr Dorette Vermeulen & Prof M Nzewi
Contact details of study leaders:	Dorette.vermeulen@up.ac.za Meki.nzewi@up.ac.za

Introduction: You are invited to volunteer for a research study. This information form is to help you to decide if you would like to participate. You should fully understand what is involved before you agree to participate. If you have any questions, please do not hesitate to ask.

Title of Study: Humanly organised sound and soundly organised humanity: the performance of *jangwa* music by the Manyika People of Zimbabwe

Purpose of the Study: To explore and document the features of Manyika indigenous practices marked through *jangwa* music and performance.

Procedures: Data collection will start with participant observation. I will observe you together with other participants, performing *jangwa* music in different contexts. I will also conduct observations while you are demonstrating *jangwa* music during rehearsals and during village competitions in order for me to document the characteristics of *jangwa* music and creativity. I would also like to conduct an individual interview with you or with others for a focus group interview. You will be given the opportunity to discuss and share aspects about *jangwa* music.

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Electronic recordings in the form of video and audio recordings as well as still photos will be taken during observations of the different *jangwa* performances, individual and focus group interviews. The video recordings will be for me to use afterwards if I perhaps overlooked some details during the performances. Audio recordings made during interviews will assist me to transcribe the information in order to have a detailed description. Some of the audio and video recordings will also be used to transcribe the music for analysis and preservation of the *jangwa* songs. Each session, including a performance as well as a focus group interview, is expected to take about two to three hours.

Benefits: It is envisaged that you will appreciate *jangwa* music more in that it will be documented. Personally, you may feel proud of your contributions in the study. The Manyika society will receive recognition with regards to cultural music.

Participants' rights: Your participation in the study is entirely voluntary and you can refuse to participate or discontinue at any time without stating any reasons. There will not be any negative consequences should you decide to withdraw.

Confidentiality: All information will be treated as confidential and participants will remain anonymous. The information will only be accessible to academics through my doctoral thesis, conference papers and journal articles.

Participants' right of access to the researcher: You may contact me at any convenient time, face to face or telephonically, should there be anything to be clarified.

I hereby agree to participate in the research, giving permission to be observed, audio and video recorded during interviews as well as during performances.

Participant's Name………………………… Signature…………………………

Date: …………………………………………..

I, Mrs Viola Nyemudzai Mugandani, herewith confirm that the above participant has been fully informed about the meaning of this study.

Researcher's Name………………………… **Signature**………………………….

Signed at…………………………………………… this ………day of ………………..20…

Appendix C: Ethical clearance to conduct study

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities
Office of the Deputy Dean

Dear Prof Hinch

Project: *Jangwa music and musical performance by the Manyika people of Zimbabwe*

Researcher: VN Mugandani
Supervisor: Dr D Vermeulen
Department: Music
Reference Number: 12307468

I am pleased to inform you that the above application was approved (with comment) by the Postgraduate Committee on 12 February 2013 and by the Research Ethics Committee on 28 February 2013. Data collection may therefore commence.

Please note that this approval is based on the condition that proof of permission, to conduct the research at the villages, is submitted; and on the assumption that the research will be carried out along the lines laid out in the proposal. Should the actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

The Committee requests you to convey this approval to the researcher.

We wish you success with the project.

Sincerely

Prof Sakhela Buhlungu
Chair: Postgraduate Committee &
Research Ethics Committee
Faculty of Humanities
UNIVERSITY OF PRETORIA
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