

**ECONOMIC SUSTAINABILITY THROUGH INDIGENOUS HERITAGE: A
KARANGA CULTURAL MUSICAL ARTS COMMUNITY PROJECT**

BY

PHINEAS MAGWATI

**A THESIS SUBMITTED TO THE DEPARTMENT OF VISUAL AND PERFORMING
ARTS IN FULFILMENT OF THE REQUIREMENTS OF
DOCTOR OF PHILOSOPHY DEGREE IN CREATIVE AND PERFORMING ARTS
(ETHNOMUSICOLOGY)**

**IN THE SIMON MUZENDA SCHOOL OF ARTS CULTURE & HERITAGE
STUDIES**

AT

GREAT ZIMBABWE UNIVERSITY

SUPERVISORS

MAIN: PROF. MEKI NZEWI

CO: DR. JERRY RUTSATE

October

2022

Declaration

I, Phineas Magwati (Registration Number: M070730) hereby declare that “*Economic Sustainability through Zimbabwean Indigenous Heritage: A Karanga Musical Arts Community Project,*” is my original work except where primary and secondary material and sources have been used, they have been fully acknowledged by complete reference. This Thesis is submitted to the Department of Performing and Visual Arts in fulfilment of the requirements for Doctor of Philosophy Degree in Creative and Performing Arts (Ethnomusicology) at Great Zimbabwe University.

Sign



Date 04 October 2022

Acknowledgements

Let me start by thanking the Almighty God for the life, guidance and good health for such a long, tiring, tedious and enriching academic journey.

Special mention goes to Chief Mugabe in Masvingo Province who afforded me, together with Dzimbadzamabwe community members, a rare opportunity to work in a participatory action research form. This work eventually led to the establishment of a community indigenous tourism settlement known as Dzimbadzamabwe Heritage Enterprise (DHE).

I would like to express my sincere gratitude to the following: all Dzimbadzamabwe community members who persistently participated in this Community Project, for I know that today, and beyond, I am now part of your family.

I wish to thank interviewees who provided invaluable and primary information; Masvingo Teachers` College staff members, especially music department; colleagues at Midlands State University in the Music Business, Music and Technology Department; and members of Africa Musical Arts Centre.

I am also indebted to the following provincial (Masvingo) and national offices and/ organisations: National Arts Council of Zimbabwe (NACZ), Zimbabwe Tourism Authority (ZTA), Ministry of Youth, Sports, Culture & Recreation (MYSCR), Amakhosi Cultural Centre, and the Zimbabwe National Traditional Dancers Association (ZNTDA).

Obviously, the list would be incomplete without mentioning my supervisors, Prof M. Nzewi and Dr J. Rutsate for their unwavering support, patience, constant and persistent academic openness, and sustained rigor in moulding me this far (academic doctoral material), for surely, I started quite shaky with little confidence. I thank you so much for pushing and allowing me to become an applied ethnomusicologist.

I also extend my strong appreciation to Dr Bishop N. S. Mutendi of the Zion Christian Church, (ZCC) for his entrepreneurship theme and skill teachings which largely reinforced and strengthened my vision in this community applied work.

Let me take this opportunity to recognise my relatives and family members for their support was primary, critical and indispensable. To the departed, father (Fani) and Mom (Chipo), your

original idea to send me for initial primary school teacher training two decades ago has fully matured and is acknowledged today. I am glad I have managed to stretch it further to doctoral level.

To my family, I really know it has not been easy as my studies were entirely family sponsored. Since August 2015, I have been diverting, not only family funds, but also necessary time to interact with you. I am aware that I hugely deprived you of necessary emotional, physical support and primary socialisation expected from a husband and father. Kindly accept my apology, and proudly take this dedication offer, I thank you.

Last but not least, the meticulous editing initially done by Prof H. Chimhundu, with the second one by Dr U. Saidi needs special mention, for this document would not have reached this professional and academic level and standard without them.

Dedication

To my wife Agness, daughter Tashinga (Tashy), sons Tanaka (Young T) and Jnr Phineas Tafara (Juju).

List of Acronyms

AZHR	AfriZimcentric Heritage Resilience
ATR	African Traditional Religion
BICC	Brethren in Christ Church
CNTDC	Chibuku Neshamwari Traditional Dance Competition
CBT	Community Based Tourism
CCIs	Cultural and Creative Industries
CDTS	Curriculum Development and Technical Services
DCHEI	Dzimbamazamabwe Cultural Heritage Enterprise Institute
DHE	Dzimbamazamabwe Heritage Enterprise
DIMAC	Dzimbamazamabwe Indigenous Musical Arts Centre
DCDT	Dzorirangoma Cultural Dance Troupe
EMA	Environment Management Authority
FGD	Focus group discussion
IKS	Indigenous Knowledge Systems
ICH	Intangible Cultural Heritage
ICTM	International Council for Traditional Music
MHTEISTD	Ministry of Higher and Tertiary Innovation Education Science and Technology Development
MYSAR	Ministry of Youth Sport Arts and Recreation
KMAES	Musical Arts Entrepreneurship Model for Survival
MRQ	Main Research Question
NACZ	National Arts Council of Zimbabwe
NACHP	National Arts Culture and Heritage Policy
NAPH	National Association of Primary Heads
NCCIs	National Cultural and Creative Industries
NDS 1	National Development Strategy 1
PCF	Participant Consent Form
PIF	Participant Information Form
RCZ	Reformed Church in Zimbabwe
SDGs	Sustainable Development Goals

SLA	Sustainable Livelihood Approach
SRQs	Sub Research Questions
TIFAZ	Tertiary Institutions Festival of the Arts in Zimbabwe
UNESCO	United Nations Educational Scientific and Cultural Organisation
WCED	World Commission on Environment and Development
WHO	World Health Organisation
WTO	World Tourism Organisation
ZNTDA	Zimbabwe National Traditional Dancers Association
ZINATHA	Zimbabwe National Traditional Healers` Association
ZTA	Zimbabwe Tourism Authority
ZCC	Zion Christian Church

Abstract

The Karanga musical arts have been heavily, and widely, utilised to enhance social lives of its adherents. The Karanga musical arts, falling under the Intangible Cultural Heritage (ICH), have been scarcely engaged by its creators, owners and expert performers to unlock economic opportunities in order to sustain livelihoods. Emerging global views, and goals, mainly fronted by the United Nations Educational Scientific and Cultural Organisation (UNESCO) to realise Sustainable Development Goals (SDGs), have resulted in member states, Zimbabwe included, coming up with approaches focusing on Cultural and Creative Industries (CCIs). In Zimbabwe, deliberate efforts have been made to upscale the tertiary curriculum to the 5.0 model, which prioritises innovation and industrialisation for sustainable communities. Despite leveraging on resilient indigenous musical arts that have been engaged for social, cultural and emotional reasons from precolonial times; a paradigm shift is required for repositioning contemporary Karanga community for a sustainable cultural and creative economy. This study, therefore, is an established practical project designed to spur the development of the Karanga musical arts creative cultural industry, herein known as Dzimbabwe Heritage Enterprise (DHE). A cultural settlement was institutionalised taking into account both Karanga cosmologies and modern tourism expectations. DHE's major goal is poverty reduction which engages and deploys the musical heritage of the Karanga people near the Great Zimbabwe Monuments. The research is grounded in post-colonial theory, and informed by indigenous knowledge systems (IKS). This project was inspired by the applied ethnomusicological social mission of solving community problems by creating employment opportunities, which resonate well with the nation's Education 5.0 policy that puts emphasis on innovation and industrialisation. Interviews, observations and focus group discussions were used to gather data and thematic analysis utilised in the analysis of data. The study revealed that the establishment of DHE created a cultural industry for cultural creators and owners in their communities and foreseeing formulation of the Karanga Musical Arts Entrepreneurship Model for Survival (KMAEMS). The study concluded that musical arts are substantive and potential premises that stimulate, enable and drive economic sustenance of rural communities. This participatory action research further submits that, while it is important to represent and transcribe African indigenous music genres, western transcription models are inadequate, inappropriate and misrepresent a living heritage of African people thereby compromising authenticity and exactness of African heritage. This study recommends more inclusive African models of transcription and analysis to be discovered and availed for African musical arts scholarship.

Table of Contents

Contents

Declaration.....	ii
Dedication.....	v
List of Acronyms.....	vi
Abstract.....	viii
Table of Contents.....	ix
Definitions of Key Terms.....	xii
Chapter 1: Introduction.....	1
1.0 Introduction.....	1
1.1 Background to the study.....	1
1.2 Statement of the problem.....	3
1.3 Main research question.....	4
1.3.1 Sub-research questions.....	4
1.4 Significance of the study.....	4
1.4.1 To the Karanga.....	4
1.4.2 Students of creative and musical arts.....	4
1.5 Limitations.....	13
1.6 Delimitation.....	15
1.7 Structure of the thesis.....	16
Chapter 2 Literature Review.....	19
2.0 Introduction.....	19
2.1 Applied ethnomusicology.....	19
2.2 Cultural heritage.....	21
2.3 Sustainable development.....	23
2.4 Conceptual framework.....	25
Chapter 3 Methodology.....	32
3.0 Introduction.....	32
3.1 Research paradigm.....	32
3.2 Research Design.....	32
3.3 Population.....	34
3.4 Sampling procedure.....	34
3.5 Research Methods and Instrumentation.....	35
3.6 Activities, strategies and approaches.....	36
3.7 Reliability issues.....	38
3.8 Ethical considerations.....	39

3.9 The Karanga Musical Arts Entrepreneurship for Survival (KMAEMS): An Explanation.....	40
3.10 Conclusion.....	40
Chapter 4: Zimbabwe Indigenous Musical Arts Heritage	42
4.0 Introduction	42
4.2 Pre-colonial Zimbabwe musical heritage.....	51
4.2.1 Nature of pre-colonial Zimbabwean musical heritage	52
4.3. Features of Zimbabwe musical heritage.....	71
4.3.1 Song	71
4.3.2 Dance	74
4.3.3 Musical Drama	78
4.3.4 Instrumentation	81
4.3.5 Props and costumes.....	88
4.3.6 Ritual	92
4.4 Vitality of Zimbabwean musical heritage.....	99
4.4.1 The value of musical arts in enhancing production	99
4.4.2 Expressive.....	102
4.4.3 Epistemology	103
4.4.4 Epistemology and education in musical arts	111
4.4.5 Cultural identity marker	113
4.4.6 Celebratory	115
4.4.7 Spirituality of Zimbabwean musical arts.....	118
4.4.8 Therapeutic effects of musical arts.....	122
4.5 Colonial Zimbabwean musical arts heritage.....	124
4.5.1 Missionary work.....	125
4.5.2 Colonial education and Zimbabwean musical arts heritage	132
4.5.3 Western civilisation versus Zimbabwean indigenous musical heritage	134
4.5.4 Compulsory resettlement scheme	137
4.5.5 Urbanisation and indigenous musical heritage	139
4.5.6 Policy making and governance systems	144
4.5.7 Musical heritage tendering cultural resistance	146
4.6 Post-colonial Zimbabwean musical heritage	150
4.6.1 Technologising African being	150
4.6.2 Modernity	152
4.6.3 Globalisation	154
4.7 Conclusion.....	157
Chapter 5: Karanga musical arts (re)creation	159

5.0 Introduction	159
5.1 Karanga musical arts (re)creation background	160
5.2 Karanga musical arts creation.....	161
5.3 Karanga musical arts cognition	174
5.4 Karanga musical arts recreation	190
5.4.1 Karanga musical arts improvisation and extemporisation	195
5.5 Karanga musical arts Aesthetics	197
5.6 Conclusion.....	202
Chapter 6: Cultural Heritage Institutionalisation	203
6.0 Introduction	203
6.1 Karanga inclusive cultural heritage	203
6.2 Institutionalisation of African musical arts	218
6.3 Conclusion	225
Chapter 7: Sustainability of Karanga Livelihoods through Dzimbadzamabwe Project	226
7.0 Introduction	226
7.1 Entry fees (<i>Titire</i>)	227
7.2 Dzimbadzamabwe information point (<i>Zviripachikuva chedu</i>)	232
7.3 Home settings (<i>Guta reVaKaranga, Musha Wedu</i>)	234
7.4 Instrument making, science and technology area (<i>Humhizha hweVaKaranga</i>)	240
7.5 Indigenous culinary unit (<i>Machikichori</i>)	245
7.6 Teaching and learning unit (<i>Dzidzo inhaka yeupenyu</i>)	249
7.7 Indigenous Karanga leisure (<i>Dandaro Redu</i>)	255
7.8 Indigenous exhibition and auction (<i>Mhanza Mambure</i>)	261
7.9 Festivities unit (<i>Imvenge-mvenge</i>)	262
7.10 Karanga sacred life (<i>Zviera-era</i>)	269
7.11 Karanga health care unit (<i>Hutano Hwedu</i>)	272
7.2 Conclusion	280
Chapter 8 Past, Present and Future of Karanga Indigenous Musical Arts	282
8.0 Introduction	282
8.1 The history of Karanga musical arts	282
8.2 The present Karanga musical arts heritage enterprise.....	289
8.3 The future of Karanga musical arts heritage enterprise.....	302
8.4 Conclusion.....	308
Chapter 9: Summary, Conclusions and Recommendations	310
9.0 Introduction	310
9.2 Summary of Chapter 4: Overall Findings.....	310

9.2 Summary of Chapter 5: Overall Findings	313
9.3 Summary of Chapter 6: Overall Findings.	315
9.4 Chapter 7: Overall Findings	317
9.6 Summary of Chapter 8: Overall Findings	320
9.6 Knowledge contribution	322
9.8 Recommendations	323
REFERENCES.....	325
APPENDICES	345

Definitions of Key Terms

The following terms are used in the study, and are understood in the study as given by the definitions:

a. Dzimbadzamabwe

In general terms means ‘houses of stones’ and in this thesis, it is used to refer to the community that is under Chief Mugabe`s area of jurisdiction near Nemanwa Growth Point and close to the Great Zimbabwe Monuments, one of the UNESCO accredited world heritage sites in Masvingo Province. In this study, the term Dzimbadzamabwe, has been further adopted and coined to identify the community project referred herein as Dzimbadzamabwe Heritage Enterprise (DHE).

b. Musical arts

Composite artistic community skills, visual and performing arts activities that are generated and performed by people such as the Karanga of Dzimbadzamabwe community. These art features include music and dance, gestures, attire, instruments, drama and acts that ignite performance such as the use of vocables, whistling and ululation. In this research, the term manifests in two particular dimensions:

- i. Singular version – where it refers to a genre like *mhande* or *jukwa*.
- ii. Plural version – heaped and accumulative performative arts such as song, dance, games, folktales and dance-drama.

c. Dzimbadzamabwe Heritage Enterprise (DHE) as a musical arts centre

This is a place, not limited to buildings but an interface, a place where the Karanga people will meet to re/create, generate, perform and market their musical arts products informed by community ways of knowing (Indigenous Knowledge Systems) within their locality.

d. Karanga

In this study the term is used to identify an ethnic group, cultural practices of people located in Masvingo Province, who reside around Nemanwa Growth Point, near Great Zimbabwe Monuments, under chief Mugabe`s jurisdiction.

e. **Institutionalisation**

The establishment of Dzimbadzamabwe Heritage Enterprise/ Nzanga YaVaKaranga as informed by both modern and indigenous ethics.

f. **Community project**

The cultural initiative venture which is done and owned by the members drawn from local area, in this case Karanga people of Masvingo Province near Nemanwa.

Chapter 1: Introduction

1.0 Introduction

This chapter introduces the study. It gives background to the study which anchors on the rapidly social usage of Karanga musical arts. The chapter also articulates the major motivation that prompted, and heightened the desire for the community project done in a participatory action research, herein identified as Dzimbadzamabwe¹ Heritage Enterprise (DHE). The chapter outlines the organisation of the entire study, provides statement of the problem, research questions, significance of the study; delimitation and limitations of the study. The thesis develops through nine chapters.

1.1 Background to the study

The existence of this participatory action research resulted from the realisation of a rich Karanga musical arts heritage that so often have been utilised effectively to enhance the social lives of its adherents, but unfortunately have little economic advantages. The researcher entered into the business, and affairs, of Dzimbadzamabwe Heritage Enterprise (DHE) as a participant-researcher, and the entire project was community driven. My purpose as a researcher was that of advocacy, and an applied ethnomusicologist who also assisted and convinced community members to accept the initiative of establishing their own heritage tourism.

The researcher's stable experience in indigenous dance enterprise was mainly gained through college involvement in dance festivals and national competitions like Chibuku Neshamwari Traditional Dance Competitions (CNTDC) and Tertiary Institutions Festival of Arts in Zimbabwe (TIFAZ). It is this same experience, and exposure, which inspired the researcher to take an advocacy stance for Karanga indigenous dancers who, for a long time used to perform for only tokens of appreciation. Besides advocacy, the researcher as an applied ethnomusicologist used ethnomusicology's knowledge to the advantage, and benefit, of the hosting community.

Applied ethnomusicology is regarded as a music-centred intervention in a particular community, whose purpose is to benefit that community. For example, a cultural good, an

¹ House of Stone

economic advantage, or a combination of these and other benefits (Titon & Pettan, 2016). Applied scholars work to effect positive change; they draw on and contribute to theories related to community development. These include participatory approaches, action research, conflict resolution, religious studies, sustainability, and other disciplines, (Schrag, 2015).

The researcher realised that most community members around Great Zimbabwe Monuments, for quite a long time, had their intellectual property, cultural creativity and artistry output hugely consumed, enjoyed and taken away but for mere tokens of appreciation. Indigenous people residing closer to heritage sites, if not well-considered, and involved, are usually marginalised in economic benefits mainly stemming from their local heritage (Macheka, 2013).

There is increasing evidence that associate heritage sites are necessary economic drivers (Breen, 2007). Economic marginalisation, which Karanga people near Great Zimbabwe Monuments have been experiencing despite their strategic location, heightened the interest for the establishment of a community cultural tourism. Cultural expressions, and the intangible cultural heritage (ICH), incorporating indigenous dances, are presently conceived as reliable and better ways of enhancing sustainable development programs. This is also enshrined in the United Nations' (UN) Sustainable Development Goals (SDGs) from where Zimbabwe, as a member state, drew its vision to have attained the middle-class income status by 2030.

The DHE project resonates with the goals of the 2003 UNESCO Convention for Safeguarding Intangible Cultural Heritage. The UNESCO objectives form the bedrock of this research with the major thrust being the utilisation of musical arts in promoting economic sustainable development among the alienated, marginalised and disadvantaged Karanga rural people of the Dzimbadzamabwe community. The processes of institutionalisation, and packaging, of indigenous musical arts such as traditional dances are essential for transforming the socio-economic status of community members.

Nzewi (2004) argues that the musical arts in Africa belong to the sacred domain. This means that the integrity of the African musical arts is embedded in the societal philosophy informing its humanistic theory. This project in particular, involved, and expanded, the sacredness of graves (*mapa*) of very respected Karanga community members; underground granaries (*nhare*) underground escape tunnels (*ruvuri*), chief's court (*dare ramambo*) and rain making venue for community cultural tourism (*mutoro*). It is against this backdrop that I argue that the Karanga artistic-aesthetic interests of the musical arts should be utilised for employment creation and/or

cultural entrepreneurship. This involves disseminating indigenous knowledge systems and presenting staged performances for economic benefit to reduce poverty in communities.

Meanwhile, the present state of affairs at the Great Zimbabwe Monuments Shona village is an exploitative strategy that undermines the authority of the culture bearers. At the said Shona village, the trend is that community members perform their musical arts to entertain tourists for tokens of appreciation from well-wishers, such an act constitutes infringement of cultural heritage of a given people, (UNESCO, 2003; Nzewi, 2007). This research resituates, re/creates, re/packages, commercialises and valorises the Karanga indigenous musical arts as promoted and made at an enterprise centre through the setting up of DHE. The DHE is a musical arts centre designed to serve as a community-driven cultural tourism and creative arts industry for sustainable development.

1.2 Statement of the problem

While the Karanga indigenous peoples in Masvingo district, under Chief Mugabe's jurisdiction, are known for sustaining their social and ritual practices by engaging in their musical arts, they are yet to fully turn, explore and take advantage of the high efficacy, proficiency and resilience of their indigenous heritage; utilise it for economic growth to achieve sustainable communities. The use of cultural heritage, like musical arts, has been utilised and explored without much involvement of cultural creators. The alienation and marginalisation of real culture creators immensely contributed to the snail pace in alleviating poverty in Karanga rural communities. Re/creation, re/packaging and institutionalisation processes that were done at DHE are among other ways that are necessary in the matrix of addressing social, cultural, environmental and economic issues. Musical arts skills, like indigenous dances are part of community cultural heritage, and hence are also potential economic drivers or tools. Cultural heritage is the core of tourism strategies in which buildings and townscapes, customary dances, and food, create economic advantages for communities (Bennett, Reid & Petocz, 2014). However, what was problematic in Karanga community is that their musical arts, dance included, were not institutionalised. In addition, the musical legacy has not been viewed as a means of addressing the economic challenges being encountered by most Karanga rural inhabitants. It is the view of this study that the wide range of indigenous musical arts nationally performed by different groups of people in rural communities can be advanced as Cultural and Creative Industries (CCIs). Thus, the Zimbabwean community members who believe that they can take charge of protecting and promoting their musical heritage were selected for

establishing a community project intended to institutionalise, (re)create and package their musical arts for economic sustainable development.

1.3 Main research question

The main research question for this study is:

To what extent can the Karanga of Dzimbadzamabwe in Masvingo Province be empowered for the sustainability of their creative indigenous musical industry?

1.3.1 Sub-research questions

Further guiding sub-questions of the study are:

1.3.1.1 What Karanga indigenous knowledge systems are embodied in their musical arts practices which can be embraced for community development?

1.3.1.2 In what ways can Karanga musical heritage arts re/creation capabilities turned to be the enablers of socio-economic transformation?

1.3.1.3 To what extent does institutionalisation of Karanga heritage ensure better living standards of the indigenes and/ or cultural creators?

1.3.1.4 In what ways can the Karanga livelihoods be sustained through Dzimbadzamabwe Heritage Enterprise community project?

1.4 Significance of the study

1.4.1 To the Karanga

The study has assisted, and it continues to ensure that those members of Dzimbadzamabwe community who actively participated in the establishment of DHE centre, are set to earn some money to sustain their living. Thus, the study promoted the establishment of DHE, and by extension some economic significance to the Karanga people, especially communities residing close to the Great Zimbabwe Monuments.

1.4.2 Students of creative and musical arts

The study documents and ensure Karanga cultural heritage is not hugely exploited. Genuine creators and/or inheritors of the heritage are brought into a continuum from which they can, in

future draw references from in an effort to invest in the Karanga heritage. Reference to the DHE, makes the study a reference point for students of creative and musical arts in Zimbabwe, the region and beyond wherein lessons may be drawn even in the undertaking of similar studies involving other ethnic groups.

The efficacy of Karanga musical arts in social and spiritual has been interrogated at reasonable depth as Rutsate's (2013) Masters project looks at Performance of *mhande* song-dance. Rutstate (2010) had another paper, "*Mhande*" Dance in the *Kurova Guva* ceremony: An enactment of Karanga spirituality. The two studies mentioned above, both by Rutsate addressed mainly the social and spiritual aspects of the Karanga dance, *mhande*. The current project, DHE has gone beyond the social and spiritual aspects of *mhande* dance to the Karanga people by extending the same social and spiritual strengths for economic benefits to the culture creators. Besides overemphasising widely known perhaps historical archival efforts done by both Hugh and Andrew Tracey with the Rhodes University, and eventually the establishment of International Library of African Music (ILAM), Matiure (2013) in his PhD thesis, Archiving the Cultural Legacy of *Mbira Dzavadzimu* in the context of *Kurova Guva* and *dandaro* Practices also explored the archiving of Shona cultural heritage. Quite unique with DHE set up is that, while the archiving strategies are inclusive in form of a living heritage, it further allows and ensures the real creators are the visible participants in archiving own musical arts as a local community and cultural enterprise venture. For the Karanga Musical Arts Community Project in Dzimbabwe community, the archival motive is embedded in the live utilisation of Karanga musical traditions and practices. In the PhD studies, 'Music Shift: Evaluating The Vitality and Viability of Music Styles Among the Alambak of Papua New Guine,' Coulter (2007:17) reveals that "Archival –as- preservation alone merely reduces a music to a museum piece and does not necessarily bring about revival of that music style within the community in which it originated."

Elsewhere, Ngara (2019) in his PhD studies inquired about Kayanda musical arts for the installation of Shangwe chiefs. The inquiry made its impact largely on sustaining tangible and intangible heritage of Shangwe people in Zimbabwe. The unique significance of DHE's strategy has been demonstrated in complimenting and widening such earlier scholarly efforts, and practically refocusing local musical heritage arts to ensure economic sustainability, better livelihoods of cultural heritage creators. It is its integration model, not only of sustaining Karanga musical arts, but also sustaining indigenes and entire communities at large. Mhiripiri (2008) in his thesis, "The Tourist Viewer, the Bushmen and the Zulu: Imaging and

(re)invention of identities through contemporary visual cultural productions,” had a major focus on cultural traits of Bushmen and Zulu witnessed in cultural villages established at state and private tourism sites. Still, while cultural tourism remains critical, there is need to try community based tourism to entrust the running of the initiative and benefits in the hands of indigenous or marginalised people. Macheke’s (2013) Masters study, ‘The Impact of Cultural Heritage on Sustainable development of local communities around Great Zimbabwe site’, provided some fundamental insights which created the basis for this particular action research, DHE. The unique efforts for DHE have been demonstrated in the engagement of readily available Karanga musical arts for the sustenance of economic issues of cultural heritage performers and creators living around Great Zimbabwe Monuments. In this endeavour, the indigenous people, Karanga, have been empowered to take charge of their own unique living heritage.

This participatory action research is a community venture which involves full participation of community members. Critical involvement of local people has been noted by Chivasa (2015) in his PhD, ‘Peacebuilding among Shona Communities in Transition in Zimbabwe’. While Karanga Musical Arts Community Project is also a participatory action research just like Chivasa’s study, the difference resides in DHE’s strategy and goal of establishing a community tourism settlement. Chivasa’s focus was on peacebuilding but DHE goes beyond to industrialise using cultural heritage. The project has created employment for the rural community members of Dzimbadzamabwe community and it has already started improving their livelihoods. There is growing international interest in the potential of the cultural and creative industries to drive sustainable development and creative inclusive job opportunities (Snowball 2016:1). In its respect, Best Tourism Villages, World Tourism Organisation (2021:2) argues that “Tourism is a lifeline for many rural communities and has a unique capacity to provide new opportunities to generate jobs, promote and protect natural and cultural resources as well as empower women and youth.” The project, DHE, starting in 2019 presented unique opportunities by hosting some national cultural festivals. Below is photo1 which is showing visitors and participants who attended Masvingo Cultural Arts Festival hosted by DHE in 2019. Performing on stage (*dandaro*), was Dzimbadzamabwe dance group known by stage name as Dzorirangoma Cultural Dance Troupe (DCDT).



Photo 1. Visitors at (dandaro) Performing stage, photo by researcher 2019.

Recently the centre hosted Masvingo Provincial culture week launch which was officiated by the Resident Minister E.R. Chadzamira on 27 May2021. For hosting Masvingo Provincial culture week launch, the community and project members managed to exhibit, market their artefacts, perform and save indigenous foods and beverages for a fee (see pictures below).



photo2. Government officials approaching dandaro, at DHE; photo by Thompson 2021.

Photo2 above shows government officials approaching (dandaro) stage at DHE. In the picture, centre with a sunhat is Masvingo Minister of State for Provincial Affairs and Devolution E. R.

Chadzamira who was the Guest of Honour at Masvingo Provincial Culture Week Launch, a function organised by Ministry of Youth Sports Culture and Recreation (MYSCR) and National Arts Council of Zimbabwe (NACZ) in partnership with DHE.



Photo 3. Resident Minister E. R. Chadzamira sitting centre, with chief Mugabe on the left and Dengu on the right, photo by Nyika Muchenu 2021.



Photo 4. Dzimbabwe Dance Troupe giving salutations at Dandaro/ stage, photo by Thompson 2021.



Photo 5. inside part of (bikiro)/ cooking hut with Dzimbadzamabwe members preparing food on culture week launch day, photo by Thompson 2021.



Photo 6. Delegates enjoying various indigenous food dishes outside (bikiro) / cooking hut on culture week launch day photo by Thompson 2021.



Photo 7. Dengu leading delegates through exhibitions at culture week launch; photo by Nyika Muchenu 2021.

In photo 3 Masvingo resident Minister E. R. Chadzamira is sitting centre, with chief Mugabe on the left and the chairperson of DHE Dengu Remson enjoying the proceedings at Masvingo Provincial culture week Launch. Photo 4 shows Dzimbadzambabwe dance troupe presenting some preliminary salutations before performing their usual and familiar *majukwa*, *mhande* and *bira* dance practices to entertain the delegates. Photo 5 is showing DHE members busy preparing indigenous dishes for the delegates and participants who attended Masvingo Provincial Culture Week Launch. Photo 6 is showing part of delegates enjoying indigenous dishes outside (*bikiro*) Karanga indigenous cooking hut. Photo 7 is showing Dengu, the chairperson of DHE, leading very, very important persons (VVIP) delegates through some exhibitions at Masvingo Provincial culture week launch. All the services shown on pictures above were offered for a fee, also see **Appendix M** which shows a disbursement invoice of Rtg\$**84 000-00** paid by the Ministry of Youth Sports Culture and Recreation (MYSCR) to DHE for the different rendered services. It is such recognition that is quite significant for the Karanga people of Masvingo whose project is now already a viable and cultural industry to community members.

Quite significantly for this community project DHE, is that, it is emerging as an intervention step to many objectives and goals of Zimbabwe`s National Cultural and Creative Industries Strategy (NCCIs) (2021- 2030), The National Arts, Culture and Heritage Policy (NACHP) (2019) and National Development Strategy 1 (NDS1) (2020-2025). NCCIsS (2020:12) notes that “The Strategy seeks to strengthen, inspire, empower, transform and energise Zimbabwean Cultural and Creative Industries (CCIs) business of all scales at every level of their value chains to catapult their contribution to inclusive sustainable economic growth and development.” By empowering and ensuring economic growth and stability through musical arts activities, DHE as a community based tourism project has hugely contributed and impacted towards the achievement of main objectives of Zimbabwe`s National Development Strategy 1 (NDS 1) (2021- 2025) of 2020. Economic growth and stability is a prerequisite for sustainable development, which contributes to improved livelihoods for all (NSD 1 2020: xiv). This is our first 5-year Medium Term Plan aimed at realising the country`s vision 2030, upper middle income society, while simultaneously addressing the global aspirations of the Sustainable Development Goals (SDGs) and Africa Agenda 2063, (NDS 1 2020: iv). The community based tourism, DHE, is visibly and practically playing an outstanding role in the move to attain vision 2030, which is vigorously pushed by so far two Strategies, NCCIsI and NDS 1 supported by NACHP. By creating employment, which is a hallmark of ensuring poverty eradication for rural communities, DHE has emerged one among other key interventions that pose to assist the nation in realising global and regional goals, Sustainable Development Goals (SDGs) and Africa Agenda 2063.

While there is increase of emerging evidence that connects intangible cultural heritage (ICH) to sustainable development (Grant 2019, Titon and Pettan 2015, Petocz, Reid and Bennette 2014, Seeger 2013, Grant 2010, Titon 2013, Marett 2010, UNESCO 2003), the running affairs of most projects or initiatives remain centralised and/or are adopting top to down, ignoring and neglecting the grassroots people. A number of scholars agree that grassroots level, (Macheka 2013) territorial approach, bottom-up (Stohr and Tylor :1981), (Gore 1984) enhances and ensures community participation but surprisingly quite common for community based projects is top- down method. Also, another version of top-down approach usually manifests in form of an appendage and/ or expansion of either government or private organization`s structures. For example, the Shona village, (see also Pwiti and Ndoro 1997) which is located inside Great Zimbabwe Monuments since its existence is still yet to find a substantial and lasting solution to economic problems of the local members and Karanga cultural creators. In the wide variety

of research projects that engage African indigenous knowledge systems and practices annually, many scholars and communities cannot participate in their own terms, because of their economic dependencies – e.g. on donor funding from the USA and the European Union, (Murove 2018: 11). Any knowledge that is deemed prejudicial to the economic and political interests of the donor will not receive funding, (Ake 1994:17). The impressiveness of DHE within five (5) years of existence under the entire stewardship of local members had set yet another significant achievement which is a resounding victory regarding the inspiration and commitment of postcolonial theory, fronting indigenous knowledge systems. The postcolonial theory is also about the colonised and formerly colonised announcing their presence and identity as well as reclaiming their past that was lost or distorted because of being othered by colonialism, (Mapara 2009: 141). It has been strongly demonstrated by the Dzimbabwe community members, who alone have managed to establish their own community tourism settlement, proving a point that indigenous people even without any colonial master's assistance are capable of, not only reclaiming and restoring their own cultural identity, but can economically improve their living standard using sustainable ways. Economic Sustainability through Zimbabwe Indigenous Heritage; Karanga Musical Arts Community Project, though like many other cultural projects around the world which are also inspired by 2003 and 2005 UNESCO's conventions, it departs from top-down style of leadership/approach as it engages Dzimbabwe community members to be in full control of the project. This action research contributes to the central aspiration of applied ethnomusicological study, as it goes beyond academic boundaries, it stepped into Karanga Dzimbabwe community to particularly address poverty related issues. Applied ethnomusicology, influenced by applied anthropology, deals with solving problems and enhancing quality life.

DHE provides the practical space for cultural heritage enterprise skills, innovation and industrialisation hence a long stride towards achieving the recently up scaled and adopted 5.0 education model propounded by the Ministry of Higher and Tertiary Education, Science and Technology Development (MHTESTD) which added innovation and industrialisation to earlier and existing focus (teaching, research and community engagement). Scholars/ researchers, tertiary students, primary and secondary learners have now opportunity to visit DHE to learn and experience real Karanga cultural heritage in its living context. The research emerges as an immediate, quick value addition and intervention strategy to the much and widely talked CCIs. The exposure to DHE will assist learners and students to envision and consider possibilities of entering into CCIs by establishing dance, *mbira*, *marimba*, drama, poetry and theatre groups

hence creating their own employment rather than looking for job opportunities. This research is a bit unique in that, it establishes a musical arts centre in the Dzimbabwean community which its full ownership is in the hands of the community. The institutionalisation and packaging of indigenous musical arts at DHE is not only set to assist in empowering Karanga indigenes concerning the rights of their indigenous living heritage, but is as well positioned to further stimulate legal framework interests concerning cultural creative arts industries especially one advocating for the benefit of rural Zimbabwean communities. Of note, the research developed and formulated a sustainable model; *Karanga Musical Arts Entrepreneurship Model for Survival (KMAEMS)*. While the formulation of this model was based on previous scholarly literature, besides being interdisciplinary in its usage, the model proved quite relevant tool for effecting and realising sustainable livelihood communities. Inspired by postcolonial theory, anchoring on indigenous knowledge systems, African philosophy, ethnocentricity and sustainable development concepts, such has been the model's appropriateness for a cultural, musical arts community driven tourism centre like DHE.

1.5 Limitations

Considering that the study was a participatory action research, major limitations were time and funding. Deep familiarisation with Dzimbabwean community required regular presence of the researcher, yet the study was done on part-time basis. Given that the researcher was a full-time music lecturer at Masvingo Teachers' College at the time of the study, managing time was quite tricky to the extent that some of the work as well as meetings with the community members were to be rescheduled in the evenings.

The above resulted in the confinement of the research to the Karanga in Dzimbabwean, strategically so, to accommodate the researcher's time constraints as spare time including weekends, public and school holidays was thus used to conduct field work.

Establishing a typical Karanga settlement required substantial amounts of funding contributions from community members as well as the researcher to maintain team spirit and keep pace with the project. At times the researcher had to drive, especially 2016 up to 2018, but the high costs of fuel during the 2019- 2021 period resulted in the researcher having to use public transport for fieldwork since he had to visit the centre thrice a week.

However, since the researcher was self-sponsoring his studies, some of the meeting schedules were affected. Cognisant of the soft economy which the nation experienced, the researcher chose to work with a community that was within easy of reach to enable ability to cover his tuition fees and field trips. By extension, the impoverished community also struggled to independently undertake the envisioned community project due to lack of capital.

Among the strategies initiated to raise funds for the project were to set-up a Dzimbadzamabwe performing arts and dance groups namely Dzorirangoma Cultural Dance Troupe (DCDT) that attracted some commercial charges to their performances as well as networking the same with other prospective sponsors, and stakeholders, to support the project. This helped as the group, through various performances, opened up some significant inflows that assisted in stimulating motivation to participants and community members.

During his early days with the Dzimbadzamabwe community members, the researcher strongly concentrated on training, instructing and choreographing the dance group targeting to quickly raise the funds. The reward came earlier than expected and prepared, as the group won the 2016 Masvingo Chibuku Neshamwari Provincial Competitions in its debutant year. The group outclassed other nine groups that entered the same competitions. For the effort and first position, the group was rewarded with money prize worth US\$500-00.

The group was to split into two due to internal conflicts. The problems emanated from the fact that with three months of working with the entire group in 2016, the group had poor record and financial management skills. Capitalising on the absence of written and proper ways of handling and sharing rewards, financial proceeds the group had received for stage performances were unfairly shared. At one point, the researcher had a decision to abandon the project for another community. My research supervisors advised that I keep distance during commotion amongst group members. Ultimate interventions by Chief Mugabe resulted in group B remaining focused, hence the existence of this centre, Dzimbadzamabwe Heritage Enterprise, (DHE). Group A just remained a dance group, and because of that stunted growth, the narrative writing had to concentrate on group B, DHE.

Getting into a community as a scholar, and an outsider, who desired to work with the community members from 2016 to 2021 came with a lot of limitations and/or challenges. In the early days, there were serious challenges that needed attention to settle around social arguments to which the researcher, considering his status as an outsider, was rather limited to preside over.

Lastly, since 31 March 2020, the Covid-19 pandemic restrictions limited the execution of DHE as a participatory action research, and the free-flow of national and international visitors to Karanga community tourism settlement was negatively impacted. The major impact that Covid-19 had on tourism, for instance international tourist arrival overnight visitors plunged by 73% in 2020 due to widespread travel restrictions and massive drop in demand (World Tourism Organisation WTO, 2021). However, because Covid-19 movement restrictions were noted as global challenges, the pandemic hindered progress just as any other average cultural tourism destination would have experienced.

1.6 Delimitation

The research was carried out in the Dzimbabwe community, Nemanwa district in Masvingo Province. The location is near Great Zimbabwe Monuments, about 35 kilometres from Masvingo city. It is around 5 kilometres from Nemanwa growth point along Morgenster mission/Teachers' college road. Figure 1 below shows location of the community.



Figure 1: Map showing location of the DHE (Source: Googlemaps as modified by Researcher, 2021)

Figure 1 shows an approximate position of DHE in relation to Nemanwa growth point, Great Zimbabwe Monuments, Morgenster Teachers College, and the mission hospital. The DHE community project, is situated in Masvingo Province near Nemanwa District to where most participants are of Karanga ethnic group.

The Karanga people have a living legacy of upholding their indigenous musical arts through performances at social and ritual ceremonies as regularly conducted. The Dzimbadzamabwe community members are well known for presenting *mhande*, *jukwa*, *mbakumba* and *bira* indigenous dances as well as other musical arts genres which are prominent in Masvingo Province. Figure 2 below shows the location of the Karanga people.

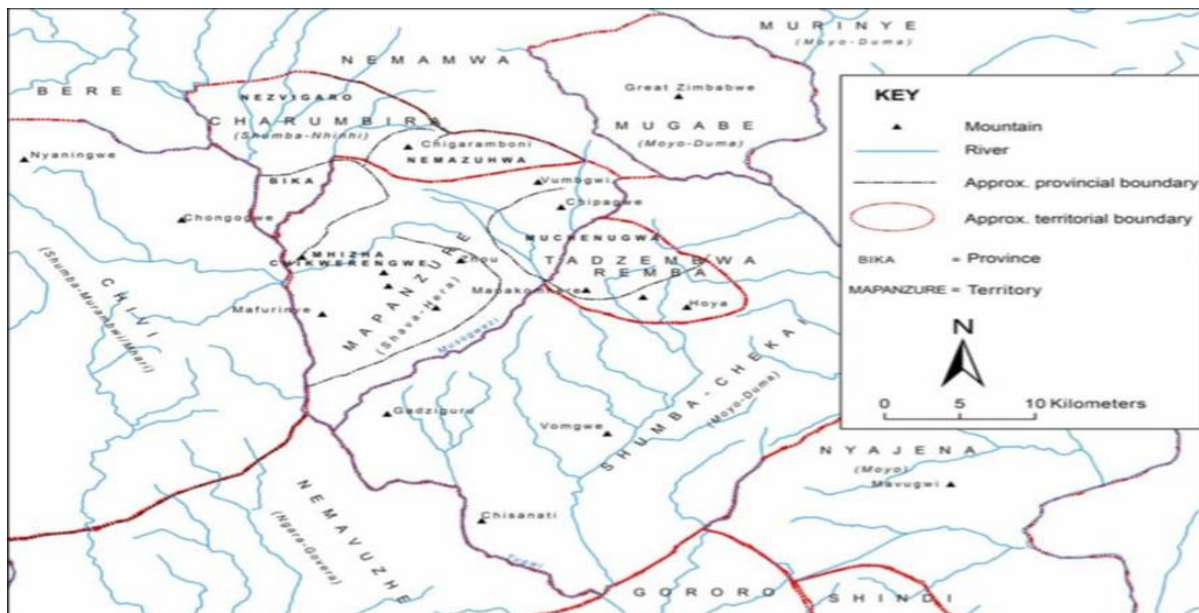


Figure 2: Location of the Karanga polities around Great Zimbabwe as of c 1830

Figure 2 above shows Karanga areas found near Great Zimbabwe Monuments. However, for DHE, members who were initially involved were mainly drawn from Mugabe and Nemanwa communities. At the time of the study, others from neighbouring areas were gradually beginning to join the project. Dzimbadzamabwe community's proximity to both Great Zimbabwe Monuments and Masvingo City, where the researcher resides, was yet another reason for choosing this location.

1.7 Structure of the thesis

Chapter 1 introduces the study and Chapter 2 reviews literature grounding and informing the study with a bias towards African indigenous heritage in general and Zimbabwean/Karanga

musical arts in particular. In its organisation, chapter 2 constitutes ideas of applied ethnomusicology, entrepreneurship, and post-colonial theory.

Chapter 3 outlines the methodology of the study. The chapter mainly articulates forms of method, techniques and instruments used during data collection. The methods included mainly ethnography manifesting in its active, applied and participatory action research forms.

Chapter 4 reviews literature on Zimbabwean indigenous musical heritage. It organises Zimbabwean musical arts heritage into three major eras of change and continuity. These are the pre-colonial, colonial and post-colonial periods. Pre-colonial focuses mainly on utility and vitality of Zimbabwean musical arts in general, and Karanga in particular. Musical arts, include aspects not limited to music, dance, instrumentation, ritual ceremony, and spiritual possession. The colonial period discusses the impact of missionary work, colonial education, western civilisation, and compulsory resettlement scheme; urbanisation, policy making and governance systems. The narratives on musical heritage in post-colonial Zimbabwe examines the influence of technological advancement, modernity and globalisation on the revitalisation, promotion and dissemination of the same.

Chapter 5 describes and explains musical arts creation and re-creation among the Karanga people of Masvingo Province in Zimbabwe. The chapter focuses on; (i) the background of Karanga Musical Arts Re-Creation, (ii) Musical Arts Creation, (iii) Musical Arts Cognition, (iv) Musical Arts Recreation and (v) Forms of Heritage Music Arts Aesthetics. In this regard, Karanga Musical Arts Re-Creation as informed by cosmologies and worldviews of owners, largely locates voice (*inzwi*) as it manifests in expressing sense and meaning in daily life experiences

Chapter 6 presents the institutional structure and framework designed to institute and bind Karanga musical arts heritage. The chapter further shows how the researcher partnered Karanga community members in institutionalising their musical arts heritage. The process (institutionalisation) pays critical attention to two special aspects: (i) Karanga inclusive cultural heritage, giving particular thrust of African life as living heritage that involves the inseparable of tangible and intangible heritage, as well as colonial exclusive culture, and (ii) The institutionalisation of African musical arts as hugely sympathetic to the repackaging of both tangible and intangible cultural heritage in the Karanga cosmic perception or cosmo-vision.

The chapter establishes ethical, legal and authentic frames for both indigenous and modern institutions.

Chapter 7 introduces the Karanga community musical arts heritage enterprise project, herein named Dzimbadzimbabwe Heritage Enterprise, (DHE). The chapter adapts cultural tourism enterprise strategies and packages that include entry fees, home settings, indigenous culinary unit, teaching and learning unit, and instrument making, science and technology area. Also discussed are indigenous Karanga leisure, indigenous exhibits and auction, Karanga sacred life and festivities, and finally indigenous medical wing/ unit.

Chapter 8 Crystallises the study on the DHE as a trajectory for poverty alleviation for the owners who are Zimbabwean rural inhabitants, and whose narrative constitutes the preceding chapters. It further discusses insights that emanates from the past, pre-colonial Karanga musical arts heritage, its stableness and intactness, via colonial marginalisation, and then the resilient character witnessed in the present, post-colonial state of heritage enterprise. The chapter further projects the future of the local heritage enterprise premised on the metropolitan advancement of ethnic heritage through the adaptation of the best practices in order to achieve sustainable communities.

Chapter 9 concludes the study. It summarises the study, concludes and provides recommendations of the study.

Chapter 2 Literature Review

2.0 Introduction

The major approach for this study was that appropriate literature had to be deployed and utilised under relevant chapters. The review of related literature was done concurrently as active and as part of the process, with the unfolding of the entire research in a book chapter approach. However, this chapter briefly reviews some literature perceived to be key in informing this study. Such literature includes the thrust and ambition of applied ethnomusicology, cultural heritage (as living heritage), and sustainable development concept in relation to indigenous communities like Dzimbadzamabwe, and the Karanga in Masvingo Province.

Considering that the study anchors on the activeness and effectiveness of the community, the study interrogates organisation that underlie community music making. The chapter proceeds to ground the study mainly in post-colonial theory, connecting, stepping and leveraging on philosophies, principles and concepts that include ethnocentricity, indigenous knowledge systems/ knowing ways, African philosophies and theories of sustainability and enterprise skills.

2.1 Applied ethnomusicology

Harrison, Mackinlay and Pettan (2010 p. 23) note that “In recent years the ethnographically oriented disciplines such as anthropology and ethnomusicology have been faced with new concept of promoting scholarly work ‘beyond’ the academy.” Based on principles of social responsibility, applied ethnomusicology puts ethnomusicology knowledge to practical use through a music-centred intervention into a particular community, whose purpose is to benefit that community, (Titon & Pettan, 2016 p. 1).

‘Applied Ethnomusicology’ refers to both a formal sub-discipline of ethnomusicology and to a broad category of ethnomusicologically-informed activities outside the writing-based core of academia (Schrag, 2015 p. 1). The central argument from the above authors points to the major mission of applied ethnomusicological works, that of going ‘beyond’ academy, and offering the bridge that closes the divide between scholarly work and community needs. In this case, the gained ethnomusicological knowledge’s efficacy is measured in its practical use of addressing community, Dzimbadzamabwe problem(s).

Such has been the inspiration that informed this study, hence the existence of Karanga musical arts community project as an intervention to ensure rural economic transformation. The applied ethnomusicological principles assisted the study to respond to all the four sub-research questions (SRQs). Commenting on applied ethnomusicological approaches, Zvendava (2021, interviews) says:

Ini pakutanga ndaisavimba nedonzvo renyu. Nyaya yekuti tivake musha wedu tega ndaifunga zvaisabuda. Uye ndaifunga kuti iwewo mwanangu kuti wakatopiwa mari yerubetsero asi unoda kuti tishande ugotibira mari dzacho. Izvo kwaiva kusaziva. Izvo kaitiro kacho kaiva kega, uye takambosiona vamwe vaingouya pekutanga vonyora-nyora wozongoona kwakaenda imbwa, ndokwakaenda tsuro. (Zvendava, Interview, 2021).

At first, I had mistrust with the vision of this project. I thought the idea to build our culture centre was a non-starter. Also, I was even suspecting you my son to have been given donations but just wanted us to practically work then converted the funds for your own use. I was lost, the approach was new, we were used to some who came as researchers, jotting some notes only to realise once they go back to their institutions they will not come back.

As testified by Zvendava above, applied ethnomusicological stance and approaches were not quite common with the generality of the Karanga people of Dzimbadzamabwe community. It was mentioned that most of the researchers had a norm of just appearing during early days of their research only to leave with no further trace or practical connection to the community in which their research has been carried out. Such comments suggest an arm chair research approach. This participatory action research excited them most especially after it started to reduce some of their perennial problems.

The use of ethnomusicological ideas or knowledge in containing community problems has been demonstrated elsewhere, for example, Howell (2017) talks of: 1). The Afghanistan National Institute of Music which intervened to address the welfare of orphans and street children as well as issues to do with discrimination; 2). Community music intervention in post-conflict context, for reconciliation, Bosnia-Hrzedgovina in the 1990s by Pavarotti Music Centre.

Leturcg (2009) argues that musical heritage was used in Sudan as a political resource in the context of 'post-conflict' in order to favour the so-called national unity of the country. An applied ethnomusicological-turn is that, both Afghanistan National Institute of Music and Pavarotti Music Centre stepped into the communities and utilised music to address problems faced by their communities. Titon and Pettan (2016 p. 2) reiterate that:

...applied ethnomusicology is best regarded a music centred intervention in a particular community, whose purpose is to benefit that community, for example, a social improvement, a musical benefit, a cultural good, an economic advantage, or a combination of these and other benefits.

For this Karanga community project, while the intervention is inclusive, it mainly intended on benefiting in economic sense since this was perceived as lowly utilised by the indigenes though other aspects like Karanga culture restoration were ensured. While applied ethnomusicologist's strategy is music-inspired, the focus is on people and it is community (Titon & Pettan, 2016) and, in this case, it includes the use of Karanga musical arts to benefit community members financially.

2.2 Cultural heritage

Cultural heritage, which embodies musical arts, is consistently gaining recognition and relevance as a solution to social and economic transformation. Applied ethnomusicology approaches require cultural heritage of a particular people in order to step on, and utilise musical arts of that community. Stephano (2014) argues that cultural heritage is increasingly becoming a critical element in the economy and society of developing countries. Stephano further stresses that promotion of cultural heritage could, therefore, act not only as stimulus to encourage local cultural expressions and contributing to growth of culture-related economic activities, but it can also target other domains of development such as improving social cohesion. There is constant increase of evidence that link ethnomusicological literature and cultural heritage community's projects, (UNESCO, 2003; Titon, 2009; Schippers & Bendrup 2013; Grant, 2014; National Cultural and Creative Industries Strategy, 2020; National Arts, Culture and Heritage Policy of Zimbabwe, 2019).

Cultural heritage the world over is increasingly getting recognition because of its strengths and potential in steering sustainable development (Richtscheid, 2001; Macheka, 2013) and especially its growing tendency of attracting and enhancing tourism (World Bank 2001, 2010, World Tourism Organisation, 2021). For this study, DHE, which in this context is considered living, was used to create paths for social, cultural, environment and economic benefits. Karanga skills, knowledge (ideas, beliefs, music, dance, drama, poetic expressions) and local environment (trees, caves, sacred areas and mountains) were used as living heritage that constitutes culture.

Culture is the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment, which gives order and meaning to the social, political, economic, aesthetic and religious norms (Nwegbu, Eze & Asogwa, 2011). Commenting on the strengths, appropriateness and readiness of one's own cultural heritage in solving encountered problems, Dengu (2021) says:

Tsika ipi neipi yakaiswa neMusiki kubetsera muridzi kurarama kana kuzviraramisa mumatambudziko. Chero chidembo chizema ndechokuti chirarame. Isu sevaKaranga taitamba, kupira, kuchema nengoma Ndosaka tiine mhande yemvura, mbakumba kutenda. Isu zvekushanda nhaka kuti tiwane pundutso hazvisi zvanhasi. Tsika dzedu patakarambidzwa ndipo pakatanga kuuya matambudziko akawanda. (Dengu, Interview, 6 January, 2021)

Every culture was put to assist the owner to survive or solve some bedeviling problems. Even the skunk's bad odour is deliberately a surviving tool. As Karanga people, we present and request our issues or problems through music. Thus, why *mhande* is for rains, *mbakumba* thanksgiving. The use of heritage for sustainable livelihoods is not new. As the whites disturbed our culture, more and more problems emerged.

From the ideas above, Dengu is rightly accepting that the use of cultural heritage in solving community problems was the norm before the coming in of white people. To Dengu, cultural heritage is not only useful in redressing community emerging problems, but it is a life tool kit, (Michael, 2005). Critical for Dengu is that he noted the beginning of social, cultural and economic problems. According to Dengu, musical arts was performed say for, but not limited to, marriage, birth, puberty, rainmaking, working in fields (weeding), thanksgiving for bumper harvest, hunting, achievement (installation of chiefs), and death. Such was the sustaining potentialities of musical arts to the entire indigenous Karanga life systems. For the Karanga people, the use of indigenous cultural heritage to manage and account for their life systems came as a long overdue reconnection with their traditional ways of living. Otherwise, what is new for them is the involvement and inclusion of scholarly output combined with their indigenous musical arts and knowledge systems.

Arts and culture programs provide valuable economic benefit that can be measured through event admissions, sales of items associated with program activities and increase in retail sales of local products and services (Michael, 2005). Michael further regards cultural tourism products and branding strategies as a 'tool kit' to create and provide economic development. Such has been the same trend at DHE in which project participants realised some economic gains through tourism set-up and branding systems, that included, but not limited to admission

fees, indigenous dishes, settlement and sacred places; tour-guiding, indigenous festivals, indigenous performances, teaching and learning.

For the Karanga people of Masvingo, their cultural heritage in this community project was largely viewed and regarded as musical arts. Ofuani (2014) defines traditional music arts as a term that attempts to anchor all the traditional performing arts facets like music, poetry, drama, dance to name but just a few. Nzewi (2005 p.1) says “musical arts is a composite thought system that was created and experienced in holistic terms as integration of music, dance....”

2.3 Sustainable development

The concept of sustainable development has been the main topical of many international conferences (Nocca, 2017; The Brundtland Commission 1987; UNESCO 2003; Grant, 2010, 2011, 2016; Kumar, 2017; World Tourism Organisation 2020, 2021). Indeed, so much has been written in recent years about culture in the context of sustainable development or about sustainable development in context of culture (Throsby, 2017).

In scholarly discourses, while culture is as old as humanity, what is recent is its link to sustainable development. The World Commission on Environment and Development (the Brundtland Commission) says that:

In this context, the concept of sustainable development was seen as encapsulating the desirable features of a development path which would meet the needs of the present without compromising the ability of future generations to meet their own needs (WCED, 1987 p. 43).

Such strategy also forms the basis of this particular study, which treats sustainable development as an approach that targets to address economic needs of the current Karanga people utilising musical arts of the hosting community, but of course without straining the potential of the same living heritage to the next generations.

Sustainable development has been amplified and made prominent in cultural heritage discourse mainly by UNESCO’s work especially the 2003 and 2005 Conventions. The Centre for Music Ecosystems (2021 p. 6) notes that:

The 17 Sustainable Development Goals (SDGs) were adopted in 2015 as a common vision to ‘end poverty, protect the planet and improve the lives and prospects of everyone, everywhere’ to be achieved by all UN Member States by 2030.

Grant, Bartleet, Barclay, Lamont and Sur (in press) explore the role of culture in advancing the SDGs in Asia-Pacific through three case studies. Indigenous Marapu people in Indonesia are linked to SDGs 3, 10 and 11; River Listening shows Australia, (SDGs 11, 13 & 14) and Leweton Cultural Village, Vanuatu (SDGs 3, 4, 5, 8 & 13). WTO (2021) for the Best Tourism Villages categories and connects SDGs in four sustainability dimensions; economic (SDGs 5, 8, 9 & 17), social (SDGs 1,2, 4, 5, 8, 10, 11, 12 & 17), environmental (SDGs 7,12, 13, & 15) and Health, Safety and Security (SDG 3).

At DHE, out of the 17 SDGs only three SDGs (6, 7 & 14) are not yet well connected and entirely explored. This makes both WTO (2021), Best Tourism Villages and DHE missing three SDGs (6, 14, 16) and (6, 7, 14) respectively. The SDGs 6 (ensure availability and sustainable management of water and sanitation) and 14 (conserve and sustainability use of the oceans, seas, and marine resources for sustainable development) are for now missed by DHE and WTO. The use of indigenous tourism principles entrenched in Karanga musical arts assisted and ensured DHE to link its cultural activities to the 14 of the 17 global sustainable development goals. Basing its argument on the omnipresence of music to the entire life aspects of human beings, the Centre for Music Ecosystems (2021) advocates and illustrates the connection of music to all the 17 global SDGs.

For DHE, the sustainable development discourse has been grounded in the concept of sustainability, to which the study proceeds to incorporate the entrepreneurship aspect. Sustainability, therefore, is generally understood to be a combination of social, economic and environmental aspects (Kunasekaran, 2017). The notion of sustainability includes many and varied aspects of music making and music research, some of which are now referred to as ‘applied ethnomusicology’ (Bendrupd, Barney & Grant, 2013 p. 53). Both views by the authors above concur on the idea that sustainability embeds varied aspects that incorporate social, economic and environmental dimensions. However, it is the preciseness and adequateness of the latter, as it mentions aspects like ‘music making’, ‘music research’ and ‘applied ethnomusicology’ which formed the major desire of DHE, as a community-driven project mainly inspired by applied ethnomusicology’s social responsibility for the benefit of local members.

In applied ethnomusicology projects like the DHE that aspires achieving economic growth, the concepts of sustainability and entrepreneurship have to co-exist, sitting side by side. Sustainability and entrepreneurship can be defined as the continuing commitment of business to behave in an ethical way and contribute toward economic development while improving the quality of life of the workforce, their families, and the local and global community, as well as future generations (Raheem, Oyelola Abe, Ajiboshia & Igwe, 2012). Mario (2013) argues that entrepreneurship is the development of a business from the ground, coming up with an idea and turning it into an opportunity, profitable business. For the Karanga community project, it all started with brainstorming and consultations between the researcher and Dzimbadzamabwe community members, to which the vision of establishing a community driven tourism championed by Karanga musical arts was reached; hence the existence of Dzimbadzamabwe Heritage Enterprise today.

2.4 Conceptual framework

This research was grounded in the post-colonial theory, supported by its offshoots and other related concepts, principles and disciplines like ethnocentricity, indigenous knowledge systems (IKSs), African philosophy, applied ethnomusicology, theories of safeguarding and enterprise skills. Zimbabwe experienced the dictates of colonialism and is a former British colony. It is against this backdrop that the research mainly explored and interrogated post-colonial theory in the wake of Karanga musical arts at Dzimbadzamabwe community conception of institutionalising and repackaging its musical heritage.

Chibber (2013) defines post-colonial theory as a school of thought which is popular for its strong stance to reject the domineering of Western countries on African and/or Asian countries. Post-colonial theory has a prime mission on studying the effects of colonialism on culture and societies. The theory has a keen interest in understanding how the colonised cultures have since reacted to, and are taking a position to resist or reject colonisers' living and life models. A case in point is that of some Dzimbadzamabwe community members' abandonment of Great Zimbabwe Monuments' cultural tourism of Shona village (an extension unit of Great Zimbabwe Monuments) as a means of resisting the colonial mentality of trading their esteemed musical arts heritage for tokens of appreciation. Such a move of devising a home-grown approach of avoiding tokenistic appreciation, resonates and augurs well with the post-colonial theory's basic agenda of advocating for the decolonisation of the mind as well as empowering the confidence of the African indigenes, to discard the view that their own culture is inferior.

For the Karanga people of Masvingo, the stance they took in establishing DHE was quite bold as they wanted to re-assert and reconnect with their cultural practices. Dzimbadzamabwe indigenes shook off the tendencies of inferiority as the construction of DHE was done based on community members' efforts. Informed by post-colonial theory, Dzimbadzamabwe community members were propelled forward by Afrocentricity ideas. Asante (2009 p. 1) argues that "The Afrocentricity is a revolutionary shift in thinking proposed as a constructional adjustment to black disorientation, decenteredness, and lack of agency." Afrocentricity asks the question, "What would African people do if there were no white people?" (Asante, 2009, p. 1). It is at this juncture that Afrocentricity's revolutionary shift inspires Dzimbadzamabwe's movement of taking the full charge in establishing Community Based Tourism (CBT) after realising the so-called Shona village inside Great Zimbabwe Monuments was misrepresenting and distorting their cultural identity (Ngoro & Pwiti, 1997). Hence, the decision to prove what they can offer, as blacks, Africans, Zimbabweans and in particular Karanga people forging way forward in a way to economically emancipate themselves.

In addition to the post-colonial theory, the research also drew ideas from the contemporary African Philosophy. In particular, the trends engaged included ethnophilosophy, sagacity philosophy and African-nationalist ideological philosophy. Ethnophilosophy is a system of thought that deals with collective worldviews of diverse African peoples as a unified form of knowledge (Emagalit, 2006). From ethnophilosophy, the ideas mainly drawn for this research were issues to do with beliefs, norms, myths and customs for the Karanga people. Ethnophilosophy involves the study and recording of the beliefs found in African cultures.

Such an approach treats African philosophy as consisting of a set of shared beliefs, values, and a shared world-view – an item of communal property rather an activity for the individual, (Gbolonyo, 2009). As argued by Gbolonyo, such was the thought system manifested and demonstrated by Karanga in collectively establishing a community driven tourism anchoring on Karanga cosmologies, norms and values. Philosophic Sagacity is a reflective system of thought based on the wisdom and traditions of people (Emagalit, 2006). This is the same trend of African philosophy that directly influences wisdom of a given African society like Karanga, Dzimbadzamabwe community in Masvingo. It is from the same trend, philosophic sagacity, that the research managed to identify the Karanga cultural heritage creator, Dengu Remson as a sage, whom community members also identify and value as such.

The last trend of contemporary African philosophy which this research consulted and utilised was the nationalist ideological philosophy. From this strand, the principal idea drawn was that of familyhood, communal consensus, togetherness and equality, (Mbiti, 1970, 1969; Nyerere, 1968; Nkwame-Khuruma, 1961). For example, Mbiti (1969), says that “I am, because we are; and since we are, therefore I am,” (pp. 108-9). Such is the *Ubuntu* spirit/philosophy that triggered the Karanga people to display togetherness in working and owning the project, DHE as the Dzimbabwean community. Community is the cornerstone in African thought and life (Mbigi, 2005 p. 75). It is from this same basis that the entire research strongly subscribed and respected Karanga philosophy, cosmology, epistemology and/or ideology as founding principles of musical arts. Embedded in African/Zimbabwean, and in particular, Karanga philosophies are various indigenous knowledge systems that are purposed to found, inform, inspire and regulate entire life of community members. Knowledge production in Karanga cosmologies is underpinned by community knowledge systems, which despite being produced locally, they function internationally and are important also to members of other cultures especially if they want to penetrate with an intention to understand community cosmologies.

In this regard, every life aspect (discipline) of Karanga people is regulated by specific indigenous knowledge systems. The art of creating, performing and understanding, for example, *mhande* dance in *kurova guva* requires deep understanding of Karanga cosmologies (Rutsate, 2010). The idea of indigenous knowledge systems is embedded in post-colonial theory, as such, this research vigorously pursued its models. Mapara (2017) argues that indigenous knowledge systems are an extension of the postcolonial theory. Otherwise had it not been that this participatory action research was guided by Karanga indigenous knowledge systems, then institutionalisation, construction and packaging of Dzimbabwean settlement could not have been successful achieved.

The process of institutionalisation for DHE was underpinned by Karanga indigenous knowledge systems. The construction of Karanga indigenous music instruments, for example, drum (*ngoma*) is grounded in indigenous knowing systems of a particular or hosting African community/society, and in this case Karanga of Masvingo Province, Zimbabwe. The construction of two sections of settlement, the upper and lower, was grounded in Karanga indigenous knowing systems. These included coming up with areas/rooms like playing space/stage, (*dandaro*) indigenous surgery (*banya/imba yen'anga*) the eldest wife's hut (*imba yaVahosi*), father's hut (*imba yaBaba*) kitchen/cooking area (*bikiro*), smelting furnace (*mvuto*)

and watch tower (*nharirire*) are entrenched and embedded in Karanga indigenous knowledge systems.

This research engaged Dzimbadzamabwe community members in devising ways of utilising their creative intellectual property, musical arts, to transform their livelihood. These ways included formal registration and other recognised processes that led to indigenous and modern institutionalisation. The research interrogates the ambition and structure of Sustainable Livelihood Approach (SLA). Morses and McNamara (2013, p. 15) note that “SLA is founded upon the notion that intervention must be based upon an appreciation of what underpins livelihoods.” Closer to the SLA is the concept of sustainable development which also has the similar agenda of improving human life. Banuri (2013) supports the same view by stating that sustainable development as a new economic paradigm seeks to protect human welfare by modifications in the environmental, industrial, economic and financial systems. For the purpose of this research, creative cultural industry is of particular interest.

The concept of sustainable development, with a bias on culture, has been explored by several nations such as China and Japan with remarkable results as echoed by Mushakoji (1997). Mushakoji indicates that for the moment, Japan and East Asian Newly Industrialising (NIE) countries have succeeded in keeping at least some of their cultural traditions, as such are the only non-Western countries which are considered to have achieved, or are in the process of achieving economic development. If other Asian countries have achieved some economic growth, it therefore, demystifies the hegemonic belief that associates economic development mostly with Euro-American states. Such is the spirit that manifested in the Karanga community to advance their musical heritage arts for economic sustainability in form of DHE.

The study is aligned to the models of applied to ethnomusicology, a discipline which is defined by the International Council for Traditions Music (ICTM) Applied Ethnomusicology Study Group as “the approach guided by principles of social responsibilities, which extends the usual academic goal of broadening and deepening knowledge and understanding towards solving problems from both inside and beyond typical academic contexts” (ICTM, 2014 p. 4). This appears as an affirmation of Hagberg and Quattara (2012) who argue that the core concern of anthropology remains the engagement of grounded fieldwork that provides ethnographic insights and analytical tools to solve the problems of a given society. In this case, the insights that have been solicited from Dzimbadzamabwe community members were refined through the research’s analytical tools for solving livelihoods problems.

Given that this research draws fundamental ideas from post-colonial theory, contemporary African philosophy, indigenous knowledge systems, and sustainable development; theories of safeguarding intangible cultural heritage, cultural entrepreneurship concept, and applied ethnomusicology, the study then formulated the Karanga Musical Arts Entrepreneurship Model for Survival.

Musical Arts Entrepreneurship Model for Survival (KMAEMS).

Below is the diagram which represents *Karanga Musical Arts Entrepreneurship Model for Survival* formulation.

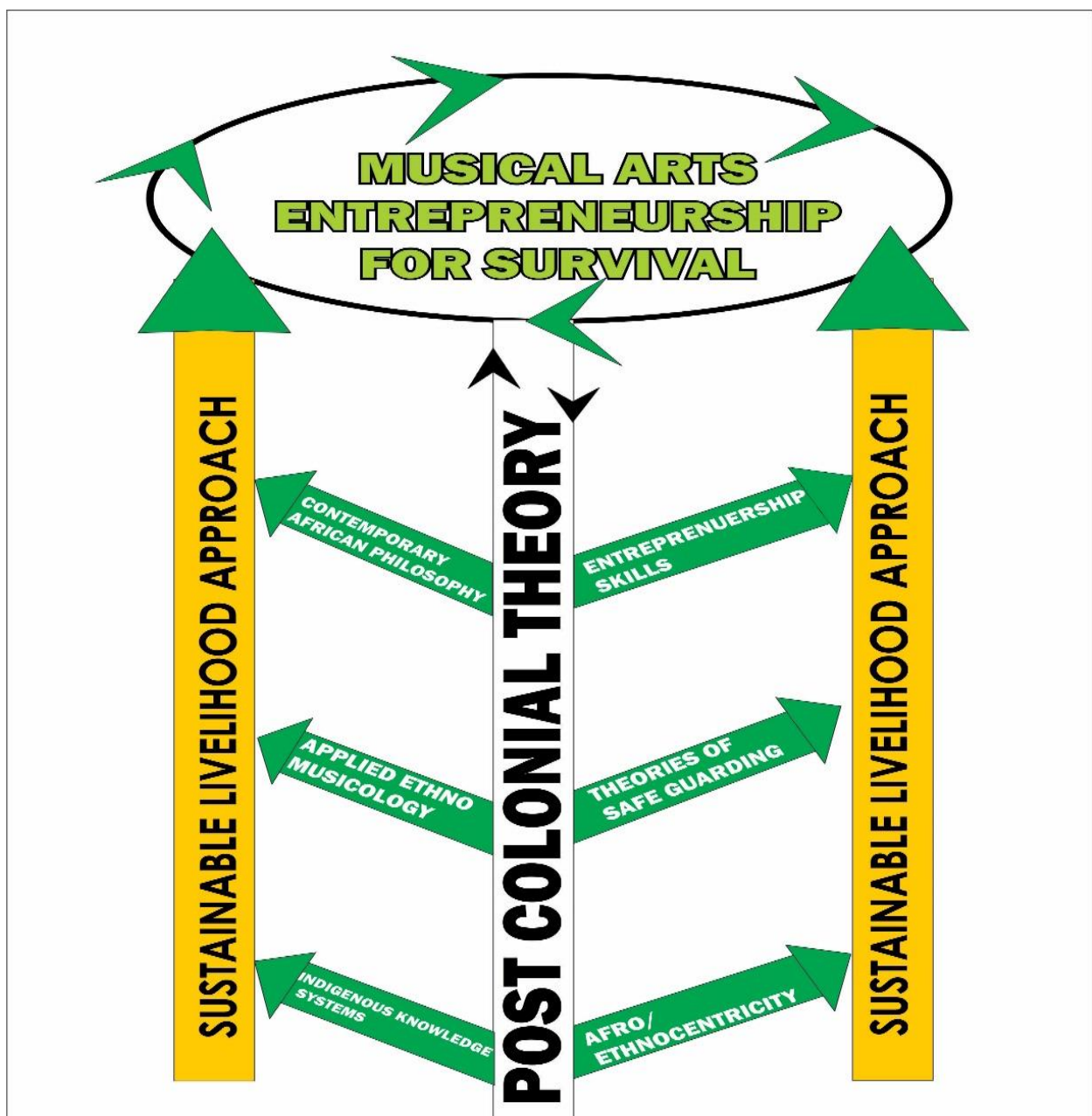


Fig 3 is KMAEMS model diagram formulated by Magwati Phineas 2021.

In fig 3 above, postcolonial theory occupies the central pillar, hence forms the ‘trunk’ (in white). Assuming ‘branch’ status are six arrows (in green) connecting to two supporting outer pillars (in yellow) which bring sustainable livelihoods approach of the model KMAEMS. In the diagram, postcolonial theory inspires all areas which are seen diagrammatically as stemming branches of the cultural survival model. From postcolonial theory, all other areas or sectors of model are empowered to get charge and be the frontliner players or participants in ensuring sustainable livelihoods, without any external and/ or colonial master`s assistance. From the model, what seen stemming or offshooting postcolonial theory regarded as branches of postcolonial in this model are Indigenous knowledge systems, Afro/ ethnocentricity, applied ethnomusicology, theories of safeguarding, contemporary African philosophy and entrepreneurship. All these branches are feeders to sustainable livelihood approaches that direct the pooled ideas, energies, abilities, knowing systems, creativity and cosmologies into Karanga Musical Arts Entrepreneurship Model for Survival. The movement and the diagrammatical model representation confirms and ensures musical arts entrepreneurship for survival at the top. From musical arts entrepreneurship for survival, the channels connect back to postcolonial theory. For this particular research, the postcolonial theory inspired Karanga indigenous people to be determined and on their own courageously confronted their own challenges in an effort to find a solution. While Karanga people had their indigenous knowlegde systems ready and available, what they only needed was the ignition power from post colonial theory, strengthened and reinforced by ethnocentricity. In the same vein, applied ethnomusicological`s thrust presented necessary advocacy, and this was done considering some African/Karanga philosophical underpinnings. Quite complementary in the model were also entrprenuership skills that propelled the Karanga people into cultural tourism as powered by intangible cultural heritage safeguarding theories as enshrined in 2003 UNESCO Convention. All the six branches from postcolonial theory combined together to bring indigenous sustainable livelihood approach to which Karanga musical heritage were utilised and engaged to ensure ‘Musical Arts Enterprnuership Survival model.

2.6 Conclusion

Chapter 2 reviewed literature percieved as key to the entire study. The chapter interrogated the thrust of applied ethnomusicology and it unpacked what constitute cultural heritage, sustainable development, post-colonial theory, and ethnocentricity; indigenous knowing ways and enterprise skills. Quite critical in this chapter was how the identified theories, philosophies,

principles and concepts are positioned and/ or demonstrate on how they inform sustainable development in rural communities. The next chapter discusses the methodology of the study.

Chapter 3 Methodology

3.0 Introduction

The chapter outlines the methodology of the study. The chapter is organised under the following areas, research paradigm, research design, research methods and techniques, research reliability and ethical considerations. For the reason that the study is a participatory action research, it adopts ethnographic approach to which some descriptive and observations were analysed to bring some findings.

3.1 Research paradigm

The research adopted the interpretive paradigm that incorporated Dzimbadzamabwe community musical arts performers to transform their livelihoods by advancing their musical arts traditions. Ritchie and Lewis (2003) argue that interpretivism locates a social researcher as an explorer who seeks to understand the social world through interacting with situations presented by the participants. In this regard, the researcher was part of the research as a ‘meaning-marker’ on how Karanga musical arts can provide sustainable economic opportunities to Dzimbadzamabwe community members. Magwa and Magwa (2015) define a paradigm as a perspective and values that are held by a community or researchers. It provides a conceptual framework for seeing and making sense of the social world. Essentially, this is an ethnographic study and portraiture on musical arts commoditisation of the indigenous people. The study was a participatory action research which had to engage collaborative approaches in a way targeting to reduce and minimise economic instability in Karanga community.

3.2 Research Design

The research adopted an ethnographic qualitative design in (re)creating, institutionalising, packaging and protecting indigenous musical arts of the Karanga Dzimbadzamabwe community. Braun and Clarke (2013, p. 336) note that research design is “effectively the plan for what a study will involve, and how it will be conducted.” In this study, the researcher engaged in series and routine participant observations in Karanga community to which he experienced two forms of ethnographic explorations proposed here as traditional/fundamental ethnography and collaborative/applied ethnography. The immersion, perceived as traditional ethnography, enabled the researcher to access Karanga traditions, beliefs and cosmologies that

were exhibited through *mapira*, (ritual and community festivals), touring and visiting to sacred venues or areas.

Traditional ethnography afforded the researcher an opportunity to manage some interviews and focus group discussions that were culturally based, and this in a way assisted the study to explore and attend to sub-research question 1, which had a task to explore Karanga indigenous knowledge systems as embedded in musical arts practices for the realisation of sustainable community.

Cultural sites and opportunities like ritual, thanks giving, rain-asking ceremonies, assisted the researcher to dialogue with the real culture creators through in-depth interviews and focus group discussions. Through participant observation, the researcher noted some consistent Karanga ritual behaviour patterns which were critical and useful in making some stable interpretations.

Collaborative/applied ethnography was manifested in the construction of a Karanga cultural centre. Applied ethnography was done as the researcher took the challenge to collaborate with the community members and it ensured the practical construction of DHE. Inspired by applied ethnomusicological ambition, applied ethnographic approach was demonstrated as the researcher stepped into Karanga community for the sole reason of creating a cultural industry and community driven tourism centre that resulted in DHE establishment as a community project.

Through applied ethnography, the study explored and achieved the 4 sub-research questions. The need to construct and create a cultural enterprise ensured a community project which the researcher collaborated with the Karanga people of Chief Mugabe. This was against the backdrop that the Karanga are known for utilising their music and dance for social and cultural issues; entertain guests and visitors at Great Zimbabwe Monuments for a token.

As from August to December 2015 the researcher made some preliminary visits and familiarisation with the Dzimbadzamabwe community, a practice normally associated with ethnographic type of research. While I was focusing on working out my proposal in 2016, in some cases I had to find myself on the ground assisting with some choreographic work as the idea to establish the community`s traditional dance group was highly accepted. Initially, group meetings were scheduled for every month but the need for physical presence led to contact times being increased to 3 or even 4 times per week. The idea of coming up with a practical

and living heritage centre was heavily discussed and prepared over two years, 2016 and 2017. Construction at DHE started in January 2018, and since then construction and data collection ran concurrently up to 2021. Hence the project phases were; (a) brainstorming, (b) structural plans and resource mobilisation, and (c) construction of Dzimbabwe Heritage Centre (DHE).

3.3 Population

The targeted group for this study was Dzimbabwe community members under Chief Mugabe's sphere of influence, in Masvingo District near Nemanwa Growth Point, Zimbabwe. Creswell (2012 p. 142) defines population as "... a group of individuals who have the same characteristics." The dominant ethnic group found in Masvingo Province is the Karanga ethnic group. Dzimbabwe community is located within one to five kilometres from the Great Zimbabwe Monuments where the majority members have, over the years, been actively involved in entertaining tourists. The cultural and artistic musical arts knowledge and skills acquired by way of community ritual ceremonies and performance at the Shona village were exploited in shaping the community project. The Dzimbabwe community members whose ideas and skills enabled the development of this project included the chief, councillor ward 8, village head and musical arts performing experts. This cohort of consultants together with 30 community members participated in the execution of the project.

3.4 Sampling procedure

The study engaged the purposive sampling procedure, that is, identifying and selecting members who have extensive knowledge and skills in Karanga musical arts including, but not limited to *mhande*, *mbakumba* and *bira*. Snowballing was also ensured as participants who were purposively sampled also referred the researcher to next and better placed participants. Berg (2001 p. 26) argues that "Purposive sampling is a category which is sometimes called judgemental." Berg further says, "In some instances, purposive samples are selected after investigations on some group, in order to ensure that certain types of individuals or persons display certain attributes which are included in the study" (p. 26).

The pilot study done by the researcher as part of fieldwork assisted and influenced the process of purposive sampling. In this regard, members with musical arts knowledge such as Dengu Remson, were contacted and recruited for the study; specialist-skilled personnel like *chipendani* players, iron smelters, drum (*ngoma*) constructors as well as other artisans

including builders, carpenters, plumbers and welders from Dzimbadzamabwe and its neighbouring communities were identified and roped into the implementation of the project.

3.5 Research Methods and Instrumentation

This ethnographic research employed fieldwork methods incorporating in-depth interviews, participant observations and focus group discussions for collecting data. Creswell (2012 p. 21) says “Ethnographic designs are qualitative procedures for describing, analysing, and interpreting a cultural group`s shared patterns of behaviour, beliefs and language that develop over time.”

In this research, data involved musical arts interpretations, descriptions and explanations of performer`s practices, codes and conventions, demonstrations of cultural and artistic performative skills and definitions of creative and organisational principles embedded in Karanga musical arts. Braun and Clarke (2013 p. 332) define method as “a technique or tool for data collection or analysis.” The researcher utilised in-depth interviews to solicit critical voices from Karanga indigenous people. Privileging indigenous voices is essential in indigenous research (McGuire-Adams, 2020). The researcher interviewed a number of Karanga musical arts makers/creators that included Dengu Remson, Trynos Chakawa, Kwangware Renia, Chauruka Emelda, Chivasa Pardon and Dzareva, Chikwee Tsitsi Julius Mumera and Kereke in order to get an inside view of Dzimbadzamabwe community as well as Karanga worldviews. Also interviewed by the researcher were Conte Mhlanga and Pathisa Nyati of Ndebele culture, and Korekore musical arts creators in Guruve to clearly get a fair cross-section and common views on Zimbabwean indigenous musical heritage.

Since the study was a participatory action research, data was also gathered mainly through practical and physical observation. Focus group discussion (FGD) was also critical as it enabled the researcher to harness views from community members. Field notebooks, digital audio recorders and video cameras comprised the tools that were used in data capturing. While the study emerged from ethnomusicological corner, known for utilising mainly interdisciplinary approaches, being an applied/practical work that seeks to transform and solve real Karanga problems, it therefore, embraces the transdisciplinary approach. Transdisciplinary research is a growing scholarly field, particularly in regard to ‘real world’ problems that do not fit neatly or usefully within traditional disciplinary boundaries (Pike, 2016). Transdisciplinary is globally

open, it is a way of self-transformation oriented towards knowledge of the self, the unity of knowledge, and the creation of a new art of living in a society (Nicolescu, 2007).

Transdisciplinary research is radically distinct from multidisciplinary and interdisciplinary research because of its goal, the understanding of the present world, which cannot be accomplished in the framework of disciplinary research (Nicolescu, 2002: 46). This allowed the researcher to criss-cross and move beyond disciplinary boundaries in search of relevant solutions to economic problems besieging Karanga rural communities. Pike (2016 p. 31) notes that “Transdisciplinary involves viewing a problem and its context without the constraints of traditional disciplinary boundaries.” This provided the researcher adequate space to consult relevant and necessary pieces of ideas disregarding the discipline they were hailing from. The solutions that are meant to achieve sustainable development come from different disciplines and settings. Hence, there is need for intertwined approaches and permeable disciplinary boundaries; hence the need to embrace transdisciplinary research method at DHE.

3.6 Activities, strategies and approaches

The implementation and exploration aimed to address the main research question of the study which is; how can the local people of Dzimbadzamabwe in Masvingo Province be encouraged to advance Karanga indigenous musical arts as creative industry that would foster sustainable development? While in essence all research chapters contributed in particular and unique way of addressing MRQ, the four Sub Research Questions (SRQs) a, b, c, & d were explored in chapters 4, 5, 6 & 7 respectively.

SRQ a. What Karanga indigenous systems are embodied in their musical arts practices which can be embraced for community sustenance? In addressing SRQ a, the researcher in consultation with the Karanga people near Nemanwa Growth Point, developed a research title, Zimbabwe Indigenous Musical Arts Heritage, which in this study is chapter 4. Though the chapter interrogated Zimbabwean musical arts heritage in general, it had particular interest on Karanga musical practices. The researcher as from 2015 – 2021 attended mainly ritual, cultural and functions, not limited to *mapira*, (family/ community gatherings) and *mutoro* (rain asking ceremony). This afforded the researcher ample and suitable time to observe, participate, make some follow-up with in-depth interviews and focus group discussions. The community festivals emerged rather not as a burden, but opportunity for the researcher to clearly note consistent

patterns and trends in music making and performing roles like lead singing, drumming, whistling, and ululating. From the observed patterns and occurrences, the researcher had to consider some purposive sampling, so as to administer some in-depth interview questions which were guided and informed by philosophical underpinnings, as in what, why and how is Zimbabwe musical arts created? The permeating interaction uncovered and harnessed key Zimbabwe knowing ways in general and in particular Karanga. The researcher collected some raw data solicited through in-depth interviews regarding nature, functions, and vitality of Zimbabwean indigenous musical arts.

SRQ b. In what ways can Karanga musical heritage arts re/creation capabilities turned to be enablers of socio-economic transformation? This particular question was addressed mainly in chapter 5, Karanga musical arts re/creation. The approach further created some avenues, in form of structured subtopics. These included (i) background of Karanga musical arts re/creation, (ii) Karanga musical arts creation, (iii) Karanga musical arts cognition, (iv) Karanga musical arts recreation and, (v) Karanga musical arts aesthetics. Through ethnography design, the researcher was deeply positioned within Karanga living musical arts traditions. In extracting ideas and ideals regarding Karanga musical arts creation, the researcher took a participant observation position, in which he was deliberately involved in singing, dancing, clapping etc. The researcher observed Karanga musical arts performances in order to take note of some patterns, recurring shapes, designs, formations, organisation in song structure, dancing, clapping, whistling and ululating. In-depth interviews done mainly with the inherited talented (*shavi*) and spiritually initiated community members like Dengu Remson assisted the researcher to get raw data, primary voice from the real culture makers regarding the creation of Karanga musical arts. The researcher through continued participant observation in dance movements, signs, cues, costumes and prop use, managed to extract some key cognitive understandings, sense meaning intended by Karanga culture music practices. Besides in-depth interviews, participant observation and focus group discussions, audio and video recordings, pictures and field work notes assisted the researcher to unpack Karanga musical aesthetics.

SRQ c. To what extent does institutionalisation of Karanga heritage ensure better living standards of the indigenes and/ or cultural creators? The study dedicated this question to chapter 6, Cultural Heritage Institutionalisation. This is where the ethnography plan emerged quite useful, especially in understanding framework and considerations prioritised by Karanga leadership in approving and awarding an institutional status. Collaborative ethnography in addressing SRQ c was mainly noticed as the researcher was part of the seven-member

committee that was formed to spearhead ground work for DHE`s registration. The interests and needs of the participants were mainly harvested through interactive opportunities like focus group discussions done by the Karanga community members. Document analysis was strongly done here as part of understanding some standing positions of mainly 2003 and 2005 UNESCO conventions and also getting to know technical issues regarding the registration of a Community Based Tourism (CBT) institution. The researcher made some series of meetings, and consultation with both government culture related organisations like National Arts Council of Zimbabwe (NACZ), Zimbabwe National Traditional Dancers Association (ZNTDA), Zimbabwe Tourism Authority (ZTA) as well as indigenous community structures. In this chapter, the constitution of the community centre, DHE had to be generated.

SRQ d. Which enterprise strategies and measures can be instituted to ascertain sustainability of Karanga livelihoods through Dzimbabwe Heritage Enterprise community project? The question was practically explored in chapter 7, Sustainability of Karanga Livelihoods Through Dzimbabwe Project. The intervention strategies adopted to address SRQ d, were largely practical in the sense that the required solutions needed physical and participatory involvement. In that regard, the researcher approached this problem and task mainly with some collaborations, participatory action research in construction of the home structures. Focus group discussions provided way forward through consensus reached decisions. This is the chapter in which the researcher and participants mainly put their voluntary decisions into action. The researcher also through scheduled meetings took opportunity to empower community members with some contemporary enterprise ideas and skills. The organisation of festivals was planned and executed in the phase of the study. Through some technical interviews, discussions and consultations with ZTA officials, workshops targeted to capacitate DHE members with some basic tourism and hospitality skills were organised and held in 2020 and 2021.

3.7 Reliability issues

The use of in-depth interviews, participant observation and focus group discussions assisted in accounting for the triangulation of information in order that it can be relied on as well as authenticating the research findings at any given time and/or context. Through in-depth interviews, participant observation and focus group discussion the researcher managed to solicit critical information that was associated with community-based project. Members shared

their intentions and suggestions quite freely, especially during focus group discussion. Creswell (2012 p. 159) says “Reliability means that scores from an instrument are stable and consistent. Scores should be nearly the same when researchers administer them multiple times at different times.” In the same vein, Braun and Clarke (2013 p. 335) define reliability as “the extent to which the results generated could be generated again by another researcher in another context at another time.” By extension, the application of ideas about musical arts to the community as enterprise served not only as a self-reliance device, but also as a trusted model for the empowerment of the vulnerable people not only confined to the Karanga Dzimbabwe community or Zimbabwean state, but the world over.

3.8 Ethical considerations

The researcher was guided by the Great Zimbabwe University Policy on Research Ethics. Creswell (2012 p. 23) notes that “Before participating in research, individuals need to know the purpose and aims of the study, how the results will be used, and the likely social consequences the study will have on their lives.” In this case, Karanga people of Dzimbabwe were fully advised on their roles and expectations before committing themselves to participate in ‘Economic Sustainability of Zimbabwe Indigenous Heritage; Karanga Musical Arts Community Project.’

After getting the clearance from the University, the researcher visited and consulted National Arts Council of Zimbabwe, Masvingo Province. The researcher sought authority to undertake study from traditional leaders such as Chief Mugabe’s; ward 8 councillor, headman, and the village head.

The chief further introduced me to the participants were not coerced to join the project, the researcher practised professionalism by observing confidentiality and anonymity especially during interviews where necessary. The Dzimbabwe community members, completed the Participant Information Form (PIF) and the Participant Consent Form (PCF). The project, brought some economic gains to the participants earlier than expected, and the researcher was not yet ready with how monetary gains were going to be shared or utilised. And because of unclear method of sharing and disbursing monetary proceeds, some individuals’ moral fabric was put to test. Though some risks and/or challenges associated with this kind of project were discussed, the issue of funding as mentioned before remained tricky and sensitive.

Since this project started off as entirely community-based, the participants were made to understand from the onset that community members needed to sacrifice and volunteer since it was expected to be self-funding. The researcher, however, approached international and national funders like UNESCO and Culture Fund, to mention but a few. The centre, Dzimbadzamabwe Heritage Enterprise and its dance group, Dzorirangoma Cultural Dance Troupe (DCDT) both received COVID-19 relief fund of ZWRtgs\$7 500-00 handed out by the government of Zimbabwe to cushion artists during lockdown periods induced by the global pandemic restrictions.

3.9 The Karanga Musical Arts Entrepreneurship for Survival (KMAEMS): An Explanation

The Karanga are vested with an assortment of cultural and social skills and talents founded by indigenous knowing ways that should be harnessed and utilised to ensure sustainable livelihoods. In this regard, these culture creators, and expert performers, were institutionalised to form a collaborative community musical arts enterprise centre that should enable a stable income for the participants. Such a practical Community-Based Tourism (CBT) model of survival, referred as the Karanga Musical Arts Entrepreneurship Model for Survival (KMAEMS). Such a musical arts intervention strategy, ensures employment creation that stimulates and steers economic growth of indigenous industries.

As part of its institutionalisation process, the community project is purposed to connect and network at global level, with other potential tourism centres for strategic marketability. The performative arts project should aim to base and entrust the sustenance of the centre on creativity, improvisation, spontaneity and choreography. Inspired by *Ubuntu*, the spirit of community togetherness and communal approach in music making, the community project in its operations should always incorporate, and involve grassroots and young children to ensure such a living heritage is passed from one generation to another for continuity, sustainability, posterity and prosperity.

3.10 Conclusion

The chapter discussed methodology highlighting mainly the ethnographic and qualitative approach. The chapter discussed participatory action research wherein the applied ethnomusicological approach was shown as having afforded the researcher a rare opportunity

to gather the much-needed data through in-depth- interviews, focus group discussions and participant observation. As shall be realised in the forthcoming chapters, the overall research question was addressed in a cyclic, phase approach to which sub-research questions were largely aligned to specific chapter, from chapter 4 to chapter 7.

Chapter 4: Zimbabwe Indigenous Musical Arts Heritage

4.0 Introduction

The discussion of Zimbabwean indigenous musical heritage in this chapter is structured into three major eras of musical arts change and continuity, namely pre-colonial, colonial and post-colonial periods. In these respective eras, the discussion focuses on the nature, character and vitality of Zimbabwe musical heritage. The pre-colonial era presents Zimbabwe musical heritage in its various utility versions and manifestations. To this end, aspects not limited to music, such as dance, instrumentation, ritual ceremony, spiritual possession and intrinsic musical expressions like whistling, ululation and vocables are to be academically interrogated.

In examining Zimbabwean musical heritage, I define the term 'heritage', showing how musical lore resounds with this concept. The discussion is largely grounded on how indigenous knowledge systems founded, inspired and sustained Zimbabwean musical heritage. The colonial period discusses the impact of missionary work, colonial education, western civilisation, compulsory resettlement scheme, urbanisation and policy-making on Zimbabwean musical heritage. The discussion on musical heritage in post-colonial Zimbabwe examines the influence of technological advancement, modernity and globalisation on the revitalisation, promotion and dissemination of the same.

4.1 Musical arts heritage

Heritage of a society constitutes the tangible and intangible treasures that are passed down from one generation to another. These include community legacies in form of traditions, practices, dances, music, buildings, local environment, instruments, artistic expressions and values of a community. Smith (1870 p. 60) says that "Heritage is a term derived from the Latin *hereditas*, meaning something handed down from others such as traditions, culture, and family." Based on Smith's view, most of the scholars agree on the idea that heritage is passed down from one generation to another. However, contestation is still existing on the scope, and what really constitute heritage of a given community, considering the broadness of the concept, heritage (Elia & Ostovich, 2011; Howard & Ashworth, 1999, Timothy 2011).

Magwa (2019 p. 88) notes that “To most of the people of Zimbabwe, the word heritage might commonly mean all things to do with the culture of the people in the context of expressed thoughts and feelings of their day-to-day life routines.” Commenting on the indigenous peoples, who in this case are the Karanga people of Masvingo Province near Great Zimbabwe Monuments, Gilbert (2014 p. 49) argues that “For the indigenous peoples, heritage is something holistic that includes not only products of human thought and craftsmanship but also natural features of landscape and naturally- occurring species of plants and animals.” Hamson (2013 p. 5) points out that “...the world heritage is used to describe anything from structures such as buildings, monuments and memorials to ephemeral forms such as songs, festival and languages.”

In that regard, Karanga indigenes too, consider mountains, trees, rivers animals in their vicinity as part of their heritage that they continue to utilise for the reasons of making up their musical heritage. For example, the construction of drums (*ngoma*), by the Karanga people they use tree (*muti*), skins of wild and domesticated animals. Collins and McMahan-Coleman (2007 p. 2) remark that “Heritage is often expressed through culture and the arts as a means of manifesting a community’s sense of what the community or region is about.”

The authors are stressing the point in which communities like Karanga people express their social identity through use of their heritage, like musical arts. For indigenous communities, this is particularly relevant given the lack of social capital as result of colonialism and displacement, (Collins & McMahan-Coleman, 2007). Commenting on the use of heritage to a given community, Dutta and Kikhi (2016 p.237) opine that “It is a powerful untapped resource for social healing and civic engagement with the ongoing legacies of the past- where the past is used to address the pressing concerns of the present.” The last aspect of Dutta and Kikhi’s contribution about the past used to address the pressing concerns of the present resonates quite well with the overall goal of this thesis, of engaging musical heritage to solve economic challenges of Karanga people.

Sethi (2013 p. 7) notes that:

An additional benefit for heritage projects is that these activities create opportunities to encourage continuity and connection between generations, they often take place in a setting that includes the participation of multigenerational community members.

In this study, musical heritage manifests in the form of musical arts of Zimbabwe’s ethnic groups of people. These arts features, include music and dance, gestures, attire, instruments,

drama and acts that ignite performance. In relation to forms of African musical heritage, Nzewi (2007 p. 64) argues that “It is for this reason that we often use the term “the musical arts” to discuss the holistic nature of all the branches in conception, creativity and performance.” Considering Gilbert’s views (2014) that heritage is all the holistic that constitutes not only products of human thought and craftsmanship but also natural features, Zimbabwean musical arts perfectly emerge as part of heritage for the Karanga people. This study defines musical heritage as all accumulated theatre, stories, drawings, performing arts, folk songs and lore, drama, music, dance, instruments and indigenous knowledge systems. These are generated by a particular community for utilisation by the creators/ owners as well as preserved and passed down to coming generations. When asked to share his views of indigenous musical arts, *nhaka yemitambo yechivanhu*, Dengu (2017) says:

Nziyo dzedu dzechivanhu uye dzechinyakare, zviridzwa, mitambo yekudzana, ngoma nehosho zvese inhaka yatakasiirwa nemadzitateguru zvatinfofarira kuchengetedza nekuti tikasadaro ivhu rinonyunyuta.
(Dengu, Interview, 2017)

Our traditional music, cultural songs, instruments, dances, drums and shakers all constitute our cultural heritage that we should guard jealously because if we do not, this will upset our ancestors.

Zimbabwean indigenous musical heritage, like indigenous African musical arts, is a treasure, wealth that is passed down and enjoyed through generations. For the Karanga people of Zimbabwe, just like elsewhere in Africa, the spirit world is also very much concerned and involved in the affairs of community heritage.

The United Nations Educational Scientific and Cultural Organisation (UNESCO) is globally known primarily for its work in the field of cultural heritage. Significant attempts on safeguarding and preserving Intangible Cultural Heritage (ICH) were, and are still persistently pushed, mainly through UNESCO’s resolutions and in particular, 2003 Convention and related conferences. Zimbabwe is a member state of UNESCO, which she joined in 22 September 1980. The Convention of the Safeguarding of the Intangible Cultural Heritage (ICH) was signed and ratified during the 32nd General Conference of the UNESCO on 17 October 2003.

In its universal efforts to safeguard the world’s ICH, UNESCO through one of 2003 Convention’s component has identified and proclaimed certain living heritage as master pieces, of which Zimbabwe’s *mbende-jerusalem* dance is an example. These masterpieces are listed in its Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, now

known as the Representative List of the Intangible Cultural Heritage of Humanity. Mapira and Hood (2018 p. 20) say that “An implementation programme to safeguard the *Jerusarema/Mbende* dance of the Zezuru people of Zimbabwe was put in place in 2005 when UNESCO proclaimed the dance as an Oral and Intangible Cultural Heritage of Humanity.” Though UNESCO has seven conventions, so far, the most landmark agreement in safeguarding intangible cultural heritage remains the 2003. Intangible cultural heritage constitutes:

...the practices, representatives, expressions, knowledge and skills-as well as the instruments, objects, artefacts and cultural spaces, associated therewith-that communities, groups and in some cases individuals recognized as part of their cultural heritage. (Article 2.1, UNESCO, b2003).

Dzimbabwe Karanga’s rituals, beliefs, traditional practices, ideas, knowledge, all are part of musical arts, that fall under UNESCO’s ICH. These also include songs, dances, music and drama, artistic knowledge that result in crafting musical instruments, props and attire. The emerging body of literature reveals intangible cultural heritage as reliable tools and pathways for sustainable economic growth in communities (Kumar, 2017; Pandey, 2015; Anna, Lisa & Whitford, 2016). No society can flourish without its culture and no development can be sustainable without it (Steven, 2010). It is important to safeguard intangible cultural heritage and maintain cultural ties for sustainable economic growth in developing countries, (Amarasiri, 2012).

Referring to the UNESCO 2003 Convention for the Urgent Safeguarding of Intangible Cultural Heritage, Grant (2018 p. 3) says that “It offers a framework to help current and prospective States Parties understand the dynamics of ICH and measures that may be taken to support it.” Steven (2010 p. 3) notes that “The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage offers an important and ongoing space for dialogue, ideas and cooperation.” Steven further proposes an empowering platform where all communities in this case, Karanga Zimbabwe, and their wisdom are on an equal footing with other development approaches. UNESCO’s 2003 convention grounds this study in its urgent call for Safeguarding of Intangible Cultural Heritage in which it articulates the contemporary value and relevance.

In his keynote address at the International Council of Museums 14th General Assembly and Scientific Symposium, Bouchenaki (2002 p. 3) advocating for the promotion of intangible heritage, argues that “...intangible heritage on the other hand, consists of processes and practices and accordingly requires a different safeguarding approach and methodology to

tangible heritage.” Bouchenaki’s remarks suggest ICH were, and are still not receiving due treatment in safeguarding as they were, and are still treated as tangibles. Bouchenaki further states that, “It is fragile by its very nature and therefore much more vulnerable than other forms of heritage because it hinges on actors and social and environmental conditions that are not subject to rapid change” (p.1). It seems more research work agree on the very need to revitalise, promote, document and disseminate Intangible Cultural Heritage, like in this case musical arts. Yet, for the Karanga people near Great Zimbabwe Monuments there is little effort done so far to revitalise, promote and disseminate their cultural musical arts heritage (Macheka, 2016).

The intangibles are those that constitute the invisible which cannot be located by the naked eye like sounds of song and knowledge systems embedded in the artistic works. On the other end, the tangible ones include instruments, symbols, and all the touchable. Musical heritage is powered and founded on indigenous knowledge systems. Mapara (2009 p. 140) says “...indigenous knowledge systems are a body of knowledge or bodies of knowledge of the indigenous people of a particular geographical area that they have survived on for a very long time.” Sedac (yr) defines indigenous knowledge system as, local knowledge that is unique to a given culture or society. Mawere (2011 p. 3) on the other hand argues that the indigenous knowledge systems were multifunctional, depending on the demands and needs of the society; hence the same systems can still be employed for the same reasons/ motivations, even today.

In the same vein, and commenting on the capabilities of indigenous knowledge systems to better lifestyles or livelihoods of hosting societies, Eyong (2007 p. 1) remarks that “They have over generations fostered relationships with other groups, creating a complex web of high levels of cooperation, exchange and support that are essential for sustainability.” The common agreement from the views of the authors above points to indigenous knowledge systems as a body of ideas and knowledge created within a given society using local and cultural heritage resources, and eventually this makes indigenous knowledge systems unique, from one area to another. From the diversified terrains of indigenous knowledge systems, considering variations in scope of what a given people view as culture and heritage, there is little agreement in the definition of indigenous knowledge systems. What remains common, however, is the pattern that as a community heritage, indigenous knowledge systems are a community wealth or treasure that has to be handed down from one generation to another.

For the purpose of this thesis, indigenous knowledge system is perceived as the local and traditional composite thought systems grounded in Zimbabwe’s cosmos and worldviews that

basically aspire to inspire indigenous musical heritage. Societies have the natural obligation, to engage and consult their indigenous knowledge system to inform, promote and preserve their musical arts. Eyong (2007 p. 2) avers that “Indigenous knowledge systems have enabled indigenous people to survive, manage their natural resources and ecosystems surrounding them like animals, plants, seas, natural environment, economic, cultural and political organisation.” As Mawere (2011) has highlighted, that indigenous knowledge systems are multifunctional. For that reason, musical arts for rain-asking ceremony across Zimbabwe, like, *mhande* and/or *jukwa* (Karanga), *wosana/hoso* (Kalanga), *zhana* (Manyika) and *mafuwe* (Budyia and Korekore) are mainly presented with similar or related dance patterns or manners, and what mainly differ are just names. Because indigenous knowledge systems are interrelated, shared between inter and intra- generations and at times extracted from same source of knowledge practices and traditions, they (indigenous knowledge systems) reflect relatedness.

Eyong (2007) reveals that indigenous knowledge systems in central Africa, for over generations, have fostered relationships with other groups, creating a complex web of levels of working together, exchange and support that are essential for sustainability. Nketia (1982 p. 6) says that “...as a result of this interchange, there sometimes occur musical types bearing the same names in different areas as well as other types with different names but similar patterns.” Imhotep (2009) points to the idea of ‘The African Superhighway of Wisdom’, discussed as identical philosophies and motifs wide and across Africa. Kajangu (2005 p. 13) defines The African Superhighway as, “...the network that makes it possible to establish a dialogue of mutual enrichment among traditions.”

Musical arts in Africa, interact, dialogue, share with each other, trade, lend, borrow, exchange and cross-pollinate ideas, philosophies and hence a permeable, porous and accessible musical arts space and boundaries across the continent. Rutsate (2016 p. 128) points that “...the indigenous African musical arts are conceived as living lore.” It is against this backdrop that as a living culture, tendencies of borrowing, adopting and adapting are high and common. Referring to the African philosophy of knowledge exchange (borrowing dynamics), Nzewi (2013 p. 23) argues that “The philosophy and practice has enabled knowledge adaptations, advancement and new creations integrating existing models within and between cultures.” Imhotep (2009) also talks of Africa as having a tradition of cross continental education, ‘intellectual trade’ arguing that African culture has the same symbolism and concepts because there exists a common ancestral culture in which all African cultures, and in this particular case, musical arts, developed.

Nzewi (2007) articulates this same point by grounding musical arts in IKS in a much more elaborate and practical sense. Nzewi (2007 p. 3) presents “The lore of life: Discerning the logic of the African indigenous musical arts system,” where the story of Touma who shared the idea of African ancestor, Ako, whom Touma says is her ancestral spirit mentor is narrated. Touma argues that for African musical arts, there exists an African ancestral mentor or spirits that help African indigenous people generate, create, recreate, perform and practice African indigenous musical arts for their own survival. In this same vein, Karanga musical arts heritage has to account and transact social, emotional, cultural, environmental and economic issues of the Karanga indigenous people sustainably.

African people in this research, from sub-Saharan part of the continent, are members of one family, Bantu. Otherwise, the tribal lines were just an import idea, a western project meant to draw divisions aiming nothing less than unity destabilisation. Ranger (in Makoni, Dube & Mashiri, 2006 p. 6) notes that “...tribalism as it prevails particularly as expressed in the interethnic relations between the Shona and Ndebele, did not exist in precolonial Zimbabwe.” The more an indigenous people’s life, living lore is disturbed, the more its musical arts heritage is marred. Conte Mhlanga (2017, Interview) says that “Africans in their different versions and geographical spheres or settings all belong to one family.” For Conte Mhlanga, the idea of Africa and Zimbabwe in particular, having related and same musical arts practices across is not a surprise, but, a confirmation and affirmation of an obvious consequence. Conte Mhlanga further reiterates that “Since Africans originated from one family, their culture, music traditions, worldviews, behaviour, norms and beliefs are also expected to be that related, joined and connected.”

Photo 8 below shows the author interviewing Conte Mhlanga at Amakhosi Culture and Heritage Centre in Bulawayo, Zimbabwe.



Photo 8: Conte Mhlanga (R) being interviewed by the researcher (Photo by Rubaba Munyaradzi, 2017)

Also responding to the idea of common music practices in African indigenous musical arts, Nyathi, a Zimbabwe Cultural Analyst (2017, Interview), says that “African music is a cultural expression, an art form that expresses African ideologies, worldviews and beliefs.” Nyathi, also pointed out that:

...from the cosmos, Africans derived the idea of fertility, endlessness, the circle or circularity in dance formation, rhythm from the stellar planetary and lunar bodies, half-moon formation of related dances attributed to the same cosmic hymn book being read by Africans.

It is for this reason that, African musical arts reflect common and similar practices. The invention and/ or establishment of pyramids, monuments and shrines with designs dominated with similar shapes like chevron, circle, half-moon which also make common features on African music instruments is another trend that gives clue of consulting, engaging, and utilising same indigenous knowledge systems in African musical arts. Nzewi (2007), a distinguished investigator of African musical arts in sub-Saharan region, to which Zimbabwe is a part, reports that:

The study of diversity enables the tracking of musical arts movements across communal and ethnic boundaries as well as the origin and evolution of styles and presentation dynamics in historical documentation. Such studies could lead to understanding why music of virtually all cultures in African south of the Sahara share the same seminal idioms and structural principles at the fundamental level of epistemological framing of compositional and utilitarian ideas (p. 159).

Karanga musical arts appear as human life tracking devices, thus for example, community music, dances and poetry trace life of individual(s) from birth to death. Chitando (2003 p. 2) argues that “Zimbabwean music is an integral part of the country’s very rich and proud heritage with music accompanying individuals from the cradles to the grave. It occupies an important place in the cultural life of the people of Zimbabwe.” Across Africa, in musical arts, there exist musical practices, traditions, ceremonies, rituals that specifically reflect human life at different stages. The following segments of African culture are celebrated with music and dance; marriage ceremony, child birth, naming of the child, loss of the first tooth, puberty stage, death, chiefs’ deaths, and bumper harvest (Nketia, p. 1974). Responding to questions on similarities or sameness of Zimbabwe musical heritage Dengu Remson Mushipe, chief primary source for this study, and cultural creator from Dzimbabwe community (2017, p. Interview) says:

Zvemimhanzi kana nhaka yedu yezvemumhanzi yakatodzana nechikonzero chimwe chekuti rupahwo runokomba kuti isu tiri chinhu chimwe sevana vemuAfurika. Mapoka evanhu vakasiyana Karanga, Kalanga, Tsonga, Venda, Zezuru madiro enzizi anopinza murwizi rukuru.

Our musical arts heritage is similar across ethnic groups because it is our identity that shows we are all from Africa. These ethnic groups are different, Karanga, Kalanga, Tsonga, Venda, Zezuru but are small inflows that collect into one bigger river.

Mushipe further elaborated that not only in Zimbabwe, but across Africa, small tributaries feed into big rivers and what collects there is same water. Big rivers run across, and connect a number of ethnic groups, societies and these symbolise or represent common feature(s) in musical arts, life and continuity. Indigenous knowledge system in this case represents Zimbabwean local knowledge that is essential to the indigenous people on cultural, environment, social and economic sustainability, as they create, recreate and manage their musical arts. Nzewi (2007) argues that a contemporary society now directly requires literature materials that incorporate intellectual base of the knowledge owners and creators. Ryser (2012) views traditional knowledge systems as important to all of humanity, and being also the wellspring from which all knowledge originates.

It is this same indigenous knowledge system that has an obligation to author or mastermind a grand scheme/ strategy for better livelihoods of the community members. A number of scholars have argued for serious involvement and consideration of indigenous knowledge systems in issues of sustainable development, (IFAD, 2003; Nakashuma & Bridgewater, 2000; Muyambo,

Jordaan & Bahta, 2017)). Indigenous knowledge systems within a given locality assume core business of responding to urgent and emergent needs and challenges of sustainability.

It is against the aforesaid background that this research assumes main agenda of engaging or utilising Zimbabwean indigenous musical arts for ‘Cultural entrepreneurship’. Zimbabwean musical heritage is a packaged or repository of musical arts not limited to the Kalanga, Tsonga, Budya, Tshivenda, Tonga, Ndebele, Ndau, Zezuru, Nambya, Korekore, Manyika and Karanga. While musical arts as alluded before, are heavily informed by indigenous knowledge systems, the waves and tides of external forces from colonialization, Christianity, technology, modernisation and globalisation had impacted the change and continuity of Zimbabwean musical heritage over time. Such change and continuity as in most African colonised countries, is noted and marked in three distinct eras, pre-colonial, colonial and post-colonial.

4.2 Pre-colonial Zimbabwe musical heritage

This discussion on Zimbabwe musical heritage before the advent of colonialism focuses on the nature, character and vitality of the musical arts traditions and practices that dominated precolonial period. The Constitution of Zimbabwe 2013, recognises 16 ethnic languages which represent respective ethnic groups of people namely Ndau, Ndebele, Chi Venda, Nambya, Korekore, Zezuru, Manyika, Budya, Tonga, Chewa, Chibarwe, Xangani, Tswana, Kalanga, Xhosa and Karanga. Each group is identified by its unique music genres, lyrics accent and stylised dances, among other aspects. For example, the Ndau-*muchongoyo* dance, Zezuru-*mbende*, Xangani-*xinombela*, Karanga *mhande*, Tonga *buntibe* to mention but few.

Tracey (1963 p. 36) observes that “The internal characteristics which differentiate one tribal music from another are largely attributable to the parallel divergences in vernacular languages.” While this entire chapter concerns Zimbabwe musical heritage, I will confine the majority of cases here to the Karanga ethnic group. The Karanga is a Shona ethnical group originally located in Masvingo Province, and for this study in particular, near Nemanwa Growth point, adjacent to Great Zimbabwe Monuments.

In his research of the Karanga indigenous knowledge systems, Rutsate (2010 p. 82) says:

The Karanga comprise the largest subgroup of Shona speaking people in Zimbabwe. The Shona in general, and Karanga in particular believe in the existence of the supreme being they call God, Creator of Human Beings, (*Mwari Musikavanhu*).

In that regard, their local knowledge, a system which is heavily not written, but largely oral, spoken and acted philosophy manifests itself in musical arts heritage. Dengu (2019, Interview) avers that, the Karanga is a product of “/Ka- ranga/, where ‘*ranga*’ means to discipline and nurture ideal character or behaviour patterns grounded in the host society’s cosmologies.” While the Karanga, depicts an ethnic group, *Chikaranga* locates and denotes cosmology, worldview, original and expected behaviour patterns of the Karanga people. Putting an emphasis to the same, Dengu (2018, Interview) says that “Karanga is a type of people, well rounded and cultured.” Munamba (2009 cited in Rutsate, 2010 p. 85) defines *Chikaranga* as “indigenous knowledge about the power of our ancestral spirits that is articulated through the features of ritual incorporating the performance of the *mhande* dance.” Karanga is a package of culture that points to the entire continuum behaviour expected of Karanga community members.

4.2.1 Nature of pre-colonial Zimbabwean musical heritage

This sub-section primarily discusses the nature of pre-colonial Zimbabwean musical heritage. The interrogation implicates immediate aspects like communal experience, orality and aurality, performative, participatory, multifaceted, functionality and last but not least, spontaneity.

4.2.1.1 Zimbabwean musical heritage: A communal experience

The nature of Zimbabwean musical heritage in precolonial period was a communal experience. Referring to African life, Nketia (1966) argues that “A village that has no organised music or neglects community singing, drumming or dancing is said to be dead” (p. 25). Presenting the nature of music which in this study falls under musical heritage, Nzewi (1980) argues that “Folk music in Nigeria evolved as a corporate communal experience,” (p. 16).

In Zimbabwean indigenous communities, there existed an idiom that doubts if there was any home that does not produce drumming noise (Nketia, 1966, 1974; Nzewi, 1980). Dengu (2018, Interview) argues that “Music making in Karanga, Dzimbabwe community is a mandate of the community, while the absence of musical arts is an indication of a dead or ghost community.” Dengu further consolidates the idiom stated above as he says “*Musha rudzii usingangachemi ngoma!* (What kind of a home that does not play the African drum!). Each society then, creates and owns its musical heritage that forms a web of cultural practices, ranges

from music and dance traditions with array of indigenous music instruments, poetry, storytelling, costumes, drama and props. Zimbabwean musical heritage then, was owned as a property of the community, constructed to serve the community members, whether produced by an individual(s) or group(s), the duty was done on behalf of the entire community.

This study continues to reiterate that Zimbabwe musical arts were founded and grounded in local knowledge systems. Putting weight on the same notion Nzewi (2013, p. 14) notes that “Indigenous knowledge systems of the South are already culturally rationalised, approved and communally patented.” The making of musical arts heritage in Zimbabwe was a fundamental right for every individual to contribute since this was done for the sustenance of the community. The concept of community music based is a notion that, music making is a fundamental part of human culture and society, International Centre for Community Music, (<http://www.yorks.ac.uk/iccm.iccm.aspx>). For any new music pieces, the first public performance endorsed and confirmed the composition to community ownership. Nzewi (2007) opines that:

Musical composition in indigenous societies may be an individual or collective creative undertaking. Once the artistic creation is performed in public, it becomes public property within the community. Thereafter any person will be free to copy, adapt or adopt it with or without further reference to the original creators. Any musical arts style, as much as it is communal property, is then associated with its exponents whether they originated or borrowed it, (pp. 94-5).

Each Zimbabwean community had that direct social obligation to construct musical heritage which was sufficient and efficient to serve the community at large in its social, cultural, political and economic requirements. Music making and performing was a collective task. The most probable and right contexts to create or make musical heritage have been noted by Nketia (1974, p. 21) as follows:

In traditional African societies music making is generally organised as a social event. Public performance, therefore, take place on social occasions - that is occasions when members of a group or a community come together for enjoyment of leisure, for recreational activities or for the performance of a rite, ceremony, festival or any kind of collective activity, such as building bridges, clearing paths, going on a search party, or putting out fires- activities that in individualised societies, might be assigned to specialised agencies.

As indicated from the above literature, social activities in African communities continue to check relevance of such musical heritage and it is such time community members update their musical arts heritage to meet current demands and needs of the society. Otherwise, if musical heritage ceases to address and account for community life, it risks being shelved, marginalised and eventually deleted. For that reason, I therefore, further lobby that Karanga musical arts are still yet to be fully explored in addressing community economic issues in a sustainable manner. In making or constructing musical heritage, the Karanga consider cultural materials/ infrastructure like mountains, community caves, trees, animals, living lore, rivers, leadership and wealth. It is under this backdrop that the Karanga indigenous people managed the production of musical heritage as a communal art.

Zimbabwean communities in the pre-colonial period were strongly guided and inspired by *Ubuntu* philosophy and the inspiration of ‘we’, ‘us’ and ‘our’. This absence of individualism or ego allows the Karanga to manage the making of music heritage as a community venture. In giving reference to *Ubuntu*’s philosophies, Mbiti (yr) states that “I am, because we are; and since we are therefore I am.” Lutz (2009, p. 134) realises that:

One of the most striking features of the cultures of sub-Saharan African is their non-individualistic character. The basis of association for music making, is usually the community, those members of the ethnic group who share a common habitat, (such as a group of homesteads, a village).

A child was not born only for his/her biological parents or immediate members of the family, but for the entire community. Commenting on the idea that in Karanga community the child was born for the entire community, Dengu says:

Kana mai vachangobatsirwa vakanzi makorokoto vanoti, ndeudu tese kureva kuti, mwana ndewe munhu wese wedunhu haasi wavo chete.

If the society congratulates the mother of a new born baby, in response the mother replies, it`s for us all, meaning the baby is for the entire community.

After birth, the entire community had to take charge in looking after the child collectively in all necessary life aspects, hence the Zimbabwean pre-colonial community had rare or no cases of homeless children. Same philosophy, worldview of collectiveness, togetherness inspires the authorship and ownership of Zimbabwean musical heritage.

4.2.1.2 Orality and Aurality

Zimbabwean musical heritage was championed by its very basic nature of being oral and aural. The primary and fundamental nature of Zimbabwean indigenous musical heritage is inspired by the nature of orality in its different manifestations. Kishani (1985) argues that “Orality, generally speaking, is a natural art, a social talent, a tool or system at the disposal of every human being except those whom nature has made dumb,” (p. 70). Nzewi (2007 p. 43) writes “Orality is knowledge regenerated and advanced through pragmatic, infinite re-creativity; literacy is knowledge patented and re-experienced as a finite product. Orality commands knowing and expressing knowledge in the context of fellow human interacting and sensing.”

The Karanga musical heritage like any other African music culture, gives high privilege to orality considering it an immediate primary skill which a normal child activates soon after birth. The act of crying which a child manages in confirming and affirming presence of life, constitutes and engages fundamental skills of orality. Orality is a vital cultural skill gained through primary socialisation a child gets from his/her society and is a key factor in accounting for the nature of Zimbabwe musical heritage. Karanga musical heritage is embedded and packaged in the outstanding nature of orality.

In Karanga community, talking and/or sharing of life issues were done through a number of musical arts versions or forms but not limited to music and dance, drama, theatre, folk tales or ritual and spiritual performances. All these musical arts heritage hinge around oral skills. Musical heritage of the Karanga people capitalises on the potentialities gained in oral and aural skills in language presentations. These skills became quite necessary since they are anchored on linguistic and/ or speech skills. Tracey (1963 p. 36) argues that “...differences in musical style can be traced directly to differences in speech melody.” Karanga musical heritage, be it music, dance, drama, poetry, instruments among others, explore and expand from speech, language or linguistic processes. Zimbabwean musical heritage, like anywhere else in African society, relied on oral skills, which are developed and extended just after the birth of the child. Embodied in the Karanga culture is the component of language where oral techniques and articulations stem. Mushengyezi (2003) referring to orality notes that “...it utilises verbal elements and material culture of the people to communicate an ideology and philosophy” (p. 109). Giving similar emphasis, Nzewi (1980 p. 14) argues that “It is primarily through its

language that folk music performs its role as social commentator. Folk music voices its commentary as satires, sarcasms, puns, allegories, innuendoes, or simply as bare comments.”

The presence of orality in Karanga musical heritage is denoted in related linguistic expressions, like singing (vocables, yodelling, humming) proverbial utterances, ululations, poetry, storytelling. For Zimbabwe musical arts performance, Karanga indigenous people engaged in works/ tasks that directly demand orality in interactions and executions. As oral practitioners, Zimbabweans were, and are still mandated to pass down beliefs, values, norms, worldviews, indigenous knowledge systems in their cultural activities which include singing (folk songs), poetry and dramatization. Referring to indigenous knowledge systems, Nzewi (2007, p. 189) concludes that “Finally, this knowledge is transmitted through oral/ aural traditions.” Music and dance traditions for the Karanga indigenous people in Zimbabwe exhibit oral procedures, which include singing that express enjoyment, sad memories, laments and dirges, love, respect, achievements, confrontations, satirising and anger that probe for a demonstration. Mushengyezi (2003, p. 17) who also refers to orality as ‘ora-late’ (oralate) as in ‘lite-rate’ (literate) says “In these primarily oralate societies, indigenous media were –and-are still strong where information is transmitted orally from generation to generation. These messages are usually enhanced by the use of song, dance, drama or” Though Mushengyezi was pursuing a slightly different agenda, indigenous media, some of the arguments as the above, resonate well with the idea of orality as a nature of Zimbabwean musical heritage.

Orality in Zimbabwean musical heritage is not a stand-alone aspect. It is a cultural expression gained through continuous exposure with specific cultural upbringing or life manifestations like language dynamics, environment, talking and eating habits, folktales among other related aspects. Through language related premises, Zimbabwe musical heritages are quite traceable to specific ethnic groups. Example to that are the *muchongoyo* songs and war chants, with words like ‘*mwana unochema mukaka hinhai mai akwe*’, ‘*ngoma yemadhodha*’ (give the crying baby to the mother for breast feeding’, ‘men’s dance’) that are glossed in Ndau dialectical articulations.

The internal characteristics which differentiate one ethnic music from another are largely attributable to the parallel divergences in vernacular languages, to which each music is inseparably bound in poetic and semantic union. Through tonal vetting, that is grounded in oral aspects/ skills, music and dance traditions, piece of poetry, theatre, drama presentation and storytelling help to denote piece of musical heritage of a particular ethnic group like Kalanga,

ZeZuru, Tshivenda, Tonga, Ndebele, Tsonga or Karanga. Observing high tonal tendencies in the nature of African languages, Finnegan (2012) notes that:

There is striking consequences of the highly tonal nature of many African Languages. Most stories and proverbs tend to be delivered as spoken prose. But the Southern Bantu praise poems, for instance, and the Yoruba hunters` *yala* poetry are chanted in various kinds of recitative, employing a semi-musical framework. Other forms draw fully on musical resources and make use of singing by soloist or soloists not accompanied or supplemented by a chorus or in some cases instruments. Indeed, much of what is normally classed as poetry in African oral literature is designed to be performed in a musical setting and the musical and verbal elements are thus interdependent (p. 6).

This research is considering orality as the primary nature of communal interactions among Zimbabwe indigenous people. Aural skills here enable music makers to capture and attempt to reproduce or imitate. Kuutma and Kastik (2014 p. 277) state that “The aural experience of singing serves as an exemplary representation of how the abstract concept of cultural heritage is perceived and put into practice.” In taking note of the critical role of oral skills in African musical arts, Nketia (2011) says:

Another consideration that encouraged me to study not only my own tradition but also other African traditions was the fact that although African societies cultivate and develop their own traditions of music, they also draw on a wider range of common resources that are differentiated in certain particulars through the choices made by earlier generations, but which are passed on orally or through practice. This was evident to me in Ghana before I became aware of its widespread nature (p. 14).

As noted from Nketia’s views here, these music traditions leaked and permeated neighbouring cultures because of their orality nature that blurs cultural and social boundaries. Orality resides in cultural realm of each and every given society, and is hugely grounded in community linguistic skills. Kashani (1985) opines that “Orality subsists at best in the mind and through the spoken words of special members of a given cultural and/ or linguistic community in time and space” (p. 77).

4.2.1.3 Performative nature of Zimbabwe musical heritage

Zimbabwe musical heritage had that hall mark character of being performative. In this subsection, performative and performance are to be used interchangeably. Performance is hereby taken to mean acts, gestures, utterances, episodes that attempt to portray the intention

of the music maker, dancer, poet, actor and/or artist. For example, storyline enacted in indigenous dances that suggests weeding, harvesting, *mbakumba* and hunting in *chinyambura* for the Karanga people. Kattenbelt (2010, p. 30) argues that “A performative utterance, whether it be in word, image (gesture) and/or sound is an act that constitutes what it presents.” Kattenbelt (2010) further states that “...staging oneself in front of an audience brings us to the concept of a performative situation, or performance” (p. 30).

I shall here confine the discussion of performative nature to mean the ability to communicate intended objectives or goals in visual form of expressive actions, bodies, objects, events, ideas and philosophies of the performers. A combination of roles, actions, ideas, actions and philosophies that needed capabilities which commensurate with the status of acting out, to maximise perception and understanding, allowed Zimbabwe musical heritage to demand varied performing skills, hence its nature of being a performative heritage. Dengu (2019, Interview), says:

Isu sevaKaranga, vakuru vedu vaiva nemitambo yedu ine matambirwe anotaridza zvido, nezvinangwa zvegungano.

Our forefathers had music traditions with unique ways of performing that expressed and depicted purpose and meaning of a particular gathering.

In this regard, it means life aspects like social, cultural, economic and political are enacted and embodied to exist in performative form. Pre-colonial Zimbabwe musical heritage visualises every agenda into a performative scenario. Stories, music and dance, drama, poetry, folk songs that relate to community conflict, traditional courts, chief installation, land clearing, fire-fighting, wedding, rain making, thanks giving (for enough rains, bumper harvest), and funeral all were to be uploaded, enacted, pursued, negotiated, dialogued and/ or acted in a performative manner. In relation to what constitute performance, Tedlock (2009) argues that “Performance is everywhere in life: from simple gesture to elaborate melodramas and macro-drama; also plays and other forms of ethnography combining political, critical and expressive actions centring on lived experiences both locally and globally” (p. 107).

Zimbabwean musical arts broadly manifested in all circumstances that involve life. Grounding their perspective and perception in Social Sciences, Gergen and Gergen (2011 p. 291) define performative as “...the deployment of different forms of artistic performance in the execution

of a scientific project. Such forms may include art, theatre, poetry, music, dance, photography....” Tedlock rightly views performance as wholesale episodes that constitute life, where performance is negotiated as those constituencies that make a complete life. In this regard, life can be interacted, shared, acted, symbolised, visualised, signalled, performed and put into motion and emotions among other forms of presenting and/or representing life aspects.

In attempting to bring to the fore some of the basic features of performativity, Kattenbelt (2010) notes that:

A performative utterance, whether it be in word, image (gesture) and / or sound, is an act that constitutes what it presents. It brings into existence what-at least in the first instance-it refers to. A performative utterance is an event, an occurrence of which the practical relevance is primarily related to its taking place... (p. 30).

As they try to locate the term performative, Gergen and Gergen (2011) emphasis that “The term ‘performative’ is drawn from J.L Austin`s work, ‘How to do Things with Words’ (1962), in which he refers to the way in which utterances perform various functions over and above conveying content,” (p. 291). Zimbabwe musical heritage cannot be equated to such utterances and acts that are packaged, enacted, embedded and/or embodied to proffer an intention with the aid of body movements, gestures, signs, sounds, cues, chants, minimising abstraction and maximizing meaning and understanding.

Welcoming of new rains in Karanga community was done by children performing a song like ‘*mvu-ra, na-ya na-ya, ti-dye ma-ka-vhu*’, (let it rain let it rain, so that we will eat pumpkins). This joyous occurrence was embedded or enacted in a performance by the children. Significant to the Karanga people, were their attempts, capabilities and potentialities to enact performatively most of the abstract stories or issues relating to social, environmental (flora and fauna), cultural, political, ritual and spiritual life issues. Duties such as looking after cattle, assuming and/or handing over, were also exchanged with relevant music and dance performances. An example to this was performance of *chipopohwiro* (hand cupped music). An experienced Zimbabwean winnower had to invoke the valuable wind on a still day in a performative manner, whistling a tune that is known to call the wind. Swimming styles and game trainings were done in a performative way. Dengu (2018, Interview,) says that:

Isu taidhidha tichiimba heri sadza mutekwe vasikana vachiti tevera.

We used to swim singing come and take this food, while girls respond come, along, follow us.

Swimming beginners were trained to swim in a performative way from shallow to deeper levels gradually with games enticing the trainees to keep pace and continue following. Courtship ideas had to be deployed in forms that were performative. It is not easy to separate Karanga musical heritage from real life situations. A day loaded with performative schedule had to include children playing games, elder sisters were to perform some lullaby songs. Mothers had to present grinding meal tunes, and fathers were to perform some hunting or working music and dance.

The notion that Zimbabwean indigenous music in the precolonial period was life, confirmed also that life in Zimbabwean communities was music and dance, poetry, drama, theatre, folk tales among other forms of musical heritage. In a study of 'The African idiom in Music', Merriam (1962, p. 122) reveals that "Here stress is placed upon music as an everyday and all-pervading aspect of life, a feature which is shared by all the arts in Africa." Life themes, ideas, philosophies, beliefs, myths, and taboos will remain unknown and inexistent till and unless experienced, enacted, embodied, embedded and put into action. Impey (2002, p. 15) argues that "The performative aspects of ritual activities are considered essential in anchoring belonging, and in endorsing it through social practice." Music and dances, dramas and folk tales emerged to reveal a live community through action packed performances.

In this regard, for any musical heritage to be a true 'heritage', it had to be performative, acted out in a way that passes it on to the next generation. Otherwise, if community music making is not staged performatively, then such heritage had to surrender its practicality significance and risk chances of being alienated. A salient musical heritage was that which was not silent, inactive and motionless. Visitors were inducted and oriented into the Karanga community through watching music and dance where practices like polygamy, type of food eaten in the area were to be displayed performatively.

4.2.1.4 Participatory Nature of Zimbabwe Musical Heritage

Zimbabwe musical heritage, like anywhere else in Africa, constitutes musical arts that were participatory in nature. Merriam (1962, p. 122) argues that "... large numbers of people in Africa are competent in, and are participants in music. Thus, almost everyone sings, handclaps, and participates in group performance." Rutsate (2019, p. 131) says that "Participation is the hallmark for one's understanding and appreciation of any musical tradition and it also strengthens social cohesion." Participatory experiencing was a nature that remained prevalent

in Karanga indigenous musical heritage. Nzewi (2013, p. 24) says that “Participatory learnership becomes essential for authoritative knowing and necessitates respectful (open-minded) active immersion in performative context. This is the ideal humanity-framed method in acquiring musical arts knowledge that marks indigenous African epistemology.” For any cultural activity not limited to land clearing, rain-making, and thanksgiving ceremonies, every community member present was expected to be a participant, and hence participatory nature of Zimbabwe musical arts. Nzewi (2013) argues that “Partial knowing is the lot of persons who do not have the advantage of life participation” (p. 24). Turino (2009) opines that:

A primary distinguishing feature of participatory is that, there are no formal artist-audience distinctions, only participants and potential participants. Deeply participatory events are founded on an ethos that holds that everyone present can, and in fact should, participate in the sound and motion of the performance. Such events are framed as interactive social occasions, people attending know in advance that music and dance will be central activities and that they will be expected to join in if they attend (p. 98).

Participatory nature of Karanga musical arts makes it quite possible for any member present to get involved in any manner possible and accepted. During my fieldwork in a Karanga village (See Photo 9), almost every member was a participant.



Photo 9: Community dancers at DHE'S 2019 Festival (Source: Researcher Fieldnotes, 2019)

The nature of Zimbabwe musical heritage, in particular Karanga had no room for mere audience. Nzewi and Nzewi (2009, p. 5) say that “Participation is rated above skill; abstention is deplored as a-social character trait, and could attract wider, social concern in consequence.” Karanga musical heritage takes on board all community members as participants. Indigenous musical heritage was designed/ constructed in manner, not too difficult for even an outsider or visitor to find her/his way along. Referring to a common song, ‘*ba-ya wa-ba-ya*’ which a significant body of literature agreed it was/is integral for *kurova guva ceremony* ritual ceremony, (raising of the dead spirit) Kyker (2009) posits:

Baya Wabaya is capable of incorporating large numbers of participants with varying skill levels, an attribute of particular import in a ritual setting where participant is highly valued. Expectations regarding musical participation extended also to me as a researcher, posing a special set of challenges for making field recording for if I stopped singing in order to record other participants’ voice with greater clarity, concerned participants often also stopped, in order to encourage me to re-join them (p. 71).

Karanga musical heritage constitutes different roles that contribute in making a complete performance, so every community member joins, taking a role in which, he/she is comfortable to perform. For example, *zvikeyi/ makwa* (clapping) ululating, providing yodelling, vocables, controlling dust by pouring water (dust master), were some of the duties readily on offer. Some roles like drumming, lead singing, poetry among others that required expertise were taken or reserved for skilled persons. In relation to roles taken in participatory music making, Turino (2009) says “If everyone is to be attracted, a participatory tradition will have a variety of roles that differ in difficulty and degrees of specialisation required” (p. 98). For any cultural activity, a Karanga member would feel guilty and quite excluded if not given an opportunity to participate with others. As shown in Photo 10 below, the Karanga Dzimbabwe dance group is joined on stage by two members Dr Runyowa, the Zimbabwe Tourism Director and the Malawi Tourism Director.



Photo 10: Karanga Dzimbadzamabwe dance group joined by directors of Zimbabwean and Malawian tourism (Source: Researcher Fieldnotes, 2019)

Otherwise, it will be the duty of a community member, or any other volunteer to take the responsibility to motivate, and guide the visitor to be an active participant or audience. The major reason why Zimbabwean musical practices were presented in a semi-circle or circle formation, was to allow equal participation opportunities to every member present.

The idea that Zimbabwe musical arts were participatory in nature was the very basic and responsible reason why in Karanga community all members present at any given activity or function have to stand and participate. This was to confirm and affirm a mandatory participation. An example to this was music and dance performed at funeral and community wedding. Giving emphasis on how participatory music making cement social bonds in a community, Gillian (2017) argues that:

The idea that music can draw people together in ways that can increase feelings of intimate connection, solidarity and shared purpose towards social development goals, is not new. Indeed, it is the reason why participatory music has been strategically in the service of massed social movements (p. 49).

Even in storytelling, every member present was an active participant. There were no passive listeners. The story teller had to progress here and there, soliciting full participation of the listeners who at given intervals, were expected to give responses either backing in singing or dancing where ever possible. For example, a story teller had to start off by introducing his/her story, *Paivapo* (once upon a time), with all other listeners in chorus, chanting *Dzefunde* or *Jefunde*, (we are listening/ together, please you can proceed). This was meant to upgrade every member from just being a mere audience or spectator, to a participant. In storytelling, members

were also engaged in responding to short choruses accompanying some folktales. Participation of each and every member present was highly and immensely valued in Karanga musical heritage.

The idea that Karanga musical heritage involved an array of activities to achieve the intended objective(s) was also a confirmation that required varied involvement /participation as well as team-based effort. Every role in musical heritage was equally important, and as such, the Karanga people deployed themselves to different roles of capabilities and capacities so that the community or society achieved its collective objectives. Such arrangement targets to give emphasis and ensures all members in the society received direct responsibility in contributing to a given function. A member of Dzimbadzamabwe Heritage Enterprise (DHE), Mashava Nelson (2019, Interview), said “Karanga music and dance is learnt and performed through collective participation. There is no room for mere watching.”

While Zimbabwe musical heritage embodies society`s worldviews, the unifying factor or common trait was that their forms were participatory in nature. Zimbabwe and in particular, Karanga musical performances need full participation of every member to render the performance effective and affective. Participation contributed by individuals help to give energy and momentum which the performance critically needed. The responsibility of taking a participatory role for the Karanga was grounded in how they worked as a family, community or society to produce food in the fields. Zimbabweans like Africans elsewhere in sub-Saharan, were social actors who perceive, discover, interact and experience through involvement, hence participation in musical performance plays critical role. Zimbabwe indigenous people as social actors develop social and cultural understanding through participation and interacting with community`s cultural resources.

4.2.1.5 Multi-faceted nature of Zimbabwe musical heritage

Zimbabwe musical heritage emerged and manifested in a number of dimensions to pursue multiple life aspects. In this instalment, I argue and treat ‘multi-faceted’ to mean many, multiple and/or poly dimension issues which Zimbabwe indigenous people were expected to address. For example, *mhande*, a dance for the Karanga people was performed to cater for many cultural events. A key figure in Karanga indigenous dances, Chikwee Tsitsi (2019, Interview) says:

mhande mutambo wedu isu vaKaranga kuno kuMasvingo watinotamba pane zvakati kuti zvinosanganisira kukumbira mvura, kugadza mambo, kupira vadzimu, kudana mashavi ekuvhima, kupedza dambudzo rapinda mudunhu nezvimwevo.

Mhande is our traditional dance as the Karanga people which we perform here in Masvingo for various reasons like rainmaking, chief installations, venerating our ancestral spirits, calling hunting spirits and for cleansing community problems.

Besides addressing some stated aspects above, the dancers also improve their social skills, physical wellbeing, cognitive and emotional aspects as they get involved in practical and physical dancing. Nketia (1974, p. 244) says that “Musical performances are generally multidimensional in character, for it is customary to integrate music with other arts, with dance and drama, as well as with various forms of visual display, such as masks.” Musical heritage in Karanga community before the entrance of colonial ideologies, had the mandate to celebrate and/ or account for the birth of the child, lullabies, games songs, herding cattle, initiation schools, marriage, fighting, hunting, working, death and connecting with the ancestral spirits.

Nzewi (2007, p. 189) reveals that “Effective and qualitative musical arts education according to the African indigenous model means multifaceted training with the value objectives of socialisation, health, co-operation, creative disposition.” Dengu (2019, Interview) argues that the reason of having musical arts in Karanga community was to pursue and achieve all human needs. The effectiveness and richness of musical arts reside in its ability to serve a host of community’s interests or goals. The strengths of musical arts in Zimbabwe and elsewhere in Africa had to be seen in managing a web of complex and unresolved family or community issues. This could be a drought, persistent health pandemic, firefighting, handing down social justice to an errant community member, forging a social relationship or tendering some grievances.

Music, therefore, is generally the signifying, rallying, unifying, and coordinating branch of the creative arts complex, as well as codifier and celebrator of the facets of a cultural event, (Nzewi, 2007, p. 62). A lot of solutions are uploaded in single act. Against such a background, having a musical heritage that was not multifaceted could have been deemed a mal-natured community musical art. Musical heritage making in Karanga community was done as human thought systems were interacting and interrogating human life issues. Musical heritage and/or musical arts of the Karanga people in the precolonial period did not pursue a singular or stand-alone issue.

Against such considerations and manifestations, the Karanga musical heritage had neither single nor double, but multiple faces, hence multifaceted. A single hunting music performance was designed to yield assorted goals like, getting spiritual guidance, surveillance, prey weakening, and looking after family members at home during hunting time. Musical arts performances in hunting expedition were also meant to motivate the hunters since in such encounters or confrontations, human life was subjected to serious physical threat.

4.2.1.6 Functionality of Zimbabwe musical heritage

The making or creating of Karanga musical heritage and other Zimbabwean music cultures was a deliberate attempt to address specific and peculiar functions. This research views functionality as the efficient purpose of catering for indigenes' needs. I further categorise function to mean roles, and duties, meant to be accomplished by musical arts of a given society like Zimbabwe and in particular Karanga community. Merriam (1962), an early scholar and contributor to African music studies says, "The second approach to understanding of the African Idiom in music involves the functionality of music in African society" (p. 123). Merriam (1962) further states that "Music in Africa is however, functional in another sense, its use in, and integration into, almost all aspects of life" (p. 123). It is under this backdrop in which Zimbabwe, an African society has its musical arts herein viewed as functional in nature. Rutsate (2010) a Zimbabwean ethnomusicologist who so far has strongly researched *mhande*, a rain-askingdance, confirms that:

To the Karanga, the performance of indigenous music in sacred or spiritual contexts is not limited to the power to connect the self with the other self or spirit. Genres such as lullabies, game songs, work songs, love songs, wedding songs, folktale songs, and satirical songs may be functional in secular situations where they enhance everyday activities. Such power and the role of music in the everyday life of the Karanga may be the reasons for their view of music as part and parcel of life and not as an isolated art (p. 92).

Nzewi (2007, p. 157) argues that "The many ways in which a society harnesses the effective and affective forces of the musical arts would determine the diversity of styles, the utilitarian roles and the regulation of the musical practices in a society." This section ambitiously concerns itself in investigating the functionality of Zimbabwe musical heritage in the precolonial period. In an attempt to provide some salient functions of African musical heritage, Nzewi (2007) writes:

The musical arts in Africa are then conceived and deployed as a primary strategy for Human and societal management, social relationships, communal actions, group ethos and solidarity, psychical and physical health care, and pervasive spiritual wellbeing. Music also functions as medicure energy; it boosts good spirits and dispels low spirits by enhancing an individual's consciousness of being bonded to a concerned and caring community (p. 250).

The Karanga people like anywhere else in Zimbabwe, had their musical arts mandated to be functional to aspects not limited to social, cultural, emotional, physical, intellectual and economical. For such reasons, musical arts heritage in the Karanga community emerged as a tool that can be used to manage and achieve balance of total 'humaning' of the indigenes. Dengu, a rain-asking spirit medium (*svikiro remvura*) in Chief Mugabe's area, (2018, Interview) argues that:

Zvemimhanzi vasinamabvi vasati vauya vanhu havaisaunganira nhandu. Pese payaingorira taitoziva kuti paitova nechekuita. Imwe neimwe ngoma ine maririro ayo aiva nechirevo chayo.

Before colonisation, people did not gather for apparent reason because any cultural performance indicated a very serious agenda. Each drum genre/style its playing had its own meaning.

Musical heritage in Karanga community was not performed without pursuing a certain and unique function. For example, they were musical heritage for social functions, targeting religious, social order issues. Musical heritage in Karanga community were generated to transact or transmute many and varied human life issues. Basing on this notion, this study takes Zimbabwe musical heritage as functional in nature. Lo-Bamijoko (1984, p. 3) says that "It is a well-known fact that in traditional African societies music is functional, that it constitutes an integral part of life and accompanies man from birth to death." Working songs and fighting songs, whether regional or ethnic war, wrestling or community fights were not meant to provide entertainment but to inject motivation and resilience to soldier on with the battle till victory was assured and secured. Musical arts for ritual purposes had an ultimate function to ensure connection between the living generation and their ancestral spirits.

Within a given function, some performances like music and dance; theatre or drama had to be scheduled or rescheduled to serve a very particular purpose or function. For example, at a funeral some acts indicate pre-burial processes suggesting grave digging was in progress, body viewing stage, and post burial when relatives and friends were showing/giving final respect to their loved one. In the Karanga community, drumming patterns were also meant to distinguish

community function(s) and/ or intention(s). For example, some drumming patterns or sounds were used to raise alarm, calling villagers to rush for community emergence or announcement, while other sounding patterns were designed to interpret social and cultural issues. Referring to their *nharirire* (watch room), at DHE, built at the vintage point, Dengu (2019, Interview) says that:

Nharirire yaunoona iyi ndiyo yaishandiswa kuona vauyi vose vasati vapinda muguta nemadzitateguru edu. Kana paifungirwa chifambirwa chakashata pairidzwa ngoma kana hwamanda. Pamwe pairidzwa kuti vanhu vauye kudare, pamwe vangwarire mhandu kana kutiza.

The watchtower like this one was what our ancestors used in the past to see and screen visitors before getting into a homestead. If any bad intention was suspected the drum was played or horn blown. The unique patterns of play were either to call people to the Chief's court or to be alert, and run away from enemies if such warranted the same.

4.2.1.7 Spontaneity in Zimbabwe musical heritage

The construction, making and performing of indigenous musical heritage in Zimbabwe communities was quite spontaneous. In this instalment, I define 'spontaneity' in musical arts as that very immediate and simultaneous response of actions, sounds or decision performed instantaneously. The actions may be based on internalised cultural aspects. The platform in which indigenous musical arts performers intuit basing on the schematic knowledge. Kwangwari Renia, well-known as 'Mbuya VaMan`a' (2019, Interview) in Dzimbabwe community, says:

Izvi zvokuimba nokudzana isu taingoziva kuti taitozviruka iyo ngoma ichitochema. Ipapo ndipo paitozaruka madambi, nezvidomi neunyanzvi kugutsa ruzhinji. Izvi zvemahimu bhuku ndezvavachena.

All these singing and dancing styles were to be created during performance. That was the convenient time for some new creativities and other interesting creations. The idea of hymn books was brought by the white people.

The performers got the motivation to continue to excite, generate sophisticated patterns in a bid to please the listener as well as challenging co-performers. For example, the drummer had to continue creating drumming patterns capable of entertaining and challenging the dancers in effort, styles and skills. Nzewi (2007, p. 202) notes that "Music as humanly organised sound could be spontaneous expressions of a personal or a group's state of being, or a generator and

propellant of communal action.” Creating sound patterns to include in *makwa* playing was not to be done on paper but, rather, it was so convenient if guided by the background of other sounds of different instruments. For the Karanga musical arts, it will be an incomplete effort to discuss the skill of spontaneity without considering improvisation, creativity, choreography and extemporisation. The African instinct and intuitive culture require the African/Zimbabwean indigenous performer to instantaneously and simultaneously act, react and create. Relating choreography to spontaneous kind of music-making, Beiswanger (1962) argues that:

To choreograph a dance is to compose it. This means that the materials of which a particular dance consists are shaped up into some kind of ordering design as the dance is being made, a design which comes to reside in the substance and make-up of the entire dance work. Hence to choreograph a dance is to design it in the process of making it, for we can hardly conceive of an art-making process which is not a designing activity as well (p. 13).

The more the time the dancer had to be afforded on stage, the more the dance routines, patterns, designs, and formations to be created. Minds of the Karanga people were quick to arrange, rearrange and edit on spot and, in the progress of the performance. In that vein, Nzewi (2007) commenting on the inner side of African musical arts, which Zimbabwe is also a part, says that:

The nature and manifestation of aesthetics as well as the contemplative attitude in experiencing African musical arts elude most modern researchers, critics and audiences. There is apparent ignorance in the modern world about the fact that indigenous Africans have proactive contemplative and critical listening attitudes, and practice a wide range of aesthetic manifestations in performance environments. Aesthetic perception, which is normatively spontaneous, evokes approval that is spontaneous and demonstrative. Overt aesthetic expressions spur creative energy in performance contexts. Disapproval of quality of performance is registered equally in spontaneous behaviour, and also becomes a positive factor of creative stimulation in the performance-composition tradition that marks indigenous African musical arts as a fluid creative continuum (p. 240).

For Karanga indigenous people, initial lines, texts, dance patterns and acts introduced in a performance were edited and improvised continuously. Generating a dance style or formation was done during the performance and it was an ongoing process, an act that I hugely valued to be managed by quite enormous spontaneous skills. Igboke (2018, p. 126) opines that “The themes of *Iriraabu* songs change according to the occasions that elicit the spontaneous

creativity of *Iriraabu* include marriage, *Ekpe*, *Ikiri* dance festivals, for instances, the themes of *Iriraabu* songs are mostly humorous.” Utterances sounded from the background appeared useful materials to be considered in the performance, since amending or mending the act was an ongoing process. Lo-Bamijoko (1984, p. 3) reveals that “Furthermore, the musician is always on the alert to change his repertoire or his style of performance at the slightest indication that his host is not enjoying.” This further implicates the idea that, spontaneity in music and dance presentation persistently and consistently checks the behaviour of the participant observers and co-performers. A Karanga poet actor, singer, dancer or storyteller had to perform primarily with less guided and/ or prepared work. Such spontaneity was quite African, which reflected genuine genius and authentic worldviews of Karanga indigenes.

Nzewi (2007, p. 189) advocates that:

Leaners must experience the thrill of spontaneity, creativity and inter-dependence in the context of collaborating in a performance. An understanding of the extra-musical values of African musical arts types will then inculcate a sense of achievement as well as pride in one`s cultural genius.

The skill of spontaneity gets the strengths and stability as the performance progresses. It was during such time that interesting materials, instrument playing, clapping or creativity were birthed and taken on board. Karanga people like any other African of sub-Saharan relied on quick thinking, and decision making that made them never appear clueless or blank for any activity during any musical arts in their community. For the Karanga people, the urge to dance or sing spontaneously stems from the experience that all proper African/Zimbabwean beings are social actors/performers who have an obligation to, provide instant commenting regarding past, current and future community issues. For example, during weeding, the worker-cum-performer will sing or dramatise about events transpiring right on the field. Dengu (2019, Interview) says:

Kana ndichitamba ngoma yejukwa pane zvimwe zvandinonzwa. Ndinoona mamwe matambire nezvidavado, kana zvidobi zvinongouya, uye kuramba ndichitsvaka tumwe tumutakunanzva mukutamba, kuuchira kana mukuimba. Izvi kana tikazviisa mutambo unobva watsvuka ropa.

As we perform the *jukwa* dance, I emerged in some kind of spiritual ecstasy. I envision some dance styles, designs coming with fascinating dances, clapping and singing. If all these are put together, the performance will reach the climax.

Such swift skills to align, edit, close gaps during the performance, were critical and precisely made the Karanga and Zimbabwean musical heritage to be spontaneous in nature. This further suggests that the skill of spontaneity requires the initiated mind-set, otherwise an external person would struggle to continue adjusting, balancing as well as building and stitching together new movements that are related to original styles.

4.3. Features of Zimbabwe musical heritage

Pre-colonial Zimbabwe musical heritage had a number of features but scholars surprisingly restricted their studies to mainly function or role and form of Zimbabwean music traditions, (Gwekwerere, 2011; Gelfand, 1973; Kyker, 2009). Yet, features like song, drama, props and costumes remain unexplored even to this day. Very insufficient attention was therefore given, especially to bring to the fore what actually were the characteristics or features of Zimbabwe musical heritage before the historic colonial disturbances. It is against such background that this sub section intent to go beyond that limit and explore song, dance, drama, props and costumes as features of Zimbabwe musical heritage.

4.3.1 Song

The immediate and outstanding feature of Zimbabwe musical heritage was, and is still song. In Zimbabwean indigenous communities, sound of voice points to the availability of life. Kwangwari Renia (2018, Interview) argues that:

Kuchema kwemwana mucheche achangozvarwa achibudisa izwi kunotiratidza upenyu. Kana mwana akazvarwa akasachema tikasanzwa izwi, tingatombomushunya kutsvaka abudise izwi. Akatadza kuchema, tinobva taziva kuti zvimwe anehurema kana kuti hapana hupenyu mberi.

If a new born baby manages a cry after birth, producing voice, it shows full of life. If the new baby fails to cry, we induce some pain to attract a voice sound, failure which shows either the disability or no future life for the baby.

An average indigenous African society confirms life by its ability to produce varied voices, in form of song. Voice is a basic enabler of vocal singing. Song is voice, and any voice is a pre-requisite to song work. Prevalent to live Zimbabwean indigenous communities were different songs specifically deployed to address specific issues that include funeral, hunting, weeding, wedding and courting songs in Karanga community. That trend confirms that there was no

Zimbabwean community with insufficient vocal singing. Aiyejina, Gibbons and Phills (cited in Fasan, 2015 p. 107) state that “Songs were very important in preliterate Africa: they were used to record history and to send coded messages; they were used for pure entertainment, for abuse, for praise, and for censure. Every occasion had its genre of chant/ or song.”

The Karanga musical heritage in the pre-colonial era were an embodiment of song and dance. The essence of having musical arts in Zimbabwean societies was to voice a certain story, life issue or episode. The ability of song as musical arts character, to enter human body via pores, initiating an emotional, but cultural body ‘penetration’ that amicably soothe, reach internal human body tissues and nerves. For the reason that indigenous Zimbabwean musical arts were purposed to affect and effect humanity in all possible ways and times, the founding of musical arts then rarely neglects song as a feature.

The playing of *mbira* music, minus soft piercing song feature amounts to a mal-affection performance. In 2005, my *mbira* tutor for the diploma in music course, Dr Perminus Matiure, then at Midlands Academy of Music in Gweru (Zimbabwe), joined me in playing a moderate paced *nhemamusasa* song. As the song gradually picked the tight momentum, I abruptly stopped both singing and playing, reacting to a fellow classmate’s comment to our playing. To my surprise, Dr Matiure strongly and grudgingly urged the continuation of the play. After a natural and normal stop or end, Dr Matiure unfolded his left long sleeved shirt and, with a satisfied smile said:

Mufana! kana tokwenya mbira iyi, nhemamusasa, ridza, famba, usamira-mira pawangodira. Tarisa uone tumapundu utwu, kumerera, kunakirwa. Zvinenge zvapinda muropa haikona kungodambusira-dambusira.

Young man! If we are playing this *mbira* song, avoid unnecessary stoppages. Look, this rush is a sign of enjoyment moving in the blood, so avoid premature stoppages please.

That experience confirmed that song in this case, *mbira*, penetrates, runs and excites the entire human body. Songs were such a heavy cultural investment, a tendency that was present in Karanga community activities. Common songs in the Karanga community included *nhemamusasa, chamutengure, kukaiwa, kusarima, chigwaya, chihwehwete, nyuchi dzinoruma*, to mention but just a few. These songs constituted the basis on which genres and/or modes were built and performed to signal activities like *kupura* (thrashing), *mutoro* (rainmaking),

mazvere (child naming), *kuroora* (wedding). In relation to song, Kwangari Renia (2019, Interview) states that:

Isu kare ko taive tichiziva kuti chiitiko chipi nechipi chaive nenziyo or ngoma yaienderana nacho. Kwaiti nziyo yekunovhima, kukuya, kutsvaka huni, mhashu, kugeza, kuteka mvura, kupedza nyangwe dzoro remombe chairo, zvainzwikwa mukuimba.

We used to have songs for different acts and as well as related drumming to each function. There were hunting, grinding, fetching wood, water songs, gathering locusts, bathing, or even songs for cattle herding duties.

These songs were not counted on their texts alone, but cultural significance engrained in such texts. Interesting and relevant songs were presented or performed to accompany storytelling. In the Karanga community, there were also songs meant for tendering requests, *kukumbira*. There existed a song that even if you did not want to share, especially food, you had to change the mind once such song was presented, fingers bent, and crisscrossed. ‘*ku-mpi-ra, ku-mpi-ra, chi-re-ma, mwa-na u-cha-zva-ra chi-re-ma*’ (Please give me, if you do not, you will bear a physically challenged child).

The philosophical interpretation here was not meaning a physical challenged body, but bad and unaccepted behaviour from an immoral child. Bearing a physically challenged baby was associated and interpreted as being cursed. Such moral aspect was packaged and embedded in a typical song. Besides the surface goal of grooming the sharing attitude, children were exposed to understand deep meaning of sharing anchored on the spirit of *Ubuntu*. Presentation of the *kudeketera* (poetic utterances) needed an accompaniment of soft and steady *mbira* songs or tunes.

Celebrating the coming of the new baby was marked by typical song(s). Nketia (1974 p.37) reveals that “The song the *Sakunda* of Tanzania for ceremonies celebrating twins, for example, are sung by adult women who perform the necessary ritual.” Teaching that same child to sit, talk, stand, walk and dance was done in form of specific and relevant song(s). A variety of songs then await the same child during play time. As the child approached puberty stage, some songs for such teachings as well as initiation ones were to be unveiled and availed. There were also songs for registering a complaint and also mocking those who delayed getting married. Transitioning from childhood to adulthood, upon marriage, the bride/groom had to be honoured with songs specifically for such event.

Song(s) for the Karanga people appeared to be the most favourable option(s) for connecting the living and the dead. Such characteristic, the feature of being song, made Karanga musical heritage to be at the intersection of the living and the dead. Songs permeate social, ethnic and cultural boundaries trailing where ever humanity goes. Confirming the prevalence of song as a feature of African music, Nketia (1974) says that:

In addition to cradle songs, some societies make provision for a variety of domestic songs, or encourage the use of as an accompaniment to domestic activities. Grinding songs, pounding songs, and songs sung when the floor of a newly built house is being made have been noted; some of these, however, also take place as group activities (p. 23).

Pre-colonial period in Karanga communities were characterised by songs used to ‘carry’ even the wandering spirit of a relative in the wilderness, that is from the grave, back to his/her village home. In the Karanga culture after the death of a grown-up person, the relatives believe his/her spirit will be in the wilderness up until a family staged a ritual gathering, *kurova guva*, a function that will allow the living bring the spirit of the deceased home. During *mutoro*, rain-asking ceremony, special and specific songs had to be performed in order to achieve the request. Experienced hunters in Karanga communities, use songs to ‘call’ and ‘weaken’ the animals. Zimbabwean life had been seen to be well regulated and sign posted from birth to death by its musical arts heritage, mainly through varied and relevant songs.

4.3.2 Dance

Zimbabwe musical arts heritage in precolonial era incorporated dance as a common feature across ethnic groups. Quite often, dance has been explored as mere rhythmic movements that can be mainly seen yet the other side of indigenous African dance still remains unexplored. If African/ Zimbabwean indigenous dance is just studied as mere movements or rhythmic patterns to be identified by the naked eye; overlooking cultural and/or social factors embedded in that musical arts phenomena, that would be tantamount to view a cultural dance as mere mass display. The major use of Zimbabwean indigenous dances was to enable ritual and spiritual link. Regarding the significance of indigenous dances, Dengu (2019, Interview) from Dzimbabwe community says:

Zvekudzana, kuimba, kurova ngoma izvi zvinonzwikwa muropa. Kana wosvika parikuitirwa mutambo waunoziva unonzwa manyawi achiwedzera

Dancing, singing and drum playing all run in the blood system. As you get closer to a well-known cultural function your interest gets heightened.

In this instalment, dance is taken not just as body rhythmic movements, but as an extreme cultural practice meant to act out and/ or visualise worldviews, philosophies, ideas, spiritual rituals and culture of the community. For that reason, each Zimbabwean society founded musical arts heritage that acted as critical ‘carriers’ or ‘shipment’ of cosmologies, philosophies and ideologies of the very society where these musical arts originated from. Pusnik (2010) argues, while it is not disputable that movements indeed constitute basic feature of dance; scholars need not to reduce dance presentation as mere movement. Pusnik further states that researchers tend to reduce dance to its physical component with emphasis to aesthetically polished rhythmic activity.

In a big way, such scholarship overlooks or neglects significant cultural connotations that dance as a feature of African musical arts has for the society where it hails. In contest to such visual, physical and rhythmic considerations only, Hanna (1977) argues that African pre-colonial life considered traditional dance as an integral part of indigenes to which magic and ritual were engaged to communicate with the supernatural, relaying messages from the gods and spirits.



Photo 11: Renia Kwangwari (A. K. A Mbuya vaMan'a) [seating] in a trance after a heavy jukwa dance (Source: Researcher Fieldnotes, 2019)

Photo 12 shows Mbuya vaMan'a in trance, delivering messages to community members after an effective dance presentation. Dance in the Karanga society is not just taken as physical movement but also critical in tendering and/or relaying community needs and challenges through medium spirits. Every Zimbabwean community or ethnic group embeds dance character in the majority of its musical arts heritage. The ICTM Bulletin of January 2020, sees

musical arts as portable forms of knowledge that are ‘housed’ in the bodies and memories of their ‘carriers’, which in this case are the cultural exponents. For example, Karanga people among other traditions, are identified by *mhande*, *jukwa*, *shangara*, *bira* dances.

The mechanical and mathematical dancing or rhythmic patterns of *mhande*, mainly known in Zimbabwean schools as 1,2; 1,2,3,4; 1,2,3 emphasising mere counting. The anthropological and/or ethnomusicological side of *mhande*, to the one who has been initiated and oriented in the Karanga culture, is that capability to ‘feel’ or ‘sense’ Karanga cosmologies, philosophies and ideologies. This is made possible by a host of cultural network systems like drumming, *magagada*, singing, clapping to mention but just a few.

The Zezuru people danced out their culture through *mbende-jerusalem*, *jiti* and for the Korekore people of Guruve, their daily life was visible through *dinhe*, *mafuwe* and *dandanda*. To demonstrate the idea of an initiated body “feeling” and/ or “sensing” the dance, I will here share the experience I noted in 2013 during Masvingo teachers’ college graduation ceremony. As the college traditional dance troupe performed *mbende-jerusalem*, a woman from the audience jumped to join dancing procedures on the stage. Even the bold pleading announcements at the beginning coupled with physical barricading structures and live security officers, were not enough to bar the initiated dancer. In response to, pull cultural factors, (on stage) complimented by strong internal bundles of joy and energy, (push factors), the initiated dancer on her way to the stage, could be seen ‘shivering’ and bumping into other delegates, ‘snaking’ her way to the stage. Dengu (2020, Interview) argues that:

Kana ukasvika panotambwa ngoma yekwako, unozvanzwa muropa, unonzwa zvichidanana. Hazvigoni kuti utombozviviga unonzwa kusagarisika, uchivaviwa kuti dai ndatamba. Zvimwe unenge uchiona varimo sevarikutambisa, kana kunzwa seworegerera vamwe.

If you get to an arena of a cultural performance familiar to your culture, you will feel the connection and attraction in the blood. It is not that easy to hide, as you will begin to feel excited, getting the urge to perform. At times, if you conclude that the performers are not doing justice to the performance, you might unconsciously jump in to performance.

Although purely contemplative music, which is not designed for dance or drama, is practiced in African societies in restricted contexts, the cultivation of music that is integrated with dance, or music that stimulates affective motor response, is much more prevalent, (Nketia, 1974, p. 206).

In Zimbabwe, dance emerged to be an outstanding practice in identifying any ethnic group. Stylised dance and routine movements as well as cosmological underpinnings embedded in such body display, played a critical role in distinguishing a musical culture of a given people. Referring to strengths of dance, Nketia (1974) reveals that:

The dance can also be used as social and artistic medium of communication. It can convey thoughts or matters of personal or social importance through the choice of movements, postures, and facial expressions. Through the dance, individuals and social groups can show their reactions to attitudes of hostility or cooperation and friendship held by others towards them. They can offer respect to their superiors, or appreciation and gratitude to well-wishers and benefactors. They can react to the presence of rivals, affirm their status to servants, subjects, and others, or express their beliefs through the choice of appropriate dance vocabulary or symbolic gestures (p. 207).

The omnipresence of dance in Zimbabwe indigenous cultural practices in forms like music, drama, theatre, folktales, children game songs and poetry make dance a necessity, and indispensable feature of Zimbabwean indigenous musical arts heritage. In Zimbabwean indigenous societies no culture was, and still to this day, is known for not having or owning an array of varied and peculiar dances in its musical heritage for distinct reasons. From his study of *mhande* dance in the *kurova guva* ceremony, Rutsate (2010 p.85) reveals that “Central to *Chikaranga* is the dynamic force embedded in the performance of *mhande* dance in spiritual contexts that warrants the attainment of the goal of the ceremony.”

Dance, as alluded above, is responsible for tendering specific message(s) or confirming and affirming the achievement of the intended goal(s). Nzewi (2007, p. 59) writes, “An indigenous African dance, by its nature or its contextual intention is expression in visual body poetry.” Giving weight to the same notion on dance. Gonye (2013, p. 16) reveals that “The circular, or enclosure format of the dance was symbolic of the defined Zimbabwean territorial space to be defended against outsiders.” Music and/ or songs in Karanga communities pose a great challenge to anyone who at any given time wants to study or research without considering the component of dance. For such reasons, most of Zimbabwe ritual, social and cultural performances are identified and/or named as dances. For example, bira dance for the Karanga people.

4.3.3 Musical Drama

The Zimbabwe pre-colonial life had high tendencies of intending to maximise practicality, thus intensive involvement seen in actions, body movements and body gestures, (musical drama) wherever possible. Yet the scholarship available so far about Zimbabwe pre-colonial musical arts pays little attention to the feature of musical drama. The feature of body motioning, acting out ideas, intentions, dialoguing themes and community cosmologies in a physical manner guided by music effect accumulated and/ or amounted to form a dramatic effect. Nzewi (2007, p. 120) opines that “A dramatic episode performed could be a paradigm, a critique, transcendental education or moral instruction on the ideals and trends that ensure a morally and emotionally disciplined human society.” The manifestation of different forms of drama later in Zimbabwe colonial time (in western theatre-built rooms) was not a new emerging trend, but redeployment and re-contextualisation of Zimbabwe indigenous forms of drama (Matiza, 2015).

The existence of musical drama forms in Zimbabwe Precolonial era like any other musical arts was meant to practically or physically dialogue life issues of the indigenous people. Traore (1972, p. 4) defines drama as “... a medium of communication that can lead towards the realisation of social, political and economic growth.” This study explores drama as a feature of Zimbabwe musical heritage, particularly in the Karangaland, interrogating how drama as musical arts heritage used in the precolonial can be further capitalised as a tool to improve economic wellbeing of Karanga indigenous people. Matiza (2015 p. 66) argues that “Thus drama as a form of art should aim at changing people’s lives and attitudes for the better, and it makes society a better place for living.”

Envisioned by the same perception and/or perspective, the study has the substantive mandate to re-deploy and re-contextualise the use of drama forms in sustaining economic issues of Zimbabwean indigenous people. Dengu (2018, interview) argues that:

The dramas we are seeing today in these television sets are not a new phenomenon to Karanga life. Each life aspect used to have such dramatic experience and effect, otherwise funeral, hunting, fighting done by our forefathers were presented in dramatic manner.

A dramatic presentation could be a cryptic enactment constituting societal action that accomplishes political, religious, moral, health, or/ and social objectives (Nzewi, 2007. p. 120). Referring to music drama, Nzewi further says, “Music drama is a dramatic dialogue structured

and performed as a musical process. Music may also anticipate and communicate a dramatic intention”, (p. 180.) Actually, in each and every Karanga musical heritage, the central agenda in presenting dramatic effect relates to ideas, philosophies and cosmologies that depict and reflect a matching character that practically exhibits traits, moods, intentions and attributes of a ‘host character.’ Nzewi (2007, p. 252) observes that “The indigenous African sense of dramatic theatre has a strong religious-psychological underpinning and the transcendent enactment of life and cosmos it represents has real life impact that coerces ideal moral living.” Placing same emphasis to the presence of dramatic effect in music ideas, Nketia (1974) underscores that:

The conception of a musical piece and the details of its form and content are influenced not only by its linguistic framework or literary intention, but also by the activities with which it is associated. Music performed in contexts that dramatise social relations, beliefs, crises, history, and communal events naturally develop a dramatic orientation and stress the use of those sound materials, texts, and elements of structure that stimulate or provide avenues for motor behaviour (p. 206).

For example, in the Karanga music and dance, storytelling, folk music, children game songs, funeral dirges, hunting, working songs among other forms, performers needed ‘to put off’ their original and normal character, but ‘putting on’ certain characteristics that suit the behaviour of the deceased, as say, hunter, chief, witch, beggar, or healer. This act of abandoning one’s usual character switching roles to a desired behaviour, visualising it in motion and gestures is dramatic. At funeral, one had to simulate and act out some character that those watching, had to see and/ reconnect with the deceased through his/her behaviour tendencies acted out. The aspect of the dramatic was utilised or infused to achieve goals and intention of visual and performing arts. Wright (2004, p. 94) postulates that “Drama as performative act must be drama which is simultaneously performative- based, politicised, reflexive, and a form of study of culture.” Otherwise, any piece of art was not to be staged for the sake of art. The character of drama with its omnipresence in Karanga musical heritage was wholly African, deliberately appearing and attempting to address problematic community issues.

The human body became the immediate, precise and basic aid to interpret, act out, visualise the intentions of Zimbabwe indigenous people. For example, children game songs like ‘*gumbe gumbe wegumbi kamutambo karipano, shumba, zhou, mbizi tamba*’ (our game here, lion,

elephant and zebra get in and dance) In this game actors besides understanding their totems are expected to imitate well-known behaviour or characters of the stated animal). For the Karanga children, *mahumbwe* concept emerge to be the social, mock institution, which here I will call ‘The dramatic home’ for the sole reason that children imitate characters and roles performed by their mothers, fathers, headman, grandmothers, grandfathers, preachers and traditional healers.

During the *mahumbwe* time, children in the Karanga community explore community issues dramatically as they make physical attempts to attune to adult practical life situation(s). In Karanga, the word *mahumbwe* can be used also to refer to ‘not real issues’. *Mahumbwe* is that playtime, dramatic space in which young people from the Karanga community imitate and impersonate different characters in dramatic manner. Musical heritage and/ or musical arts had significant roles to play in Zimbabwe pre-colonial era. The dramatic feature was quite dominant in communicating social, political, economic issues. In giving substantial evidence about enactment and embodiment of human behaviour, beliefs, feelings, cosmologies and worldviews in form of drama, Nzewi (2007) reveals that:

The quintessential indigenous drama has been discussed as the spirit manifest enactment that stages a cryptic tale, that is, a text-loaded metaphysical drama. Symbolic, enigmatic or realistic costumes and feats, props and make-up enhance the portrayal of the harmonious bond or beneficial interactions between humans and the supernatural. A tale that is dramatized in a cultural context encodes the idea informing the context of performance, thereby representing a sub-plot of the cultural meaning of the event. Actors could be human or embodied spirit ideas that attain reality as mythological and mystical manifestations in various shapes and forms and temperaments and behaviour (p. 63).

Through dramatic thinking, behaviour and gestures, Karanga community members had to communicate, transact and trade love or hatred stories. Through dance, love agreement or disagreement had to be concluded and signed in a dramatic manner. In the Karanga culture, beating your own mother was, and, is still a taboo such that anyone who dares committing such an offense is liable to be exonerated, only and after performing an act known by the community members as ‘*kutanda botso*’, (moving and dancing around the community wearing tattered clothes, asking for forgiveness). In connection with *kutanda botso* Dengu (2020, Interview) says that:

Kutanda botso ibira rinotambwa mushure mekunge mwana atadzira vabereki, sa Mai. Mutadzi anopfeka mamvemve otenderera achipemha mbesa, dzekubika doro. Mutadzi anoripa mombe inourawa asi iye

hadyi nyama Iye anotodya nemufushwa kurwadzisa. Apo vanhu vanoimba vachiudza vadzimu kuti vamuregerere. Vana vanomurova obva amhanyira musango, ozoregererwa.

Kutanda botso is a cleansing ceremony after a son/daughter beats, assaults his/her parents. The offender will move in tattered clothes around begging crops for brewing beer. The offender pays the beast to be killed but she/he is not allowed to eat the meat. The idea to serve vegetables is to inflict pain. Community people will dance, asking ancestral spirits for forgiveness. Young people will beat offender till he/she runs in the bush and he/she gets exonerated/ forgiven.

All such dramatic performances for *kutanda botso* were done while members of the community perform music and dance, scolding the wayward behaviour. Some dance gestures, poetic movements were performed to signal or request food or break from collective work like *nhimbe*. This was done through such dramatic presentations when performers had to assume such roles or character. In Zimbabwe musical heritage, presenting a certain character in a performance, dramatic tendencies were the safest route community members took to tender their joys, grievances, worries, complains and agendas without any retribution.

4.3.4 Instrumentation

The issue of music instruments in Zimbabwe and other music cultures in Africa sub-Saharan remained a major focus of study from colonial to post-colonial era. However, existing literature concerning Zimbabwe musical heritage in precolonial era is quite scarce, scant, and unfortunately the little that have been so far made available have high tendencies of generalising, in particular, the issue of instruments as just percussive. Such a blanket word, percussion, and/or percussive, lacks authenticity or maybe scholars were not initiated and positioned to perceive or discern the diversity and features of African and Zimbabwean musical arts. Raising such anomaly, Nzewi (2007, p. 182) notes that:

This has led superficial listeners to categorize the African drum and bell as mere percussion instruments, whereas, by the authority of the African indigenous musical knowledge systems, the science and action of melorhythm instruments produce singable tunes deriving from tone levels underlined by fundamental pitches.

Merriam (1959, p. 13) writes that “Probably the most outstanding characteristic of African music is its emphasis upon rhythm as well as upon a percussive concept of music performance.” (Blacking, 1955; Waterman, 1995; Jones 1949, 1954& Nketia, 1963). Nzewi, Anyahuru and

Ohiaraumuna (2008) note that “There has been the conventional error of classifying all non-pitched instruments of music making in Africa as percussion.” It was from such basis, perceptions and conceptions that influenced early African musical arts scholarship contributors to collapse all African music and instruments as percussive. Also, scholars tended to concern themselves on the musicological, (sound) perspective, neglecting the critical anthropological and/ or ethnomusicological perspective which prioritises in this case, cultural issues of African musical arts creators. Focus on musicological perspective in studying instrumentation in African musical arts resulted in placing substantial emphasis on classifying or sorting out sound out-put and aesthetic face-value, overlooking probing issues like why a given ethnic group favour a certain animal skin and/ or part. For example, Karanga people preferred to use the skin of a grown-up cow (known to have given birth in the community). In that regard Dengu (2018, Interview) argues that:

Tichigadzira ngoma, hatingotori chero dehwe tinoda mhou yakatombobereka. Izvitinoitira kuti patinoshandisa ganda rimwechete ro, richatiberekera zvinangwa zvedu mukuridza nemukutandara. Dehwe remombe yakafa yega haridiwi sezvo richigona kuzodambukira vanhu varipakati pemutambo.

In making drums we do not just pick any skin, we need a cow that have already given birth, so that the skin is assured of being strong to yield some results in musical arts and other cultural activities. The skin of an animal that died on its own or unknown cause is avoided, as this is can easily tear during the peak of the act or performance.

Dengu further states:

Tinosarudza nzvimbo yemusana uyo wagara une hunyanzvi hwekusenga zvinorema. Tinoda dehwe repamusana, uye nzvimbo dzinobva nyama iya yatinoti gakava. Muchivanhu chedu hatitarisiri ngoma inogadzirwa yobvaruka tichiridza, kutsutsumwa kana kuratidzira.

We select the domestic animal skin from the back part which has experience to carry heavy tasks or loads. The back part as well as areas that provide hard meat which is not easy to chew provide suitable skin parts. In our culture we do not expect a skin that breaks during a cultural function, we view it as ancestral message of demonstration or displeasure.

Among the Karanga people of Zimbabwe, musical instruments like *gandira*, *ngoma*, *chipendani*, *magagada*, *hwamanda* and *hosho*, were and are still made using trees, plants and animal products. Dengu (2018, Interview), says that:

Pakugadzira rezviridzwa zvedu tinotora nhengo dzemiti, zvirimwa, kana matehwe nenhengo dzemhuka dzatitorarama dzine hutano hwakanaka.

For our music instruments, we get the parts from either trees, plants or animals living, full of health.

To exemplify the above, the Karanga people made *magagada* (leg rattles) *hosho* (hand-shakers) from harvested pumpkins dried naturally to embody or contain the life, the greenness within for future use. These same music instruments were critical in invoking spiritual effect. For the Karanga musical arts, Dengu who is the *svikiro remvura* (rainmaker spiritual medium) (2019, Interview) says:

Mugomo rino redu reDzimbamazamabwe tinonzwa magandira achirira kana mbira, ndizvo zvinomutsa vakuru vedu vavete muno patinoita mitambo yedu yechivanhu.

In this Dzimbamazamabwe mountain, we hear instruments like *gandira* and *mbira*. These sounds invoke our ancestors' spirits who are buried here whenever we come to perform our cultural activities.

A follow-up interview question in trying to solicit how these instruments were critical in various musical arts performances, Dengu further states that:

Zvombo zvedu zvakanga zvisingagadzirwi chero madiro, vaivaka vacho vaifanira kunge vatofemerwa kuti vazoziva zvokuita.

Our music instruments were not just created in any manner, but those responsible for construction were supposed to have received some spiritual guidance.

The making of Karanga music instruments was not just done anyhow and by whoever. There were critical issues required like *gandira* needed the skin of *burwa* (monitor lizard) because of its strengths and endurance). In Photo 12 Dengu holds *gandira* (traditional tambourine like) instrument.



Photo12: Dengu holding the Karanga Gandira instrument (Source: Researcher Fieldnotes, 2019)

The Zimbabwe musical heritage was heavily dominated by different music instruments in form of *mbira*, *ngoma* (drum), *makwa* (clappers) and *zvipendani* (string bow). What identified a music genre or style was a given instrument. For example, *chipendani* music, *mbira* music, *marimba* music, *chigufe* music, and *ngororombe* music, were music styles/ genres named basing on the instrument that produced the music.

A well-known cultural singer, Nelson Mashava (2018, Interview) says that “Instruments in Karanga musical arts manifested in different versions as each and every performance or activity was identified by particular instruments.” A follow up to Mashava’s notion brings to the fore examples like *hwamanda*, (blown horn), *ngoma* (drums) in their versions and types, *makwa* (clappers), *marimba* and *mbira* as per given culture. Instrumentation in Karanga musical arts was connected to life aspects not limited to spiritual, ritual, and social.

Commenting on the environment of a given indigenous society, Katuli (2011, p. 115) observes that “People in every society observe things within their environment that give them insight on how to live and function well within that environment.” Environmental factors of any Zimbabwean community were critical in contributing to shape, size, sound and cognitive significance of musical instrument(s) of that given society. Traditional music instruments, and the music they produce in any community are a heritage of discoveries of previous generations, (Katuli, 2011 p. 115). Nketia in Katuli (2011, p. 115) says that “The instruments found in each

ethnic group depend partly on the resources available in the environment, occupation and history of the people.” The Ndebele people, originally from South Africa, who were nomads, very militant and are claimed to have relied on their tendencies of raiding neighbouring and distant societies had their music traditions, which utilised handclapping as basic music instruments.

Matabeleland constitutes very light forests, and as such, there was/is very minimum use of *ngoma*, (drum) *magagada* (leg rattle) but more of *amahlwayi* gathered from *mupane* tree, a specie prevalent in that area. Usually, the history of the music sound or type, or the history of the instrument, is closely linked to the history and settlement of the human group in the given geographical space, (Nzewi, 2007, p. 174).

The trend and inspiration of scholarship in the colonial period that witnessed scholars like Tracey (1965) embarked on collecting ethnic music instruments suggest that the precolonial period was heavily dominated by music instruments like the *mbira*, that identified each particular Zimbabwean ethnic group. Such evidence is seen in the discovery of *mbira dzaVadzimu* (for Zezuru and Karanga people), *mbira dzaVaNdau*, (Ndau and Tsonga/ Xangani people), *mbira/mbila deza* (Venda people), *Njari* and *Mana Embudzi* (Sena/Tonga people), *Matepe* (Manyika people) and *Hera* (Korekore people) (Tracey, H. 1932, 1969; Tracey, A.; 1963, 1970; Berliner, 1978; Jones, 2008; Turino, 2010).

Tracey (1963, p. 23) states that “...early travellers report that Shona chiefs kept large *mbira* bands, it is the only type of *mbira* that, or was, played by all the Shona people....” This report gives emphasis, and weight, in branding or marking Zimbabwean musical arts heritage in the precolonial period as instrumentation. Instruments like the heavily investigated, *mbiradzavadzimu* in the colonial period, played significant role of connecting the living and the dead. Tracey (1970, p. 37) reveals that:

...whenever there is any ritual occasion involving the *mhondoro* or the *vadzimu*, be it a beer party for sick person, the installation of a chief, praying for rain, or a medium’s (*svikiro*) possession ceremony, it is considered highly desirable that one or more *mbira* players, should be present to play the right songs....

For the Karanga people, *ngoma* as an instrument, a hollow carved wood (tree), with animal skin membrane at one end or both ends, emerged to be the prevalent music instrument. *Ngoma* as an instrument played critical role in all Karanga music and dance, whether social, cultural, ritual or spiritual. In any average performance for the Karanga, Zezuru, Korekore, Tonga, Nambya, and Ndau, *ngoma* emerged in various forms, sizes and numbers. Amongst the

Karanga of Masvingo for all the cultural functions I attended as part of my fieldwork, I noted that there was no single drum playing, but at least two, three etc. At least 2 up to 5 *ngoma* (drum) instruments were to be played with each ethnic group contributing unique sounds and identity. Dengu (2019, Interview) argues that:

Kana tiri pamutambo seVaKaranga tinonzwa ngoma, hationi naizvozvo muchivanhu chedu munhu haatauri ega, kunze kwekuti anenge avakurwara pfungwa. Ngoma dzinotaurirana, kutaaurirana kunotangira pavanhu vaviri, vatatu zvichienda mberi.

At any cultural function as the Karanga people we ‘hear’ the drum; we do not ‘see’ (have knowledge) hence in our tradition no one is expected to speak alone as it is viewed as a cultural abnormality or dissonance. Drums also dialogue, and at least an average conversation starts with two people, then three and so on.

Zimbabwean musical instruments were capable of identifying and demarcating ethnic boundaries and/ or cultural groups. Articulation of different instruments in Karanga musical arts signify and/ or identify ideas of a given community. An example, is the *mbende-jerusarema* drumming pattern, a preserve of the Zezuru people; *dinhe* (Korekore), *muchongoyo* (Ndau), *wosana/hoso* (Kalanga) and *mbakumaba* (Karanga).

Among the Karanga, and elsewhere in Zimbabwe, music instruments contributed to the identification of particular and given performance either as rain-making ceremony, thanksgiving ceremony, or any other. In trying to argue the essence and necessity of music instruments in indigenous musical arts, Nzewi (2007) ssays that:

Music instruments are often mentioned in accounts of the origin, movement and settlement of some human groups in Africa. Such an instrument may become a uniting symbol as the spiritual focus of group ethos. As such, it is preserved as a revered object with critical religious regard because the presence and sound signify group cohesion. As a symbolic representation of group identity, it could be stored at a location that is a spiritual centre of the group or society. In other instances, the performance of a music instrument or type of music is of historical significance when it commemorates the founding or settlement of a human group (p. 174).

The manner in which instruments were played by Karanga people needed initiated perspectives and/ or perceptions to encode, recode and decode the intended meaning(s). In that vein, Nzewi (2007, p. 49) observes that “The mother instrument is used to equally to communicate to and discuss with members of the immediate audience who understand drum language techniques, as well as to send coded messages to the community at large.”

Karanga musical instruments like *ngoma*, (drum) even internal and external researchers to African musical arts came to a consensus to call them “talking drums” as they basically realised that *ngoma* (drum) sounds ‘communicate’ or ‘talk’ something, (Nketia, 1962; Oehrle, 1991; Kaemmer, 1989; Savage, 2011; Nzewi, 2001). This emanated from the understanding that *ngoma* in some most cases were never played without telling or presenting a message or guiding a dance pattern. Intentions, ideas and experiences of Karanga community members were enacted and embodied in varied and diversified sounds of musical instruments. In that vein, Nzewi (2007) opines that:

Instruments would reflect the possible environment materials such as raffia and vegetables-based musical objects or, otherwise, the human body and other instruments or materials borrowed from neighbouring culture groups. The music instruments, sounds and performance practices of a littoral society would, to a large extent, be water-based. Furthermore, an itinerant or mobile human group is likely to favour portable music instruments in its musical organisation. As such, we may find that a culture group in Africa that has a history of constant relocation due to battles and total group movements to new locations is unlikely to be travelling with heavy music instruments, except when the symbolism of the instrument is critical to the group’s human ethos or spiritual security such as the *domba* drum of the Venda in South Africa, (pp. 159-160).

In this regard, instruments as Zimbabwean indigenous musical arts heritage, were of paramount importance in character. Construction of music instruments presented an opportunity, like in this case, Karanga people uploaded and encoded their cosmologies and/ or worldviews. Revealing epistemological aspects in constructing *ngoma*, (drum), Nzewi (2007, p. 58) underscores that:

There is symbiotic connection between the drum as a sonic force, and blood as a life force. The African open-ended single membrane drum produces two primary tones –the high and the deep. The high tone excites the mind and nerves, warming heart and blood, and, when desired, action too.

Sounds of clapping in Zimbabwe musical heritage, whether music and dance, drama, poetry, game songs, folk songs or storytelling contributed to life significant roles. That being said, instruments in Karanga community like *ngoma* (drum) and *mbira* were such crucial that there were cultural conditions to safeguard effectiveness of their character. For example, female performers had very limited access in handling and playing instruments for cultural purposes. *Ngoma* was not allowed to be sat on as stools. This further endorses music instruments to be a critical feature/ character of Zimbabwean musical heritage.

4.3.5 Props and costumes

This research defines props as those instruments or symbols that do not produce musical sound but are included to add meaning symbolically or through gestures as in their daily use. Chikowero (2015, p. 260) says that “African symbolism permeated the music and Mapfumo’s stagecraft, he wore *fuko*, *nengundu* (a spirit medium cloak and sceptre, and sported *mhotsi* (dreadlocks) and *ndarira* (copper armbands).” Besides *mhotsi* (natural hair logs) and *fuko*, (spiritual *cloth*) *ngundu* (head gear) and *ndarira* fall in the category of props, and these shall be explored below, locating and situating these and other in pre-colonial Zimbabwean musical heritage.

The Karanga musical arts is dominated with the use of props in music and dance, poetry, storytelling and drama. Sugawara (2003, p. 20) says that “When used effectively, props can provide a vital link between the static objects of past life and the visitor’s understanding of what that life must have been like.” In his extensive interrogation and investigation of African musical arts, querying the nature of dance and movement studies, Nzewi (2007) reveals that:

Every dance that has a style and/or type name has origin, a theory, human societal meaning, a societal intention, a conceptual theme, formal and choreographic structure and a story. These could implicate social, historical, political, religious, economic or environmental texts. Such extra-artistic implications of creativity and presentation in dance could be implicit in the mood, gestures, choreography, costumes and *props mime* actions, as well as the normative cultural-artistic interactions in the context of performance, (my emphasis), (p. 215)

Props embody both surface and deeper meaning to which an outsider may struggle to denote. For example, *rusero* (winnowing basket), has a direct meaning of separating chaff and grain, with a deeper meaning of indicating a Karanga woman ready to start her new home. A walking rod/ *tsvimbo*, *gonamombe ne bute*, (snuff container) *hari* (clay pot) among other items need deeper, inner or intelligible interpretation and understanding. For this reason, this research argues for two categories of props in Zimbabwean musical heritage. The first one, are simple props like bows and arrows, spear, hoes, hunting knives, (*bakatwa*). These were easy for an outsider, spectator or audience to draw the intended meaning as the performance progresses. The second is the complex one that include props like *gonamombe*, (snuff container) *hari* (clay pot), *tsvimbo* (walking rod). Complex props embed, deeper meaning. They represent or symbolise hidden meaning that can be understood by mainly insiders of a given culture.

As mentioned before, props function to aid, and emphasise intention(s). They help to confirm embedded and embodied ideas or ideologies. Simple props need to be included, utilised in music and dance like *mbakumba*. And as the performance progresses from one stage to another, for example, *duri ne mutswi* (mortar and pestles) cannot be used at planting stage, this needs the use of *mapadza* (hoes) and only and until harvesting has been completed, *duri ne mutswi*, (mortar and pestle) need to emerge. Some complex props were effective just by their presence, positioned at strategical point(s) of the stage as dance, drama, storytelling or poetry progresses.

The staging of each Zimbabwe musical heritage or musical arts aims to present an idea or tell a story. This can be one with either surface meaning or deep/hidden meaning. For such reasons, Zimbabwe musical heritage in the precolonial era featured varied props in their different versions. It is under this backdrop this discussion concludes that Zimbabwe musical heritage, in precolonial era was heavily dominated with props. In this regard, props had a crucial role in telling the type of performance as well as the intention of the gathering.

Props suggest, indicate type, and theme of the dance. For example, *mhande* dance can be performed or staged for different intentions. Besides songs and dance formations, props are used to determine and distinguish cultural activities. *Mhande* danced with *pfumo* (spears), *tsvimbo* handstick, identify a hunting activity, while same dance with hoes, *tswanda* (*reed basket*) signal rain-askingceremony. The aid of props to the body movements ensures clearer meanings and interpretations.

For Karanga people, it will be inadequate or incomplete to talk about props with no mention of costume. Nzewi (2007, p. 122) argues that “The term masking will be used in the African context to refer to the “skin,” the physical covering or costumes that clothe the essence.” In this vein, costume is a physical covering, or agreed attire that in African setting, affect and effect community cultural connections or connotations. Costumes, like music instruments, reflect a society’s material culture and technological base. Zimbabwean musical arts costumes were, and are still different from ordinary clothes, for they are purposed to identify a community occasion. Besides relevance to community cultural practices, costumes were critical in “augmenting and visualising intentions or reasons” for musical arts activities. Nzewi (2007, p. 67) notes that “Costume highlights movements.” An example is in dance like, (*mbakumba, mhande, shangara, matendera, chinyambera*), drama and poetry. It (costume) also enhances the aesthetic, mystical and/ or psychological intentions of dance interpretations and

dramatic enactment of a theatrical idea, (Nzewi, 2007, p. 67). Giving emphasis on the same idea of costume, Dengu (2018, Interview) says that:

Chamunoti costume nhasi ichi isu seVaKaranga ndicho chataiti fuko. Fuko aiva madhumbu watingati nhasi mucheka. Madhumbu aireva zvakasiyana siyana. Muenzaniso dhumbu reingwe, shato, shumba, jachacha, gudo, shoko zvese izvi zvaipfekwa nevanhu vakasiyana siyana, uye zvichireva vo zviitiko zvakasiyana muchivanhu chedu.

What you call costume today as Karanga people we used to call it 'fuko'. Fuko was a cloth / skin to be worn which today we may equate to cloth meant to suggest a lot. For example, a leopard, python, lion, baboon, monkey skins all these were worn by different people to mean also different cultural issues in our tradition.

Variation of given costumes in the Karanga musical heritage appeared as a way of distinguishing type and intention of such gathering. For example, *fuko*, (spiritual cloth/ material) put on by the performers, enabled everyone in the community understand the reason and expectations of the gathering like rain-asking ceremony. Nzewi (2007, p. 62) argues that "The costumes and properties cease to be mere aesthetic adornments when imbued with symbolic and movement dynamics embedded in music and dance creations and performances." In Zimbabwe musical arts heritage, *dhumbu/mbikiza* (waist costume) was quite a dominant regalia/ attire, tied and secured on the waist. This was so, may be, because this body part, (waist) constitutes quite significant bundles of energy where specific movements that embody and encode some known interpretations and meanings are based. Or, the waist, acts as the propeller or trigger of such movements, to be directed and deployed for varied reasons, see Photo 13.



Photo13: Skin attire put on by Dare Rimwe group of Great Zimbabwe University; Wool yellow and black worn by Gango, Masvingo Teacher's College (Source: Researcher's Fieldnotes, 2019)

Responding to question regarding idea of putting the *mbikiza* mainly on the waist Dengu (2018, Interview) says that:

Musimboti wekushiringida, kose kungaitwa nemunhu pakutamba kunobva muchiuo. Ndimu makaungana simba ratingashandisa mukudzana nemukutandara. Kana munhu achitamba kupfava kana kuzhangandira kwake kunooneka mukufambisa kwaanoita chiuno chake.

All the creations and interests that sway and turn the body movements are directed from the waist. It is the waist that accommodates the skills and efforts used in dancing. If one is dancing the humbleness or pride is seen in the manner, *he/she* moves and articulates her/his waist.

To an average African performer or dancer, the waist is the responsive container upon which all energies for performance and participation are stored, reserved and reflected though commanded by the mind and/ or intention. Humbleness, resilience, and harshness of a performance is easily detected by the execution and deployment of the waist.

4.3.6 Ritual

Music and dance performances in Zimbabwe before the advent of colonisation were not done for the sake of enjoyment, but primarily following a pattern, ritual and routine, that served a particular or specified purpose. Dengu (2018, Interview) says that:

Taitevera matare, uye zviga zvainge zvakatarwa. Waiti ukadarikira zvigazvainge zvakatarwa maisabudirira pazvinamgwa zvenyu.

We had to consult ancestral spirits and take heed of given conditions. Disobeying such given and laid down rules resulted in missing the objectives.

For the Karanga people, their musical arts were guided by society and cultural rules and regulations. They used to follow a pattern or template for achieving pursued cultural goals. Otherwise, deviation(s) from the given pattern without any valid reason(s), the cultural function was not going to yield intended results. Zimbabwe musical arts in precolonial era were mostly purposed for a community ritual. Lawson (2011, p. 9) argues that “The underlying point is that ritual implies music and music implies ritual....” According to Lawson, any musical performance is ritualistic in procedure, this resonates well with African indigenous musical arts. Schecher (in Lawson, 2011, p. 160) writes that “Rituals are also based on repetition of fixed procedures that provide a point of reference to evaluate experience that arise through participation.” Music and dances for *mukwerera* (rain-askingceremony), *kurova guva*, (raising the spirit of the dead family member) and funeral procedures across Zimbabwe ethnic groups exhibit ritual features. Some similar and common patterns, sequences, repetition of behaviour and actions, characterise Zimbabwe music traditions as in *wosana/ hoso, jukwa, mhande, mafuwe, kelekele* and *zhana*, all these are rain-askingdances for Kalanga, Karanga, Budya, Xangani/ Tsonga and Manyika respectively, all these dance practices incorporate some leg rattle of some sort.

For the Karanga people, women were, and are still believed to be more generous and as such, they are a great symbol in Zimbabwean indigenous music and dance practices for *mukwerera/ mutoro* (rain-askingceremonies). Commenting on recognition of female status in Karanga cultural practices Dengu (2019, Interview) says that:

Moyo wemunhukadzi muChiKaranga chedu tinomutora nekumuona usina kuomera, unopa haunyimi. Naizvozvo chero mudzimu wemvura patinokumbira unowanikwa uriwechinhu kadzi.

The heart of a woman in the Karanga community represents a very generous person. It is not that mean, hence the spirits for rain-asking appear in form of a female status.

Women who had reached menopause stage were expected to sweep and clean grave environments before rain-asking music and dance practices were staged. Asked why graves are cleaned/swept before the staging of *mukwerera*, (rain-asking ceremony), Dengu (2020, Interview) says that:

Makuva hangori makuva njee! Dzitori 'dzimba' dzemadzitateguru edu akatisiya uye tinotora 'semahofisi' avo avanoshandira saka kana tichikumbira mvura tinotanga tachenesa musha wevakuru, vanoremekedzwa kuti zvatinoda zvigosvitswa kuna Musikavanhu.

These graves are not just ordinary pits. They are 'homes' for our ancestral spirits and these are working offices hence if we are requesting rains, we start by cleaning homes for our respected people so that our requests are to be forwarded to the Almighty.

Ritual character was evident and constant in music, dance, utterances and procedures for *kurova guva* (raising the spirit of the dead) ceremony for Karanga, Zezuru and Korekore, and *byala byo hluvula* for the Xangani. From his *mhande* study of the Karanga people, Rutsate (2011, p. 81) argues that "This ontology, is then transacted into reality, by way of ritual, one such ritual being the *kurova guva* ceremony, and is concretised in *mhande* dance features."

All these ethnic groups had their *kurova guva* (raising the dead spirit) routine steps, actions and processions from home to the grave and from grave to the kitchen hut, punctuated by music and dance. In fact, for Zimbabwe ethnic groups, similarities and the differences underpin the ritualistic behaviour peculiar to each and given cultural group. The Karanga people of the Duma clan, are peculiar in their ritualistic behaviour of taking a pot of *urisa-urisa* (ropoko thick porridge (*sadza*) and salt-less relish) to which friends or distant relatives are to share amongst themselves outside the yard. Asked why they are doing this practice, Kereke (2019, Interview) says that:

Zita rekuti urisa-urisa rakabva pakurisa, kuchengetedza, kuvaraidza vatogwa vasaona zvemukati. Vatogwa vari bishi kudya chikafu ndipo isu tinoita chivanhu chedu, chakanangana nemhuri yedu.

The name *urisa-urisa* was derived from the ability to arrest and distract attention of distant family members away from hosting family's inside and top agenda activities of *kurova guva* ceremony activities. While some distant family members give their attention to *sadza* and meat, we then push major business and agenda of the day.

As stated by Kereke above, the name *urisa* is derived from the idea of 'keeping or attracting attention, hence giving distant relatives food and beer outside the yard is to catch, arrest and detain their attention from the very peak, or major activities of the ceremony, *kurova guva*, where three distant people ran outside to partake *urisa* while relative members were inside a family kitchen hut. The idea of jealously guarding secrets for the Karanga further manifests in sending the cousin to carry the food, *urisa* outside the yard because he (the cousin) is also another next distant relative, and while he is walking to-and-fro, top drawer family secrets are shared and transacted. Another ritualistic feature for *kurova guva* ceremony is the consumption of salt less food. Kereke (2019, Interview) says that:

Chikafu chatinogadzira pakurova guva chese hatirungi munyu sezvo mufi ava nyikadzimu kwaasingachadyi zvine munyu.

The entire food prepared at the *kurova guva* ceremony must be salt free, for the reason that the deceased is now in spiritual world where they no longer take in salt.

This constitutes a ritual belief practice a society has to pass from one generation to the other. With such behaviour and practice for preparing salt less food constituting a habit for *kurova guva* ceremony, I argue here that Zimbabwe musical arts heritage are ritualistic. Music and dances in *kurova guva* for majority of Zimbabwe ethnic groups were, and are still performed and staged for the entire night till very early morning, around 5:00 AM. Relatives gathered for some ritualistic steps and libation before, and after leaving for the grave of the deceased. Commenting about the time routine/ schedule of going to the grave yard in the morning, Kereke (2019, Interview) says that:

Tinomukira rungwana-ngwana vadzimu vedu vasati vaenda kunovata nokuti usiku ndipo pavenenge vanebasa rekutitaririra, kwaedza kwachena vadzimu vedu vanonozorora saka tinoda kusvitsa nhunha dzedu vachakatosvinura. Kwaedza inenge yavanguva yavo yekupa zvichemo zvedu kunaMusikavanhu.

We wake early morning before our ancestral spirits go to bed because during the night thus when they are on duty, guarding us but as daylight resumes, they retire to rest. And it will be their time to meet the Almighty with their reports, so we have to meet them while they are still ready for us.

The routine for the Karanga people points that community members wake up before 5:00 am for cultural *kurova guva* procedures. As the Karanga people present *kurova guva* ceremony stages, these are punctuated with music and dance. For the Karanga people, ancestral spirits have a duty to look after the society as they patrol whole night. Asked why the timing of holding the *kurova guva* ceremony was just the same, mainly in the month of August in most Zimbabwean societies, Kereke (2019, Interview) has this to say:

Tinotora mwedzi wa Nyamavhuvhu kunyanya nokuti mufi tinomupa gore rimwe tisati tamugadzira, kuitira timupe nguva yakakwana atange apedzerane kutaurirana nekutongwa nevadzimu vake. Mutambo wekurova guva tinozoungana, mushure mvura isati yaturuka, izvi tinozopa mufi apihwe donhodzo, saka muchiona kazhinji tichiungana muna Nyamavhuvhu gore rega rega.

We take the month of August mostly as the dead person is given one full year calendar before taking him/her home. This gives enough time so that he will be tried by her/his ancestral spirits first. The reason to gather just before the rains season is informed by the understanding that the spirit of the deceased needs to be cooled down, hence the reason to meet every August of each year for such related activities.

With these steps that are routinely observed this accounts for Zimbabwean musical arts to be largely ritualistic. Photo 14 below show the researcher interviewing Tonga Kereke (right) in connection with *kurova guva*.



Photo 14: Tongai Kereke (R) Rwambiwa Village, Bikita (Source: Lovemore Muchoni, 2019)

The Karanga people had their cultural and musical performances premised on the medium spirits that were manifesting in most of their cultural musical arts activities like *kurova guva*,

(raising the spirit of a dead member). Matiure (2013, p. 18) observes that “Before the advent of ... the Shona people’s life was informed largely by rituals which kept them linked with their ancestors.” It is against this backdrop that the Karanga people are hereby viewed to have had musical heritage that was ritual in pre-colonial period which Matiure classified as before the advent of Christian churches. Rain-askingceremony activities in Karanga communities were done just before the onset of raining season, mainly in September.

The Karanga people had some repeated music and dances practices that were reserved for funeral time. In celebrating the life of the deceased, the Karanga people performed music and dance, drama and poetry for a minimum of two days before burial. However, deaths by suicide cases were treated differently. The body of the person who died after committing suicide was not acceptable to lie in the hut overnight. Instead of the normal ritual routine, the body is taken from the spot of suicide straight for burial arrangements. The Karanga people believed the suicide spirit had to be punished, ill-treated and denied entry to the family homestead so that the same fate will never happen to other surviving members. Commenting on how suicide cases are treated in Karanga society, Dengu (2019, Interview) says that:

Munhu anofa nerufu achizvisungirira, hatitendi kuti mutumbi wake timupe mukana wekuvata mumba. Hongu tinomuviga hedu, asi anobva patambo yake kana mazuva ano, kumamochari kunoongororwa toenda naye kumakuva.

The person who kills herself/himself is not allowed his/her body to be given a normal overnight sleep, resting period in the hut. Yes, we bury her/him but we take the body from the spot of suicide or maybe mortuary after post mortem and go straight to the graves.

Some, but yet to be confirmed, ideas about cases of suicide claim that in Mwenezi district of Masvingo Province, they used not even to touch the body of the suicide victim. Community members were to dig the pit under the tree and when it is ready, then one had to cut the string so that the body had to drop direct into the pit for burial. This ritual system reveals that Karanga people firmly believe that the spirit of the dead commands a significant influence to the living. The decision to disassociate surviving members from the spirit of the suicide victim was meant to deny the ‘bad spirit’ of the dead enough space to mingle with the living. A spirit that betrays the society attracts a ritual punishment. Community members shame the “weak spirit” in taking the suicide decision through music, dances, utterances and satire.

The month of November appeared to be a period of shut down on all cultural and ritual activities like, marriage, *bira* and *kurova guva* gatherings. In this case, the Karanga and other music cultures in Zimbabwe believed that November is the month in which their ancestors take a rest. As such, all cultural and musical activities were put on hold for the entire month of November. During my field work in 2018, I personally witnessed this as Peter Pondo, a Karanga villager, residing in Masvingo district, Rippling Waters resettlement area ward 8 near Mutendi Mission, promoted to be a village head in the last quarter of October 2018, had to postpone the celebrations, music and merry making for the new post to 1 December 2018. Sharing the reasons for postponement of celebrations during the month of November Pondo (2018, Interview) says that:

Isu seVaKaranga mwedzi wese waMbudzi hatina mutambo, bira kana ngungano ratinoita rinoda kutungamirwa nevadzimu vedu sezvo uriwo mwedzi wavanenge vakazorora naizvozvo zvese zvinoda bvumo kubva kumadzitateguru edu zvinomiswa kwemwedzi wese zvozoitwa imwe nguva.

As the Karanga people, the entirety of November is a gathering-shutdown. Culturally, it is an inactive month as our ancestors are traditionally known to be on a 'vacation leave' hence, all activities that need their blessings and endorsements are to be rescheduled any other time.

The same notion was confirmed and ratified elsewhere in Zimbabwean communities, as this researcher received multiple invitations to lots of cultural music activities on 1 December 2018. All cultural activities were put on hold for the reason that the entire month of November is perceived as a gathering- shutdown period. As part of my field work, I travel to Guruve district, to witness *dinhe* music and dance the entire night of 1 December 2018 by the Korekore people who were celebrating *Zumba*, (new apartment, home) for the *mhondoro*, (medium spirit for the area). The whole night we witnessed versions of *dinhe* music and dance. We were told no one was allowed to go back home and the back side of the new structure, *Zumba*, was a no-go area for the general public during the whole night. Intensive drumming and singing featured for the better part of the night and in the early hours of the next day, around 3:00 am, the *svikiro* of the area, accepted and entered the room, *Zumba* an act that was received with huge joy and ululation.

All culturally distinguished persons were invited inside, and as visitors, we were also allowed in. All elderly women attendees as per ritual condition sat outside, near the door closer enough to hear important messages or answer questions. Such were ritualist aspects associated with musical arts heritage of the Korekore people in Guruve, Mudhindo area. Initiation ceremonies

for the Tsonga people in Chikombedzi were ritually time tabled in winter season for easy and quick healing process. Commenting on the Tsonga (*komba*) initiation cultural ceremony a Tsonga cultural practitioner and senior News Presenter Samuel Jinga (2020, Interviews) says that:

Ku va ku titimela (ku nga hisi) xikandza Mitirho ya ku rima yiava yi nga ntlangi Nkongomelo nkulu yi ku dyndzisa vanhu ku ri va tiyelela eka xin`wana na xin`wana kuri leswaku va ta swikota ku va tinghwazi ku nga rina ku tlhelerisiwa endzhaku Misinya yi va yi rina matluka yo tumbela ha yona.

Initiation ceremony favours winter season since temperatures are cool not hot for foreskin. There are also quite fewer farming activities. The school of this ideology is centrally on training people to endure on everything so that they emerge as heroes without retreat. Thick bushes will be also around for the purposes of hiding and getting cover.

Some cultural activities in Zimbabwean communities were meant to be done during the night and early morning before sunrise while some were also done after sunset. Storytelling was done just before super. The time and pattern were so routine as well as repetitive as these were meant to involve everyone, educate and keep the children awake so that they were not going to miss super. Karanga people were, and are still ritualistic in observing times of burial.

For the Karanga people of Masvingo, no practical burial was, and is done starting from 12: 00 noon till around 2:30pm. According to Dengu (2020, Interview), such interval time was culturally not common even to record birth or even death. I further asked Mushipe, the cultural connotation associated with this ritual observation, and he said:

Chikaranga chedu chinotora nguva dzatinoti zuva rorova nhongonya kudzamara zuva rorereka senguva dzisinganyatso zivikanwa kuti dzakarerekera kupi. Tine nguva dzemangwanani uye manheru dzatinonyatso ziva padzimire. Izvi zvezuwa repakati hazvina kuti jekera kuti, kuridyi here kana kuruboshwe.

For the Karanga people we take and observe midday, the noon time especially when the sun heats on top of the head till it tilts down is marked as unclear and unambiguous time, whether it is morning, afternoon or evening. The idea of midday is not clear to us; hence we need to put to rest our beloved one during or on the time which is clear to the community for records' sake.

The Karanga mainly observe time as day and night. For the day, well recognised are two times, *mangwanani* (morning) which of course starts *mambakwedza* (early morning) and *masikati* afternoon. During the (night), *usiku*, there is *madeko*, evening time and deep night, *pakati*

peusiku. This makes midday time quite unfamiliar with the Karanga people for their cultural activities, a routine and ritual being maintained. even to this day.

4.4 Vitality of Zimbabwean musical heritage

Zimbabwe musical arts heritage in the pre-colonial era had key strengths that were utilised to solve social, cultural, emotional, environmental and political needs of the exponents. Basing her arguments on the strengths of music to other facets of human life, Grant (2019 p. 1) notes that “By driving social and political agendas, music can also be a powerful tool in advocacy and activism against poverty.” I will here propose to treat and/or define the term vitality as the strengths and value musical arts render to the indigenes, creators or expert performers.

Grant (2017, p. 2) argues that “Despite various localised efforts like this to understand and measure music vitality and viability, no coordinated effort has yet been made to measure global shifts in the strengths of music genres” (Grant, 2011, 2013, 2015, 2016; Grant & Sarin, 2016; Coulter, 2007). In most cases, Grant heavily favoured to combine, or twin the terms, vitality with viability. In this particular research, I shall interrogate mainly the Karanga community near Great Zimbabwe Monuments to represent other neighbouring Zimbabwean music cultures. The vitality of Zimbabwean indigenous musical arts is hereby explored under; productive, expressive, epistemological, cultural identity, celebratory, spirituality, educative and therapeutic.

4.4.1 The value of musical arts in enhancing production

The argument on the value of Zimbabwe musical heritage is to be based on the strengths its continuity, passed from one generation to the other. The trend confirmed the value and productivity embedded in different forms of Karanga musical arts heritage, which the owners never wanted to lose intentionally. Productivity of musical arts in this particular instalment is viewed as the power, strength and value that help indigenous people to enhance and boost their yields in work, performance and worshiping. The presence of music and dance, drama, poetry, utterances in Zimbabwe indigenous communities were meant to maximise production. An example to this, is how musical arts were structured and used during *nhimbe*, (community cooperative work/*ujamah*) for land clearings, weeding and thrashing *rapoko* or millet.

Typical songs and utterances engrained with some ‘vulgar’ words were performed to accelerate energy, efficiency and desire of the workers. The Karanga experienced musical arts practitioner as well as the head of Zimbabwe National Traditional Dancers Association (ZNTDA) in Masvingo Province, Kuseka Edison (2020, Interview) says that:

Nziyo dzekupura inziyo dzaingoimbwa panopurwa chete nokuti dzizere nezvinyadzi. Zvinyanzi zvinonakidza vanhu naizvozvo zvinopa vashandi simba uye chidakadaka chekuenda kunopurwa. Chese chinorambidzwa chinonakidza. Nenziyo dzekupura basa raishandwa vanhu vachinakirwa uye kuseka.

Thrashing songs were only reserved for thrashing activities only as these are engrained with vulgar words. Vulgar language excites people and as such this energises and motivates worker quite strongly to go for work. All what is forbidden is actually ‘interesting’. With thrashing songs, the task or work was done interestingly, workers enjoying.

Ululations and totemic praises by women were also meant to inject energy and motivation to the thrashers. Affirming the notion that African musical arts, (which Zimbabwe is a part), are productive, Nzewi (2007, p. 82) posits that “A festival occasion motivates and mobilises creative genius in all the area of artistic endeavour. It is a period of intensive artistic and aesthetic consciousness, excitation and productivity.” Nzewi further reveals how productivity is musical arts as he writes, “Participation engenders group consciousness and the shared spiritual wellbeing enables individuals to tackle the challenges of another ‘pregnant tomorrow’ in the African indigenous transaction of life” (p. 242).

Optimum results were ensured with the activation of musical heritage arts in such activities like hunting, fishing, harvesting, milking cattle, pounding, rainmaking. Nzewi (2007, p. 160) says that “The indigenous musical arts in African societies have been identified as predominantly comprising event music, i.e., music ‘owne’ by and organised to transact specific contexts and institutions.” The strengths and value of Karanga handcrafts like winnowing baskets and tools like spears were seen effective in sexual reproduction issues. Commenting on usage of cultural tools on fertility issues, Dengu (2019, interview) says that:

Zvigadzirwa zvedu zvakaita se rusero nemuseve zvaishandiswa panguva dzebonde kubetsera rudzi gwemwana waitarisirwa kana kudiwa nedare romumba.

Our props like winnowing baskets, bow and arrow were used during sexual times to influence and decide the gender of the expected child as has been requested by ancestral spirits.

Products like winnowing baskets and spears were quite critical to determine and influence gender/sex of the baby expected by the Zimbabwean indigenous couple. The value of baby girl was embodied in winnowing basket, while bow and arrow were tipped to influence fertilization of a boy baby. For example, at DHE, Dengu (2019, Interview) further points that:

Imba yaBaba yaunoona iyi, yaisangova imba yokuvata njee, asi dare raito kumbirwa vadzimu kuburikidza nokushandisa zvigadzirwa zvavaishandisa uye zvinechirevo chekukomba rudzi rwemwana unoshuvirwa, nemhuri kana dunhu rese.

This father's bedroom was not just a mere sleeping hut, but a court for requesting to ancestral spirits through instruments used with particular cultural significance that depict gender of the baby needed by the couple or society at large.

Requisitioning of adequate to moderate rains was done through staging of music and dance practices with such props that depict rains like *mikombe*, (cup calabash), *mapadza* (hoes) and *matengu* (traditional baskets). *Kujuruja majuru*, (Ant siphoning, trapping ants out using river reed) was to be enhanced and became effective, valued through some whispering, proverbial, poetic utterances and clapping. The coming of ancestral spirits was to be enabled and ensured after managing a well-known, but tight performance that had to gather momentum by combining drumming, clapping, singing, ululating, spicing with yodelling and *mazembera* (vocables). Diettrich (2018, p. 51) reveals that:

...during particular difficult times of resources scarcity, a community might expect a fish summoner to act or call upon him or her to begin their work. Fish summoning could be undertaken at any time, but was critically important during times of need, such as after a natural disaster.

There are songs that were generated with the power to lull and mute a crying baby and eventually send her/him to bed, creating room for productive work for the mother. In the Karanga community, most mothers were not contracting house helpers/aid to monitor their babies, but just utilise musical heritage, lullaby songs with some poetry and a bit of theatrical movements to manage and arrest attention of the young babies. Production of critical thinking, physical development, managing excess of negative emotions were ensured and addressed by activation of musical heritage arts as shall be seen under therapeutic.

4.4.2 Expressive

Zimbabwe musical performances being the constructs of the indigenes, were primarily meant to express human intentions, ideas and feelings among other emotional aspects. There has been a resurgence of studies exploring expression and music, music and emotions or emotional music (Juslin & Sloboda 2001; Vuoskoski, 2012; Eerola, Friberg & Bresin, 2003; Dolfmsa, 1999; Sloboda & O'Neill, 2001). However, the majority of these studies tackle expression of emotions particularly grounding it in quality of intervals, mode or scale of music as in major or minor, pitch and dynamics relegating cultural humane aspects that produce the same music or sound effect.

I, therefore, propose to argue that Zimbabwean indigenous musical arts cannot be genuinely, appropriately and sufficiently investigated on its expressiveness and emotional aspects if underlying factors like anthropological and cultural are overlooked. In this regard, the expressiveness of Zimbabwe musical arts largely articulates emotions utilising the human body. The Karanga musical arts were deemed to be expressive in the sense that their music and dance practices had the capacity to represent, reveal, reflect and mirror emotions, as well as agendas of the performers and his/ her society. Zimbabwe musical arts reside, or are located in an indigenous human body that is capable of expressing, registering, signalling and indicating embodied themes, feelings and emotions. For example, *mhande* with its humble display, was, and is still a prayerful dance. Enacted in the stylised dance movements for *mhande* ceremony are Karanga traditional requesting ethics and ethos. In *mbakumba* dance, the exhibition of energetic movements was an expression of a well-fed body, with a joyous mind, celebrating mainly a bumper harvest. Dengu (2018, Interview) says that:

Mitambo yedu yatinoita sevaKaranga ine twakawanda-wanda maringe nematambire atinoita, munziyo uye muzvombo zvatinoshandisa ndezvimwe zvezvinojekesa pfungwa kana zvinangwa. Matambiro anotaridza runyararo, bongozozo/ukasha zvinooneka.

Our Karanga musical arts have a lot regarding ways of dancing, singing as well as using the instruments. Dancing express peace, conflict as well bad tempers or intentions.

The Karanga musical arts constitute a variety of music instruments, movements and these are presented in a manner that depict or express society's moods. Zimbabwean indigenous people engage not only the human body, but also musical instruments as well as props in expressing particular human emotion, behaviour or character.

From his research on expressiveness of music, situated in ‘resemblance theory’, Young (2016, p. 31) reveals that “...music owes its expressive character to its resemblance to human expressive behaviour. Discerning the expressive character of a work of music is a matter recognising the resemblance between the music and expressive behaviour.” For that reason, enacted and embodied in the Karanga musical performances were varied and diversified moods to express feelings and intentions of the performers. For example, music and dance for a funeral express sorrow, war cries for bravery, motivation and aggressiveness. A marriage ceremony is meant to express love, unity and hospitality. Proffering varying situations, scenarios and movements, Young (2016) writes:

Abrupt motions are experienced as expressive of anger. Slow and falling motions are experienced as expressive of sadness. Similarity, experimental results indicate that a slow and falling musical line is experienced as expressive of sadness. When people are happy, they move briskly and with a bounce in their step. Similarly, quick music with a regular beat (together with certain characteristics such as major modality) is experienced as expressive of happiness (p. 34).

Considering how Karanga people express themselves through indigenous musical arts, Young’s view (above) is an incomplete consideration since it is silent about the human body that produces the sound. For example, Zimbabwe musical arts are interpreted to be sad, happy or mournful realising the effect that same act impact to the targeted recipients. Among the Karanga people I noted even if the event is a sad one like funeral, performances are not necessarily meant to express sadness, but reflect a joyous and celebrating community.

4.4.3 Epistemology

Zimbabwe musical performances as mentioned earlier on, were largely studied within the framework, and principles of the west. African Music studies that ignored the creators’ cosmologies and epistemologies had also high chances of relegating indigenous knowledge systems to the periphery, yet such indigenous musical practices were founded and heavily informed by the same ignored knowledge systems, (Akuno, 1997; Nzewi, 2005, 2007, 2009, 2010, 2013; Nzewi, 2008; Omolo-Ongati, 2010).

In this particular instalment, ‘epistemology’ is viewed as philosophical grounding that implicates indigenous knowledge systems that were/ are accepted by Zimbabwe ethnic groups like, Kalanga, Tonga, Budya, Ndebele, Zezuru, Xangani, Korekore, Nda, Karanga among

others. Zimbabwe indigenous musical arts had its strength and power in being epistemological. Nzewi (2013, p. 2) argues that “The epistemological formulations and practices of indigenous musical arts transpire as soft science, a spirit force that is applied to proactively probing and managing sensitive life and societal issues.” Nzewi views epistemological manifestations of indigenous musical arts as ‘soft science’, which I strongly accept, and amplify further to suggest that, Zimbabwe musical arts epistemology and/ or indigenous knowledge systems are ‘software’ of the community.

Zimbabwe indigenous knowledge systems run the systems for the communities. In this regard, all tangible musical cultural heritages are ‘hardware’ which are run by musical arts knowledge systems here emerging as epistemologies of the community. Ideas, beliefs, norms and values accumulate to constitute community epistemologies which in this discourse are further termed; ‘community software’. The vitality of Zimbabwe pre-colonial musical arts manifested in, for example, songs with lyrics identifying names of physical structures such as mountains, rivers, musical instruments and/ or equipment. Examples to this were songs with lyrics not limited to *gomo ramasare*. This was the mountain with some taboos and it used to have some edible indigenous fruits at different intervals throughout the year and it consistently supplied the community with edible indigenous fruits thereby averting any possible hunger or droughts. *Mhondoro dzinomwa muna Save* (renowned and distinguished medium spirits drink from such big river as Save, which rarely dries up). Commenting on the song, *mhondoro dzinomwa muna Save*, Dengu (2019, Interview) argues that:

Kambo kokuti mhondoro dzinomwa muna Save, kanopa dudziro nemuono wekuti njere, dzana sorojena uye vadzimu vedu hadzipwi vanotora dzimwe, uye zienda nakuenda.

The song that says ancestral spirits drink in river Save, means that our knowledge we get from our elders, community sages is in exhaustive, it will never be used up.

The Karanga people had ideas, understandings and knowledge interpretations enacted in songs centred on giving meanings related to fire outbreaks in mountains as signalling onset of rain season. An example of such a song by the Karanga people was ‘*moto mugomo*’, (fire on the mountain). A song which the Karanga gave an interpretation of heavy rains to come. Responding to a question regarding *moto mugomo* (fire on the mountain) song, Dengu (2020: Interview) says that:

Taiziva isu kuti tikaona gomo iri ratsva rega, waiva mucherechedzo wekuti mvura yaitonaya nokuti ndiyo yega yaikwanisa kuzodzima moto iwoyo. Waisa dzimwa nedzimwe nzira.

We used to know that fire outbreak to this mountain reckons the coming of rains, and it was only heavy rains that were capable of putting off the fire, no any other means could match the intensity of the blaze.

Some of Zimbabwean places that were sacred with manifestations of community indigenous knowledge systems were Matopos, Jelele, Zame, Amatonjeni and Kwamanyanga. This is evidenced by substantial rain-askingsongs that continue to make reference to these places as in *jelele gogo*, (jelele is a place known for accommodating the mother of all rain-askingspirits), *taniwa ne mvura tichibva Zame*, (we have been soaked by the rains on our way back from rain-askingceremony at Zame).

The Karanga people, and others elsewhere in Zimbabwe, had belief systems that the packaging of lyrics with a reference or mention to Matopos, Jelele, Zame, Kwamanyangwa and Amatonjeni was all what Zimbabwean communities needed to be heard in order to receive adequate rains. *Banya*, (a hut used by the traditional doctor), represented a storehouse of solutions for the Karanga people`s problems. The *banya* structure for the Karanga, can be taken as “hardware” and beliefs and knowledge systems that run and direct system operations are ‘software’ as stated above. On approaching this hut, *banya*, one was/is expected to remove footwear, so as to get in contact with the soil. Asked why Karanga people remove their footwear during cultural ceremonies, Edison Kuseka (2020, Interview) says that:

Isu seVaKaranga veMasvingo, mitambo yedu yekutaura naMusikavanhu kuburikidza nevadzimu, tinotamba takabvisa shangu. Muvhu ndimo munaVadzimu vedu, saka kuti vatizive tinotofanira kutsika pasi vakwanise kunzwa ropa redu vazive kuti tiri venzinja ravo. Muchirungu munoti ma blood tests.

As the Karanga people of Masvingo, our musical traditions were meant to talk with the Almighty God through ancestral spirits, hence the reason of performing barefooted. Our ancestors are in the soil so for them to biologically identify us we have to step on soil barefooted so that they can manage the scanning if we are their off springs through blood contact. In English thus what you call DNA tests.

The act of removing footwear serves also to toe-print, it is a scanning process meant to ascertain identity. Confirming the claim that Karanga musical arts heritage were epistemological, Cuthbert Munamba responding to significance of *kurova guva* (raising the wandering of a dead relative) ceremony (2009 cited in Rutsate, 2010, p. 83) argues that:

The ceremony we are having today represents our indigenous system, whereby we venerate and present requests to our ancestors, who look after us every day. We do this through *mhande* dance, which is the means by which we enact our epistemology.

Putting weight to the same claim, Nzewi (2007, p. 58) opines that “The epistemology of African drum music makes it quintessential for contemporary explication of the indigenous African creative philosophy, theory and therapeutic practice of the musical arts.”

Karanga epistemology in musical performances consider the physical and spiritual. Both aspects were critical in achieving an affective and effective performance. For example, in *kurova guva* ceremony, the physical objects like venue, hut, music instruments such as *ngoma*, (*drum*), *hwamanda*, (*horn*) *hosho*, (*handshakers*), *makuva*(*graves*), mountains, spirits of the dead, all were important cultural infrastructure and factors that enforce and reinforce critical Karanga indigenous knowledge systems. Karanga people staged their rain-asking ceremony under either *muchakata* tree or *muonde* (fig tree) guided by the knowledge understanding systems that these trees produce a lot of fruits, and in such context, sufficient and efficient rains were to be received. For the Karanga knowledge systems see photo 15 below to which *muchakata* tree was incorporated in the construction of traditional healer’s room or hut, *banya*. The tree is included as part of the hut as the hut is constructed around the tree, leaving appropriate space on the roof for the tree to protrude. For the Karanga, the belief system is grounded on the understanding that the tree will assist in giving as many, and adequate solutions during consultation time.



Photo 15: Dengu Remson Mushipe standing barefoot pointing to the banya (Source: Researcher Fieldnotes, 2018)

Giving emphasis on the Karanga epistemology, concerning the use of *muchakata* tree and *muonde*, (fig tree), Dengu (2019, Interview) says:

Muchakata tinomutorera pakuti kana wobereka unoti chakata vana kurikuwanda. Unoona panopatiri muti wemuchaka ndakausima mumba yangu yekurapira, banya, kuitira kuti mazano nenjere zvatinopiwa neVadzimu zvinozoti vo chakata. Muono uyu tinoushandisa apo patinoita gungano remukwerera tichikumbira mvura. Isu seVaKaranga tinoungana pasi pemutiwemuchakata Mhinduro yatinotarisira kubva kuna Musikavanhu imvurayakawanda kuti chakata, inotikwanira tese kudzamara tapinda umwe mwaka unotevera.

We prefer *muchakata* tree because it yields plenty of fruits, the word *chakata* means plenty. Here I put *muchakata* tree in this hut for traditional healing purposes so that the ideas we receive from our ancestors are going to be that plenty. Same idea we also use it as we come together as a society for rain-asking ceremony. As the Karanga people we gather under the *muchakata* tree and the response that we expect from God is plenty of rains equivalent to the fruits of *muchakata* tree, and the rains would be adequate to take us to the next rain season.

Among the Karanga people, the idea of collective ownership founded their basic knowledge systems or patterns, also seen manifesting in the construction of *Vahosi's hut*, the room of the first wife, which had an inclusive and inbuilt set up. The granary, fowl run, pen for goats, *chikuva* (traditional kitchen unit) and all other belongings were to be found inside the hut. The hut for the first wife in the Karanga community was a symbol and knowledge system of her whole wealth and life, see Photo 16



Photo 16: Dengu with head gear showing visitors the inside of Vahosi's hut, pointing to the small inbuilt granary (Source: Researcher Fieldnotes, 2018).

An African woman, and in particular Zimbabwean, was not supposed to be separated from her own property. While one has to avoid separating *vahosi* from her hut and belongings, the music creator also needs not to be separated from his/her music. This Karanga epistemology was the same indigenous knowledge system that continue to recur in collective understanding of their musical performances which one had to consider *hosho*, clapping, *ngoma*, (drumming), singing and dancing styles, props all had to constitute a complete performance and/ or entire life. In the Karanga musical arts, the combination of singing, dancing, ululating, yodelling, *mazembera*, (syllables or vocables) *ngoma* (drum) and *makwa* (clapping), breed effective community performance. An ideology or knowledge system that can be related to many sounds, (polyphony) but that bring perfect and authentic harmony. Dengu (2019, Interview) says that:

Isu VaKaranga tine muono wehumwechete/ kubatana pamhuri yebarika vanhu vaibatanzwa nenyaya yekurasira madota padurunhuru rimwe chete, apo baba vemusha vaizoritora vorishandisa vachideketerera mhuri yavo ibatane. Izvi zvaikonzera kuti nyangwe madzimai asarwisana-rwisana sezvo vese vaiuya kumba yaBaba imwe chete panyaya dzebonde.

As the Karanga people we have a philosophy of oneness. In polygamy, members were united by practice of heaping ashes at one dumping pit. The head of the family would then take some pinch of ashes and use it ritually talking to ancestral spirits for unity of the family. This reduced domestic fights and

squabbles amongst wives and family members. Wives were not fighting one another or competing as all had to come to the husband's room for sexual issues.

This idea of converging at one point resembled indigenous knowledge systems that work together, combined to produce community ideas, facts, taboos, norms and values. Dengu further states that:

Nhungo dzeimba dzakawanda, dzinobva kwakasiyana-siyana asi dzinondobatana pakati dzosimbisa uye kumisa denga reimba. Zviridzwa zvedu zvakasiyana-siyana asi zvinozobatana zvichipa sungawirirano imwe chete.

Roofing poles for Karanga indigenous hut come from different directions but they all converge at the centre to strengthen the hut's roof. Our music instruments are of different nature and sounds but all come together to harmonise.

Another bundle of knowledge system connected to the Karanga epistemology was the way respect was conducted and executed. The construction of huts or indigenous houses that represented or regarded as traditional courts (*matare*). These were structured or established with a very low entrance/ door, to ensure *kutyora muzongoza*, (bending as sign of respect), looking down to the earth, soil, by the entrants, a sign of respect, see photo 17, which shows indigenous surgery (*banya*).



Photo 17: *Banya*, (Karanga traditional healer's hut) (Source: Researcher Fieldnotes, 2019).

Karanga musical performances were to be presented not on modern stage but traditional stage, *dare/dandaro*, (court yard), which everyone had to show respect first by kneeling down and clapping in a way or pattern recognized by a given ethnic group, like *kadondo* for Budya, *tyombe* for the Ndau, *gusvi* for Karanga. Karanga and other Zimbabwean music cultures like Zezuru, Korekore, Budya and Tonga had to kneel down, show kind of respect, looking down, a sign of connecting with their ancestral spirits before presenting music and dance practices. For the Karanga (see Photo 18) Dengu leads visitors to clap to Chief Mugabe during a visit at DHE. The knowledge system or pattern of dancing or performing facing down was a dominant and common feature across most of the Zimbabwe ethnic groups except for the militaristic music and dance that of course require an upright stance, (see especially Ndebele and Ndau dances, Perman, 2017). Dancing, and any such musical movements get rhythmic sound confirmation from the ground/ soil, which also performers, besides ‘competing’ with drumming, clapping, ululating forge a strong determination by hard and energetic stamping to the ground.



Photo18: Karanga dance group kneeling down respecting the Chiefs and spirits medium spirits before giving a performance (Source: Researcher Fieldnotes, 2019)

The Karanga epistemology manifested itself in the musical performances, depicting the knowledge pattern or system of a circle. Indigenous Karanga huts and village structure were/ are mainly in the form of a circle. Home structures like huts, *ngoma* (drum) surfaces, *dare* (court yard), storytelling, poetry, music and dance presentations and formations, ritual and spiritual ceremonies like rainmaking, *kurova guva* all these had to adopt a circular pattern or system. The ideas and belief systems packaged in each performance also came in cyclic form.

This among the Karanga and elsewhere in Zimbabwe confirmed the worldview or cosmos of continuity, endless and infinite life and production. Sharing his ideas on the idea of cyclic shape for the Karanga, Dengu (2018, Interview) says that:

Isu seVaKaranga dendedzwa rinotipa chimiro chedziva risingapwi, rakadzika zienda nakuenda Ruzivo rwedu, kuimba kwedu inongova zienda nakuenda. Mumhanzi yedu haiperi naizvozvo tinogona kuvatira kana kuswerera tichingoimba haiperi.

For us the Karanga people of Masvingo, the circle shape represents a deep, continuous and endless pool of rains. Our indigenous singing is also endless. Our musical arts are continuous and even if we spend whole day and entire night no one can exhaust it.

The knowledge system of a circle puts every participant at equal distance and as well as de-rolling all community members to the status of equal performers. For that reason, every member had a direct role to perform, hence no audience or spectator. As African Traditional Religion (ATR) believers, inspired by African philosophies and indigenous knowledge systems, the Karanga people had their own methods and ways of praying to God. Marriage systems, indigenous home structures, burying the loved ones, appeasement of bad luck, hunting opportunities, farming practices, medicine all these were informed by local or traditional knowledge systems. Such knowledge systems were/ are enacted and embodied in musical arts performances. Musical performances were knowledge tools which were meant to guide and direct the living of the Karanga people. As such, taboos, myths, folktales, proverbs, riddles and poems all were sources, warehouses and eventually conduits of indigenous knowledge systems.

4.4.4 Epistemology and education in musical arts

Zimbabwe musical arts heritage in the precolonial period acted as sites for community education. The present study investigates how Karanga musical arts heritage were educative. Forms of musical arts heritage emerged as live or active websites/ archives of community knowledge, rather, not just dead museums. Critical community knowledge was embedded and enshrined in children game songs articulated and learnt through *mahumbwe*, (children imitation home). *Mahumbwe* concept, imitation home, was another critical educative platform that had a very far-reaching effect in engineering social, emotional, physical and intellectual aspects of Zimbabwean children. *Mahumbwe*, as discussed earlier on, under performative, is here explored as indigenous community learning institution where young children emulate and

rehearse daily life situation practiced in the community. Nzewi (2009, p. 5) argues that “It is common for children to make a musical game out of daily chores.” Children through *Mahumbwe*, had to perform, imitate, act out specific duties and gender roles. Magwa (2019, p. 179) defines *mahumbwe* as a “Playing house game.”

During *mahumbwe*, boys learned or pretended to perform the chores generally assigned to men in households while the girls learned or pretended to perform the chores normally associated with mothers as per Shona culture. For that strong reason, musical arts heritage in Karanga community and elsewhere in Zimbabwe, were institutions of knowledge systems. In this regard children were given platform to explore on their own, putting into practice what they would have encountered or watched in respective communities. In this *mahumbwe*, playing house yard, children are inspired to construct a lot of instruments which they deploy and utilise in their own playing. Nzewi (2013, p. 11) notes that “In African cultures children create and build own instruments and costumes, which they regard and deploy as suitable.... Raw materials are sourced from nature and discarded house objects.” While adult people slightly monitor progress of the children, construction of *mahumbwe*, music instruments and other equipment were, and are still reserved for children. Nzewi (2013, p. 11) cautions that “Adults did not build ‘toy’ instruments for children’s use. That would be tantamount to insulting the adequacy of child intelligence and capability.”

Folktales or storytelling were a full package of folklore, a living heritage, live community library. Story telling was accorded adequate time in which children had to gather around, while well-known great speakers normally grandfather or grandmother infused community great teachings interestingly in folktales. In Karanga, musical arts heritage had high priority for intellectual, emotional and physical aspects of the community members. Children game song like *Amai varona*, was a song that was meant to teach good morals by eliminating greediness.

Poems, riddles and proverbs in Karanga societies were important sessions that were accorded ample time to deliver effective teaching and learning of expected norms and values. Musical arts heritage continued to be cultural institutions and educative tools upon which the society consistently and persistently uploaded their teaching and learning. Lullabies and children’s songs were embedded with skills meant to teach various cultural prerequisite aspects in society like language, values, norms and beliefs. In children’s game songs, young persons received indigenous knowledge concerning their respective totems, counting concepts, environmental issues, domestic and wild animals. Initiation schools were critical and very appropriate

conduits in directing and transmitting necessary knowledge that bridge and elevate children to adult hood. Music and dance, poems and drama were teaching and learning tools responsible in empowering the indigenes to manage anger, sorrow and hatred. Correction and/ or purging of wayward behaviour in Karanga community were done and/ or fixed mainly by music and dance.

4.4.5 Cultural identity marker

In this sub-section, I present cultural identity as those cultural aspects, like language, stylised dance patterns or movements and/or activities that connote, denote or distinguish a particular cultural trend. In this instalment, Zimbabwe musical heritage is being explored as musical practices, trends and/ or manifestations capable of demarcating or marking ethnic boundaries. Zimbabwe musical heritage arts before the forceful penetration of colonial ideologies, had their immediate aspiration of reflecting cultural identity of the creators, owners and performers. For example, music and dance like *mbende*, its energetic stylised male leg movements that depict an animal (mouse) called *mbende*, identify Zezuru men of Murehwa.

The Zezuru people in Murehwa district were well known for identifying a mouse by the name *mbende*, to which the name of dance *mbende*, now known as *mbende-jerusalem* is derived. *Muchongoyo*- a warrior dance for the Ndau people in Chipinge had songs embedded with language like, *mwana unochema mukaka hinha mai-kwe, ngoma yemadhodha*, (give the crying baby to her mother for breastfeed, act/ performance of real men or fighters) that other dialect or ethnic group cannot articulate. *Wosana/ hoso, amabhiza* were musical arts that point to cultural trends and traits of the Kalanga people from Plumtree. *Mhande*, a dance for *mukwerera* (rain-askingceremony) and *bira* dance for *vadzimu vemhuri kana dunhu* (family or community ancestors) were all cultural practices that constitute the identity of Karanga people of Masvingo. Some ethnic groups like Ndebele and Ndau were also identified by their use of short spears and shields as props in their musical practices.

Palmerg and Kirkegaard (2002, p. 47) argue that “Music can be interpreted in a number of ways. As a piece of art, as a part of an overall cultural identity, or as highly individual way of positioning oneself into societies and surroundings.” Dance stance and styles, leg movements and executions were that critical in “trade or trend marking” or “branding” a particular ethnic or cultural group. Example to this were/are *isitshikitsha, imbube* and *inquzu* dances that favour

an upright position, heavy stamping with equally strong clapping without *ngoma*, drumming aspect, all amount to demarcate and identify a Ndebele culture. While literature that implicates Zimbabwe musical heritage's value as culture identity is quite scant, what constitutes culture identity of a given ethnic group did not escape the notice of culture and music researchers. In particular, Dolfsma (1999, p. 1020) posits that:

By consuming ... Music, people want to express who they are, to which group they belong, what their identity is. People's identity, however, and contrary to what many believe, is not strictly individual. Instead, people's identity is highly social and draws on the socio-cultural values.

The researcher confirms that cultural identities have consistent cultural behavioural patterns that have reference to a group of people, not just mere individual or sole personal behaviour. This sub section, is not in any way ignoring Giroux's (2018) recent lobby for a shift from identity to alliance studies. In this study, cultural identity is not pushed as a standalone study, but as a value of Zimbabwe indigenous musical arts. The major deal here is not to institute boundaries, but instead revaluing, reconnecting by retracing from precolonial period so as to get closer, and be in a position to make an informed interpretation on how the Zimbabwe indigenous people, specifically the Karanga, were alienated from their cultural identities.

This segment is motivated and inspired to make a redress and eventually form a necessary basis for Karanga economic sustainability, creative cultural industries in coming chapters. In that vein, Seith (2013, p. 7) argues that "...perpetuating the knowledge of specific artistic materials and traditions by making, using and documenting them helps to maintain a distinct cultural identity." The major rationale of staging musical performances in the Karanga society and other societies in Zimbabwe was to unpack cultural traits loaded in each musical arts form, thus reading a script of the culture of a given people. Zimbabwe precolonial musical arts, like music and dance (song lyrics and stylised dance patterns), poetry and storytelling were adequate to tag mark or identify an ethnic group.

Zimbabwe indigenous people in the precolonial period performed, staged, danced, acted out their particular cultural practices. Confirming and affirming the same notion, Rustate (2010, p. 85) postulates that:

Through *mhande* the Karanga communicate with their ancestors and the power of this communication is in the dance's ability to invoke and lure the spirits to inhabit the adepts and, by extension, their ritual

ceremony. Thus, *mhande* dance embodies Karanga culture and its features speak to the participants' human and spiritual selves.

In this regard, the Karanga people emerged as musical arts makers as well as musical arts users. As alluded to in previous instalments, Zimbabwe musical heritage was a representation of whole life and as such, musical arts forms were a living lore and heritage. In his study Rice (2007, p. 4) notes that "Ethnomusicologists have demonstrated that music "gives symbolic shape" to pre-existing and emerging identities and that music allows communities who share an identity to 'see themselves in action' and 'to imagine others' with whom they share the music tradition. The symbolic shape here referred by Rice, constitutes a web of cultural aspect that give persistent pattern for identity. In that regard, a failure to locate musical arts of a particular ethnic group would mean a study challenge to culturally identify that group.

Karanga's Musical arts, an authentic platform and opportunity to reflect, express as well as translate identities, worldviews of the real cultural exponents into most possible visible statuses or practices. Each musical performance for the Karanga people, had to account for the entire life, and identity of those who created such folklore. For that reason, Zimbabwe musical arts heritage had been sufficiently utilised as the embodiment of cultural heritage and cultural identity. Installed and logged on to musical arts, were practices that had consistent trends or pattern of behaviours of a given cultural ethnic group, adequate enough to distinguish and identify culture bearers. Nzewi (2007) observes that:

Every individual's energy resonates into the pooled lives of the immediate and wider community. African musical arts structures and textural confirmations derive from rationalising varied interacting individual and communal energies/identities. The personal human quality of the individual only make sense as a peculiar component part of the significant composite character of the community within which she /he operates (p. 41).

Zimbabwe musical arts heritage of different ethnic groups amount and account for cultural identities. These cultural identities accumulated and emerged as '*chikaranga*' (for Karanga people), '*chindau*' (for Ndau people), '*chizezuru*' (for Zezuru people) etc.

4.4.6 Celebratory

At this stage, the vitality, value, strengths and power of precolonial Zimbabwe indigenous musical arts cannot be disputed. As the exponents or culture bearers recognised vitality of Zimbabwe indigenous musical arts, they instituted celebratory practices. Karanga human life was a celebrated trajectory, a power pointed presentation with slides of the entire living experiences as well as beyond, displayed by music and dance, storytelling, drama, poetry among other cultural activities. Nzewi (2007, p. 79) advocates that “All the events are celebratory and festive in nature and scope. Hence, they are categorised as the celebration events.” In Karanga community, the idea of celebration was quite common in most of their agendas, like rain making celebration, *mukwerera*, (as already highlighted before) through music and dance, *matatenda* (celebrating bumper/good harvest).

The Karanga people of Masvingo also celebrated *kugarakwemwedzi* (celebrating the new moon), *mwaka yegore* (new season), *mazvere* (birth), *Kuvhima/kudzimba* (prey catch), *kugadza mambo* (chief installation), *mazita makuru* (child naming), among other events. In the Karanga community, like anywhere else in Zimbabwe as well as Africa, the coming of a new baby was, and is still celebrated with music and dance, drama as well as poetry. The celebratory style had to embody and reflect community roles. Different communities in Zimbabwe had their ways of celebrating weddings, funerals, bumper harvest. For example, in Karanga community, songs like “*hoyo woenda muchiona*” (your daughter is now going in front of you), “*muroora tauya naye*” (here we come with the bridegroom) were meant to celebrate community weddings. The Karanga people performed *chinyambera* in celebrating the return of hunters from a successful hunting expedition.

During funerals, musical arts heritage was organised in a manner meant to celebrate life and status of the dead, for example child, teenager, un/married woman or man, kraal head, chief, widow and widower. For example, if a married woman lost her husband, a group of widows had to perform and present music pieces that were meant to mourn, initiate and make a member weep strongly, sooth/mollify and eventually dance in celebration. The would-be or incoming widow had to get instant orientation for the waiting new role or status, (of being a widow) in the society. Nzewi (2007, p. 80) acknowledges that:

The theme of the festival could be fertility-harvest or human fecundity. It could be primogenitary - celebrating the founding and continuity of the human group: religious-to regenerate the spiritual health and sustenance of the community and individuals; religious-political- a New Year purgation and show of solidarity, etc.

All social, cultural, emotional and economic processes were viewed relevant and necessary to celebrate in a style. As such, Karanga community had adequate musical arts and repertoire to celebrate human life stages or phases. Embedded in the musical arts for occasion like death was a detailed summary of life history for the departed member. Aning (1973) says:

On the occasion of the death, the Akan, the Dagarti, and several other peoples of Ghana and in other countries, as well sing mourning songs. The Bemba, in addition, have songs that they sing for the return from the burial and songs to be sung for the 'the renewal of the village fire' which was extinguished immediately after the burial. These mourning songs, are usually distinguished by their characteristic singing style as well as text and body movements that accompany the singing (p. 18).

The flow of different types of musical arts performances/dirges at funeral in Zimbabwean context had to mark, punctuate, direct and signpost proceedings of the ceremony. Musical heritage for such occasion like funeral acted/assumed the role of 'Director of Ceremonies', as it regulates and runs the affairs of community gatherings. Nzewi (2007, p. 80) observes that:

Where music is an essential feature of the core event, it structures the scenario of enactment, evokes the appropriate atmosphere for the metaphysical presences to emanate as phenomenal experiences, inspires the human actors, and generally paces the activities.

In relation to such community celebrations, Nketia (1973) reveals that:

Death in one family would not be the concern of only the bereaved family that has to arrange for the funeral; it would be the concern of the rest of the community as well, who will attend in sympathy and give every assistance to the family. The puberty-rite ceremony of a girl in one family will also be celebrated as a community event, other women would attend because some day it might be their turn to celebrate their daughters' puberty rites (p. 41).

Nketia (1982, p. 29) explains that "When a chief dies in Sukumaland, Tanzania, for example, some stages in the funeral are marked by music designed to perform various dramatic functions." In Zimbabwe, while music played major roles for the chiefs, their funeral or news of their deaths were not meant for public. News concerning the death of a Karanga chief was not meant for the consumption of the entire community. Commenting on the death of a Karanga chief, Dengu (2018, Interview) warns that:

Kufa kwamambo kwaisaudzwa vanhu vese. Uyo anenge aziva, kufamba uchitaura zvaigona kukutsvakira mutongo nyangwe werufu. Izvi zvakanga zvisingaitirwi sezvinotaurwa nevazhinji kuti vaiitira kuti vaizoda chinzvimbo vasaurayana. Isu mambo aigadzwa nemasvikiro zvaitaurwa mumatare nevadzimu.

The death of the Chief was not news for everyone. Leaking such news to community members could attract a death penalty to the offender. The reason for guarding the news as a secret was not meant to conceal to those who had ambitions to succeed as generally speculated. For us, choosing the successor was the business of ancestral spirits, hence such an announcement was to be made only after having the ceremony for chief installation.

In regard to the succession of Karanga chiefs, Dengu dismissed some general misconceptions that were created on the premise that the funeral was to be treated secretly so that those who harboured intention of succession will not get chance to eliminate others by any dirty means or manner. Dengu dismissed this by stating that before the colonists, vetting process of the next chief was absolutely done by *masvikiro* (medium spirits). Dengu further elaborates that death of the incumbent chief, then, was just treated with highest secret level. In most cases terms like *Mudhara wakafamba, wakadzira*, (The old man is not around; he took a journey down to other areas) were used just to disguise.

4.4.7 Spirituality of Zimbabwean musical arts

While the available body of literature concerning Zimbabwean musical heritage in ethnomusicology and related disciplines attempted to explore a number of aspects concerning types of ethnic music, origin and classification of music instruments, scant attention was given to strengths of spirituality of precolonial Zimbabwe musical arts. Most Karanga musical arts were performed for spiritual purposes. Spiritualism in its general sense being the beliefs that people who have died can communicate and live with living people through a medium, this explains the presence of spirits in the life of living beings, (Sabao, 2019).

Rutsate (2011) reveals that:

The Karanga worldview is an ontology whose experienced reality is what I consider to be Karanga spirituality (*chikaranga*). *Chikaranga* is the ritual that incorporates performance of the *mhande* dance as a mode of communication between human beings and their ancestral spirits (p. 143).

The Karanga cultural musical practice like *kurova guva, bira*, healing, hunting, fighting, sporting and cleansing were all based on spirituality. For example, before, during and after the process of *kurova guva*, the guidance and inspiration was spiritually based. In his study of *mhande* dance in the *kurova Guva* ceremony, Rutsate (2010) says:

Mhande dance employs indigenous religion or spirituality (*chikaranga*). Its performance features include distinct rhythms and melodies, slow and dignified foot movements, and the use of handheld objects and substances, such as snuff and ceremonial beer, which symbolise interaction between the visible and invisible beings that populate the Karanga universe, thus depicting their cosmology (*chivanhu*), (p. 81).

In Karanga community, notions and beliefs in which the living people were/are in constant touch with the dead were/are believed to be spiritually grounded and enacted in musical arts. Nzewi (2007) argues that:

The musical arts of Africa engender sublime spirituality. In this respect, the material drum is a metaphor for the body, personal or corporate; the music of the drum is a metaphor for the collective mind of a group because the drum sound commands group activity (p. 58).

Pre-colonial Zimbabwe indigenous musical arts were directed to serve and save the living and the dead, (ancestors). The living people in Karanga culture, had no capacity and legitimacy to physically and directly interact or transact issues with God in the absence of spiritual being and/ or world. In this regard, the ancestors were major contributors or participants in inventing, creating and/or recreating lines, dance styles, patterns, song genres for a specific ceremony or event. Garfias (1979, p. 1) says that:

New compositions are frequently learned by the musicians of the community through dreams in which the dreaming musician is taught to play a new composition by an old man. The old man who appears in such dreams is acknowledged to be the spirit of one of the old musicians who provided music for these ceremonies in former ages.

This concurs well with the story of Touma in Nzewi (2007), where Touma openly confirmed receiving cultural and/ or spiritual instructions from the mentoring services of her ancestral spirit Ako. Touma also indicated that ancestral spirits have the mandate and, are obligated to advise on different aspects of indigenous lore, including African music.

The selection and/or succession of chieftainship was not done through interviews but the announcement from the medium spirit was just sufficient to convince any contender. Persistent problem in the family, like death, was to be named and shamed by a family medium spirit, any other spiritual expert or traditional healer through spiritual guidance. Continuous drought occurrence needed cursing from chosen family, community or society medium spirits. A big family and/ or community hunting catch was to be inspired and/ or guided by relevant experienced hunting spirit(s). However, all these spiritual effects and efforts resided in musical heritage, thus the power to activate such, was configured in, and powered by certain songs,

stylised dances, indigenous drama, poetry and proverbial utterances. Sharing his views regarding issues of spirituality in Karanga community, Dengu (2018, Interview) argues that:

Vanemabvi vasati vapinda vakuru vedu vaibika hari yedoro revavhimi, apo paitambwa ngoma dzekuvhima, waizonzwa svikiro rosvika richiti endai pachikomo changana ndakauraya mhuka, asi, ropa ndakamwa nezvemukati ndakadya.

Before the whites came our forefathers used to brew a pot of beer for hunters, with music and dance performed. It was during such ritual ceremony the ancestral spirits were going to advice the hunters, for example, go at that hill I killed an animal for you there but, I drank the blood and ate all the offal.

Such cultural and spiritual Karanga practices were embedded in musical arts. It is under this background the study argues that, precolonial Zimbabwe musical arts heritage was hugely spiritual before the imposition of whites` ideologies and practices.

Zimbabwe indigenous musical heritage assumed some varying statuses for the reason that it had huge capabilities, influence and competence in presenting an account of every human life experience. Making and utilising musical arts in Zimbabwean societies were done for sustaining both the living and the dead. In his study of Nigerian folk music, Nzewi (1980, p. 6) reveals that “Folk music in Nigeria happens not to be a communion of the living only. It is equally a communion between the living and the dead.” The two worlds or sides, the living and the dead were/ are connected by the use of musical heritage. Musical heritage was a key or major option used in Zimbabwean early societies to tender invitation as well as staging a favourable welcoming environment for ancestors. For a *bira* ceremony, where a family wants spiritual intervention to a sustained problem like death of newly born babies or a pattern where family members were failing to secure stable marriage or sufficient employment, musical heritage had a spiritual bigger role to play. The living need advice, guidelines, suggestions and spiritual instructions from the dead, ancestral spirits. The connection had to be confirmed through the stimulation and persuasion by well-known and familiar piercing musical arts presentation at a convenient venue.

Kyker (2009, p. 2) with the findings of her research of Shona people of Zimbabwe describes musical performance as “...an integral part of ritual action at ‘*Kurova Guva* ceremony,’ where song is used to summon the spirit of the deceased and carry it home.” As the living venerate their ancestors, they do so through some known and high-profile presentation of musical heritage which the dead used to cherish, respond and perform before their physical departure,

death. If one performs unfamiliar music using alien instruments, this will fail to locate, and connect the ancestral spirits.

The only convenient and relevant environment that would ensure connectivity was the choice of cultural site and common musical arts presentations. This researcher travelled to *Guruve* from Masvingo to witness the official opening of 'Zumba' special resident of the *svikiro* on 1 December 2018. During that occasion, the researcher heard one of the *svikiro* whispering to the performers to sing "*Zururanga we Mukwasha apinde*" (Open the door so that the son-in-law gets in). The singers or participants quickly switched to the requested *dinhe* song in which the *svikiro* responded with lively strong dancing skills. The trick is, the ancestors manifest spiritually and are stimulated by musical arts which they used to perform or be imbued before they departed. Such interesting and familiar environment will reconnect and reconfigure the ancestors who then borrow a related biological body for such physical appearance and (visible) displays.

Once the ancestors are attracted/connected by affective and effective musical arts, deep instructions to the family or society's problems were then communicated, relayed and posted to the respective recipients. This was done during the process or ceremony called *kupira*, under *bira* ceremony.

Kyker (2009) defines *kurova guva* as that traditional ceremony performed to call the spirits of the deceased back from ambiguous position, wandering in the bush, and transforming it into a recognised ancestral spirit, *mudzimu*. Of particular importance and necessity in this process, was the role of musical arts. Musical arts embody key proponents that ensure and facilitate connection between the physical and spiritual worlds. Indigenous knowledge systems or traditional intellectual bodies are, as averred before, embedded in musical arts heritage. These intellectual bodies of knowledge were actually meant to sustain the lives of the exponents. Participation of ancestral spirits had to be authenticated mainly by the use of known musical arts. In solving human problems in Zimbabwean societies, musical arts had such outstanding spiritual power to address or redress but not limited to appeasement of spirits, that could have been wronged, charming traditional healers, cleansing ceremony, plagues like drought, natural diseases, cyclones or torrential rains.

4.4.8 Therapeutic effects of musical arts

Zimbabwe indigenous communities as elsewhere in Africa, gave high priority to ensuring a health community. For that reason, the bulk of community's commitment was seen invested in ensuring wellbeing and/ or healthcare of the entire community at all possible times. Kemper and Danhauer (2005, p. 282) say that "Music is widely used to distract patients from pain and other unpleasant symptoms, thoughts, and feelings, while being convenient and readily available." The existence of an active community, its productivity and continuation hinged on having healthy members. Juslin and Vastifall (2008, p. 559) opine that:

Several studies have suggested that the most common goal of musical experiences is to influence emotions: People use music to change emotions, to release emotions, to match their current emotion, to enjoy or comfort themselves, and relieve stress.

The other scholars who support to aforementioned are Behne (1997), Sloboda and O'Neill (2001). Musical arts had some varied templates for comforting, soothing, lulling, mending, or healing the broken/ shattered hopes, feelings, spirits, aspirations, ambitions, visions, missions and emotions of the living as well as the dead. Nzewi (2007, p. 57) argues that "A successful ceremony restores psychical normalcy in the individual and the society as a whole. The sacred ritual heals the devastated minds of the living and also appeases the spirit forces." The Karanga societies understood that a physical or mental bedridden member, stressed and strained the entire society/community. For that reason, enshrined in community's musical arts heritage were high therapeutic potentialities and capabilities. Kemper and Danhauer (2005, p. 283) argue that "Music therapy is recognised as an established allied health profession that uses music to facilitate therapeutic processes."

Karanga societies in precolonial era had folktales designed to heal broken hearts, address and redress medical issues. Music and dance, dance drama, theatrical performances and poems were meant to mourn the departure of the loved ones. Some song lyrics, drumming and dancing patterns were designed and reserved for a funeral ceremony since they had strong counselling approaches and comforting skills. The art of instrument making was also directed and grounded in healing and addressing the well-being of indigenous communities. In that regard, Nzewi (2007) opines:

An indigenous African drum of quality is made with the skin of an animal skinned immediately after it is killed. Such a skin carries spiritualizing energy because of the presence of dry, fresh blood in the skin.

The science governing the material for making skin drums establishes that the dry blood in a skin procured before decay sets in, retains active energy that is transmitted sonically as a healing force into brain tissues and nerves in a performance (p. 58).

Photo 19 is an ox being skinned for the *kurova guva* ceremony and according to Nzewi (2007) the oxen skin is the most relevant for *ngoma* (drum) making.



Photo 19: An ox skinned for the Kurova Guva in Bikita Rwambiwa village (Source: Researcher Fieldnotes, 2019)

Zimbabwean musical arts heritage acted as a society`s social valve upon which all happiness or good experiences and anger emotions were to be emitted or released. Nzewi (2007, p. 213) argues that “The indigenous African dance is psychical-physical sonic action that purges psychological stress, regenerates spiritual wellbeing, and coerces psychophysical fitness through it.” An African and/or Zimbabwean being had/has to regulate, adjust and stabilise some extreme feelings on either end through music and dance, folksongs/ tales, drama and cultural practices. Nzewi (2007 p. 248) further argues that “Africa`s natural healing energies of the musical arts, bitter herbs, fruits and roots, and edible minerals were researched in the tradition to produce holistic healing as well as to prime the human immunity system.”

Musical heritage in Zimbabwean communities in the pre-colonial time had tendencies of growing, glowing, flowing, sneaking and leaking to reach all social strata and/ or statuses in the community to present intended message(s) without fear or favour. Musical heritage constitutes such traits and chief tenets of being immune to all persecutions, hence the legitimate route to challenge any status quo, as well as providing necessary remedy. Community members had to generate or compose a music piece and dance to register their displeasure regarding a corrupt leader, headman or chief.

If a community member got an allocation of a very small land or rocky area for farming activities, musical arts were to be deployed to raise such anomaly or injustice to the attention of the whole community. In Shona, particularly the Karanga communities, there was a common such song like *Ka-mu-nda Ka-du-ku- du-ku, Ka-nda-ka-pi-wa, zve-nge- se-ndi-si-na mhu-ri! Va-no-to-nge-ra ne- u-dyi-re* (I was just allocated a very small piece and unproductive land by the kraal head as if I am not a family man). Musical heritage was also the smartest and safest way of raising alarm to complain about wayward behaviour like infidelity, stealing, witch-craft and other violations of standing regulations and taboos with no any possible physical confrontation. Community members had to update their knowledge and understanding of current trends of their society through musical arts. In this regard, indigenous musical arts were critical media centre where community members had to ‘read current affairs’ and such capabilities make musical arts being therapeutic.

4.5 Colonial Zimbabwean musical arts heritage

Colonisation of Africa in a major way, de-emphasised the nature, character and vitality of Zimbabwe musical arts heritage. Colonialism is the imposition of foreign rule by an external power, which culminates in the control and exploitation of the conquered people, (Etim, 2014, p.2). Very little scholarly is in existence so far concerning the effects or impacts caused by the colonists’ music styles in disrupting and dislodging Zimbabwe musical arts heritage. This created a literature gap which this section ambitiously intends to explore, and eventually close.

On that note, the major focus of this subsection is not to activate or reactivate the discussion on the rationale of colonising Africa, but to interrogate the destabilisation, distortion, dislocation and disconnection caused by colonists on the nature, character and vitality of Zimbabwe musical heritage. High priority of this sub-section is placed on tabling academic evidence both written and oral on how Zimbabwean, Karanga musical heritage reacted to

colonial forms. Such forms that were deployed to create a soft landing and a “camouflaging environment” for the colonists’ intentions.

4.5.1 Missionary work

The coming of missionary activities in Zimbabwe gave colonists/settlers leverage to propagate Western Christian ideologies which mainly intended to disable, disrupt and polarise Zimbabwean indigenous/local cultural ideologies and practices, and in particular, musical arts heritage. Individual(s) and/ or group(s) that accept(s) the responsibility of travelling beyond borders to evangelise, christianise as well as administer humanitarian work especially to the disadvantaged and the needy are called missionaries.

In this sub-section, missionary work will be interchangeably referred as western Christianising. Christianity did not come easily into Zimbabwe (Bornstein, 2002). The Portuguese attempted to begin Christianity in Zimbabwe in 1561 but was not successful. Christianity was reintroduced in 1859 by European Reverend Robert Moffat. Missionary work affected the nature of Zimbabwean musical arts which, in precolonial era were a communal experience. That experience, communal, was robbed and snatched, leaving music and dance practices performed at “strategic” church buildings where firm control resided in the hands of the church leadership. Chikowero (2015, p. 19) labels such strategy as “Missionary Witch crafting African Being; Cultural Disarmament.”

A church mission devotes much of its work on expanding the growth of Christianity and its philosophies/ teachings to new converts or members. In this regard, the white settlers favoured the preaching of the gospel of conversion from sin to Christianity with Jesus Christ as the mediator between human beings and God in contravention of using spirit medium as intermediaries to Devine Authority or God. This cracked and teared apart the value and power of the Zimbabwean music traditions or practices, in particular, Karanga musical arts heritage. Spirituality of Karanga musical arts heritage received such labels like “demonic”, “heathen” diminishing its vitality.

This resulted in the indigenes slowly dumping their own music traditions, opting for Western church music hymns. Western music hymns interrupted orality as the basic and fundamental nature of Zimbabwean musical heritage since indigenous people at this point were encouraged to work with church hymns. The trend also affected African skills in music making such as creativity. Dengu (2019, Interview) laments that:

Kuvakwa kwakaita Morgenster Mission Vabereki vedu vakamanikidzika nenzira dzakawanda kusevenza ikoko, kuwana rubetsero munezveutano zvakazopa mukana mukuru kwazvo kuti vatendeuke kusangano reDhachi.

The establishment of Morgenster forced our parents in different manners or ways to work there, intending to get a salary and some health and education services. This largely influenced them to get baptised in the Dutch Reformed.

Before missionaries registered their entrance in Zimbabwe slightly in the 15th century and heavily in 19th century, Zimbabwe had her own indigenous musical heritage as communal, deployed to account for each and every life aspect. These include, but not limited to birth, puberty, courtship/fertility, farming, entertainment, ritual, fighting, wedding, game songs, lullaby and funeral dirges.

Before the forced penetration of colonists' ideologies that was augmented by missionaries or Christianity, the indigenes had their own musical practices created and reserved for servicing the community. The practices included music and dance that identified Zimbabwe ethnic groups. By the time the so called missionaries, 'intervened' there was actual order and with functionality of Zimbabwean music and dance traditions intact. There was no strong justification for the colonists to force their Western music culture or traditions since that was the time Africa, Zimbabwe in particular, was still enjoying her own musical heritage. Hoschele (2007:1) argues that "The Christianisation of whole African societies in the 20th century is not only one of the major shift in history of religions, it also constitutes a phenomenon of cultural change that deserve a thorough analysis in its own right." Strongly doubting the philanthropic intervention by the missionaries, Chikowero (2015, p. 59) argues that "The missionaries recast their doctrinal positions in Africa through the myth of Africa as the 'Dark Continent.'"

The high tendencies of collectively and communally making and performing indigenous music practices, which the indigenes did voluntarily, confirmed a depth and rich community musical arts which later suffered a serious culture violation, at the hands of missionary-cum-colonists. Karanga music instruments, props, costumes as well as songs were subjected to deliberate and substantial, but unwarranted culture violation, intimidation and degradation in the backyard of cultural creators and/ or expert performers. Fr Jones (in Chikowero, 2015, p. 70) indicates that "Africans have been taught to despise their own musical heritage, and their culture by the mission societies, the young churches in Africa became proud of the Western guise and cherished it."

The unholy alliance of missionaries and colonists in the project of colonising Zimbabwean indigenous cultural and musical infrastructure took advantage of the goodwill of the indigenes. Africans, Zimbabwean people in particular were heavily religious as evidenced by the music and dance practices showcased in respective communities. Mbiti (1999, p. 1) notes that “Africans are notoriously religious.” Mbiti was accepting that Africans, Zimbabweans as well are immensely connected to their Supreme Being, God, who then was worshipped through a number of African Traditional Religion activities. Indigenous songs with lyrics based on Zimbabwean indigenous epistemology and spirituality, traditional music instruments and appropriate venues or places used by Zimbabwean indigenous people were condemned.

Missionaries work disrupted, fragmented, and disengaged majority of Karanga indigenous musical arts, like music and stylised dance practices, instrumentation, props and costumes by labelling these as ‘pagan’, ‘unholy’ and ‘inhuman’. Gbolonyo (2009, p. 7) laments that

...missionary activities, colonisation, western education and modern global cultural transformations not only initiated, but also contributed the degradation, separation and fragmentation of African indigenous knowledge and cultural elements.

It is against that same notion that I also accept and suspect here that the vitality of the Karanga indigenous knowledge systems suffered the same fate. Chikowero (2015, pp. 56-57) reveals that “...I have read the missionary effort to redesign African being through schooling and the lens of the brass band.” Chikowero further states that “To the Scots dancing and playing instruments risked mirroring the ‘heathen dance’ they strived ‘to their best to stamp out.’” The Karanga music and dance practices besides being labelled as heathen, were also viewed as sexually inspired. Arguing from African, Zimbabwean perspective rather, Chikowero (2015, p. 59) notes that “Sexually symbolic musical dances such as *mbende* were performed in appropriate cultural contexts: at weddings and initiation ceremonies and in welcoming back hunters and warriors.” Nyati (2017, Interview) says:

However, once Christianity was introduced it changed Zimbabwean ideas and knowledge African knowledge, beliefs, worldviews were rubbished and demonized. Generally, everything African was denigrated including music itself. Remember, music had a spiritual dimension. African spirituality was attacked as it was thought to be associated with demons, evil ancestral spirits. *Mbende* is a good example where colonists and Christian missionaries combined forces to ban the dance, ostensibly because it was perceived in colonial and western lenses to be too sexually graphic or explicit and therefore perpetrating immorality.

Such misinterpretation by the western scholars, missionaries, colonists and/ or colonial sympathisers whether intentional or not, created a very wrong conclusion that Zimbabweans had music and dance movements that were sympathetic to sexual activities and nothing more.

Imhetep (2009, p. 6) suggests that “The open schools of initiation of knowledge had to go underground after Europeans came.” This suggests a very serious encroachment, intervention and disturbance to African way of living, musical arts included. Imhetep further states that “...because of their closed door policy to the ‘non-initiated’, colonial powers decreed these institutions as dangerous to the survival of colonisation, so these institutions were to be destroyed” (p.6). Such formed the basis of condemning and eliminating Zimbabwean cultural practices like indigenous dance practices. In that regard, the Zezuru people noted a nefarious intention of the colonists, to wipe out their *mbende* music and dance practice, and they hatched a plan to rename the dance practice from *mbende* to *jerusarema*. This was after a consideration that all what was not subscribing and sympathetic to Christianity was targeted for immediate elimination. The name *jerusarema* was derived from Jerusalem, a city viewed to be holy in Christian context.

As the Zezuru people went about their normal cultural business, performing their usual music and dance tradition (*mbende*), the mention of *jerusarema* gave an impression to the colonists and/ or missionaries, that the gathering was “Christian based” yet it was just a label, or name to disguise. In this way, *mbende* music and dance, now *mbende-jerusarema*, survived the chop at the hands of the missionaries/colonists.

All music and dance practices that were done during the night, before and after super were put on hold. The missionaries and colonists had no full knowledge or definite itinerary of Karanga people who of course had an action packed day with other activities like farming, hunting, fruit gathering, fetching firewood and water, fishing to mention but just a few. Zimbabwean indigenous music and dance, because of Bantu founding philosophies, had activities in nature that required collective gathering, with different age groups or sex represented, as may be needed by the performance. This scheduled or optioned the performance of music and dance to normally before or just after super in the evening.

Music and dance, storytelling, drama, folk songs and poem were also considered to be social or communal valve to release or generate fresh plans and ideas for the next day program/ schedule. Such schedule was very appropriate to address and redress health issues of the musical arts creators or performers. Missionary work to the Karanga people in Zimbabwe,

disrupted vitality and therapeutic strengths of musical arts. However, the choice of performing cultural activities during the night was misinterpreted as to seek cover from darkness. Yet, it was suitable time to cool down, get entertainment as well as time to interact and socialise after such a full-loaded, active and tiresome day.

Another approach by missionaries that tried to arm twist or disarm the treasured Zimbabwean musical heritage, was the choice of the sites. Most mission stations wide and across the nation were to be established up in the mountains. Hoschele (2007, p.1) argues that “Clearly Christian churches and movements have become major players in the cultures and societies of the continent, which necessitates inquiry from various academic perspective.” Culturally and traditionally, mountainous places provided relevant and convenient environment for the sacred and ancestral Zimbabwe musical arts practices. The majority of the Karanga ritual activities were, and to this day, are still done in the mountains. Chiefs and other highly respected and decorated members of the community were buried in the mountains, caves, *mapa*. This eventually made such areas sacred too, where indigenous music and dance traditions had to be slated for honouring such members.

Chikowero (2015, p. 23) avers that “The missionaries generally located their mission stations on high ground often targeting places that Africans considered sacred.” The Karanga among other Zimbabwean musical arts, suffered a heavy depletion in power and value, as missionaries too identified Karanga sacred venues or mountains to establish their mission stations like Morgenster mission, Chibi, Jichidza and Pamuashana all Reformed Church in Zimbabwe (RCZ) mission stations in Masvingo Province (Karangaland). These establishments particularly in Masvingo Province had direct impact to Karanga musical arts as this resulted in displacement of Karanga people. Examples of other mission establishments include Matopo mission in Matabeleland. The Brethen in Christ Church (BICC), a semi-ascetic American missionary body, challenged the African cosmological order early on by holding its first mass in a cave in Malindadzimu in 1880 where Africans buried their rulers and consulted *Mwari* (Ranger, 1999, p. 15).

Areas like Matoposi/ Njelele shrines where a chief rainmaker, *svikiro*, was headquartered, were also targeted for other missionary activities that incapacitated high profiled national indigenous activities like music and dance practiced to request for the rains each year. However, the choice to displace or push off the indigenes, Karangas, Ndebeles, Ndaus, Kalangas, Zezurus Korekores among other Zimbabwe ethnic groups was a deliberate one, aimed to disconnect,

weaken and diminish indigenous musical heritage's power and influence. The missionaries also built schools and hospitals exactly in mountainous places where the indigenous people would have been displaced. This was a strategy to create an alien community where young children were going to receive full propagation and contamination of western music culture embedded in western Christianity. The indigenous people had to offload or delete some of their own music practices, to 'cultural cycle bin', creating space for the forced music culture of the western or colonists. Dengu (2019, Interview) says that:

Kudzikwa kwakaita guta rekwa Mureri (Morgenster), kwakabvanyangura midzi yedu yezvemimhanzi Vagari vedunhu rino rekwa Mambo Mugabe vakaramba vachisimbaradzwa kuti vasiye chinamoto chedu vachinzi vaite zvechikirisitu. Mukuimba vaipihwa nziyo dzakatsikiswa mumabhuku. Izvi zvakaita kuti mimhanzi yedu, zviridzwa.

The coming of Morgenster mission destabilised the roots of Karanga musical arts. The people in this area of Chief Mugabe were coerced and influenced to dump African tradition religion in order to practice western Christianity. During singing time and sessions our people were given written music in form of church hymn books and such developments disturbed our musical arts practices and the future of our music instruments.

Through missionary work, the colonists took advantage to manipulate, elevate and glorify their own status, culture and music practices as superior. Majority of the Karanga people were then forced or tempted to shun their own cultural practices, music included and paving way in appreciating part of missionary work since their effort to a certain extent, targeted saving life through their mission hospitals and related special needs centres. Community members were also called for menial jobs and this also opened other avenues upon which western culture got entrance into the indigenous communities.

Nelson Mashava (2019, Interview) indicates that "Our fathers were employed by Morgenster mission and this reinforced practice of western hymn during church times, weakening our music and tradition practices." All members who were absorbed by missionary either as workers or school learners had to attend church services. Besides, right in the communities the missionaries established a number of church buildings which were built strategically in the midst of local communities and/or societies across the nation and, on daily basis, the locals took turns to get converted. For those that were converted, they received 'new' Christian names.

That development pierced and perforated the nature, character and vitality of Karanga musical arts. Unnecessary change of indigenous names also affected Indigenous knowledge systems, since names in musical arts connote vital message(s). As such, the vitality, strengths or power enshrined in the name *mbende* as it changed to *jerusarema*, was no longer representing the initial intentions or matching interpretations and/ or understandings drawn from the name *mbende*, that carries the image of an active, caring and loving mouse in Zezuru context. Referring to *Akwunechenyi*, musical genre for Ukpo people of Nigeria, Forchu (2015, p. 3) argues that:

The *Irulukpo* chose *Akwunechenyi* music and dance as their ensemble because members of the clan identified with the concept of *Akwunechenyi*, which symbolised the ideals of the community –solidarity, excellence hard work, self-assurance and success. These values also occupied in paramount positions in the minds of the people of *Ukpo* in general and were reflected in the costume, dance, song text, and name. The name “*Akwunechenyi*” indicates the greatness of the thick forests, which harbours and protects the great and formidable elephant and, therefore, deserves to be acknowledged, respected, and achieved.

Names in Zimbabwean indigenous life embed a lot of value and identity. This also follows to suggest that the Christian names and western lyrics given to Zimbabwean people and songs did a huge compromise, weakening the strengths of beliefs, meaning, purpose and epistemology of the Karanga people as they performed their music traditions and practices. Such a disarmament plan, weakened the power of Zimbabwe musical heritage and at the same time, worked to augment penetration of western music styles and colonists` ideologies, philosophies (Eurocentric ideas). Chikowore (2015) observes that:

Africans` rich array of instruments, including *mbira*, *ngoma*, *marimba*, *hwamanda* (horn), *zvigufe* (flutes), *zvipendani* (string bows), *hosho* (shakers), and *magavhu* (leg shakers made of dried pods) could therefore not be played by converts. Most missionaries condemned African musical culture, often assaulting performers in the community and driving the rituals and the context that produced them underground (p. 58).

Missionary activities and church denominations divided to themselves areas to operate in, a strategy to round up and suffocate the nature, character and value of Zimbabwe musical arts heritage. For example, Karanga epistemology, orality, ritualistic, and spirituality all were heavily disturbed. Evangelical Lutheran mission came to occupy Mberengwa district in Midlands province, Reformed Church in Zimbabwe as earlier on indicated, Masvingo Province and United Methodist Church Manicaland province. That coverage was just a plotted

networking system to spread colonists and/or Christian as well as western values and music styles thereby weakening and disarming the indigenes' own musical heritage.

4.5.2 Colonial education and Zimbabwean musical arts heritage

Zimbabwe, and the rest of African states before the imposition of western education, had their own relevant and sufficient education as well as music traditions that were meant to sustain human life aspects not limited to social, political, cultural and economic. Colonial education railroaded in western theory of music as the most superior music concepts, displacing and deemphasising the indigenous ones, marginalising them, thus making an impression that they were inferior. Herbst's (in Nzewi, 2007, p. 176), rightly argues that "The introduction of the music examinations of the Associated Board of the Royal Schools of Music in Africa contributed to the neglect of indigenous music." The prestige attached to skills of reading and writing music, weakened the orality nature of Zimbabwean, Karanga musical arts heritage.

The western education system had been tailor made to mainly convince Africans, in this case Zimbabweans to reject, devalue, dismiss, disown, dump their music and dances, folktales, drama, instruments and poetry practices that constituted part of their cultural identity. Dare (2010) points out that during most of the colonial period, education was in the hands of the Christian missions, who sought not only to convert Africans but also to inculcate western values.

Embedded in the domineering and hegemonic tendencies of the western education system were music styles, enhanced by constant teaching of western theory of music. Drilling of church hymns and English tunes like Baa-Baa Black Sheep, Twinkle- twinkle little star; Dry borne, London is burning, Happy Birthday, We wish you a Merry Christmas, and In the Jungle were just a western music project meant to 'robot or puppet' Zimbabwean learners to regurgitate colonists' ideologies that were very meaningless and irrelevant to African being. Nzewi (2007, p. 190) argues that "Every child needs primary knowledge of, and competence in the music of his or her culture. This is a musical foundation that is needed in order to appreciate the music of other cultures without loss of human pride and or cultural integrity."

The nature of Karanga communal art and aspect of spontaneity had to be suppressed and oppressed for individualistic way of making music as well as elevating reading music notation

as the only authentic way of making and performing music. The colonists wanted the colonised Zimbabwean-Karanga body to display practical and robot evidence of singing, performing and dancing Western music genres and tunes to affirm and confirm reception, absorption, adoption and eventually adaption of the transplanted western music culture.

The strategy to have local learners receiving their education at boarding schools, miles off their community homes, where their primary socialisation was assured, was a deliberate attempt or set up to present and foster a surrogate musical, and ideological system that was all western and alien to the recipients, in this case, the Karanga indigenous people. Learners were severely punished if heard talking or even whispering in their own mother languages. Missionaries had multifaceted roles to perform. Besides presiding over Christianity activities, they were heavily involved as, but not limited to philanthropists, cultural activists, educationists, farmers and researchers, a deliberate strategy to position themselves at a vantage point. Among other strong reasons, their immediate intentions seek to take value of Zimbabwean musical arts heritage. English was put in place as official language and any learner found talking in any other language was to be severely punished in different embarrassing forms such as to carry a card labelled “I am a Shona Speaker”. Dengu (2019, Interview) laments that:

Isu tairohwa kana kuswera nezigwande rakanyorwa kuti “Ini ndinotaura ChiShona” Pamwe taichereswa gomba raunomira mukati wapedza wotonzi futsira nokuti wataura Chishona.

We used to be beaten or carry a visible card written, “I am a Shona speaker”. At times we used to dig a pit of your own length deep only to reverse the task as soon you finish digging only for speaking in Shona.

Confirming the negative impact of western education to African education system Okpilike (2012, p. 2) reports that “In a typical Nigerian classroom, when the teacher asks the pupils any song they know in vernacular or tell any story in their mother tongue, they usually simply laugh at the teacher.” The system was put to frustrate, embarrass and discourage the performance of traditional, local or indigenous musical heritage. Nyati (2017, Interview). Argues that:

The colonial period reversed and nullified African music cultures. Western education was introduced and was based on the material world and demonized everything non-Western. African phenomena were relegated to the realm of superstitious. The African was said to be uneducated and soon the intelligentsia began to take hook line and sinker. Bearers of African knowledge garnered over centuries, were despised relegated to the world of ignoramus.

All those that ever tried even to display little effort to practice or perform their indigenous music and dance traditions were to be humiliated or even assaulted merely for practicing what belongs to them.

4.5.3 Western civilisation versus Zimbabwean indigenous musical heritage

In their concerted and carefully coordinated efforts, the colonists embedded western music cultures as the only epitome to global civilisation. Such gross dehumaning and demeaning tendencies heavily impacted on the nature, character and value of Karanga musical arts heritage. Yet, in debating ‘Musical Arts Education in African’s issues, Nzewi (2007, p. 175) argues that:

“The emerging facts are that there is little that is foreign that is not a new image of old African knowledge. Specifically, in the musical arts, African practices in any cultural ramification are founded on systematic philosophies, theories and procedures of creativity and performance.”

The approach that meant to redefine the term civilisation, equating it to western culture and music was a strategy to colonise and demonise Zimbabwean culture, in particular, indigenous musical arts heritage. In Southern Africa, Great Zimbabwe emerged as the most complex civilisation throughout Southern Africa, (Falola & Fleming, 2009). Dare (2010, p. 26) argues that “Western civilisation, therefore, is a particular way of life, considered as superior and advanced identifiable with the people of the West.” Inspired by such a cultural misconception, white settlers or colonists fronted the concept ‘civilisation’ in their crusade to arm-twist and wrestle the Zimbabwean indigenous people even off their musical traditions. Africans were expected to open up some illegal space for the western civilisation project as a way to bully, frustrate the colonised statuses and deflate progress and growth of indigenous musical heritage. The colonists demeaned nature, character and value of Karanga music instruments, costumes, props, dancing styles/genres among other intangible and tangible heritage. As a result, the identity usually associated with ethnic dances like *mhande*, *jukwa* were heavily despised and compromised since the local people were shunning their own musical arts.

Nature, character and vitality of the Karanga musical arts heritage received some cultural, social, emotional injustices and violations. Orality, in particular, had to be condemned as “nonsense”, ‘parroting’ way of learning and making music. The Karanga musical practices that were discussed as spontaneity in precolonial period received equal condemnation as

‘uncivilised’ and a ‘barbaric’ way of music making. The colonists categorically praised the practice of reading and writing music pieces as a standard and civilising way of learning music.

I argue that the skills of reading and writing music piece or drama script never constitute intelligence or global outstanding education practices, but just one of the many forms or steps towards music teaching and learning. For that reason, one who instantaneously and spontaneously makes music without the aid of written music piece stand to emerge the genius, because the essence of reading and writing target effective performance. The colonists deflated Karanga music ideas of being participatory and performative that had no clear segments or separation, of a performer and audience and to an outsider’s eye, this was seen as “uncivilised” practices. The labelling of Zimbabwean music practices, as primitive, uncivilised and savagery was just a grand plan by the colonists to downgrade the vitality of Karanga musical arts. The major causality in this gross human cultural practices violation was indigenous musical heritage or local music, dance traditions and local knowledge since they occupy and constitute Zimbabwean, Karanga identity and civilisation process.

While all efforts were thrown to tarnish and degrade the Zimbabwean musical heritage, this resulted in scaffolding and elevating western race with their culture as well as their music. Unnecessary restrictions meant to punish the indigenes managed to record a drastic decline in community music making and use, a pattern that weakened community obligation, that of handing down musical arts heritage to next generation. This eroded ritual, spiritual, worldview and cosmos of Karanga, thus the value and strength that ground a music tradition to indigenous knowledge systems. As a result, the Karanga people retarded their common way of venerating the ancestral spirits, ritual ceremonies for family and community at large, as they shifted to Western styles of worshipping, since these were claimed and purported to be ‘civilised.

The Karanga music and dance, folktales, children’s songs, drama and poetry which were functional, were deliberately clamped down, and this hugely affected the sustenance system of the Karanga people culturally, socially, physically, environmentally and lastly but quite importantly in this research, economically. It is important to stress that colonisation distorted and retarded the pace and tempo of cultural growth and trend of civilisation in Africa (Dare, 2010, p. 2). Dare suggests that Zimbabwe like any other African state had her own ways and trends of civilisation in musical arts heritage different to the ones imported, pushed and forced by the colonists.

The commencement of colonisation in Zimbabwe witnessed the bullying and arrogant western race, which self-inaugurated itself to be the global and model musical practice, purporting to be a standard template that is fully developed, and only awaits emulation and assimilation from other 'weaker' races of the world. Nzewi (2007, p. 225) cautions that "Africa should no longer be deemed a curio, a zoo continent that must not determine original ways of advancing its human knowledge and systems except as dictated by exogenous manipulators." Adesuyi (2015, p. 1) argues that "The existence of African Philosophy has been variously criticised and denied." Adesuyi (2015) argues that "...the existence of African Philosophy is grounded on the existence of African art work and aesthetics, which are philosophical" (p. 1). In this regard, African, and Zimbabwean art work in particular, such as musical heritage or musical arts are human and philosophical constructs. Music and dance constitute culture of a given society and as such, it never warrants any comparison with other practices from any different society. Adesuyi (2015, p. 5) says that "It therefore, means that we are to jettison the claim of Wiredu (1980), Hountonji (1983), Bodunrin (1981) that the philosophy of the West should be the paradigm standard or yardstick against which African Philosophy must be done."

For westerners to self-locate and situate their own music as the occident was just one among other attempts to push (African), and in particular Zimbabwean person to disown, abandon his/her own music, preferring the colonists' music as the music to practice and perform for one to get such 'prestige' and 'recognition' associated with it. With such an assault, augmented by western Christianity, teachings as earlier alluded to in previous sub-section. Zimbabweans had to, pathetically shun and miserably dump their own musical heritage.

Music and dances of a given society heavily fall under culture of the exponents and need treatment that does not isolate immediate indigenous environment and cultural aspects like trees, mountains, food, language, local instruments, worldviews, beliefs and founding principles/ideologies. Civilisation as a concept, was given own cosmetic definition by the settlers only to mean race of white settlers as 'superior', making it the 'chosen one'. This temporarily managed to culturally disarm the innocent Karanga people of their epistemology that foregrounds their musical arts for a while. Moulded in nineteenth century traditions of western epistemic ethnocentrism, most missionaries cast African musical cultures as paganism, to be destroyed if the African was to be saved (Chikowero, 2015, pp. 3-4).

Zimbabwe musical arts was created and passed from one generation to the other in the pre-colonial era. The sole and unique purpose of this music and dance practice was, and is still to

network and sustain life aspects of those that create it. In that regard, a culture of a given people embeds its own civilisation. Dare (2010, p. 4) notes that:

Culture can be conceived as the collective human activities and general principles that tend to guide ideas of a group of people with shared traditions (general acceptability) which are passed on, instilled into generation (socialisation) and reinvigorated by members of the group (sustainability).

The colonists knew that a victory in stripping off musical arts heritage of the Zimbabwean people will eventually translate to a major victory for the whole process of colonisation. Chikowero (2015, p. 3) views such strategy as “Cultural alienation and disarmament: as Leavers of Colonialism.” The white settlers had a target to culturally ‘domesticate’, ‘capture’ African, Zimbabwean culture. As such, they invested much in demolishing and dismantling local cultural and musical infrastructure so that the affected being`s cultural identity had no other option(s), except to seek refuge in mounted and staged alien culture/ musical practices or styles. Surely a lion has its own culture, different to that of a leopard, and the two different cultures make both animals survive, but in different ways. However, it will be quite questionable for a lion to persistently and consistently offer suggestion to leopard to abandon its culture, practice of going up the tree immediately after a kill or catch. Such a greedy and selfish piece of advice will only be taken and counted to advantage and strengthen the bullying as well as domineering tendency of the lion.

4.6.4 Compulsory resettlement scheme

A number of scholars have so far discussed reasons for voluntary relocation, forced settlements and displacements in Africa/Zimbabwe. However, what remains to be seen is the interrogation on how compulsory resettlement schemes in Zimbabwe impacted or interfered with the nature, character and value of, in particular, Karanga musical arts heritage. In Zimbabwe, before the coming of white settlers and/ or colonists, the indigenous people had their patterns of settling themselves considering cultural issues like family genealogy, ethnicity, language, totemic basis, worldviews, norms and belief systems. Such patterns constitute cultural identity, epistemology embodied and/ or embedded in musical arts heritage.

Coralie (2012, p. 3) argues that

“From their colonisation around 1890 the indigenous population of Zimbabwe were subjected to perpetual resettlement programs. The motive for this resettlement was, as elsewhere in the colonised world, primarily economic but the widespread land alienation which resulted also had cultural and spiritual consequences for the African population.” While Coralie focused on the reasons of resettlement, he also slightly delved on the cultural and spiritual effects which this study is seriously perusing.

However, the entrance of the colonists brought with it other designed approaches and factors like forced displacement not only for robbing the indigenes, Karanga people of their much needed fertile lands, but also to scatter, dislocate and disjoint them from their cultural institutions viewed as ‘immobile’. These sacred immobile venues for ritual activities, include shrines for rain-making ceremonies, ancestral graves, mountains and spiritual caves that all had immense network boosting effect to Karanga musical arts heritage. The separation of African people from their ‘immovable cultural heritage assets’ (landscapes grave sites, sacred landmarks and cultural centres) had the potential to sever cultural continuity and disrupt important cultural practices such as rain-askingceremonies, honouring the ancestors and other traditional practices, (Ndoro& Pwiti, 1999, p. 47).

Zimbabwe like any other colonised African nation, recorded high patterns of forced and compulsory resettlement motivated by the desire for fertile lands by colonists. It was also as a well-orchestrated and arranged project to expedite successfulness of colonisation by chiefly, alienating and marginalising the colonised from their wealth institutions of musical heritage. Complaining on the same issue, Dengu (2018, Interviews) says:

Madzitateguru edu akatandwa mugomo redu mune mapa makuva evakuruvedu mavakashashikwa. Ndimu mataiimba nziyo dzechinyakare, maringe nechivanhu chedu. Vazhinji vakanovakirakunzvimbo dzakasiyana –siyana dzinosanganisira Murinye, Gutu, Zano naizvozvo vamwe vakasvika vakasapira misha mitsva iyi, havana kubika doro pachimbwa mitambo saka zvakatovhiringidza kumikidzo mataurire edu nemanzizna edu. Mumakomo ndimo mataikumbira zvakawanda, naizvozvo taikumbira vakuru vedu apo gomo rakanga risinganyimi raoneka nekupa vana varo.

Our ancestors were pushed off this mountain, there are graves of our relatives. We used to sing traditional songs in line with our culture. A lot relocated to areas around like Murinye, Gutu an Zano but some did not hand over the new homes by brewing beer, performing music and dance and this really affected the line of communication to our ancestral spirits. We used to ask a lot from God in mountains, mountains were suitable place to tender requests and a generous mountain was known to be giving and rewarding its community.

Indigenous people in Zimbabwe rightly located and positioned themselves at different shrines or caves, and these included Great Zimbabwe, Matendera, Khami, and Domboshawa among others. These shrines hosted cultural, social, political, environment and economic reasons. The indigenes established cultural institutions that were critical and convenient for preserving, practicing and performing different musical arts heritage. Each and every community had its sacred place(s) which members of that particular community had a mandate to maintain, periodically visit, consult their ancestral spirits for continuous advices and necessary updates. As earlier on alluded to by Chikowero (2015, p.23.), “The missionaries generally located their mission stations on high ground often targeting places that Africans considered sacred.” These places acted also as the sacred homes of the family or community ancestral spirits, *mudzimu* or *mhondoro*. Disengagements and displacements of the indigenes from their ancestral homes as well as cultural music institutions, and sites, which acted as archives of indigenous knowledge systems negatively impacted on the Karanga musical arts.

4.5.5 Urbanisation and indigenous musical heritage

The commencement of colonisation movement in Zimbabwe instituted some cultural and social restructuring, with some further resettlement models in the form of urbanisation and resettlement schemes. The term ‘urbanisation’ attracted a substantial inquiry and received varying definitions. Bloch et al (2015 p.4) say,

The term ‘urbanisation’ is used here to refer specifically to an increase in the proportion of a country or region’s population residing in urban settlements which ‘urban growth’ refers to an increase in the absolute size of a country or region’s urban population.

Read (2013) argues that “Urbanisation is more than the transition of people from rural to urban modes of production and ways of life.” Centering mainly on how cultural and music practices, social and economic lives of the Zimbabwean population were impacted by the urbanisation during colonial time, Read’s views are heavily consulted. Based on earlier contributions and arguments upon which this subsection is anchored on, I therefore, propose to view ‘urbanising’ Zimbabwean indigenous musical heritage as the planting and structuring of alien musical styles or institutions smuggled in via the colonial wave to dislodge, re-arrange and re-engineer

African indigenous musical institutions or infrastructures. Urbanisation was also a project that was meant to shunt or 'import' western ideologies back to the rural areas.

Zimbabwean musical heritage, and the 'African being' during rural to urban migration was shifted/ drifted and placed in an alien cultural infrastructure, disconnected from its "rural", here taken as indigenous cultural set up with a sole reason to mismatch and confuse the indigenous environment, rendering it inactive and ineffective. Such indigenous environment includes sacred mountains, caves, selected trees like '*muonde*' (fig tree), or '*muchakata*' for rain-asking ceremonies which the colonial government substituted and surrogated with their own amp theatres, community halls, stadiums, conference rooms among other venues. 'Urbanisation' was done with the sole aim of alienating African indigenous knowledge systems having been created by a complete system of African cultural environment, in a Zimbabwean village set-up, like Dzimbadzamabwe. Such urbanised music structures like conference rooms, amp theatres, community halls and stadiums, unnecessarily drew lines and eventually de-rolled performers to peripheral status as audience, a feature which was not African. The practice weakened the cultural practice, communal, participatory, performative and collective identity of Karanga people.

Karanga indigenous musical arts had no such physical demarcations, all people present at a function constitute participants. Indigenous African musical arts were, and still are greatly threatened by such western infrastructure, such as lights. Zimbabwe indigenous people had their own musical structures with own rate and tempo of developments and improvements, which by now could have been periodically updated and improved, had it not been greatly affected by full-fledged colonial dominance and interference. Resettlement programmes emerged as a scheme to destabilise socio-economic status of the indigenes through malfunctioning of musical arts heritage. For example, the Karanga people of Dzimbadzamabwe community were pushed off their original village sites to the colonial reserves.

In doing this, the colonists also were targeting to disjoin the family bond that was very necessary and critical in ensuring effective and continuity musical arts making and performing. Kabukcu (2015, p. 13) argues that "The culture of working and producing together such as working collectively, is indispensable in the rural area." The colonists countered the concept of familyhood, a collective community and society, bonded and bounded by an array of common factors like ethnicity, norms, beliefs systems and worldview which altogether form

the basis of Karanga indigenous musical arts heritage. Matiure (2013) denounced the rural to urban movement by saying:

The migration of people to go and live in towns led to a weakening of the extended family system. Usually, the Shona families lived in their villages and their social ties were enhanced by the nature of their families which were extended. Families would occasionally come together to conduct rituals and perform music. Migration to urban areas had made it difficult for members of the same family to meet and conduct rituals. Family solidarity was weakened resulting in a fragmented and disconnected social system characterised by individualism with families almost becoming nucleus in nature, (p. 4).

The urbanisation project marked the structured and reinforced colonists' wishes by 'upgrading' their status to that one of "master" relegating the Zimbabwean, like Karanga to that of a 'servant'. Music and dance traditions or practices were hugely affected as the movement of a certain gender, mostly men, were enticed and coerced to trek or emigrate to towns, looking for employment to enable them manage the 'created' colonial money economy. This resulted in Africans migrating to urban native locations (*marukesheni*) and compounds (*komboni*). The new settlements in urban set up drew targeted personnel from different settings with varying ideologies, norms and beliefs, weakening their cultural identity, a trait that was strong in Zimbabwean musical arts heritage.

The colonists achieved their major ambition of depleting musical arts in Karanga home set-up by instituting resettlement strategies in form of urbanisation. After their illegal entry, the white settlers pushed the Zimbabwe indigenous people to *maruzevha* (reserves areas), from where they drew cheap labour in cities, towns now urban areas like Harare (Salisbury), Bulawayo, Gweru (Gwelo), (Mutare) Umtali, Masvingo (Fort Victoria).

In the 'new' urban structures, deployment to apartments were not done according to cultural basis like ethnic or based on totemic grounds. This was done deliberately to continue weakening family hood as well as dividing and fragmenting culture of the colonised. On strict conditions 'employers' built bachelors quarters that relegated one's family members like wives, children and other relatives back in the villages. This system also disrupted the Karanga epistemology, African philosophy of performing or practicing musical arts as collective family, community or society linked with common ideology, beliefs, norms and values. Grant (2010, p. 2) reveals that "As population drift to urban centres occurs, the cultural function and context of music was challenged." Grant's views that urbanisation disrupted a number of cultural functions were as well emphasised by Mashava (2019, Interview) when he says that:

Ini ndaiva shasha mukutungamira mitambo. Ndakaenda ku Bhuruwayo kunotsvaga basa kubetsera mhuri.

Myself, I was the leader in *bira* music making. I left for Bulawayo looking for employment. I wanted to help the wellbeing of my family.

The set-up in urban areas was not Afrocentric and it appeared quite incomplete as men only were allocated rooms. This weakened and threatened the musical arts practices. A follow-up to further destruct musical arts heritage emerged through stringent colonial restrictions that denounced performance of the Karanga indigenous music and dance practices. In doing this, the colonists disrupted and deplete the Zimbabwean, and in particular, the Karanga musical heritage, indigenous social security, and familyhood which all thrive on ethnicity, cosmology and community-hood. In that regard, Rutsate (2016) argues that:

Indigenous African societies, including Zimbabwean indigenes embrace musical arts in its performative sense as an intangible knowledge phenomenon. To this end, the indigenous African musical arts are conceived as living lore. Prior to colonisation, the dissemination of such knowledge as well as the memory retention of the arts used to be enhanced through the conduct of regular functions and ceremonies involving the young and the old members of the community (p. 128).

In this regard, one realises the intention that colonists wanted to deplete the collectiveness and familyhood by first isolating the most energetic men who also were the head of the families and communities. For the Karanga people, most women and children were left stark in the remote areas making them incomplete and incapacitated to perform most of cultural and music practices which used to be led by men. Dengu (2019, Interview) says that:

Isu takandimuka muno tichienda kumadhorobheni kunotsvaga mishando. Vazhinji vaitungamira mabasa emitambo yechinyakare vakaenda kunotsvaga mababsa. Vana vamwe vakaenda kuzvikoro zvemisheni.

We rushed to move to urban areas to look for employment. Those who were leading in performing indigenous music also went to towns to look for employment. Some young children also went to attend their education in mission schools.

A generation gap or void was created, since musical heritage as indicated by Rutsate above, that living lore thrives by being practiced, passed on from generation to another orally. As children were destined for mission boarding education, their parents were further split as men trekked to towns as narrated by Dengu. Being a living lore, Zimbabwean musical heritage because of urbanisation got malnourished, weakened, orphaned with its life cycle tempered

with and rendered incomplete. Threatened in all fronts, Zimbabwean musical heritage back in the communities, had to lie idle, went unused for a while, not performed, hence wilted and shrunk. In the new homes (urban areas), musical heritage after being exposed to ‘foreign and alien’ cultural infrastructures and environments was greatly challenged and unsecured.

As the indigenes were exposed to exogenous music cultural practices, this made the Zimbabwean musical heritage seek refuge under western styles and this birthed popular music, (Turino, 2000). Urbanisation as an idea implemented by the colonists or white settlers was still a surveillance scheme on the African movements or schedule, during the day as well as during the night. In urban and mine compound systems, colonial government introduced their own western cultural music institutions for entertainment. Staging pattern was no longer indigenous Zimbabwean, but completely and heavily alien, and that was deliberately meant to de-skill the Zimbabwean person. For that reason, community halls like Mai Musodzi, Stodart, Stanley and others came into existence. Chikowero (2015) notes that:

This is how the Zimbabwean Township culture became synonymous with Mai Musodzi Hall and Stodard Hall in Harare and Stanley and McDonald Hall in Bulawayo. Mai Musodzi and Stanley were built earliest, in 1935 and 1936 respectively, following the model of the Bantu Men’s Social Center in Joburg and the Bantu Social Center in Durban, both set up a decade earlier (p. 113).

Away from their indigenous musical institutions, the innocent African persons were introduced to ‘tribal’ lines as a form of identity aiming to achieve civil fighting, or local conflict meant to shift and/ or arrest attention away from real enemy, the colonists. This system perforated the oneness engaged in generating communal music and downgraded collectivism to individualism, which is a western concept. In that regard, urban entertainment witnessed the introduction of ‘tribal dance competitions’ where today’s Chibuku Neshamwari Dance Festival sponsored by Delta Beverages is an offshoot of the same ideas/ ideologies or arrangements. Chikowero (2015, p. 148) states that “In addition, the municipality also organised the Rufaro Tribal Dancing Festival and the Neshamwari Music Festival, exclusively “traditional” music and dance competitions whose final were also staged at Rufaro stadium.” Chikowero takes the idea of urbanisation as “Architectures of Control, African Urban re-Creation” (p. 148).

After the colonial settlers realised failure in suppressing the reconnection of African being with some own initial reconstruction and renovation steps of indigenous musical arts heritage, the white settler’s administration resorted to infiltrate and took a front seat in presiding over the

staging of Zimbabwean musical activities like music and dance. In what is viewed as ‘Tribal Dances’ and ‘Nationalist Masquerade,’ Chikowere (2015) says:

The state’s harnessing of “tribal dances” for ideological purposes escalated in the Second half of the century in response to intensifying nationalist flames. In 1974, under the auspices of its Rufaro brand of beer, the Salisbury Municipality’s Liquor Department inaugurated an annual Rufaro Show Week to promote the “African image” through music and dancing. The inaugural carnival at Mbare’s Rufaro Stadium lined up “Drama by the ‘Mukadota Family’ [sic] show by the BSAP Band, Tribal dancing, Marimba Band, Football final, Pop music, B.A.A. Tribal dancing, Shangaan Dancers, SA pop group, fights, money distribution, [and] final Miss Rufaro contest (p. 148).

The colonists through city municipalities introduced western related music and sporting related activities deliberately to manipulate and capture Zimbabwean being, music and dance, poetry, and folk music, that we may refer as entire African Being. They took such opportunity to superintend, and in a way regulating continuity of cultural activities compared as it were to be performed in the Zimbabwean, Karanga village.

4.5.6 Policy making and governance systems

The Karanga people were given some restrictions on what, how and when to perform their musical arts. Dengu (2019, Interviews) says that:

Vasinamabvi ava vakauya vakatipa mitemo kusanganisira nguva dzekutamba mitamboedu. Takanga tisanga chatenderwi kufamba manheru zvinoreva kuti mitambo yedu yese yatinotamba manheru takanga tisingachaiti munguva yehondo. Kufamba kunzvimbo dzakavanda zvaitogwa sekuvigira varwi chikafu.

We were given some rules by white people which includes times to perform music and dance. We were no longer allowed to move in the evenings so all night musical arts get affected during war time. Walking to secret places was viewed as a strategy to feed freedom fighters.

As the colonists realised that indigenous people in Zimbabwe were so connected and inseparable to their musical arts heritage, they tried to eliminate their indigenous musical heritage. Night performances and gatherings were prohibited. Highlighting such cultural brutality, Chikowero (2015) reveals that:

The missionaries charged that these “night dances” fostered beer drinking and promiscuity among young girls.... The government obliged, and Premier, Howard Unwin Moffat (who was himself the son of a missionary) tasked the Chief Native Commissioner and his Native Affairs Department (NDA) officers with making a full probe. The investigations produced conflicting results, with some Native Commissioners (NCs) confirming, and others disputing, the existence or nature of the purported evil. ... All these tensions were articulated through the ill-defined register of “night dancing.” The discourse generated through these reports is important for at least three reasons. First, it reinforces the significance of the alliance of the church and state in efforts to reengineer, control, and discipline African being. Second it underlines the impact of missionaries, demonstrating how some of the first generation of African mission Christians had already internalised and bolster foreign cultural prejudices against their own indigenous life worlds. And third, it illustrates the power of song and dance as instruments of self-fashioning and resistance to the internalised, pathologizing inferiority complexes (pp. 80-81).

Through such bad alliance and collaboration between the colonial administrators and the missionaries, the playing of indigenous musical instruments received heavy criticism. Indigenous church like the Zion Christian Church, (ZCC), which originated in Masvingo founded also by a Karanga person had its mission station establishments burnt down. The church played *ngoma* (drum) as a key music instrument, (photo 20) as the researcher interviewed Julius Mumera an elder member in the ZCC. He also said the registration papers were also turned down. Julius Mumera, (2019, Interview) confirms that:

Misha nemaguta ekereke yeZion akapiswa akawanda munguva yeutongi hwevasinamabvi. Isu kereke yedu yaisafarirwa nenyaya yechiporofita uye kushanda neruzhinji rwevatema, uye ichitungamirwa nemutema, Samueri Mutendi Mutarara. Pakapiswa chikoro, ichichavapo. Mutarara nhasi hachisicho chekutanga kuvakwa.

Church buildings for Zion were burnt down by the colonists. Our church was disliked because of the prophecy aspect, plus working with masses of indigenous people and it was led by a black person, Samuel Mutendi. Mutarara mission school was burnt down, and this existing Mutarara school in Bikita is the second and recent attempt after the war.

There is growing evidence that the colonial government never wanted indigenous music instruments and all acts of spirituality by Zimbabwean indigenous people.



Photo20: The ZCC Elder Julius Mumbera (R) (Source: Manyara, 2020).

While the white settlers realised outstanding capabilities of Africans they never wanted the world to discover such genius. Bob Nyabinde, a Zimbabwean performing artist, who experienced such cultural marginalisation and violation at the hands of whites (2018, Interview) says that “Black instrumentalists playing in hotels backing white guys had to work behind curtains. They were not supposed to be seen by white patrons.” Pointing to the same attitude and system on how white settlers suppressed the genius and artistry work of the indigenes, Nicholas Moyo, the Director of National Arts Council of Zimbabwe (NACZ) says, “The Censorship Act was the one used in suppressing arts of the black people during colonial period. It was its interpretation that was altered to suit situations,” (2019, Interview).

4.5.7 Musical heritage tendering cultural resistance

While the combination of the colonists and missionary work tried their level best in suffocating Zimbabwe cultural heritage, Karanga musical heritage managed to reignite a formidable cultural resistance. I asked Dengu if the Karanga people are involved in resuscitating Zimbabwe indigenous musical heritage now that Zimbabwe is free from colonial rule and currently in the ‘new dispensation’. Dengu (2018, Interview) says:

Mumhanzi yedu yechivanhu ndiwo musimboti wechimurenga chipi zvacho. Pese panoitwa chimurenga zvinotoitwa mushure taita matare. Matare anoitwa mukubudikidza tatamba chivanhu chedu tichipa zvinyunyu zvedu. Vari muvhu vanotipa zvinyunyu zvavo vadana dare.

Our musical arts heritage plays pivotal role in each and every liberation struggle. The Indigenous Karanga people talks to ancestral spirits before engaging in any fighting to defend either their land or peace. We staged indigenous courts using musical as a cultural way of presenting our problems. Those in graves brought their concerns for discussion after convening some indigenous courts.

Zimbabwe indigenous musical heritage remains quite critical as the springboard for tendering and propelling cultural resistance. For the Zimbabweans, the basis of any *chimurenga* movement anchors on their musical arts heritage. In the country, the mere mention of *chivanhu*, (our indigenous way of doing things), is a signal or indicator that the given practices are to be done culturally in all possible ways. And as such, I continue here to argue that, Zimbabwe musical heritage is a living lore, a system with cultural roots that even if cut, one day the buds will shoot. Nzewi (2007, p. 179) notes that, “It is agreed then that colonialism did, after all, not succeed in wiping out African musical practices, and that there still is a flickering light that can be kindled to become a fully-fledged force to provide guidance to not only Africa, but the world as a whole.” In reference to the Zimbabwe liberation struggle, Gonye (2013) also argues that:

Kongonya is a dance born of Zimbabwe’s liberation struggle of the 1970s against white Rhodesian regime of Ian Smith. *Kongonya* was grown and nurtured as the guerrillas and peasants together executed what is called the second *Chimurenga*, the stage of armed struggle carried out by the armed wings of the Patriotic Front (PF) also known as the Zimbabwe African National Union (ZANU PF) and the Zimbabwe African People’s Union (PF ZAPU) (p. 2).

Dismantling an anthill only outside, does not point to a finished or accomplished job. African musical cultural heritage just like termites, constitutes some capabilities of renovating from within. Despite all programs, approaches and strategies to weaken Zimbabwe musical heritage which among others include, missionary work, education system, forced resettlement, urbanisation and restrictive policies, Karanga musical arts heritage managed to ventilate a suffocated culture and resuscitated itself. The only treasure, our ancestors managed to reconnect and reengage with the indigenes was through musical heritage. Nyawo (2012, p. 1) says that “During the first *Chimurenga* war 1896-1897 fought to undertake the connection between people and their land, songs were sung in praise of Mbuya Nehanda and Sekuru Kaguvi spirit mediums that helped with guidance in the war.” Putting weight to the same findings, Gonye (2013, p. 2) says that “Mbuya Nehanda was one of the spiritual leaders of that war of resistance or ‘uprising’.

After being captured by colonial forces, Mbuya Nehanda refused to be converted to Christianity, and was hanged. She is said to have defiantly performed a traditional dance and prophesised that “my bones will rise meaning another Chimurenga ‘uprising’ would follow.” This was kind of spirituality engendered in Zimbabwe musical arts. The mere mention of dance performed by ancestral spirits, it is quite evident that musical arts played critical role in presenting and fortifying a cultural resistance against any imperialists’ ideologies.

A culture of resistance was realised as the Zimbabwe indigenous people engaged in performing music and dance traditions. Mlambo (2014, p. 170) reveals that “A noticeable development during the Zimbabwean anti-colonial struggle was growing anti-colonial protest through literature and music.” Lines of communications and relevant networks were opened and realised as local people staged familiar musical heritage known and shared by both the living and the departed, ancestral spirits. In this instalment as alluded before, indigenous poems constitute part of Zimbabwean musical arts heritage. In that regard, Mlambo (2014) points out that:

The best known anti-colonial Shona novel was *Feso* (1956) by Solomon Mutsvairo. It represented the rise of African nationalism and its denunciation of the colonial dispensation, casting the precolonial communalistic period of ‘innocence, harmony, plenty security, peace and tranquillity’ as contrasted to ‘the colonial period of starvation, apathy, insecurity, social and psychology alienation’. In a poem in the book entitled ‘*Nehanda Nyakasikana*’, Mutsvairo explicitly protests the dispossession of the ‘land of the Vanyai [Shona people] by the despotic *Pfumojena* [a character representing the whites]. In raising the question ‘*Kunozove riniko isu vanyai tichitambudzika?* (How long shall we, the Vanyai continue to suffer?)’, the poem is thus, a call to arms in struggle against colonial oppression (p. 170).

The wave and energy that initiated and stirred *Chimurenga* music was a manifestation of Zimbabwean indigenous musical heritage. Mlambo (2014, p. 173) notes that ‘*Chimurenga*’ was first used to describe the 1886-7 anti-colonial uprisings and was adapted again in the 1960s and beyond.”

Local musicians like Thomas Mapfumo and Oliver Mtukudzi were inspired by such motivation from local and indigenous music and dance genres or modes not limited to *jiti*, *mbende*, *mbakumba*, *nhemamusasa*, *shangara* and *katekwe*. The utterances by the ancestral spirits, Mbuya Nehanda ‘my bones will rise’ meaning another Chimurenga ‘uprising’ would follow and *Nyoka Musango* song by Thomas Mapfumo referring to ‘the deadly enemy, (white person) in the bush’ all are a confirmation of inspiration of indigenous knowledge systems and spiritual aspects to build a formidable cultural resistance. The engine of *Chimurenga* war, that marked

the era of cultural resistance was indigenous musical heritage and it was capable of lubricating itself as the war progressed. The late Dick Chingaira Makoni who was a strong and lead member of the ZANLA choir, (the *Takawira* Choir) known by many as comrade ‘*Chinx*’ in an interview with *The Sunday Mail* notes that:

Music was the carrier of the message both to the *povo* and to all the other comrades at the war front and at different bases at the rear. We would use music to politicise the masses, music was the lubricant of the wheels of the revolution. The Smith regime engaged in many acts to demoralise the comrades like the ruthless bombing of Chimoio and so on and we would boost the morale of the comrades through music. We would uplift the spirit of the comrades to make it appear as if the struggle was easy when in actual fact the struggle was tough and rough. Music was also like a sedative that would calm the comrades.

“*Baba naMai musandichema kana ndafa, ihondo, ndini ndakazvida kufira mass. Ropa rangu muachariona pasi pemureza weZimbabwe (The Sunday Mail, 19 June, 2017).*”

(My parents, do not mourn my death. It is the outcome of war, I did sacrifice to fight for my country, Zimbabwe and fellow countrymen. One day you will realise my blood under the Zimbabwean flag).

Somewhere in the interview, Chinx, mentions that “music was my gun.” This actually is an interpretation that the presence of Zimbabwe indigenous musical arts was quite a relevant and formidable ammunition adequate to fight and resist any cultural exploitation. Mlambo (2014, p. 173) says that “Indeed, ZANLA liberation fighters in the camps in Tanzania and Mozambique sang songs to boost their morale in the ongoing anti-colonial struggle, as evident in the *Chimurenga* rise to prominence of one (Dick Chingaira Makoni), otherwise known as comrade *Chinx*, who became official choirmaster of...” Even the brutality that resulted in local musicians being persecuted did not deter or intimidate the vitality of musical heritage to launch and propel cultural resistance, *Chimurenga* movement. Musical heritage helped in regrouping, refocusing the intentions and needs of the indigenes.

The colonists failed to understand that Zimbabwe musical arts heritage were rather difficult to eradicate, wipe out or eliminate. Just like a landmine, musical heritage can survive for a very long time underground and waiting only for anyone to detonate. The colonial government tried all tricks in confusing, frustrating and dislocating Zimbabwe musical heritage but this was insufficient to completely destabilise Karanga musical arts heritage. Musical heritage forms are part of intangible heritage of any given society, and being a living heritage, it constitutes such powers, strengths and value to regulate and decide on behalf of, or complementing the tangible heritage such as mountains, caves, graves and any other that can be physical. Through connections of such instruments like indigenous *mbira*, *nhare* or *mbirahuru*, Zimbabweans

managed to revitalise, reinvigorate and rejuvenate a suppressed and oppressed Zimbabwean, Karanga music heritage. In his interview, 'Chinx' mentions that "...my choir had a *mbira* unit and these.... two comrades were very good *mbira* players" (*The Sunday Mail*, 19 June, 2017). This admission, points to the idea that, the sacred instrument *mbira* was smuggled out to Mozambique where, besides the distance, it spiritually managed to inspire, reorganise and relaunch a formidable cultural colonial resistance.

4.6 Post-colonial Zimbabwean musical heritage

In this sub-section, the research traces Zimbabwe musical heritage in the post-colonial period. In this period, three major categories that influenced the Karanga musical arts heritage emerged as, technology, modernisation and globalisation. In trying to exhaust issues and other forces dominant in the three stated trends, and/ or patterns, the study interrogates how technology, modernisation and globalisation impacted nature, character and vitality of the Karanga musical arts heritage. Technological inventions, modernisation and globalisation tides or forces are appearing quite sufficient to form yet another formidable effort to reinvade Zimbabwean musical heritage if not utilised to the advantage of the indigenes.

4.6.1 Technologising African being

The idea or term 'technology' received misinterpretations and extreme exaggerations as it entered African territory, like in Zimbabwe. Quite related to music, Howell (2017, p. 1) observes technology "...as computer, music software used by musicians to help make music especially the use of electronic devices and computer software to facilitate playback, recording, composition, storage, mixing, analysing, editing, and performance." The Zimbabwean society, in particular the Karanga people, had their own technological inventions, initiatives and patterns of productions at own innovation pace. Had it not been for the gross interventions on social, emotional, cultural, environmental and economic productivity of Zimbabwean indigenous life, their progression in creativity would have yielded better solutions for current community challenges. The colonists' impositions killed and subdued the participatory, performative, communal aspects of Karanga musical arts heritage. Anigbogu and Onyima (2014, pp. 1-2) lament that "The new Technology is a welcome development, but its introduction into African continents is not without a consequence for the development of local traditional industries." A musical heritage in its own right, is a human construct that specifically

stands to serve its immediate owners or bearers. Zimbabwe musical heritage like any cultural component of any society, is not stagnant and inactive, but interacts and shares, with friendly musical cultures of the world. However, the musical practices in the post-colonial era, are rather not ‘independent’ as one would come to assume. Howell (2017) cautions that:

While the extraordinary capabilities of computers, music creation and recording software, synthesisers and computer-generated sound makers, tablets, smartphones and their apps, and platforms that facilitate remote linking and file-sharing across great distance each can offer incredibly powerful solutions and learning opportunities to some community music projects, there are a number of limitations that are worth examining in more detail (p. 1).

Zimbabwean musical technological inventions instead of attracting equal attention and recognition as those western products received, are still continuing to be marginalised, alienated and looked down upon. Zimbabwean music technological related products like the artistry embedded in *ngoma* (drum), *mbira*, *chigufe*, *chipendani* (music string bow), and *marimba* making, all were never recognised and branded as great technological inventions, and in some cases, such great acumen was stolen hence little if any benefit was realised by the creators. Nzewi (2013, p. 34) notes that “Technological ordering of life and music has always been there from the design of the hunting bow, which served its cultural modest purpose.”

It was not without a reason that the outside world, especially the west, pretended not to see value, meaning, sense, function, philosophy and epistemology and such acumen in Zimbabwe, in particular the Karanga, making and playing of music instruments. The technological effects of gadgets like keyboards, computers, music sound and recording machines from the western side came to dominate the post-colonial Zimbabwean musical heritage. Such effects emerged to eliminate the spontaneity and collectivism in producing the Karanga musical arts heritage by elevating individualism with also heavy reliance on pre-set computer music beats. Nzewi (2013, p. 35) cautions that “...computer precision is incapable of generating the qualitative humanity emotions that human performer evokes in spontaneously interpreting a piece of music live.” While the scientific and technological forces unleashed by globalisation had facilitated to some extent, access by Africans to ‘advanced’ technology and information, this has been at the expense of stultifying the indigenous development of technology and distorting patterns of production in Africa, (Commission of the Africa Union, 2002, p. 5).

Ready and manmade genres, and beats that are computer-based flooded the Zimbabwean indigenous performative space, and this wilted indigenous genres like *mbende*, *mbakumba*, *jiti*,

mhande, imbube, dinhe and *mbira*. Alien and foreign music styles, like dancehall hip hop, rap, jazz, heavily penetrated Zimbabwean musical heritage space. African musical heritage in general and Zimbabwe in particular is managed, authored and regulated by communities through indigenous knowledge systems.

In the Karanga context, music making was mainly during performance or activities like working, weeding, wedding, fishing, hunting or harvesting. This was quite appropriate and favourable for generating the lyrics, beats, drumming and stylised dance patterns that suit an occasion. Embodied in nature, feature and vitality of the Karanga musical arts heritage are epistemologies which are bastion repositories of instrumental music knowledge among the Karanga people.

The mushrooming of music studios allowed young Zimbabweans to shift away from the traditional and fundamental step of music-making guided by indigenous styles and beats as they started to primarily rely on pre-set beats. However, one would wonder if these technological wills manage to package indigenous emotions in their original state. In that vein, Nzewi (2007, p. 233) argues that:

The creative soul of African musical arts cannot be completely captured in technological recordings, transcriptions or compositions, and will be elusive as long as the indigenous conceptualization of music as a metaphor of life (creative intention) is ignored.

Individualism, an aspect that previously had no space in, African as well as Zimbabwean musical heritage, but because of western musical practice and technological equipment, it sneaked into Zimbabwean musical heritage. This championed intervention and disruption of nature, feature and vitality of Zimbabwean musical heritage in particular, Karanga, which relied on the concept of collectivism, to witness a trend where a mere individual makes a complete performance.

4.6.2 Modernity

Modernity can be seen here as a scheme in progress, redesigned by the colonists, and is emerging as yet another strategy or attempt to re-colonise African and its cultural musical heritage. Harai (2019, p. 1) warns that "...modernisation basically means to remould a cultural system into a new mode." In this regard, modernisation matches well the wave, if not to say it

is westernisation of a victimised culture. This is a neo-colonial trend manifesting in the post-colonial period to the unsuspecting African music creators or performers. Westernisation would mean that a certain indigenous cultural element of the traditional East is replaced by the penetrating western element, and the function role of the former is taken over by the latter, (Harai, 2019 p. 2). In the phase of modernisation, a variety of technological devices flooded African and other region`s cultural spaces from Europe and America. The modernisation theory replicates the notions of Western Europe and the United States as the models of development that newcomers should emulate (Newman cited in Mawire, 2013, p. 41). However, in responding to that, Mawire (2013) proffers the dependency theorists` view noting that they “...also reject the idea that the modernisation paradigm addresses the problems of poverty and underdevelopment across the world” (p. 41). Such technological gadgets and music instruments, in particular that came, and are still coming in with alien and foreign inbuilt beats constitute yet another effort to recolonise Zimbabwe musical arts.

The Zimbabwean music and dance traditions, because of the so-called modernity concept, had to shrink, paving way to outside music styles not limited to urban grooves, hip-hop, dancehall and rap. Karanga musical arts heritage had been constructed to relate a specific life. However, because of modernity, floodgates of alien and foreign musical styles weakened the strengths of Karanga indigenous musical heritage as its ritual, spiritual, identity among other aspects were heavily compromised.

Modernity perpetuates and sustains ‘dependency’ in music and performative space. While the outlook of music based on European and American technological gadgets appeared ‘superior’, the Zimbabwean indigenous people abandon their own way of making music and started to practice and appropriate western type of music. The way music and dance traditions should be learnt in Africa was dismantled and demolished by the technological gadgets deployed in a way to subjugate Zimbabwean musical heritage. Young children who used to converge for a purpose, *mahumbwe*, no longer have such time since technological music gadgets are seriously undoing such practices. An individual person can go solo to have a ‘complete socialisation’ using devices and social media facilities like tablets, video and computer games, Facebook, twitter, you tube and WhatsApp. With such systems, music making and performing is done and stored in one and same gadgets contrary to African way of music making which consider life, purpose, venue, time and knowledge to be shared.

Nzewi (2013, p. 35) laments that “Upon inquiry we received the response that available music transcription technology was not conceived or developed to capture African creative theory and structural conformations in music.” Adding voice to that, Nketia (1979, p. 21) says that:

In rural African societies, music making generally is organised as a societal event meant for enjoyment of freedom and get together occasions, for performance of traditional rites, festivals, ceremonial gathering, building bridges, clearing paths and basically any form of collective activities.

However, music genres, styles and types that are uploaded and installed in western music devices are alien and lack Zimbabwean indigenous ethos, values, norms and beliefs as enshrined in indigenous knowledge systems.

Despite positives gains that these technological music instruments could have brought, the rate at which our own musical heritage get marginalised is so alarming. I therefore argue here that more conferences and/ or congresses are needed to debunk and demystify the high ‘esteemed’ notion that might place technological gadgets from western side as ‘super human’. At this point, African people in general, and Zimbabwe in particular as indigenous people, really need training in using or utilising these technological advancement devices to input or contribute local music heritage to the world music performative space. Otherwise, the less our own musical heritage is performed and appreciated at national and international fora or space, the more it gets depleted and risk going extinct.

4.6.3 Globalisation

Globalisation as concept or movement is rather not so easy to pin down in definition, taking care of all aspects that represent different and diverging academic ambitions. Nsibambi (2001) tries to define globalisation as:

Process of advancement and increase in interaction among the world`s countries and people facilitated by progressive technological changes in locomotion, communication, political and military power, knowledge and skills, as well interfacing of cultural values, systems and practices. Globalisation is not a value free, innocent self-determining process. It is an international socio-politico-economic and cultural permeation process facilitated by policies of governments, private corporations, international agencies and civil society organisations (p. 1).

While considerable studies have contributed to the debate on globalisation, very little is yet known concerning the impact of globalisation to Zimbabwe's musical arts heritage. Some varying academic researchers agree and converge on what globalisation brought to Zimbabwe, and elsewhere in Africa. However, no clear consensus has so far been reached on how indigenous musical arts heritage can be used to sustain economic issues of the indigenes via the globalisation effects. I argue here for the conscientisation and challenge applied ethnomusicologists to seriously consider musical heritage in remedying not only social, but also fixing community economic challenges through established approaches and effects of globalisation.

The desire of this entry is to genuinely interrogate the effects of the so-called globalisation on Zimbabwean musical heritage since 1980, to date. The concept of modernity discussed in previous sub-section, is still heavily involved, considering its major influence on what other researchers term it 'global culture, 'global music system', or 'global behaviour'. The major agenda of globalisation is to push for strong interaction and integration in all facets of human life, music and dance included, resulting in having one 'fabric' that reflects all member states.

Such connectivity of cultural patterns has to bring and reflect 'common' culture or music system to be found at the intersection of world music cultural systems which is not a mean feat. Kerr (2006, p. 145) remarks that "Globalisation takes Euro-American literacy and electronic recording/ transmission techniques to all parts of the world, this leads 'underdeveloped' parts of the globe (notably Africa) to become helpless victims of rapacious cultural predators."

Practically, it is difficult on the ground to have a 'unison' world cultural musical system, that represents all musical cultures of the world. Music and other technological devices deployed in enhancing the 'purported' modernity as well as globalisation are human constructs based on a certain culture, inspired, aspired and designed to serve and accommodate those that invented such gadgets, and in this case largely western's interests. The Commission of the Africa Union (2002, p. 5) warns that:

As a result of the cultural domination from outside that go with globalisation, African countries are rapidly losing their cultural identity and therefore their ability to interact with other cultures on an equal and autonomous basis, borrowing from other culture only those aspects that meet its requirements and needs.

Against such a background, I argue that globalisation to some extent, is largely working against cultural identity of Zimbabwean indigenes. The Karanga people in the global cultural matrix

were not given access to contribute, but being mere recipients of western music ideologies. This actually pushed the genius and genuine Karanga musical cultures, nature, character and vitality to the periphery. The self 'prestige' attached to European-American music ideologies immensely suppressed the Karanga musical arts heritage. As such, claiming that modernity ushered in a single music culture is rather inappropriate. If any music culture ceases to be practiced, either by being dominated, or any other reason, it then begins to diminish. A starved malnourished musical tradition/practice is a weakened one. Hence, an inactive musical heritage art has high tendencies of being abused by the available, immediate and dominant form of culture.

While Zimbabwean musical arts heritage, its nature, feature and vitality passed on from one generation to another, the coming in of western technological gadgets handed down a strong disruption that impacted on, but not limited to oral, participatory, performative, dance, song and functional practice. All these constitute basic and fundamental aspects in music making in African, especially Zimbabwean context.

Because of modernity and globalisation processes, African indigenous methods in music performative arts were threatened and dumped because of these technological devices and western rights, beliefs, norms and values. It is quite normal and acceptable for any music culture to partake, exchange and take some other cultural aspects from a neighbouring or friendly cultural system. However, as already cautioned a total abandonment of one's music culture opting for an entirely new and alien one, can be viewed as 'musical arts dumping'.

The Zimbabwe performing artists have high chances of sounding, unique and original, if mainly and primarily their works constitute or embed indigenous musical genres. Very few Zimbabwean artists will achieve the 'international artist status' if their performances continue to favour genres like Zimdancehall, hip-hop, country music etc. Hence, the reason why Thomas Mapfumo and the late Oliver Mtukudzi managed to get huge recognition as international performers. This was simply because their music styles were built on Zimbabwe indigenous beats like *jiti*, *mbende*, *mbakumba* and *mbira*. In this case, one can take this globalisation as a western approach of redeploying and replanting their own music technological instruments with their own beats and styles as a strategy to continue dominating an indigenous music culture like Zimbabwe. The Commission of the Africa Union (2002) argues that "Not surprisingly, these strategies and policies serve more the interests of external forces rather than those of the African people they claim to be assisting" (p. 25).

In this strategy, the technological devices are just mere conduits, directing former colonists' music culture to African, Zimbabwean musical heritage space. The challenge is that African music and cultural researchers at this juncture, concerns how we may drive, empower and inspire indigenous music making communities to institutionalise, package and market their musical arts product. Zimbabwean musical arts heritage needs heavy advocacy and contribution to the international music platform to attract economic gains to the creators. In this regard, this research utilised the so-called technological devices to institutionalise and empower Dzimbadzamabwe community members, Karanga people to economically sustain their livelihoods.

4.7 Conclusion

It has been noted in this chapter that Zimbabwean musical heritage constituted different nature, characteristics and strengths. The chapter discussed Zimbabwe musical heritage in mainly three major categories namely precolonial, colonial and post-colonial. The Zimbabwe indigenous musical heritage in pre-colonial period was noted to be participatory, performative, ritual, epistemological, spiritual and therapeutic. During this same period, the pre-colonial era, making of the Zimbabwe musical heritage was communally done and owned. It was also noted that, no life aspect of the Karanga people was devoid of music and dance, dance drama, poetry, folksongs and storytelling.

The chapter demonstrated that cultural institutions were very critical in managing musical heritage. Critical in this chapter was the realisation that musical heritage was inspired by, and were repositories of indigenous knowledge systems. It was also indicated that music performing was done for both the living and the dead. However, the coming of colonists and their allies, in colonial period, disrupted the free flowing of music making in Zimbabwean societies. This impacted on the nature, feature and vitality of Zimbabwe, in particular Karanga indigenous musical heritage.

The chapter went on to show that the partnership between the colonists and missionaries proved to be a choreographed step meant to ambush and violate African music traditions or practices. The strategy engaged some modus operandi that among other tactics, involve Western education, western civilisation, resettlement schemes, irrelevant methods of farming, forced labour, urbanisation programs. All these approaches, the chapter noted, destabilised, disrupted, dismantled and demolished the African musical heritage as a way to spread and stretch the

tentacles /devices of colonisation. It is also noted that, musical heritage re-emerged to provide the spring board upon which the tide and wave of cultural resistance got its footing and gathered momentum to relaunch a resilient via Zimbabwe *Chimurenga* songs movement.

Lastly, the chapter indicated that the die-hard spirit, attempts and ambitions by the colonists continue to manifest in the postcolonial period, this time packaged in technology, modernity and globalisation. The concept of globalisation is creating a cultural imbalance, heavily tilting to favour western musical ideologies. The chapter, thus, explains that against the given backdrop, African music and cultural researchers need to continue encouraging indigenous music making societies to contribute own musical heritage to the world and international music performative space. Otherwise, Africans, as the chapter shows, are being trapped to utilise particular pre-set technological devices in a way regurgitate a western culture, ignoring our own musical heritage. The next chapter present the Karanga musical arts (re)creation.

Chapter 5: Karanga musical arts (re)creation

5.0 Introduction

This chapter describes and explains musical arts creation and recreation among the Karanga people of Masvingo Province in Zimbabwe. The chapter focuses on the:

- i. Background of Karanga Musical Arts (Re)Creation,
- ii. The Karanga Musical Arts Creation,
- iii. Karanga Musical Arts Cognition,
- iv. Karanga Musical Arts Recreation and
- v. Karanga Musical Arts Aesthetics.

The Karanga Musical Arts Creation focuses on (*shavi*) inherited talent, (*kurotswa*) dreams and (*kukochejera*) nuanced sensibility. On cognitive understanding, the entry contributes on Karanga musical art works of (*inzwi*) voice as it manifests in expressing sense and meaning in daily life experiences utilising (*magagada*) leg rattles as a ‘spiritual talk’ based on (*inzwi*’s) voice’s talking and/ or speaking techniques and capabilities.

Further to that, the discussion in the chapter tackles *inzwi* voice as a symbol of communication mode between humanity and spiritual beings. Such a development elevates the study to yet another level, where similar interpretations of *inzwi* are utilised to cognitively understand other musical codes that include dance, gestures/cues, props, and musical sensibilities leading to trance and total possession. The discussion on musical recreation addresses the act of (*chiripo-ripo*) spontaneity as it hugely influences (*umhizha*) choreography, (*zvidobi-dobi*) improvisation and (*zvidawo-dawo*) extemporisation.

All these aspects of Karanga musical arts (re)creation stated so far, accumulate to bring a composite concept, aesthetics of the Karanga musical arts. The aesthetics concept is a collective perception concerning musical symbols such as symbolic designs on musical instruments, value addition of props and costumes, the effect, and end result of the entire performance. This idea expands the discussion to look at *hochekeche dzekunyaura* viewed by this study as the Karanga Musical Arts Aesthetics.

5.1 Karanga musical arts (re)creation background

Karanga indigenous societies as elsewhere in Africa have tended to be misconstrued as static, stunted developed cultures, traditions, or practices that were extremely hindered and incapable of creating or recreating musical arts heritage, so as to efficiently serve and sustain socio-economic needs. Refuting such misconceptions, Nzewi (2010, p. 6) remarks that “Indigenous knowledge productions have never been intellectually static or experientially fixed. They are anchored on systemised framework/ formulae for replication and incremental transmission ...” It is against this backdrop that this chapter is purposed to prove that the Karanga people in Zimbabwe are neither incapacitated nor limited to invent, create, recreate choreography and improvise musical arts that are capable of addressing and redressing daily socio-economic challenges.

My argument is situated on the premise that the Karanga people in Masvingo Province created not only a myriad of pre-colonial musical arts, but equally managed to consistently and actively invent musical arts relevant to colonial as well as post-colonial times. That alone, is an enduring and substantive trend that presents sufficient and genuine evidence to justify abundant creativity in Zimbabwean societies. I further submit that the domineering tendencies of western ideologies to overlook, neglect and demean African cultural practices as a living lore and discredit practitioners’ authority are the same misinterpretations and misconceptions that influenced and mobilised mainly European-American scholarship, to alienate the voice that matters most, the researched, which is the primary source in African intellectual discourse.

Nzewi (2013, p. 31) observes that “In research and publications, the strict academic stipulation on adequate citations of existing literature mainly aggrandizes and privileges Northern scholars as that acceptable ‘authorities’ on southern indigenous knowledge intellect and creations.” However, there have been scholarship efforts challenging and contesting research on African scholarship based on western principles (Agawu, 2003; Chikowero, 2015; Forchu, 2015; Nzewi, 2015).

Nzewi (2007, p. 40) argues that “It is important in sincere dialogue of cultures to analyse and discuss a culture’s intellectual product first and foremost, in terms of its original creative logic and social-cultural as well as human meanings.” Hence, Nzewi (2007) encourages any scholarly effort that seeks to analyse intellectual output, in this case the Karanga artistic construct, to consider cultural standings or cosmologies on which knowledge systems of the

creators are founded. For the same reason, this chapter is anchored on the key principles and practices governing the creation and organisation of the Karanga indigenous musical arts as articulated by the culture creators, owners and expert performers. This resounds with Nzewi's (2007) proposition that:

Is there human or ideological justification for negating the existence of indigenous theoretical formulae or discourse, while using Western conceptual and theoretical perspectives to study and analyse uniquely African music formulations? The answer is NO! And the result is a mis-perceptual load of misinterpretations and misrepresentations of African music philosophy, thoughts and creative procedure (p. 69).

It is under this background that any scholar, (like myself), who attempts to investigate African musical arts needs first to take cognisance of African philosophies or principles. Otherwise, if that prerequisite is not primarily and cautiously observed and undertaken, the findings stand to misrepresent a given culture. As such, this study grounds Karanga musical arts (re)creation in African philosophy, indigenous knowledge systems and post-colonial theory.

5.2 Karanga musical arts creation

The major ways of creating musical arts in Karanga society are inherited talent (*shavi*), dreams (*kurotswa*) and nuanced sensibility (*kukochekeera*). The inherited talent (*Shavi*) and (*kurotswa*) dreams are means of musical arts creation for the Karanga which occur beyond human conscience both within and outside musical performance. While all people are possible candidates for creating musical arts in Karanga, those with (*shavi*), inherited talent possess high skills that are beyond many. Elaborating on *shavi* and *kurotswa* Dengu (2020, Interview) says:

Shavi chipo chinopiwa munhu pakuzvarwa. Chipo ichi chinenge chisina vakawanda, chinopiwa vakatsanangugwa. Zvinenge zviru muropa kuruka, ngoma, matambiro kana maimbira. Mukatarira zvinoita Chakawa tinoti chipo. Umwe unogona kuita chido asi otadza kuruka matambiro anopindirana nengoma.

Inherited talent is birth-given. This talent is possessed by a few people; it is given to the chosen. It runs in the blood, to create drumming, dancing or singing lines. If you look at Chakawa, it is a talent. In as much as one may have interest they may fail to create dancing skills, lines that fit into the given genre.

The idea of *shavi* was noted as the Karanga of Dzimbadzambabwe were executing their performances. For *majukwa* and *mhande* dancing, true as pointed by Dengu above, it has been

noted that the Karanga people of Dzimbadzamabwe heavily relied with Chakawa's talent to create dancing patterns. For the purpose of this discussion, those individuals with *shavi* for dancing like Chakawa are to be called chief dance creator. Getting to start a dance in rhythmic manner seemed to require advanced skills that needed the intervention of chief dance creator. For the Karanga, I noted that Chakawa, as chief dance creator, was always to the rescue of the most community dancers who were struggling.

It has been noted that each dance movement required particular emphasis, and on several occasions Chakawa took turns to demonstrate some leg movements; Chakawa at times engages some rhythmic and vocable sounds, with the use of the mouth, like ka-ka; ka; ka-ka-ka to which the group members also continue repeating the same sounds as they were attempting to imitate and create some dance patterns. As the Karanga people go through their dancing business, one normally sees those with *shavi* in creating dance patterns assuming the position of dance leader.

For each and every dancing gathering, this chief dance creator is responsible for generating dances that suit the function. When the Karanga people of Dzimbadzamabwe were invited to attend political gatherings like independence celebrations, cultural activities by the chief the dance creator had to request some off duty schedule from his working employment to prepare and create some dance movements for the entire group.

As to confirm that the Karanga people accept the presence and effect of *shavi* during *majukwa* dance presentation you would hear some utterance from community members saying:

uyu Chakawa ungamutevedzera here! Uneshavi rekutamba

(Look at Chakawa. Hey! You cannot do this; he is possessed with a special talent).

To confirm that *shavi* concept runs in the blood, the Karanga people had the tendency of saying:

kana yarira kudai ndonzwa kuti nyau nyau. Ropa rangu rino mhanya zvekuti handichagoni gugarisika

(Once the performance reaches this climax, I am unsettled. My blood moves up-and-down).

This researcher further interviewed Chakawa on how he creates dances for Dzimbadzamabwe community to which he responded by indicating that:

Ini zvekutamba ndongoti chipo chiri muropa. Ndakazvarwa ndichifarira zvengoma izvi. Ndakatombomira kutamba kwenguva ndaenda Harare asi zvinongova muropa.

For me, dancing is just a talent in the blood. I was born with huge interest in dancing. I stopped dancing for a while when I went out to Harare but the skills are still there.

Views from the Karanga cultural creators point to the fact that they recognise and appreciate people with, *shavi* for creating their musical arts. Different individuals are blessed with diverse talents, *shavi*, to cater for various areas. Dzareva, Kwangware and Emelda emerged to have great talents in the creation of singing, modelling and ululating respectively. In very short time, Dzareva had to create some music pieces that he continues to perfect for the rest of community members. At different intervals one would notice Karanga people looking for Emelda Chauruka to play some ululations in welcoming people or at times, ancestral spirits inside traditional healer's hut, *banya*. From a follow-up interview with Dzareva (2020, Interview) he says:

Kuimba ini chipo kubva kunaMwari. Chero pandasvika pane gungano zvinongouya Pandinofamba ndega ndinenge ndichingoimba. Handina kumboinda kuchikoro kungopiwa nedenga. Ndinositamwa kuno imba nziyo dzedu dzechivanhu nezvikoro. Asi ndinonzwa shavi rangu kubuda kana ndina Mbuya Va Man`a, Renia Kwangware vachitsinhira nemagure avo.

Singing for me is a God given talent. Anytime I meet people for any function it just come. When walking alone, I will be singing. I did not get all this from formal learning. I am normally invited to create some songs for cultural activities in schools. I really enjoy the pick of my talent when in company of Kwangware with her deep vocables.

As confirmed from the interviews, the people with great skills accepted that they have, *shavi* that is responsible for the creation of songs, ululations and vocables making it a gift (*chipo*). *Chipo* (gift) in Karanga context is used interchangeably with *shavi*. As indicated by Dzavare that he normally performs the best with the combination of Kwangare Renia, it shows that these great talents, *mashavi*, strengthen each other and are interdependent. While of course any member can try their luck, say on *majukwa* drumming, for the Karanga people there were regular faces with permanent positions to the three drums, *dunha usimbe* (remove laziness), *mutsa vavete* (working up those that are sleeping) and *chidungidzo* (the initiator) seem to be some regular drummers for major activities.

In other words, *dunha usimbe* is also known as *mutumba* (big drum) and *chidungidzo* the smaller drum that normally starts playing is also known as *mangwiro*. It has been observed that *dunha usimbe* player (laziness remover) appeared to be the most talented as he was given much space to create a lot of drumming lines. Even the dancers seemed to construct their dances basing on the playing techniques of the same drum, *dunha usimbe*, (laziness remover) hence the drummer appeared to be the chief drum creator. This is the same drum elsewhere in Nigeria

Nzewi (2007) calls it the mother drum. At different intervals the Karanga people are in the habit of giving the drummers *hari yedora* (clay pot of beer). Making some elaborations on *hari yedora* (clay pot of beer) for dancers Dengu (2020, Interview) says:

Varidzi vengoma vanopiwa hari yedora kutenda zvakavagara zvirimavari. Tinopa ivo hongu, nokuti basa rekuridza ndiro rinoita tese titambe uye vamwe vanemukana wekumwa kudya vengoma havasiyi ngoma iripakati.

Drummers are given their ration of beer thanking skills on them and within their blood. Yes, we reserve a container because drumming is very critical for us all to dance, as others have space to sneak and drink, eat but drummers cannot leave a performance prematurely but wait till the end.

Basing on Dengu's views it can be noted though all skills are equally important, Karanga music and dance creation is hugely anchored on drumming. It has also been realised that experienced drummers are also quite capable and visible in other areas like singing, clapping and dancing. As community members were noted contributing and participating, it has been noted that all members were critical in their own unique way. Different community members possess different *shavi* that cater for different creations though it is possible for one to strongly feature in more than one area. Such individual in the Karanga context is called *mhare* (multi-skilled).

For the Karanga of Dzimbadzambabwe community one would hear them saying such task needs VaMuganga, (Dengu) and for the reason that Dengu was competently featuring in the creation of *majukwa*, thus dancing, clapping, singing, instrument making, VaKaranga people call him *mhare* (multi-talented). These different talents require some joining skills, to knit them together, *hochekeche*, in coming up with an adequate, related and mature creation.

The creation of musical arts in Karanga is also hinged around *kurotswa* (dreams). Commenting on the idea of *kurotswa* (dreams) Dengu (2020, Interview) says:

Kurotswa ndiko kuratidzwa, ini ndinopiwa muono, zviratidzwa sendivete. Kazhinji ndinogona kupiwa vanhu vanetseka zviya kana kuti ndakangovata ndozonoudza vanhu Ndinorotswa kugadzira ngoma, gandira, dzimba dzokutambira. Pamwe ndinotombopererwa ndodzokorora kupiwa zvekare.

Dreaming is the same as to be guided, for me I receive visions, episodes as if I am sleeping. In most cases I get visions when people are clueless or even when I am in deep sleep then will advise others. I get dreams on creating drums, 'African tambourine instrument like' stage performances. When I run short of ideas, I continue receiving further advice through dreams.

Dengu's views above confirm my fieldwork observations wherein Dengu appeared more of a technical advisor in all musical performing areas. He would emerge even when all other people's options failed. For *Majukwa* music and dance, Dengu continuously advised singers or drummers to reduce speed. Surprisingly, at other incidences while it appeared as if Dengu was sleeping, he would suddenly rise vividly to the occasion, correcting the singing and clapping patterns indicating:

Musamanya muchidero hazvidzehwo, tinouchira tichidayi

Do not rush like that the clapping goes this way...

It has also been realised that those who are blessed to receive visions or dreams (*kurotswa*) largely benefit the entire community. As has been confirmed by Dengu above, the process of *kurotswa* can happen during usual sleeping or when dozing off; walking, sitting, talking or anywhere anytime such need arises. Through *kurotswa*, musical creation for the Karanga people, as confirmed by Dengu, can come in phases, to which the dreamer can also continue to receive some developing episodes. Those that are chosen to receive dreams and visions continue to be guided until for example, a set of drums, prop, and the attire yet get to completion. Making some elaborations on *kurotswa* (dreams) Dengu (2020: Interview) says that:

Ini ndagara ndinooneswa, ndinorapa. Zvinongouya sefirimu, pamwe zvoita sekutoona munhu achitaura neni, pamwe ndogona kunzwa inzwi chete. Pamwe ndogona kukoshiwa kana kuresva asi zvinodzoka ndichigadziriswa. Pamwe ndopandinorara ndichishushikana. Ndakarotswa kugadzira gandira, uye kutoridza kwacho handina kumboriona munhu achiridza asi kutaridzwa kuhope.

I see some visions, and I am a traditional healer who treat people. Visions just appear sometimes they appear as a dialogue; someone talking to me or at times I just get the voice only. At times I forget or make an inappropriate interpretation, but visions continue coming to amend. At times dreams come while asleep, imagining or thinking about a certain subject. Once I dreamt making a *gandira*, and playing it at the same time. I have never seen or heard anyone else playing it.

The Karanga musical creation while founded on different ways like *shavi* and *kurotswa*, if considered in isolation, such aspects cannot connect to make a whole. For the Karanga, *kukochejera* is a process and means by which created musical units are knitted and chained together coming up with a complete creation. *Kukochejera* is a conscious way of contributing units of the entire musical work such that the resultant is aptly interwoven. For example,

creating *majukwa* drums without suitable songs, dance pattern, props among others are still an incomplete work. This calls for further skills to join everything together to come up with a complete performance. Commenting on the skill of *kukochejera* Dengu (2020, Interview) says:

Kukochejera kupfekana zvineukama mukati. Ngetani iyo pachayo yakabatana nehochekeche uye pakurima inobatanidza simba remombe kufambisa gejo. Isuvo tinoda unyanzvi hwekubatanidza zviumbwa zvedu zvemumhanzi kuti tiwane mutinhimira.

An interwoven is a related complete connection. The full-stretch of a chain is based on connectivity and in farming it connects power of cattle to pull a plough. We need that skill to join musical arts units to realise a complete music creation.

Basing on Dengu's views as well as observations noted during my fieldwork, while creation of Karanga musical arts is done in units; if these parts are not united then such creations stands out as incomplete. In the Karanga musical arts creation, some created units complement and complete each other. Dengu gives an example of a chain which in its totality is a complete metal string, based on pieces that are of course related. As raised above, Karanga musical creation is made complete among other units by singing, drumming, clapping, whistling, vocables, ululating, horn blowing, dancing and poetic uttering. All these aspects make an entire creation. As the Karanga people perform their *majukwa* dance, one hears them suggesting and advising members to come close so that their performance is co-ordinated. Mostly, if singing, drumming and clapping were not that co-ordinated, comments such as:

'Vanhu imi huyai tibatane, zvinhu zvedu zvichakadhabha. Mazwi edu, ngoma dzedu nekuuchira zvakaparadzana, hative pamwe zvipfekane'

You people come together our acts are still loose. Our singing, drumming, clapping is still not united let us come together so that all is interwoven.

Such comments point to the idea that Karanga musical arts are created not in isolation otherwise if one creates dance not related to drumming at the end all will not fit in together. This confirms the idea of 'mouth drumming' like '*dha-ki dha-ki ki-dha-dha ngi*' or *dha-ki nga ki-dha-ngi ki-dha-dha-ngi*. Such sounds were produced to substitute drumming as Karanga people were creating especially dances at back stages in pairs or smaller groups.

For the Karanga people *shavi*, *kurotswa* and *kukochejera* emerged as some major ways of musical arts creation. These creative means tended to be configured on VaKaranga's firm belief systems on ancestral spirits (*midzimu*), totems (*mitupo*) and beer-brewing (*kubika doro*). The Karanga musical arts creation flourish and derive strength from belief systems that unite and

distinguish community members like *midzimu*, *mitupo* and drinking beer (*kumwa doro*). From Karanga's views, every individual and community member has his/ her *midzimu* that is mandated to bless or curse. Against this understanding the Karanga people accept one's *shavi*, *kurotswa* and *kukochejera* in creating musical arts as blessings from their *midzimu*. This researcher realised that most of *majukwa* and *mhande* songs are configured on *midzimu*. Songs that were common for the Karanga *bira* (family/community consultation ceremony) music and dances included:

mu-dzi-mu wa-ngu ba-ba, ma-ka-ndi-si-ya ndi-ri nde-ga,
 (my ancestral spirit, you left me alone);
u-no-u-ya we-ga mu-dzi-mu wa-ba-ba,
 (ancestral spirit comes on its own);
to-ve-ra mu-dzi-mu dzo-ka
 (ancestral spirit please come back);
va-u-ya ndi ba-ba,
 (here comes the father (ancestral spirit));
mho-ndo-ro dzi-no-mwa munaSave
 (ancestral spirits drink in bigger river Save).

Elaborating on the essence of *midzimu* in musical arts creation, Dengu (2020, Interview) says that:

Mudzimu ndiwo hwaro hwe umwe neumwe wedu. Ndiwo urikumatenga kumhepo unotipa kana kutitorera zvipo zvatinazvo. Nziyo dzedu pabira tinotaura nevadzimu. Chero zvigadzirwa zvedu ngoma, madhumbu zvese tinogadzira zvakananga kufadza vadzimu. Kana taungana pamitambo yedu tinokudza vadzimu veumwe neumwe. Ndiyo inotipa sunga ukama pasina kuti urimurombo here kana kwete. Pane shave rekuvhima, kurima, kuvaka, umwe unopiwa rekurapa seni. Izvi zvinoitigwa tive nezvipo zvakasiyana-siyana asi tichiumba chimwe, upenyu hwakakwana.

The ancestral spirit is the base for every one of us. It is the spirit found up there. The ancestral spirit gives, or even revokes our talents. Our *bira* songs are meant for ancestral spirits. Even our instruments, drums, attire all we make these intending to please our spirits. As we gather for our cultural practices we respect one's ancestral spirits. They unite us with strong bond regardless you are poor or rich. There are spirits for hunters, farmers, builders or healers like myself. This is done so that we all have varied skills for making our life complete.

Considering views given by Dengu above, it can be further interpreted that the idea to consider individual's ancestral spirits is to accord value to every humanity available as well as appreciating talents or dreams blessed by *mudzimu* (singular) or *vadzimu* (plural). For the

Karanga people, one enduring trait is the tendency of involving the word *mudzimu* (ancestral spirit) or its equivalence *baba*, *tovera*, *mhondoro* in the lyrics and utterances used to create *majukwa* and *mhande* songs. Frequently heard and performed *mhande* song by the Karanga people was *chembere dzemhande* (old women for the *mhande*). In this regard, *chembere* represent rain-askingspirits, *jukwa*, that has strong talent in making rains for community members. In the Karanga, no human being is viewed not to having their own useful and caring *mudzimu* (ancestral spirit). Hence, everyone is culturally rich and useful to the community. This belief system among the Karanga forms the basis on which every community member has unique talent and potential to contribute in musical arts creation. *Mudzimu* de-roles every member's economic or political status, giving prominence to one's *mudzimu*, hence an equal contributor as well as musical arts maker.

Mitupo, are quite fundamental in ushering diversity, as well as unity in the Karanga musical arts creations. While the Karanga respect academic levels and achievements, titles as Doctor, Professor, and so on, what unites and creates relationship is basically one's totem. For example, I first visited the Karanga community merely knowing individuals, but as the members realised that I am of the lion (*shumba*) totem, it marked some cultural bonding, relationship as son-in-law (*mukwambo*), brother (*mukoma*), uncle (*sekuru*) and so forth. Such totemic considerations have significance in facilitating the founding and coining of related songs, especially *mbakumba* and *kudetemba* (poetic utterances).

In the Karanga community one is not connected and related only as far as when one's totem is not known. The Karanga people of Dzimbabwe near Great Zimbabwe Monuments are mainly people of the *moyo*, *gono chirandu* totem. For the many gatherings which the researcher attended, the issue of *mitupo* (totems) continue to be a commonplace that mark the beginning of each and every cultural ceremony. Community members and delegates present had to start off by some praise poetic utterances (*kudetemba*), based on totems in respect of the chief of the area, (see Photo 19) to which Dengu led the *kudetemba* to Chief Mugabe at a cultural exchange program hosted by Dzimbabwe Heritage Enterprise (DHE) on May 2019. As the Karanga were doing their business, at times they traded and dialogue using proverbs (*tsumo*) and idioms (*madimikira*) based on the same animals that symbolise their *mitupo* (totems) of the community members. For example, the Karanga people of *moyo gono* totem, their poetic totem utterances are based on cow (*mombe*) commonly presented as;

Maita maita chirandu, mombe, hapana chatinorasa, dehwe tinofuka, tinokaka ngoma. Nyanga tinoita gonamombe, muswe tinopumhisa ngozi mabonzo tinogadzirisa makodobho, haiwa! Chirandu, maita mombe.

Thank you, thank you, Chirandu, the cow; all parts are useful, skin is our blanket, we make drums. Horn is our snuff container; tail we use to drive away evil spirits. Bones we make buttons, Our gratitude to Chirandu, the cow.

I further sought clarifications from Dengu about clapping hands while uttering one's totem at each and every cultural function. In response, Dengu (2020, Interviews) explains that:

Tinouchira mambo wedunhu rino. Apa tinenge tichikudza zviripaari, Moyo, Gono vakaenda vari muvhu. Ndizvo tichikanda fodya pasi. Chero vamwe vakuru venyika vanotoombera vachikudza mambo.

We clapped to signal our respect for the Chief of the area. We do this by praising his totem, the heart of the living dead. That is why we throw snuff on the soil. Even government officials, clap to respect the Chief of the area.

Among the Karanga people, like anywhere else in Africa, a proverb that a son of the chief is a servant outside his father's jurisdiction was appropriately created. The Karanga fused their performances by echoing totemic chants and/ or statements. For example, quite common for their *majukwa* song was:

rova ngoma chirandu iwe, rova ngoma zve gono iwe,
play the drum man of the heart totem.

A number of elderly women were very dramatic in simulating and emulating behaviour and acts of animals codified as *mitupo* (totems). Kwangware also says:

Zvemutupo isu zvinotibatidza chose nokuti pakukuza ndeimwevo mitupo inorumbidza umwe. Pamitupo ndipo patinovaka dzimba kuziva mutogwa, uyo anozova hama yekuroora. Iwe pawakauya taingoti VaMagwati asi taziva wakaroora muera, moyo, wava mukwambo. Tinobatanidzwa nemitupo kuumba mhuri imwe. Mitupo sezvadataura inoumba rudzi, vanhu voziva wekuroora, mutupo umwe hamuroorani mukaputsa mutemo panobviswa cheka ukama.

Totems strongly unite us because each totem stands and is supported by other totems. Totems allow us to marry and also let us know how we are related to one another. You came to us as Magwati, but after knowing that you married our daughter, of the heart totem, you are now our son-in-law. Totems unite us to build one grand family. Totems, as I said, mark relations, but people of the same totem are not allowed to marry, any break of that rule, one has to pay a fine, penalty.

The views above further emphasise the fact of unity in diversity implied by totemic considerations. Based on such totemic dimensions, (unity in diversity), the Karanga people found musical arts with also such tendency of bringing unity in diversity. For the Karanga a family, marriage is a union of two members of different totems not related or of a distant relationship. Their coming together is a marriage based on diverse backgrounds and different totemic status is done to ensure a social bond, unity and a union. Such is the attribute of Karanga musical arts, which is created by different but related components and partners to bring unity.

Brewing of indigenous beer in Karanga community of Dzimbadzamabwe near Nemanwa growth point appeared a very necessary auxiliary step in the creation of musical arts. Yet, to this day the essence of beer brewing by the Karanga people for each and every cultural activity still remains unexplored and unexploited regarding the creation of musical arts. This entry, inspired by fieldwork observations, therefore, takes the challenge to go beyond that limit, and explore major role played by indigenous traditional beer in Karanga musical arts creation.

In most, if not all cultural ceremonies among the Karanga people, as noted, the preparation is first marked by traditional beer brewing. Examples of gatherings attended and observed include, thrashing (*kupura*), end of year party (*kupemberera gore idzva*), new building structure at home (*imba pamusha*) and community cultural festival. Community members come to know of each and every cultural event at least two weeks before since Karanga people start by the sorghum fermentation process (*kunyika mumera*). From such preliminary stages, the major talk will be:

Pane mutambo apa mumera wakatonyikwa, apa doro repo hariiti kunofiwa rega muone!

There is an upcoming event. Beer is already being brewed. We used to get good tasting beer, just wait and see it is quite promising to be a thriller!).

Such comments make an awareness, trigger appetite, sensitise and make community members ready for the event. Giving elaborations on the beer brewing for Karanga activities Dengu (2020, Interview) says that:

Rukweza gwedu gukangomera zvatendwa. Doro rinobatanidza vapenyu nevavete. Tinoshandisa mukombe kumunhu wese. Mukombe unokomberedza nekubatanidza vanhu. Asi tamwa doro vanhu vanodhakwa vobudisa zvavari vachiimba nokufara.

If sorghum ferments the activity is sanctioned. Beer unites the living and those in the spiritual world. We use one cup calabash to all members. Cup calabash encircles and unites all people. But after drinking beer, members get drunk and they reflect true attitudes, singing in joy.

Basing on Dengu's views above, the essence of having traditional beer for the Karanga, besides getting the endorsement from ancestral spirits, it unites community members from different social, political and economic standings. As witnessed, beer brewing forms a strong social bonding as even the elderly people find their way to meet and mingle with others. Such capability of uniting and joining people from diverse statuses is rooted and embedded in *kukochejera* (nuanced sensibility) discussed above. From different standings, attitudes and statuses, diversified as that, Karanga community members are united, and are served with one calabash cup.

The trend noted in Karanga community is that; at any point or venue where they gather in numbers, it makes them inspired to create musical arts that suit the gathering. With the availability of beer, most members were seen gradually ignited and motivated to create songs, dances, drumming patterns as well as some poetic lines. Even the young ones as they are involved in creating musical arts are also allowed to drink indigenous beer. There is no under-age only that children get limited quantities and rarely travel far distances. Elaborating on that Dengu (2020, Interview) says that;

Kana tiripamutambo yedu zera remwana harisiro ratinotarisa asi zviripaari, dzimwe dzenguva ndizvo zvakakosha. Vamwe vadoko asi vane mazita makuru saka zvinotibatidza vakuru nevadiki tese.

At our functions, the age of the children at times is not what we look at, but what they carry is important. Some are kids but with big names, so we get together all of us even with children.

Dengu's views clarify the presence of young 'children' in Karanga musical arts creation. Photo 21 shows David Dengu aged ten sharing the beer at Deng's family gathering using a cup calabash (*mukombe*) at a gathering to celebrate a new home structure.



Photo21: David Dengu (c) holding mukombe with little Sharmane Dengu sitting (Source: Researcher Fieldnotes, 2020)

For all the cultural functions attended the consistent trend noted was that community members were trickling in to the venue as early as 07:00 am not mentioning some who would have made a sleep over. Once early birds (early comers), are served with clay pot of beer (*hari yedoro*) they begin to create music and dance to it. Upon hearing some kind of drumming, the volume of attendees tends to increase. The researcher observed that the uptake of beer empowers every member to fully participate without any shyness or fearness. Photo 22 shows members of Karanga community drinking beer as they arrived early at Dengu's homestead for family celebrations, achievement of a new home structure.



Photo22: Sitting and drinking traditional beer are three Karanga members (Source: Dengu, 2019)

As the drinking of beer progresses, members were seen showing what appeared as disorder, individuality as everyone started to enjoy liberty in expressing himself or herself. Even those that are customarily expected to maintain a social distancing like in-laws will be seen narrowing that gap, coming together and make music and dance. Within the audience, comments such as:

Watanga manje, oti vozve uyu kana amwira-mwira une marevo

This one! Once he gets a sip of beer, he is full of jokes.

I later learnt that such behaviour was quite integral as it jump-started and ignited some contributions that proved quite critical in kick starting community performance or activities like talking, singing, dancing, clapping and drama. The influence of beer in creating musical arts was evident as Karanga members were seen exploring different dance skills, composing some short music melodies and songs. While they came silently and in sober habits, their departure after taking in traditional beer was characterised by individual singing as well as talking in different directions.

5.3 Karanga musical arts cognition

The world over, each and every society heavily embodies and utilises music practices to make cognitive meaning. However, for the Karanga people in Masvingo, despite such great usage of musical practices, musical and cultural understanding of the Karanga people largely remains the least understood. Related to the Karanga musical arts cognition, Perlovsky (2015:1) says that “Music is a poorly understood ability. Its strong power over humans, its origin and cognitive function, have been a mystery for a long time.” True, and critical to this study, is the last aspect mentioned by Perlovsky, cognitive function.

In trying to find out how a culture of an ethnic group utilises its musical arts creation in expressing and perceiving daily life sense and meaning, a research was carried out among the Karanga people of Masvingo Province, near Great Zimbabwe Monuments mainly of the *moyo gono* totem. Research findings revealed that for the Karanga people, each and every piece of performance is mandated to make a complete and meaningful communication. Karanga musical arts creation, like songs, dances, instruments, costumes and props, derive the model of communicating, making cognitive understanding from basic tendencies of human voice. The entry therefore proposes to explore the cognitive understanding of Karanga people whom their musical arts production and perceptions are mainly based on voice (*inzwi*).

For the Karanga people, *inzwi* (voice), which at surface level can be considered to be a natural human vocal nuances largely entrusted in presenting auditory perceptions, meanings, *zvirevo*, *madimikira* among other expressions. In his elaborations of *inzwi* Dengu (2020, Interview) says that:

Inzwi rinomirira zvakawanda, sechirevo, Inzwi rinoreva muridzi waro, munhu. Haritauri kana kubudisa izwi pasina chataurwa. Chero kunyarara unenge wataura. Inzwi ndiye munhu uye ndihwo upenyu. Kana murwere akatadza kubudisa inzwi rake, chirevo kuti urwere hukuru chose hunogona kutora upenyu.

The ‘voice’ represents a lot. It is a proverb; the voice identifies the owner. It always comes out giving meaning. Even to be silent, when expected to speak, is to be talking. Voice is the person, and it means life. If a patient fails to give out voice, we discern that to mean a strong illness with high chances of claiming one’s life.

As highlighted by Dengu, the Karanga discern *inzwi* to mean the person, it constitutes his/her identity, and it is a symbol of life. It is under such background the blind people get sense and

manage to identify someone through his/ her voice. *Inzwi* in the Karanga context is embedded with a lot of worldviews and cosmologies, and I shall refer to it here as a ‘community meaning-grid,’ where the Karanga sound perceptions, and speech or language interpretations are uploaded, encoded and eventually decoded. In elaborating how *inzwi* forms the basis of interpretations in the Karanga community. Dengu (2020, Interviews) says:

Inzwi rinotipa zvirevo zvakawanda. Ruzha rwatinobudisa nerurimi, kuchema, ingava mhere, mhururu, kukuza, kuganya zvese zvinechirevo chazvo kubva pa inzwi. Naizvozvo mukuimba zvese zvitevera inzwi kupa zvirevo zvakasiyana-siyana. MuChikaranga chedu tine shumo inoti kana kunyarara kutauro.

The ‘voice’ gives us multiple meanings. Sounds from the tongue, like crying, yelling, ululating, edging, boasting all have their meanings derived from and articulated from the voice. In music, all our performances emulate voice to give different meanings. As the Karanga, we have a proverb that says ‘even silence is still a form of talking.’

From views shared by Dengu, combined with some observations noted during my field work in Karangaland of Masvingo, there is persistent evidence pointing to the fact that for the Karanga, any expression registered by *inzwi*, carries the meaning. *Inzwi* presents cognitive understanding in any direction not limited to talking, crying, vocal lilted, ululating and whistling.

Dengu further explains that in the Karanga community, whatever one does this with the voice, even the decision to keep quiet, when you are expected to talk or respond, goes with a meaning. As the Karanga people perform the *mhande* music and dance, meaning is embedded in *inzwi* engrained in the lyrics like:

Wariona dziva remvura?
Have you seen the pool of water!

It has been further realised that for the Karanga people *dziva remvura* (pool of water), communicates the coming of adequate and heavy rains. Shedding more insights Kwangare (2019, Interview) says:

Kana tichikumbira mvura tikaona dziva remvura tinoziva kuti tadavigwa mvura iriko. Dziva remvura rinotaura kuwanda kwemvura. Kuvakwaro mudenga kureva mvura ichadonha.

In rainmaking, if we see a pool of water, it shows a request has been accepted, rains are there. Pool of water indicates adequate rains for the season. Its ‘visibility’ in the sky suggests the rains will fall soon.

From Kwangware's explanations, the use of words like *rinotaura* (It speaks) and *rinoreva* (it reports, gives information) that are associated with *inzwi* (voice) in rendering perceptions and meanings testifies that Karanga *mhande* lyrics are designed and designated to transact and make musical meaning, in the same manner *inzwi* does in language.

Ululations in *mhande* music and dance by the Karanga people are in some cases presented in brief, high pitched and detached, in the early or middle of performance. At times, the ululation will be a continuous, ornamented with a shaking line, trill accompanied by a deep jubilation. According to an experienced ululation player Emelda Chauruka (2020, Interview)

Mhururu haingoridzwi pese pese nekuti inezvainotaura, iyo yamati pfupi iyo kudana mudzimu wemvura unonzi jukwa. Kana ndikaridza wakafara uye wakareba uchipepembera kugamuchira kusvika kwevaridzi vemutambo kureva mutambo wabvumwa.

We do not ululate everywhere because it is talking. The short one calls the rain-askingspirit, jukwa. If I play a happy, long one in a celebratory mood, it will be welcoming the Guest of Honour, which means the ceremony has been sanctioned.

The fact that Chauruka mentions that ululation is played only when it is necessary makes it a practice that gives signal(s). She interprets the short, detached one to percept calling (*kudana*) of a special rain-askingspirit by the name *jukwa*. She further explains that the 'happy', longer ululation that is presented in a 'celebratory' manner signal welcoming of a high profile spirit. In the same regard, Chauruka used the word '*kureva*' which she interpreted as to sanction the function. The use of the words like "*kudana*" (calling) and *kureva* (report), as used by one of the Karanga cultural creators make an emphasis that ululation is a practice used to make express meanings the same way *inzwi* (voice) is engaged in the Karanga daily life situations.

As for the continuous ululation, ornamented mostly with a trill, accompanied by a deep jubilation Chauruka discern it to mark the arrival of *jukwa* spirit, which the Karanga people accord the status of Guest of Honour in rain-askingceremonies. In giving interpretation to some ululation dimensions, Chauruka involves words like '*ndikaridza wakafara*' (if I play a happy ululation), *wakareba* (a long one) such words suggest expression of joy, mood, jubilation that is to be extracted from varying pitches of ululation is yet another piece of evidence in which musical arts of the Karanga are used to make meanings. It has been also established that ululation styles are sounded for some well-known signals, besides calling the spirits, it is also

quite utilised in welcoming high profile people in the Karanga community, as well as hunters that are coming back from a hunting expedition.

All such dynamics are based on fundamental principles of leading, calling and responding. Photo 23 shows Dzimbadzamabwe and family woman, Chauruka Emelda, ululating in recognising of the the ‘arrival’ of the family ancestral spirit VaMushipe seen far right in the picture drinking a cup of traditional beer.



Photo23: ‘VaMushipe’ drinking traditional beer, and received with ululations (Source: Researcher, Fieldnotes 2020)

The Karanga people also heavily engage in the use of cues or signs in their *mbakumba* music and dance for the sole purpose of communicating, expressing and making meaning. The dance is known to progress in stages marked and sign-posted by cues or signs for each dance variation from the beginning to the end. Elaborating on signs and cues Chakawa (2019, Interview) says that:

Mukutamba mbakumba tinoshandisa zviratidzo zvakasiyanasiyana. Zvinoshanda kutaura mafambire emutambo uye chirikuitwa chacho. Mbakumba mutambo wekupemberera goho, naizvozvo wakangotarira unotoona zviratidzo zvekudzvara, kusakura kukohwa, kupura, uye kudya nekumwa.

In the *mbakumba* dance, we use different body movements as signifiers to reflect different meanings. Signs also indicate the progress of dance stages. *Mbakumba* is the dance to celebrate harvest, as such the

dance is a re-enactment of all activities that brought the harvest to reality. These activities involve planting, weeding, harvesting, thrashing, eating and drinking and all are reflected in the various stages of the dance.

Chakawa accepts that *mbakumba* music and dance for the Karanga people heavily utilise and deploy an array of signals (*zviratidzo*) to pace, package and signified activities that celebrate community harvest. In his explanation Chakawa says “*wakangotarisa unotoona*” (mere watching at the dance you will see), suggesting that dance signs and cues alone are adequate to indicate, and express, purpose and meaning of the dance. Chakawa further illustrates that relevant *zviratidzo* represent stages from planting, weeding, harvesting, thrashing and lastly eating/drinking. The presence of body signifiers in *mbakumba* dance are seen here as a deliberate deployment, to assist the participant to encode meaning, ready to be decoded by the observer. After all, it is not easy to separate body actions from associating and suggesting what the mind intends to do.

Some of the signs this researcher also noted as performed by the Karanga in *mbakumba* music and dance include the greeting (*mhororo*), the ‘invitation-to-dance’ (*huya titambe*), I am thirsty (*ndine nyota*), checking-of-time (*kuringa zuva*); the I-have-eaten-enough (*ndaguta*) and the good bye (*chisarai ndoenda*). This resonates quite well with Thompson and Luck (2012, p. 363) as they argue that “Body movements provide an important source of expressivity even in the absence of sounded music.” As observed, the Karanga *mbakumba* signs and cues are arranged in chronological order, to the effect that even without sounds of music it was easy to follow and extract meaning. However, there were also signs and cues which I guess were only meant for participants as following such signs and cues was not easy to comprehend as the emphasis seemed just directed and confided mainly between performers. For example, cues like, the let-us-go (*hande*); while the word in actual sense means ‘to go’, here it was associated with changing a dance style or variation or making strong emphasis. For other cues and signs that were incorporated, one would only realise the change in tempo, direction or side, dance intensity, drumming or choreography pattern. Responding to a follow up question Chakawa laughs saying:

Zviratidzo zvatinoita pakutamba zvimwe ndezvenyu vanoona, zvimwe ndezvedu vatambi. Zvimwe ndezvevatambi nevengoma, pamwe kutaura neve hosho kana vemakwa uye vaimbi. Saka pamwe matadza kunzwisisa zviratidzo nokuti wanga uri mutauro usiri wenyu.

Signs that we show during performance some are for everyone, but some are for performers. Some are for dancers and drummers, at times they talk to hand shakers, clappers and singers. That is why you failed to comprehend all of the signs displayed because some were not meant for you.

The way Chakawa laughed at the follow-up question regarding signs and cues that were exchanged between participants suggests that those cues and signs for *mbakumba* music and dance are meant for participants only, hence designed to conceal certain meanings. Such signs and cues are created, and designed for a targeted group, just like language which at times needs to have a shared understanding, making it a bit complex to an outsider to comprehend.

The exploitations which *inzwi* is capable of doing, in giving simple and complex meanings in language articulations, were also seen manifesting in form of signs and cues in Karanga *mbakumba* music and dance. Explaining critical roles of signs and cues in enhancing sense and meaning, Chakawa (2020, Interviews) says that:

Kana tiri pakutamba muromo wedu muviri wese sezvo iwo muromo unenge uchiimba kana kutonyarara zvawo kuvatambi. Muviri wese unotaura zvaunotamba. Zvirevo zvinenge zvizere mumuviri. Kana tichitamba mhande zvinotoeneka kuti kunamata, kana tapinda mumbakumba miviri inotaura kupemberera.

When performing, the mouth will be the entire body; the usual mouth will be singing or at times quiet especially for dancers. The entire body tells a story. All proverbs are enacted by the body. As we dance *mhande* you will see, it is a prayerful and in *mbakumba* dance the body then talks of celebration.

Regarding expressions and meanings from body movements, signs and cues Dengu (2020, Interview) argues that;

Kutamba kutaura, maoko, makumbo, meso zvese zvinotipa chirevo. Ndosaka matsi dzichiungana nesu nekunzwisisa mitambo dzedu.

Dancing is like talking; hands, legs, eyes all give sense and meaning. That is the reason why people with hearing impairments come here to join us, they understand our performance and activities.

The views above from the two Karanga cultural creators indicate that body movements, signs and cues by the Karanga people are musical codes based on the use of *inzwi*. Extending these same views, Rutsate (2007) in reveals that *mhande* dance is for communication with ancestral spirits. I will further expand and emphasise that, while Karanga people communicate through dance like *mhande*, they engage body parts, signs and cues as devices or tools for

communication to which the same are also utilised to deliver musical meaning and understanding. Elaborating on such signs Kwangare (2019, Interview) says:

Zviratidzo zvamabvunza ndichatanga nekugwadama. Kana tichikumbira seVaKaranga tinovhuna muzongoza. Itsika yekuremekedza ndosaka mhande tichitamba hatidi vanomira kuti tumbi. Kupukuta ziya kutaridza kuti tatsva tokumbira donhodzo. Kozoti dendedzwa chiratidzo chemvura dziva risingaperi. Kana tichitamba mhande hatismudzi makumbo tinotsitsira sezvatinoita tichiyambuka nzizi dzizere.

The signs you asked, I will start by kneeling. In requesting as Karanga people, we bow down and kneel. It is a sign of respect, and in *mhande* dance no upright posture, since we will be praying. Removing sweat shows hotness and it is a request for rains. The circle sign represents deep pool of water. As we dance *mhande*, no raising of legs, we drag imitating exactly what we do when crossing flooded rivers.

Photo 24 shows *mhande* dancers who utilising cues and gestures to make musical meaning during cultural week celebrations at DHE. As revealed by the findings, *mhande* dancers involved signs and shapes that are associated with rainmaking. According to Kwangware, kneeling in Karanga context is a very humbleness sign, the same attitude seen embedded, enacted and deployed to influence the entire *mhande* performance as all participants were seen consciously attempting to avoid an upright posture. The research findings also revealed that the bending by the dancers is a sign of respect since performing *mhande* is a way of communicating, praying to *Mwari* (God). It is seen as a sign of being disrespectful to the authority that matters most in rain-askingceremony issues, *mudzimu wemvura, jukwa* (rain-askingspirit) as well as to (God), *Mwari* to take an upright stance in *mhande* dance. Also Photo 8 in which *mhande* dancers are performing slightly bending forward, pointing to the ground showing a sign of praying, kneeling to the ground.

This study further reveals that bending sign (*kutyora muzongoza*) in all (cultural Karanga musical arts structures like *imba yekubikira* (kitchen), *banya* (traditional healer/ doctor`s hut), and *dare rababa* (father`s court/bed room) is easily achieved by the design of the entrance to these rooms which is a bit lowered to enforce bending as one enters.

On the sign and meaning of *dziva remvura* (pool of water) in rain-askingmusic and dance, Kwangware`s views of *dendedzwa* (big circle) implicate Dengu`s earlier idea of indicating and expressing heavy rains to come though she, (Kwangware) identified *dziva remvura* (pool of water) with a different name as *dendedzwa* (big circle). Both views interpret a circle sign

to mean adequate rains to come. The Karanga engage signs and cues that are familiar and appropriately used to communicate daily life situations and issues. For example, Kwangware relates the sign of linear in dance pattern to signal and reflect the way Karanga people cross a flooding river. *Mhande* dancers continue to engage signs and cues like brushing sweat, kneeling and circle shape.



Photo24: Mhande dancers on stage at Dzimbadzamabwe festival 25 May 2020 (Source: Researcher Fieldnotes, 2020).

The Karanga like any other ethnic group in Zimbabwe, appreciate and recognise *inzwi* (voice) in delivering messages and meanings. Cultural practices, like *kupira* (ancestral spirit consultations) *mukwerera* (rainmaking), *kurova guva* (raising the wandering spirit of the dead relative) all become affective and effective only, and until a well-known the *inzwi/* voice is heard. In Dengu (2020, Interview) says that:

Inzwi tinorikudza, tinoriteerera pese patinoita mitambo yedu, tikanzwa inzwi, tobva taziva tadavirwa. Vadzimu vedu vanotaura kwatiri kuburikidza ne inzwi. Matauriro aro inzwi ndomasvitsiro atinoita zvichemo zvedu kumusiki. Tinoriremekedza chero tikarinzwa rega pasina kuona munhu, tinogutswa ndizvo.

We respect voice, and we listen to voice all the times we hear it. Our ancestral spirits speak to us through vocal sound(s). The way voice speaks is how we present our problems or gratitude to God. We value voice even if we hear it alone without physical being, we strongly appreciate it.

Considering observations made on Karanga music cultural ceremonies as from (2019 to 2020) during my field work, coupled by Dengu's views above, and related literature concerning *inzwi* (voice), it can be said that Karanga people attach value, express and extract meaning and sense out of sounds of *inzwi* (voice).

Elsewhere in Zimbabwe, concerning the Ndebele people in Matabeleland, Ndlovu-Gatsheni (2017, p. 8) writes "The first meaning is linked to Nkomo's birth which was predicted by a 'voice' from the sacred Matopos Hills where indigenous black Zimbabweans went to seek guidance and predictions from Ngwali/Mwari (indigenous God)." Gatsheni is talking of meaning decoded from *inzwi* (voice), thus confirming a process in which indigenous black Zimbabweans get sense and meaning from *inzwi/izwi* (voice).

The Karanga people create their musical costumes and props in the manner that they are meaningful in their daily life use. The research revealed that for *mhande* and *majukwa* Karanga people need black, white and sky blue and no bright colours. Explaining use of costumes and props, Dzareva (2019, Interview) says that:

Mhande tinoshandisa matehwe anezvaanoreva muupenyu hwedu. Tinoda rudzi rwe black, ruchena uye ruvara rwedenga. Mavara akazhangandira akatsvuka hatimadi anotsamwisa vatumwa vemvura. Dehwe rembada rinoreva kushingirira, shoko kungwara. Uta zvinoreva baba veimba, mukuru vanoremekedzwa. Saka ukashonga zvipfeko zvisakafanira unovhiringa zvinangwa mvura inoramba kuturuka.

In *mhande* we use skins that are meaningful in our life. We need black, white and sky blue. Bright colours like red they irritate rain-asking spirits. Skin for leopard means brave, monkey alertness. Arrow means the father, the respected person. If you put on wrong attire, you then violate objectives of the function, and the rains will not come.

From Dzareva's views, it means black, white and sky-blue costumes are suitable colours used by Dzimbabwean community for rain-asking purposes. As observed, no bright colours like red or yellow were seen during *mhande* and *majukwa* performance. Photo 25 shows Dzimbabwean community dancers don mainly black and white colours and slightly sky-blue for *mhande* dance presentation at a cultural function. In photo 26 As stated by Dzareva, Dengu is seen putting on leopard skin (for bravery), *simba* (wild cats for hunting spirit) and monkey skin (for alertness and intelligence). Also in the Photo 26, Dengu is carrying props, bow and arrows which Dzareva said these are a symbol of a grown up man, hunter and useful father in their community. It has been realised that the use of bow and arrow in Karanga musical arts creation is an interpretation of a great hunter showing readiness to go out for a hunting expedition. Related discussion on costumes colours pertaining aspect of

kunyaura/kunaka (aesthetics) is going to be explored on Karanga musical Arts aesthetics in the last entry of this chapter



Photo25: Dzimbadzamabwe community mhande dancers, (Sources: Researcher Fieldnotes, 2020)



Photo26: Dengu carrying bow and arrows, (Sources: Researcher 2019)

Similar to Nzewi's study on the techniques of drum speaking phenomenon in Africa, this study in particular contributes to the 'talking' tendencies of *magagada* (leg rattles), instruments of Karanga people from Masvingo Province in Zimbabwe. Nzewi, Anyahuru and Ohiaumunna (2001) raised the issue of 'The Lingual Fundamentals of African Drum Music'. Quite importantly, the findings discovered concerning how African drum assumed the 'talking/speaking' Nzewi, (2001) are also strongly applicable and relevant to Karanga culture. In connection with studies based on *ngoma* (drum), revealing it as a talking instrument, see Savage (2011), Bokor (2014) and Zulu (2017) for full discussion. For the reason that *ngoma*,

(drum) has so far received better attention in its ‘talking/ speaking’ techniques, I propose to attend to yet another unknown Karanga ‘talking’ instrument, *magagada*, (leg rattles), quite used or involved in Karanga music and dance practices, but largely misunderstood and/ or underrated. This study contributes to the basic percussive sound of *magagada* (leg rattles), discern them as a spiritual talk, sense making in Karanga musical arts context. *Magagada*, is a term used by the Karanga people to refer to music instruments that are made from dried pumpkin shells, filled with dried seeds (*hota*), harvested from local tree, *muhota*.

The Karanga dancers tie *magagada* instruments one around each leg, making it a pair that produce an alternating sound, which this study established to be a talking and/ or dialoguing process. So for the Karanga people, *magagada* (leg rattles) is a plural term used to refer to a pair of these instruments. See photo 27 below in which Dengu is holding a pair of *magagada* (leg rattles). Those strings are the ones used to secure the instruments around the leg of the dancer.

In photo 28 below, *magagada* instruments are now put on by Dengu demonstrating how these are used in creating an alternating, ‘talking’ sound.



Photo 27 Dengu showing a complete pair of *magagada* (leg rattles), photo by researcher 2020.



Photo 28: Dengu putting on a pair of magagada (leg rattles) instruments, photo by researcher

As revealed by the study, the *hota* seeds put inside Karanga *magagada* (leg rattles), are meant to initiate and achieve a “talking” and “debating” sound, dispelling a rather common and casual perception that understand the sound as mere percussive. During my field work, Karanga people were constantly heard commenting that ‘*inzwa! inzwa! magagada arikuchema, arikurira, arikutaura*’ (listen! listen! these leg rattles are crying, sounding, talking). All these terms, especially *rachema* (it is crying) and *rataura* (it is talking) are attributable to *inzwi*, (voice). The sole intention of talking and/ or speaking at any given time, situation and context, is to provide and deliver meaning and sense from such a dialogue or conversation.

It is against this same backdrop that this study argues that the “talking” and “dialoguing” skills of *magagada* (leg rattles) instruments are purposed to transact, communicate and talk Karanga rain-asking and spiritual issues, sense and meanings. Also amongst the Karanga people, the most common talk was that *mhande* and *majukwa* dances are identified by *magagada* (leg rattle) instruments. In relation to the sound of *magagada*, (leg rattles) Dengu says that:

Ruzha rwemagagada rwunokomba majukwa kana mhande. Kamutauriro kawo kanodudza kuti iyi imhande iri ijukwa, iri ibira iyi yavambakumba. Chero ndakatsinzina ndotonzwa kuti magagada arikutaura nyaya dze bira, mhande kana majukwa. Pane katsika kanokomba kuti kutamba uku chii uye mutambo upi?

The sounds of magagada identify *majukwa* and *mhande* dances. The way they talk interpret type of dance, either *mhande*, *majukwa*, *bira* or *mbakumba*. Even if my eyes are closed, I get to know that leg rattles

are talking stories to do with *bira*, *mhande* or *majukwa*. There is a certain cultural way of doing things that distinctly identifies a particular dance pattern.

From Dengu's views above, it means the sound produced by *magagda* (leg rattles) instruments in a given dance like *mhande* or *majukwa* articulates and talks issues that are relevant to each and given music and dance. Because the use of *magagada* (leg rattles) implicates relevance of a given Karanga activity, it further suggests that their involvement is basically meant to provide musical understanding or meaning of such music and dance.

In that regard, it is further argued that, what Dengu refers as *katsika kanokomba* (a culture that points) is the manner and tone in which *magagada* (leg rattles) instruments are articulated and pitched to deliver a particular encoded meaning. For example, the Karanga people toned down articulation and shaking of *magagada* (leg rattles) to produce a humble sound particularly in *mhande* and *majukwa* music and dance. In presenting *mhande* and *majukwa* as confirmed earlier on, the Karanga people will be praying hence the same dimensions characterised by *inzwi* (voice) in any praying situation also apply. It can be further argued that *hota* seeds that are put inside *magagada* (leg rattles) have the same task to play as the tongue in initiating and articulating the required sound and tone that normally tally with a specific message and meaning.

Dengu further states that they need the instruments to produce sound. Particularly sounds that are associated or labelled as *kurira* are basically produced by the mouth, with different initiations by the tongue as in talking, screaming, ululating, whistling, yodelling etc. All these sounds, though different, have the common goal of expressing a message or making sense. *Magaga* are viewed with the same perception of *kurira*; these instruments encode sense, and deliver music meaning in Karanga context.

This research also established that for the critical role played by *magagada* in communicating community messages and meanings, their creation is done by a very experienced community member. Photo 29 shows Dengu making some *magagada* instruments.

Dengu clarifies that it requires a very experienced person to make *magagda*, as the loading of seeds is done along with a very initiated ear. The involvement of an initiated ear is a great pointer of 'talking and listening' process meant to deliver a deep community meaning which relegates an outsider or an inexperienced maker to construct an authentic and effective

magagada. In making *magagada* that are capable of presenting a dialogue, Dengu argues that the instruments need to be hardened, boiled in clay pot.



Photo 29: Dengu making *magagada* (Source: Researcher Fieldnotes, 2020)

Commenting on the use of *magagada* in *majukwa* dance, Chakawa (2020, Interview) says that:

Ini ndakatanga kushandisa magagada ndine makore manomwe, kusvika ikozvino ndava nemakore makumi mana nemashanu. Kana pasina magagada hapana mutambo wemajukwa. Tingatorega hedu kana pasina magagada nokuti ndiro rinotaura zvatinenge tichitamba zvacho achibvumirana. Kutaurirana kunoita magagada edu ndiko tisingasungi kugumbo rimwe nokuti rimwe haritauri roga uye muchivanhu chedu kutaura wega pachako kutaridza kutogwara.

I started using leg rattles at the age of seven up to today. I am now forty-five years old. Without leg rattles it means there is *no majukwa* dance. Our dance will be meaningless if leg rattles are not there, because they talk all what we will be dancing for, responding, dialoguing to one another. For the reason that leg rattles talk, they are used in pairs, one cannot dialogue, talking alone in Karanga culture is a sign of insane.

While one might discern *magagada* as just simple percussive instruments or secure them in any way, Chakawa cautions that these instruments ‘talk’ and ‘respond’ to each other. This can be further interpreted to suggest that the indispensability of a pair of *magagada* in *mhande`*s and

majukwa's rain-asking music and dance, is a fundamental symbolic of a sender and receiver, giver and taker, call and response or question and answer, which are chief tenets of communication or conversation. For the reason that Karanga people value conversation and discussion that starts with at least two people (a pair), and treat a situation that makes one person talking to herself/himself as an abnormal and insane situation, this confirms and reinforces the idea that a pair of *magagada* instruments are put to dialogue. Such is the same reason why the Karanga people do not put *magagada* on one leg at their any cultural activity.

It can be also further interpreted as the same reason why solo dancing for the Karanga people is highly discouraged and has no place unless if that dance is meant to beg (*kupemha*) rebuke or punish the performer like *kutandabotso* (cultural practice performed to reprimand wrong behaviour like beating own's mother). The sane dancing of the Kranga people involves use of *magagada* which is based on collective dialogue and conversation relating to community issues. It has been also established that the joint sound produced by all *magagada* during *mhande* and *majukwa* music and dance sounds similar to rain drops. This can further justify the gradual tempo and intensity both in increase as well as in decrease.

As observed, once the playing 'talking' of *magagada* starts, especially in the *mhande* and *majukwa*, the sound has to be a continuous one, changes were only noted in 'tempo' and 'dynamics'. Such necessity and continuity in use of *magagada* can be equated to that one of smelting operations or furnace in a steel making company or sugar mill which when ignited is only shut down at the end of the year, 'shut down time'. For *mhande* and *majukwa* while all other instruments can be muted, such is not possible for *magagada* until only, and after the dance is over. Elaborating on that Dzareva (2020, Interview) says that:

Kana tatorutanga magagada awa hatitenderi kumanyaradza mutambo uchiri pakati. Vatambi ndivo vangachinjana havo kupinda nekubuda. Magagada awa anotaura chirudzi chinonzwikwa nemasvikiro edu emvura, vauya hatigoni kuzonyaradza magagada vachiripo chatingada tinochitaura mukubudikidza nemagagada.

When leg rattles are playing, we do not allow them to stop midway if the music and dancing is still on. Dancers can take turns, getting in and out of the stage, thereby, ensuring continuation of the playing of leg rattles. Leg rattles speak the language only understood by rain-askingspirits. We present our needs to our spiritual world using leg rattle speak.

The reason that *magagada* are constantly and persistently heard throughout *mhande* music and dance shows that their use is also very critical and indispensable. Findings revealed by this research points to critical roles performed by *magagada* in creating and branding the genre, *mhande*. The style of *mhande* music and dance is premised on the sound of *magagada*. The sounds of *magagada* has been also mentioned as the ‘talking language’ which community rain-asking spirits only understand. This shows that the instruments are embodied with emotional and spiritual talking content and tone used by the Karanga people in calling and talking to their rain-asking spirits.

The Karanga people were seen taking turns to enter the stage, in pairs and group performance. While a common basic sound was produced by *magagada* across *mhande* music and dance, each and every song was marked by some unique and specific sounds. A closer and deep listening analysis discovered that song lyrics for each song were exactly imitated by *magagada*. For example, lyrics like *ngainaye mvura ngainaye* (let-it-rain, let-it-rain) were typically heard matching what *inzwi* (voice) was articulating in the same song. The idea of *magagada* getting involved in dialogue, can be further argued that *mhande* and *majukwa* music and dance is based and premised on ‘talking’, ‘discussing’ and ‘speaking’ community on food security issues.

While, Chakawa is an experienced *majukwa* and *mhande* dancer, in trying to establish the spiritual effect of *magagada* to the Karanga people, I interviewed Dengu, a dancer as well as *svikiro remvura* (a community rainmaker medium spirit), who elaborates that:

Magagada haafanirikushaikwa pa majukwa nechikonzero chekuti ndiwo anodana masvikiro emvura. Magagada, magavhu akauya nemvura naizvozvo akakosha kuvapanhau nemutauro we mvura. Kana pasina magagada svikiro redu remvura hariuyi nokuti ndiwo anokwanisa kuridana. Svikiro remvura rinogara pa njuzu. Saka ngoma yoga pasina magagada hazvikwezvi svikiro redu remvura, (Dengu, Interview, 2020).

Leg rattles are a must for *majukwa* dance for they call rain-askingancestral spirits. Leg rattles are farm products, and as such, are very critical in presenting rain issues. Without leg rattles, our ancestral spirits will boycott, and we would not appreciate such a gesture. Our ancestral spirits for rains are mermaid based. The drum alone without leg rattles cannot entice *jukwa* spirits.

From Dengu’s clarifications, it shows that the essence and desire of putting on *magagada* instruments concerns their ‘talking or speaking’ spiritual effect rather than just the mere percussive sounds. The emotional power of *magagada* meta-speech encodes the calling effect

which in this case makes the Karanga people cognitively understand and perceive their own world. *Magagada's* talking sound has been pinpointed to be the most preferred communicating link, or voice touch that is capable of making spiritual connection resulting in people, medium spirits changing their states of being to trance and eventually total possession. From explanations given by the Karanga people *magagada* are capable to connect with the spirituality because they embed cultural powers and they produce unique sound that is characterised and associated with Karanga rain-askingspirit, *jukwa*.

5.4 Karanga musical arts recreation

Choreography in musical arts concerns the ability to invent, innovate, renovate and design, some community ideas and philosophies through body movements. In Karanga musical arts, choreography can be equated to *umhizha*, a prowess responsible for advanced skills in rearranging, redesigning or reshaping musical arts like dances. Chakawa (2019, Interview) says that:

Umhizha unyanzvi hwekurongedza kutamba. Izvi zvinouya muchiriporipo wotozvizama. Kutamba mhande kutaura chirevo chemvura naizvozvo umhizha hwedu hwunotodza pfungwa dziripo dzemvura. Mazano anouya anovaka kubva pahwaro.

Choreograph is the art of arranging dance. This comes spontaneously and we try on spot. Dancing mhande is telling a story for rainmaking, hence choreograph work has to relate to the same ideas. Other new ideas created have to stem from basic patterns.

As confirmed by Chakawa above, that the Karanga people choreograph their work during performance, this heavily suggests that these choreographic patterns cross the mind in a flash or blink of the eye, and immediately the body turns such creative pattern into visible action or motion spontaneously and instantaneously. Related to that, Beiswanger (1962) defines choreography as "... a creative activity fraught with intention and design but fertilised by the spontaneous and uncalculated" (p. 13).

Since very insufficient attention has been paid to the study of choreography in Zimbabwe indigenous musical arts, also very little if any, is known about what grounds choreography especially in Karanga musical arts creation and recreation. Choreography, has never been an invention or creation of the West. Africans too, like any other race have been designing, redesigning, arranging and rearranging their own musical arts since immemorial. Basing on

my field work observations, I shall proceed arguing that Karanga people of Zimbabwe choreographed, and are still to this day choreographing or architecting their musical arts heritage in transacting community socio-cultural values. Sharing ideas about the need and value of choreography (*umhizha*) in dancing, Dengu (2019, Interview) states that:

Mumitambo yedu seVaKaranga tinovandudza nekuvaka hongu, asi runako rwekutamba kana kuimba harugumiri kugutsa maziso chete. Chinangwa chikuru chekuronga hochekeche dzevatambi hakusi kuda kugutsa ziso chete asi kubaya moyo.

In musical arts as the Karanga people we renovate, create yes, but the beauty of the dance does not just end with satisfying eyes only. Major aim of designing choreographic patterns is not for the eye only, but this involves inner feelings as well.

From the views above, it can be further discerned that choreography among Karanga people are those architectural skills in designing, shaping and renovating musical arts to affect and effect cultural aspirations. For the Karanga, *umhizha* is inspired by achieving the goal of the gathering, activity or function like *mukwerera*. In Karanga musical arts the skill of *umhizha* (choreography) was seen responsible for further recreating some *mhande* dance movements to break monotony as well as bringing in some fresh and related dance shapes and designs associated with the rains. Elaborating more about the need of *umhizha* Chakawa (2019: interview) says:

Mitambo yedu izere neumhizha pakutamba. Chinoita tiise umhizha kushongedza mutambo wedu. Tikatamba zvinhu zvimwechete kwenguva hazvizonyauri kana kufadza. Isu vatambi toda kunakirwa nezvatinenge tichiita. Vatinotambira vanoda vo kunakirwa nekuona zvakavandudzwa. Saka umhizha uhwu hwunouwa seumhare.

Our musical arts are full of choreograph in dance. The essence of choreography is to decorate performance. If we dance same patterns for a long time this stop to motivate and entertain. Dancers need also to enjoy the dance. Audience need dances that are also stimulating. So choreography comes with great talent and skills.

Basing on field work observations, the Karanga people were seen constantly and spontaneously engaging some choreographic skills as the dance was in progress. While their dance was of course framed by *mhande* basic patterns, at different intervals varying shapes and designs were to be presented. Photo 30 shows Dzimbadzamabwe dancers were seen decorating the dance using linear pattern with two dancers facing opposite direction. Such presentation will always

keep audience anticipating the next move. Also as said above such changes entertain the dancers themselves.



Photo 30: Karanga dancers choreographing movements during a performance (Source: Researcher Fieldnotes, 2019)

Beiswanger (1962, p. 13) notes that “Hence the term choreography is also used to designate the design or order which a dance has, “the shapes which are ultimately achieved,” and in particular these shapes “as they create one satisfactory artistic or aesthetic pattern,” i.e., as they are gathered into one dance whole.” Grounding choreography argument in my field work observations, it can be further argued that Karanga people are culturally capacitated to choreograph their musical arts, with body movements not just done in robotic manner or mechanical motion, but meant to interpret emotions, cosmologies and intentions. In this regard, the Karanga people were seen choreographing their dances that are related to some common shapes and designs *dendenedzwa* (big circle) or *dziva remvura* (pool of water) linear discussed earlier on) that are typically associated with rain-asking in their society. Otherwise, as stated by Dengu above, indigenous practices and recreations like choreography for the Karanga are not just done or presented mainly for the sake of building beauty, “make up” but reinforcing the meaning through such designs and shapes.

Walser (1991, p. 119) argues that “The Body in the Mind”, (1987), is Mark Johnson’s direct challenge to the common view that only words and sentences can have ‘meaning’ Johnson is appealing here to make a point that the body equally makes sentences with logic meaning. Johnson grounds his contest on the understanding that our physical body, entire being, can be “immersed” in the mind, hence the ability to chronologically act out meanings. An example to this are the Karanga *mhande* dance patterns that are choreographed with footwork, typically to show some requisition of rains, celebrations for falling of rains, and eventually the care one has to take in crossing against flowing and flooding rivers, stepping on muddy and slippery ground as well on *hurungudo* (smooth river stones).

Findings from both interviews and observations revealed that the strands, patterns of choreography are based on specific episodes and templates of real life situations of the Karanga people. It is against this backdrop that the desire of Karanga musical arts is to reflect society’s situations through choreographic patterns. Therefore, this research further argues that choreography as an aspect of composition and recreation in musical arts can be utilised to innovate and design industrialised art works in Karanga society. While some of the basic issues in generating Karanga dances/ movements have been raised above, the choreographer’s core business, comprises the addition of some dance work that appear as an extension, variation and individual’s creativity based on main motif. An example for the Karanga people are creative growth noted in *mbakumba* dance.

The dance is now known to have some choreographed stages or works that are identified based either on stature of the choreographer, or variation like *toro*, (derived from tall) *chiringa zuva*, (checking time) and *mhoru* (hand shake). *Toro* in *mbakumba* dance constitute dance styles that were generated by one of the Karanga individual who was known to be a tall guy, hence the word *toro*, which is used to identify tall people in Karanga society. Normally, when the Karanga people perform their musical arts, they have free style where everyone is open to contribute by showcasing own dance skills but based on the main motif which in this case constitute basic dance movements. It has been established that Karanga dancers have the liberty to create other lines and styles to eliminate boredom during performance.

It can be further argued that the body has to try movements, negotiate, own, disown, discard and endorse some recreations or innovations. Beiswanger (1962, p. 14) notes that:

If he wishes, a choreographer may design every movement down to the last detail, requiring the dancers to imitate him as he composes on his own body or giving verbal directions for the sequence of the

movements which the dancers are to follow. The movements are then corrected as the dancers execute them until the composed passage meets the choreographer's design.

Commenting on the idea of choreography Dengu (2020, Interview) says that:

Ini panyaya yeumhizha ndinorotswa. Kana tichitamba, zvawaruka zvichipindiranda nengoma hazvina unoti zvakashata asi zvichibva pamitemo yezvinotarisirwa pamutambo. Munhu wese anogona kupakura unyanzvi chikuru kuita zvinodiwa neruzhinji.

Personally, I choreograph through dreams. As we dance, design all rhythmic dance patterns arranged, as long as they fit in well with the major dance theme, they are suitable and relevant. Everyone within his/her culture is a potential creator, and what is important is to do what thrills the people.

Basing on Dengu's views and observations, the study concludes that in the Karanga community, every average human participant enjoys the rights of being a potential choreographer, but the general participants are at liberty to choose or select choreographed styles that excite them most. Contrary to what Beiswanger (1962) suggested, for the Karanga choreographic patterns are subjected to change rather not only to meet the desire of the sole choreographer but entire community not forgetting the spiritual realm. The research further established that the 'dreams' mentioned by Dengu above is not the normal dreams human beings receive in usual sleeping, but he was referring to 'visions' he receives during dancing time.

It has been revealed that the excitement and inspiration of choreographing some designs in Karanga musical arts creation is enacted or entrenched in the theme, or cultural requirement of each and every event or ceremony, not from the fancy shapes or displays that are not attached to the intention of the gathering. Anna (in Kyaien, Juanita & Niche, 2021 p.109) notes that "The traditional and norms which is important in every culture can be represented in a way of dancing and this is what we called cultural dance. Every dance has a story that needs to match in the theme of their dance." As the Karanga perform their dance, like at *mukwerera* (rain-asking ceremony), it has been noted that every member present has the right to try and offer their choreographic dance styles related to cloud designs and water body movements.

Dance choreography in the Karanga demands skills that are not gained through conventional means of learning. However, for the Karanga, choreographic dance designs, shapes and/ or formations are informed by cosmological understandings like the circle, chevron, linear, advancing and retreating, displayed through performance of duet/pairs, quartet, and finally the

entire ensemble or community. While the Karanga choreographer continues to design and create dance works, it can be forgotten or changed thereafter. However, for the Karanga people even common mistakes can be capitalised and developed into a choreographed pattern as long as it suits the theme, genre and dance style.

5.4.1 Karanga musical arts improvisation and extemporisation

This sub-section explores and contextualises *zvidobi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation) as necessary and indispensable practices in Karanga musical arts recreation that ensure expansion, growth, renewal and continuity. Such literature that specifically tackle *zvidombi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation) of Karanga musical arts is quite scanty. Based on observations as well as related literature, *zvidobi-dobi* (improvisation) is here defined as simultaneous, spontaneity and instantaneous ability to re/create and innovate to bring fresh, interesting, relevant but related musical arts ideas and/ or themes.

In the Karanga musical arts recreation, *zvidobi-dobi* (improvisation), just like *umhizha* (choreography) is also done not from nowhere but based on original, basic patterns and/ or initial composition. Karanga society like any other African society is not spurred in according huge emphasis and prominence to *zvidobi-dobi* (improvisation) in its musical arts creation. In Karanga society, it has been realised during field work that *zvidobi-dobi* (improvisation) is not perceived with the same lenses as it manifests in western art, where it is taken to mean “deviation” from the written music piece. Among the Karanga, the essence of *zvidobi-dobi* (improvisation) is to confirm growth, extension and maturity of created ideas or practice. In Karanga musical arts creation and/ or recreation, as the performance or composition is about to reach climax range or territory, a slot for *zvidobi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation) remain reserved to allow renewal, updating, production and reproduction of music arts not limited to songs, poetry, folktales, dance and drama. In this regard, *zvidobi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation) for the Karanga people in Zimbabwe appear and emerge to manage and fix the gap between original and contemporary/ modern styles. For that same reason, Karanga musical arts have capabilities to solve not only social, cultural or political, but also economic challenges though this have not been fully explored and utilised.

It can be further argued that (re)creation of Karanga musical arts is grounded and inspired by *chiripo-ripo* (spontaneity), an indispensable component of *zvidobi-dobi* (improvisation). As such it can be further argued that for Karanga people, the presence of *zvidobi-dobi*

(improvisation) in issues that concern recreation of musical arts will remain not an option but a necessity. Giving an elaboration on the prevalence of *zvidobi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation) Chakawa (2019, Interview) says that:

Zvidobi-dobi zvirunga mutambo, zvibva mumakumbo. Hazvishaikwi kutumbuka kwemutambo. Tinozviti zvifadza vanhu, kutudzva vaturure mhururu. Kurova mhururu kunodana nyangwe vavete, zvinofadza vapenyu nevakaenda kare, ndikokumanhengenya kwe kumutambo. Umwe neumwe ane zvidobi-dobi uye pamitambo yedu. Hazvidzidzisi munhu zvinouya chiripo-ripo, mundima.

Improvisation is to decorate the act in a dance, it is fancy footwork creation. It shows maturity of the dance. It thrills people, entice them to ululate. Ululation calls even the dead, so it excites the living as well as the spiritual. It is the highest dance point. Everyone is capable of doing and owning improvisation and extemporisation skills during performance. No formal schooling is needed these come spontaneously.

Basing on the views above and field work observations, this study therefore concludes that a production in Karanga musical arts creation and/ or performance, that misses *zvidobi-dobi* (improvisation) is deemed an incomplete or premature. This has been emphasised by Chakawa above that *zvidobi-dobi* (improvisation) is a great pointer of a full maturation of the performance. *Zvidawo-dawo* (Extemporisation) is yet another integral principle in Karanga musical arts recreation which, because of its high association with spontaneity, instantaneousness and simultaneousness enjoys strong relationship or collaboration with both *umhizha* (choreograph) and *zvidobi-dobi* (improvisation). Curtis (2000, p. 181) argues that “In music, the art of inventing and performing music simultaneously, often described as extemporisation, conveys a similar notion.”

Initially, the study intended to explore *zvidawo-dawo* (extemporisation) separately but its neighbourliness and relatedness in meaning and practice to *zvidobi-dobi* (improvisation) collapsed the idea, hence this twin discussion. The term ‘improvisation’ invokes associations with such related notions as spontaneity, extemporisation, and the absence of deliberation, (Curtis, 2000:181). Taking note of the same, John in Carvalho (2010, p. 22) states that “improvisation in music is analogous to the extemporaneous expression of ideas in language.” Field work observations point to the fact that the availability of such simultaneous and instantaneous skills among the Karanga people like *chiripo-ripo* (spontaneity), *umhizha* (choreography), *zvidobi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation) capacitate them to create and recreate musical arts at any given slightest time. Photo 9, chapter 4 constitute

part of evidence in which a group of Karanga people and also other visitors at community cultural function jumps to the stage to perform and create some music and dance. In the picture the ‘audience’ is seen joining the stage singing, clapping, dancing as well as playing *ngoma* (drums). The Karanga people create musical arts aesthetics, *hochekoche dzekunyaura/kunaka* from its ability and tendencies of making and expressing daily life meanings which are embedded and embodied in *chiripo-ripo* (spontaneity), *umhizha* (choreography), *zvidobi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation).

5.5 Karanga musical arts Aesthetics

The joint result realised by combining the Karanga musical arts creativity of *inzwi* (voice) in its related ‘talking’ forms and dimensions as in *magagada* (leg rattles), recreation expansion of *umhizha* (choreography), *zvidobi-dobi* (improvisation) and *zvidawo-dawo* (extemporisation) reaches us another creation level, *hochekoche dzekunyaura* (aesthetics). These eventually elevate the present study to explore *kunyaura/kunaka* (aesthetics) of Karanga musical arts. .

Karanga (aesthetics) *kunyaura* stems from African aesthetics which Merriam (1964, p. 271) says is the “African concept of aesthetics gives more importance to the roles and functions of an aesthetic object rather than pleasure in its beauty.” Aesthetics’ core business concerns the skills of adjudging strengths of beauty, pleasant, loveliness, sweetness and prettiness or, otherwise which Karanga people take as *hochekoche dzekunyaura* (an amalgamated power and zeal to drive, motivate to get optimal results). Its reverse or other end edge centres on criticism and this qualifies it to be a philosophical ‘baby’ or territory.

Fieldwork results established that Karanga musical arts creation and recreation exert huge emphasis on effectiveness and impact of a practice, event, experience or what a ceremony proffers or provides as spot feedback. In connection with *kunyaura* (aesthetics) of Karanga musical arts, Dengu (2019, Interview) says that:

Chatinoti kunaka /kunyaura panezvemimhanzi uye mitambo yedu sevaKaranga kukwanisa kukunda, kubudirira pazvinangwa zvedu. Tikatamba vadzimu vedu vakasauya tinotora sekukundikana kana kushata kwezvirongwa zvedu. Kunakidza hakungovipo panzeve dzedu isu vatambi vengoma asi kuti zvinobuda pamutambo.

What we call beauty or aesthetic in musical arts for the Karanga is the capacity to chieve our set performace goals. If we dance and our ancestral spirits boycott, we take it as a flop, bad or poor show. Pleasant is not meant only for ears, but what the entire performance yields.

Taking views of one of the Karanga culture creators Dengu above, combined with fieldwork observations, it can be argued here that the Karanga people attach value of beauty, aesthetics to music and dance that yields intended goals. As alluded above, the Karanga people package all the appetite and zeal that motivate an individual to perform effectively as *hochekoche dzekunyaura*, an equivalent to aesthetics. As has been witnessed in *mukwerera* (rain-askingceremony), the Karanga people cherish signs, indicators and eventually falling of the rains. For *kurova guva* (raising the spirit of a dead relative and take it home) it has been also noted that the Karanga people consider *kunyaura/ kunaka* (aesthetics) only if the talking in tongues has been heard regarding the spirit to be raised and/ or taken home. Photo 11 shows Kwangware known as Mbuya Man`a talking in tongues after an effective and appealing *majukwa* music and dance was presented at a community cultural function in 2019.

Elsewhere, in relation to aesthetic of musical arts, Nzewi (2007, p. 35) remarks that “The African aesthetic is primarily concerned with the effectiveness of an experience, and aesthetic behaviour manifests more as performance of effect or affect, although verbal aesthetic discourse is also common.” Forchu (2015, p. 1) also observes that “The Igbo musical aesthetic concept, as is typical in African musical aesthetic practice, is concerned with the capability of musical sounds to appeal to, and more importantly, to fulfil expected aesthetic functions in the culture.”

Considering observations complimented by the views from the above such as Dengu (2019), Nzewi (2007) and Forchu (2015), I shall, therefore, proceed to view *kunyaura/kunaka* (aesthetics) of Karanga musical arts creation as measured by its ability to yield results for the community. For example, and as stated by Dengu (2019) if dance designs are capable of making an effect and influence the blood system of the participants as well as the spiritual world, then *kunyaura/kunaka* (aesthetics) of such performance is affirmed and confirmed.

This researcher witnessed the Karanga people performing music and dance the whole night of 31 December 2015 in Dzimbadzamabwe community. According to Dengu and other elders the gathering was the end of year part celebrations meant to appreciate guidance received from ancestral spirits throughout the year. While the cheering and ululations decorated and punctuated their performances, quite deep and distinct enjoyment and appreciation was

displayed by community members as they realised that the community spirits registered their arrival to dialogue/communicate with the community members.

Heavy performance that characterised the major part of the night at that point began to calm, signalling that the major goal has been achieved. For the Karanga people such were part of *kunyaura/kunaka* (aesthetics) of musical arts creation. Unfortunately, the event happened during one of my early days in my field work, and for that particular night my assistant photographer failed to take photos and videos. Actually, he was lucky not to be manhandled by one huge woman who was in total possession, thanks to the quick intervention of Remson Dengu. The possessed woman was not happy with the flashing camera experienced as the assistant photographer tried to capture some photos of the event. To the Karanga, camera flashes are an infringement to their music aesthetics. Though the researcher was given permission to take photos and videos, unfortunately it proved that at times any reaction can be expected if Karanga people are acting under ancestral spirits, especially during early days.

Karanga people consider even clay pots, props venue like the indigenous hut in adding value and creating the necessary environment for *kunyaura/ kunaka* (aesthetics) of musical arts. In Photo 23, p 176 shows yet another environment that contributes to *kunyaura/kunaka* (aesthetics) of Karanga musical arts. In the scene, members were sitting inside thatched round indigenous Karanga kitchen. Appearing on the picture is *hari yedora* (clay pot of beer), a bow and bunch of arrows next to Dengu, sitting far right who is the family medium spirit seen drinking beer, a sign viewed by Karanga people as acceptance of the invitation hence the reason the woman next him (Dengu) is ululating with other members clapping in jubilation. As observed, such an environment for the Karanga constitute attributes of *hochekoche dzekunyaura/ kunaka* (aesthetics) of musical arts creation.

It has been established that *kunyaura/ kunaka* (aesthetics) for the Karanga people does not just start with mere reception of the sound, but its effects and impact continue to manifest even after the performance. Dzareva (2020, Interview) explains that:

Bira tinotamba kukumbira usavi kuvadzimu apo tinotamba zvinonakidza toudzwa zvokuita. Taizotevedzera topinda musango nezviga apo pataizopedzisa basa tabata mhuka. Zviga zvaitevera zvombo zvekushandisa nguvo dzekupfeka zvinonyaura mashavi okuvhima. Uye chimwe kutevera zvaidiwa sekusasangana nemadzimai tichienda musango.

We perform *bira* to request a hunt-catch from our spirits and after impressing, we are guided and told what to do. After getting some instructions, we start off the hunt and the major result is to catch the game. Instructions given normally concern hunting tools, *nguvo* and attire that attracts the spirits responsible for hunting. Also, it was critical to avoid sexual activities before the trip.

As explained by Dzareva above, *kunyaaura/kunaka* (aesthetics) of Karanga consider a number of factors before, during, as well as after the performance. It has been also revealed that *kunyaaura/ kunaka* (aesthetics) of Karanga musical arts creation in hunting, *bira* performance requires extra musical symbols like bow and arrow on musical instruments as these are confirmed to constitute part of *kunaka* (beauty) of hunting music expedition. The “beauty” *kunaka* of creating music and dance in requesting a catch/ prey for the Karanga people is not solely residing in interesting rhythms, but by bringing a catch/ meat home, which Merriam (1964) sees as “functional aesthetics.” Nzewi (2007, p. 35) notes that “The philosophy of the artistic in indigenous African societies prescribes that aesthetics is to be perceived in the contexts of creative intention and practical outcome.”

Dzareva also raised another aspect of costumes likely to escape many in considering aesthetics of given music culture like Karanga. This research established that *mhande* music and dance, for rain-asking consider black, white and sky-blue colours to create an authentic, appropriate outlook. It can be further argued that for the Karanga people, props and costumes have their particular value addition in the *kunyaaura/ kunaka* (aesthetics) matrix of musical arts creation. In regard to the meaning of props and costumes (see Photo 30 in which Dengu was putting on a leopard, wild cats, and monkey skins as well as carrying an ammunition of arrows to which he emphasised all these were significant and critical in making scene that was quite appealing to attract much needed hunting spirits.

Dengu further explained and demonstrated that the tenacity, precision and calculative tendencies of leopard in bringing down animals was the same influence required as the Karanga people don in its (leopard) skin. Photo 31 shows colours that are appropriate in making a scene or environment that thrills Karanga rain-askingspirits for *majukwa* and *mhande* music and dance. It can be further interpreted that mainly black and white have outstanding roles in ensuring *kunyaaura/ kunaka* (aesthetics) of Karanga rain-askingmusic and dance creation. It can be further said that *kunyaaura/ kunaka* (aesthetics) of Karanga musical arts is entrenched, embedded and embodied in the effects of the end result and/or feedback of the performance.

Such effectiveness is necessitated by an array of aspects not limited to music instruments, cultural symbols, props and costumes and venue.



Photo 31: Karanga community dancers putting on mainly black and white colours for mhande dance (Researcher Fieldnotes, 2019).

The Karanga musical arts aesthetics, *kunyaura/kunaka* as has been mentioned earlier on, flourishes in the presence of *chiripo-ripo* (spontaneity), *umhizha* (choreography), *zvidobi-dobi* improvisation and *zvidawo-dawo* extemporisation. Forchu (2015, p. 9) maintains that “It is imperative that various cultures be allowed the freedom to decide and judge the aesthetics of their music.” In that regard, the Karanga musical performance is adjudged aesthetically effective if, individual performers managed to enter with their spontaneity, improvisation and extemporisation skills. Such skills are the ingredients that invoke or stimulate emotions and moods. Sharing how singing invokes moods and emotions Dzareva (2019, Interview) argues that:

Kuimba kunoita vanhu vachipinda nemadambi avo, kudeketera, mazembera avo vachipfekera pavanodira zvinoumba nekushongedza mitambo yedu.

The way people sing, bringing individual skills like utterances, use of deep neck, weaving at liberty, builds and decorate our acts.

Following Dzareva’s views and observations made during fieldwork, it can be further argued that *kunyaura/kunaka* (aesthetics) in Karanga musical arts creation demands a collective effort and contribution. It requires the entire Karanga community’s engagement and participation to decorate and ornament a music piece or dance pattern. As has been confirmed by Dzareva, *kudeketera* (poetic utterances), *mazembera* (deep neck), *magure* (vocables), *mhururu* (ululation) and yodelling all are necessary units to create an appealing Karanga song or music

piece. It has been also learnt that if such aspects are missing then the beauty, *kunaka/* concerning *kunyaaura* (aesthetic) for Karanga musical arts creation will be missed too.

Related to the revealed results concerning the *kunyaaura/ kunaka* (aesthetics) of Karanga musical arts creation, Adedeji (2009, p. 4) observes that “In African musical aesthetics, utmost importance is given to the ability to sing spontaneously and harmoniously in different voice parts regardless of harmonizing voices’ ranges.” In the same vein, Idamoyibo (2008, p. 43) remarks that “Music is judged aesthetically beautiful if it is able to allow for individual expression by accommodating communal participation and communion without unduly promoting ego.” These are such African aesthetics aspects that also characterise *kunyaaura/ kunaka* (aesthetics) of Karanga musical arts re/creation.

5.6 Conclusion

The chapter interrogated the Karanga Musical Arts Creation, Cognition, Recreation and Aesthetics among Karanga people of Masvingo Province, Zimbabwe. For Karanga musical arts creation, the major enablers and creators are inherited talent, *dreams*, and nuanced sensibility. The exploration on Karanga musical arts cognition revealed that the Karanga people relate and understand art work of spiritual-inclined voices as it manifests in expressing sense and meaning in daily experiences.

The chapter demonstrated that the Karanga people make their music instruments, dance styles, movements, cues, formation, props, and costumes based on voice’s communication capabilities and tendencies. The discussion on Karanga musical recreation revealed that the ideas of designing and arranging Karanga musical arts is based on the act of spontaneity. It has been further discovered that spontaneity capabilities heavily influence Karanga musical arts recreation through choreography, improvisation and extemporisation. The chapter further noted that the ability for Karanga people to instantaneously create and recreate, for example, dance movement, indigenous songs, drumming patterns and/or instrumentation lines ensures sustenance of community social activities.

The chapter further indicated that the accumulation of Karanga musical (re)creation amounts to aesthetics of Karanga musical arts. Basing on the discussion of this chapter, and regarding Karanga musical creation, cognition, recreation and aesthetics among Karanga people, the next chapter discusses the cultural heritage institutionalisation.

Chapter 6: Cultural Heritage Institutionalisation

6.0 Introduction

As has been demonstrated and realised in chapters 4 and 5, the Karanga musical arts is a wholesome living heritage. This chapter is a forerunner to chapter 7; it creates the institutional structure and framework on which Karanga musical heritage is going to be instituted. The creation and (re)creation of Karanga musical heritage existed in form of living culture in everyday life.

This chapter shows how Karanga community members mobilised their resources (material, time, talents like singing, dancing, carving, etc.) and also, the role played by the researcher in collaborating with the community to institutionalise its living heritage for a viable community tourism entity. To achieve the institutionalisation process, the study progressed by contributing to two special entries: (i) Karanga inclusive cultural heritage, giving particular thrust on African life as living heritage (ii) the institutionalisation of African musical arts is hugely sympathetic to the repackaging of both tangible and intangible cultural heritage in the Karanga cosmic perception or cosmo-vision.

In that regard, the chapter establishes legal and authentic frames of both indigenous and modern institutions that will be fully utilised in chapter 7. The current institutionalisation of Karanga musical arts takes an inclusive approach which resulted in a twin discussion; hence the process is sensitive and sympathetic to both African/Karanga indigenous and modern institutional considerations. For the same reasons, the project is identified by two names; Nzanga yaVaKaranga for the indigenous and very local people as well as Dzimbadzamabwe Heritage Enterprise (DHE) for the modern and global tourism practitioners.

6.1 Karanga inclusive cultural heritage

In chapters 4 and 5, it has been demonstrated that African, and in particular the Karanga musical arts heritage is a complete life system that is composed of interwoven, inter- and intra-connected parts or constituents. The entire Karanga musical arts heritage is not a single and independent cultural practice but a collective entity that relies on natural environment in instrument construction and provision of ceremony venues (like trees, rivers, mountains). Also considered as Karanga community cultural heritage, includes animals, human indigenous

knowledge systems, traditions, performance practices and skills. For that reason, it has been realised that no one mere cultural heritage component can monopolise ownership and existence of Karanga musical arts heritage.

It, therefore, suffices to say that any slight attempt to exclude, compare and compete these aspects in their existent form, either as tangible or intangible, neither as material nor immaterial achieve nothing less than straining and stressing the entire living heritage system. It is against this background that all cultural heritage components of a community are indispensable whether tangible or intangible, instead they complement and complete each other to enable and ensure living of the entire cultural heritage system. While some effort to institutionalise either African or Zimbabwean/Karanga musical arts heritage have been noted, little attempts have been made to consider the basic living conditions of African indigenous cultural heritage. Such previous efforts failed to escape the temptation of caging or bottling a living heritage to the extent of disabling and disconnecting some essential life supporting systems from the community in which such heritage originated.

Singing, dancing or playing of a particular instrument from a given community should not be mistaken to mean a complete culture or performance. Instead, it forms critical part of a whole living heritage. Cutting down a tree branch in order to preserve it or appreciate its blossoming flowers achieves nothing less than wilting the entire detached branch. In culture, such tendencies suffocate the whole initiative to the extent of making cultural heritage of a people a non-living one, but a dead and inactive heritage.

Taking a living heritage like music instrument and places it in a museum or library disconnects it from the real creators, is a gradual weakening of a living heritage. Example of such attempts and establishments include the 'Shona village' inside Great Zimbabwe Monuments in 1986 and the 'historic' collection of African music instruments by Hugu Tracey for International Library of African Music (ILAM) in South Africa. Coulter (2007, p. 2) argues that "Archival as preservation alone merely reduces a music to a museum piece and does not necessarily bring about revival of that music style within the community in which it originated." The current institutionalisation of Karanga musical arts heritage goes beyond that limit, and its uniqueness is that it is an inclusive cultural heritage establishment.

The community members, in collaboration with the researcher, managed to mobilise their talents in the form of singing, dancing, drumming as well as some music instruments like *hosho* (hand shakers), *ngoma* (drum), *chipendani* (string bow), *gandira* (indigenous tambourine) at community level. This led to the establishment of the community cultural centre, known by the name, Dzimbadzamabwe Heritage Enterprise (DHE) or Nzanga yaVaKaranga. The community culture centre is an inclusive Karanga cultural heritage which among other constituents include real constructed indigenous settlement structures (the lower and the upper village settlements), traditional technology (which includes manufacturing of music and other instruments, black smith and pottery work) and all other essentials tools needed.

The DHE's lower stage includes a natural open space where indigenous performances are done. Photo 32 shows travellers from Malawi sitting on cultural and traditional environment at DHE watching and enjoying Karanga indigenous dances. Such experience presents an opportunity to the visitors to witness real cultural creators performing their own music practices in their own locality. Also among other traditional institutional structures found at the lower stage of DHE is *banya*, (an indigenous surgery) for Karanga cultural healer or doctor.

As has been discovered in chapter 2, the Karanga community highly values health status of its members. While music and dance practices for the Karanga people has been realised to be therapeutic, existence of cultural healer's house, *banya* (indigenous surgery) comes to augment and reinforce the idea. Community members working under the instruction of Remson Dengu, a local traditional healer himself, they managed to gather materials needed for the construction of the *banya* (indigenous surgery). The purpose of instituting or establishing an indigenous surgery comes as a great step in ensuring health conditions of the performers are guaranteed.



Photo 32: Travellers from Malawi sitting on indigenous stage (Source: Researcher Fieldnotes, 2019)

DHE is a village centre and an establishment that is entirely in the hands of Karanga indigenous peoples. Such move is meant to instil trust and ensure that Karanga community members are not excluded from running the affairs of their own living heritage. Also, this initiative is based on applied ethnomusicology's thrust of offering practical solutions to the problem faced by rural communities, (also see Titon and Pettan (2015). Commenting on the idea of owning community projects Kwangware (2020, Interview) says that:

Chakatanga ndochakachenjedza takamborumwa nenyuchi, zvino tikangonzwa nhudzi tovhunduka. Zvema munyumenzi izvi nezve Kyle zvaingonzi ndezvedu isu asi hapana chedu.

What happened earlier on taught us a lesson, we were stung by bees so we are easily frightened even by flies. Monuments and Kyle projects were said to benefit us but we have been fooled.

Kwangare's comments above constitute a testimony that Karanga people near Great Zimbabwe Monuments and Kyle recreation have little trust to projects that come purporting to benefit community members but only to gradually marginalise the intended beneficiaries. Such is the major reason why DHE is a project founded and fronted by Karanga community members. Nzanga yaVaKaranga or DHE is rather not a sub-set, or an appendage, neither is it a wing of a conventional tourism venture, but an inclusive and living cultural heritage institution. DHE is a standalone Karanga indigenous Community Based Tourism (CBT) institution which highly priorities to keep Karanga cultural heritage active and alive by continuously engaging and

involving the culture creators in their own culture, like singing, dancing, as well as instrument making and playing. Kamani and Chandra (2014, p. 2) note that “It is important to keep intangible heritage active for its survival for long time and sustainable economic growth.” Given that the survival of the Karanga intangible heritage like music traditions and knowledge systems also depend on tangibles, DHE is quite cautious to merge both tangible and intangible, hence the purpose of a live indigenous settlement to ensure active heritage.

At DHE, besides being a centre that aims to benefit community members socially, culturally, spiritually, environmentally and intellectually, the village as an indigenous tourism institution goes beyond to focus on the much needed economic sustainability through cultural heritage work. Grant (2019, p. 1) argues that “By deriving social and political agendas, music can be also a powerful tool in advocacy and activism against poverty.” The tendencies of excluding the entire indigenous settlement or institution from industrial site as well as indigenous territories were meant to incapacitate Karanga indigenes and reduce them to mere job seekers, since all these components constitute a complete indigenous living heritage. As has been realised, institutions of industrial site are located within community settlements where possible and at necessary points, some music and dance practices being done and supported by the rest of community members.

African indigenous industries are found located or instituted within or closer as part of human settlement. The separation made by colonial legacy was a deliberate intention to weaken African indigenous institution, life system. To redress such kind of exclusion, DHE has so far created and institutionalise an industrial area for *mvuto* (blacksmith), *kuumba* (pottery), *kuveza* (instrument making) and there is a resident dancing troupe to cater for social, cultural and economic activities all as part of the project settlement. Referring to traditional craftsmanship, Kamani and Chandra (2014, p. 2) argue that “It generates cultural knowledge, supports economic wellbeing, community health and provides strategy for cultural tourism.” While similar ideas such as above by Kamani and Chandra continue to gain significant entry into academic discussions, what remains to be seen is a practical indigenous, inclusive, genuine and living heritage project like DHE.

As highlighted above, at DHE indigenous skills, knowledge practices are to be practiced and demonstrated accordingly within the context of Karanga daily life schedule. For example, on daily basis children at appropriate time can be found gathered and playing at their *mahumbwe* (children home play) centre. If a visitor or traveller arrives in the morning he/she will witness

preparation of breakfast, milking, pounding and/ or grinding with some music accompaniment in actual and living sense, not as just mere highlights meant to stage manage and imitate a living culture. Photo 33 shows a Chinese traveller lady who experienced live Karanga *guyonehuyo kukuya mapfunde* (stone grinding sorghum meal), that was part of preparing lunch for the day.

The idea of uprooting, excluding and transplanting a living culture in a restricted area apart from the entire system as is being done at the ‘Shona village’ Great Zimbabwe Monuments is an approach which already attracted strong contestation and objection from culture related scholars (Ngoro & Pwiti, 1997). Ngoro and Pwiti queried the decision of establishing a cultural settlement institution inside another system, more so with a western (alien) style for that matter. The authors suggested that such an outlook created an inauthentic, false impression and expression about a living culture of a given people. In the same study, Ngoro and Pwiti questioned the choice of the term “Shona Village” referring to a mere ethnic cultural heritage, Karanga people. However, it is not the core target of this section to give a full depth review of ‘Shona village’ but rather, to contribute the founding principles of a practical intervention, rescue strategy that aims to redress exclusion and separation of a living Karanga cultural heritage by initiating the construction and institutionalisation of DHE.

Titon and Pettan (2015) talk of applied ethnomusicology as a discipline which among other immediate targets focus on presenting an advocacy on behalf of particular music makers or community. It is on the same basis that in this particular project, the researcher is making an advocacy on behalf of Karanga community members that their cultural heritage needs to be given an appropriate status which requires to start on institutionalisation. Inappropriate life style is created and implied from a cultural heritage of humankind that is inaccurately represented.

Related to the frustrations that stem from experiencing and witnessing inauthentic, inactive and frozen living culture of people were kind of comments suggested by the tourists themselves. Tourists and travellers who visited DHE in 2019 commenting on what they prefer to see when construction of the centre is complete (see Appendix Q). Comment 3 from the top says; “We need to see a real life indigenous life style, live cultural village.” Fortunately, the batch of the tourists who shared part of these comments arrived when this researcher was right on spot at the centre, DHE. These travellers were coming from Nigeria, Japan, China, German and they visited DHE in the afternoon after touring Great Zimbabwe Monuments in the morning. This

prompted the researcher to make a follow up to solicit more insights. It has been further established that the suggestion was derived from continuous frustration in seeing a caged and enclosed cultural heritage at the nearby ‘Shona Village’ located inside Great Zimbabwe Monuments. Inspired and strengthened by such suggestions, DHE or Nzanga yaVakaranga is a real life cultural institution as well as an indigenous community based tourism.



Photo 33: A Chinese lady taking a feel of meal stone grinding (Source: Researcher Fieldnotes, 2019)

Located in the Karanga ancestral territories, with the real indigenous people being the primary participants and actors to their cultural heritage issues, the institutionalisation of DHE cautiously attempts to avoid one of Tracey’s (1965) cultural heritage exclusion efforts and consequences. Tracey collected music instruments and made some recordings of indigenous peoples across Southern Africa from 1920 to 1960s. The collection and recording approach was as a result of Tracey’s grand plan as he writes “So, any plan for African music must first be concerned with discovery. This means getting out into the country, into the villages and towns, where representative performers maybe found, and recording a wide selection of current...”, (Tracey, 1965 p. 6).

In 1954, Hugh Tracey established International Library of African Music, known today as (ILAM) in South Africa. For quite a while instruments such as mbira in their different versions and African indigenous music recordings were kept inactive, unused but abused away from

their original places, creators and expert performers. However, Diana Thrans in 2012, the director then, initiated an exercise to rescue and repatriated these caged cultural heritages back to their indigenous societies. By repatriating music recordings first made by Hugh Tracey to various countries such as Malawi, Kenya, and Tanzania the former Director of ILAM Diane Thrans initiated attempts aimed at developing this ethical turn in archival practice, (Amoros, 2018).

The repatriation program was part of some cultural heritage intervention strategies to redeem the collected and abused cultural heritage parts or pieces from the “exotic walls” of ILAM. This was done after, on the other hand, some strong condemnation and contestation of the move as a ‘colonial legacy’ (Amoros, 2018) as well as the realisation that the same purported cultural heritage components of different African societies were no longer living, but rather dead, disconnected and dysfunctional to the real creators 35 years after Hugh Tracey’s death While the present section is not a deliberate attempt to review Tracey’s work, the major intention here is to show and indicate the humanistic ethical turn, and point of departure in which DHE or Nzanga yaVaKaranga takes to avoid exclusion and separation of a heritage that breathes, lives as this would suffocate it and eventually trample it to death.

Photo 34 shows the DHE in 2019 during a festival at which music educators and learners from universities, teachers` colleges, primary, secondary schools as well as individual music and culture researchers witnessed live playing of now quite rare Karanga *chipendani* (string bow) instrument played by real cultural creator and expert performer, Pardon Chivasa. This development of including and involving Karanga cultural creators and expert performers departs strongly from the usual and commonplace status of reducing a culture creator and expert performer to a just mere informant while that one of the so called ‘researcher’ is upgraded and acknowledged as a theorist and/ or author.

Participants at this same festival were accorded ample time to interact with Karanga cultural creators and expert performers. This sustains life of a given cultural heritage as cosmo vision and knowledge systems of the cultural creator and expert performer are primarily explained and appreciated, a feature that is missing in four walled museums and libraries at local and international level. This is also different to a scenario where a music instrument like mbira is being hanged in a library or museum gathering dust and also barring out the real expert performer to be in charge and articulating his/her own culture and knowledge systems.



Photo34: Pardon Chivasa playing chipendani (string bow), Karanga instrument (Researcher Fieldnotes, 2019)

Life experience at DHE to travellers, delegates, scholars and researchers affords first-hand experience as tour guiding, interpretation, explanation, and other cultural practices are all mainly based on primary sources. The institutionalisation process done at DHE gives very little or no interference to culture creators and expert performers from external people or officers also known as ‘culture directors, officers, managers, technicians, archaeologists etc. Photo 35 shows part of travellers at DHE being treated to live explanations, interpretations as well as question and answer session entirely facilitated by DHE community members in their different and suitable capacities. In attendance were the Chinese tourists, the Zimbabwe Tourism Authority Director, Dr Douglas Runyowa whose duty at this particular day and time, besides leading the team to the centre, was also a learner asking some questions.



Photo 35: Travellers during a live question and answer at DHE (Researcher Fieldnotes, 2019)

Another culture exclusive which DHE attempts to redress and mend is the intention and practice of separating ideas and body, that usually manifest in the same spirit of tangible/intangible or material/ immaterial culture comparison. Iacono and Brown (2016, p. 85) say that “However, the binary oppositions of ‘tangible/intangible’, frequently used to describe material and immaterial elements of culture and heritage create a false dichotomy.”

Understanding culture of a people has to be inclusive since cultural aspects are embodied and enacted. Treating culture heritage of a people within the lens of tangible and intangible aside, is tantamount to freezing, separating mind from physical body and still highly expect to see a living heritage like what is manifesting in some Zimbabwe’s post-independence cultural heritage programs and approaches. Such programs and approaches include culture centres like one at Murehwa district as well as those established mostly at urban schools.

The purported ‘culture centres’ or institutions constructed at most Zimbabwe urban primary schools were just a desire to fulfil the directive with little effort to create a particular relationship to culture of a given ethnic or cultural group. Dominant to these centres is just the use of grass for thatching and round huts with no consideration of how and what were used to construct an indigenous home of a particular culture like Karanga. For example, Photo 28 shows round huts constructed with cement bricks, metal door frames and cement walls. Such buildings are less relevant and meaningful for the reason that in most cases they are locked

with little if any, or no activity which in real life situation represent *matongo* (a deserted home). Very rare in African/ Zimbabwean context indigenous huts are constructed in a linear pattern as the one in Photo 36. By and large, what makes Zimbabwean/African indigenous home active, live and connected to the life of the indigenes are musical practices and performances associated with these indigenous rooms like *kurova guva*, (gatherings for raising the spirit of the dead) funeral celebrations that are mainly done using the kitchen.

Also as realised for the Karanga, these indigenous huts or rooms are typical used as ‘band rooms’ for safe storage of instruments especially in active kitchen that produces smoke to frustrate any damage posed by burrowing insects, see chapter four for detailed explanation. The institutionalisation process at DHE is designed to minimise idea of a ‘ghost home’ as it is an active home.



Photo 36: Culture Centre at Victoria Primary School, Masvingo (Researcher Fieldnotes, 2019)

As has been realised, another trend that is hugely instilling mistrust in communities is the revolving idea of culture officers, currently labelled Arts and Culture Officers under the Ministry of Youths, Arts and Culture. The current situation for Arts and Culture Officers is that after deployment to a different community, they are made to lead and organise cultural programs within a culture which is not theirs. Commenting on the same development Dengu (2020, Interviews) says:

Tinovaona vafana vanonzi vatungamire tsika vamwe havazivi kuuchira madziMambo. Tsika dzedu dzinotangira pakuuchira. Dai vachikumbira madziMambo avape vanhu. Chero vachida vanemagwaro avo, tinavo wani. Ko iwo makosi etsika dzacho anomboitirwepi isu varidzi vezviro tisimo mazviri?

We see these young people given roles to lead cultural activities, some are not even able to clap /greet the Chiefs. Our culture starts by observing basic clapping to the Chief. They should ask Chiefs to suggest names of possible candidates to work as culture officers. Even if it means selecting those with ‘O’ or ‘A’

level passes we have them here in our society. Where are these culture courses done but the real custodians of the same culture are not involved and consulted?

Dengu's views above is yet another direct contestation of how Arts and Culture Officers in Zimbabwe are selected, and eventually deployed. Dengu queried the scope of the curriculum or training of culture officers especially the decision of excluding the communities where these officers are destined to go and work. The current scenario is that the majority of these culture officers are recruited from education, mostly music teachers who have been in the classrooms. It is under this backdrop that the completion and institutionalisation of Nzanga yaVaKaranga or DHE, besides offering some live cultural heritage studies (under education wing/ department) is also set to accommodate students doing cultural heritage studies from other institutions for work related experience with Karanga people especially under chief Mugabe in Masvingo Province.

Most culture centres across the country for the reason that they are existing not in real environment are failing to thrive and are just acting as museums and exhibition houses. It has been also discovered that many are experiencing stunted growth as a result of top to down management and/ or institutionalisation which is quite unfamiliar and unethical with living cultures, community projects and cultural institutions. Also suffering the same fate are culture centres owned by city councils like Masvingo Craft Centre. The idea of uprooting a living culture with the sole intention of model housing it under a surrogate 'parent', or environment, away from original and authentic indigenous territories is a direct violation and detrimental to the development of basic conditions of a living cultural heritage institution.

In that regard, the institutionalisation of DHE attempts to minimise that kind of disconnection, dislocation and eventually dysfunctional of a living heritage as the architecture and construction of the centre was entirely in the hands of community members. Construction of a Karanga cultural settlement cannot be entrusted to outside contractors and continue to value the same structure(s) or institution(s) as authentic and appropriate. The involvement of community at grassroots level in running Nzanga yaVaKaranga or DHE's construction affairs eliminates dissatisfaction and disinterest among the Karanga culture creators, actors and expert performers.

Photos 37, 38 and 39 show community members constructing the settlement centre, DHE, at a site endorsed as conducive and suitable after ancestral consultation which privileged indigenous surveying and engineering as well as cultural values entrenched in the same

processes. In all matters of community activities, the Karanga involve the young children as part of the working teams so that they are taken through the paces and work (see Photo 31). It is an inclusive experience, and that is how skills like drumming, dancing and singing are passed to the next generation. This is contrary to the idea of withdrawing a learner from his/her own community, merely for the purpose of learning a cultural skill that is intended to be used back in one`s respective community. The process of consulting ancestral guidance to ‘plant’/ ‘seed’ a living cultural heritage at any community level requires the blessings and endorsement of the hosting chief. Accordingly, the process that resulted in spotting the site for Nzanga yaVaKaranga or DHE in this institutionalisation process was guided and informed by chief Mugabe`s cultural authority as the hosting chief of this cultural inclusion process.



Photo 37: Karanga indigenous builder, plotting a structure at DHE (Researcher Fieldnotes, 2019)



Photo 38: Main poles erected for a structure at DHE (Source: Researcher Fieldnotes, 2019)



Photo 39: Karanga community members after thorough day at DHE (Researcher Fieldnotes, 2019)

The environment and terrain at DHE includes a mountainous area which, according to the Karanga people, forms a very necessary and conducive cultural heritage infrastructure of an indigenous institution. *Mapa* (graves) as noted in chapter 2, constitute the critical basis to which Karanga as indigenous peoples retraced to mountainous areas of Great Zimbabwe monuments, Kyle Recreation Park and Morgenster Mission. Evidenced by endless boundary conflicts with

Great Zimbabwe Monuments, Morgenester Mission Station and Kyle Recreational Park's authorities, the reclamation of mountainous areas and indigenous environment and territories by the Karanga people is critical for them to reconnect and resuscitate life of their heritage components. Mountainous areas form indigenous network sites and structures that are authentic for music and dance practices.

Photos 40 and 41 shows visitors to the upper stage of DHE's indigenous cultural heritage environment. The area visited hosts Karanga's ancestral graves forefathers.



Photo 40: Dengu Remson guiding visitors at one of the shrines (Researcher Fieldnotes, 2019)



Photo 41: Dengu showing visitors ancestral graves (Source: Researcher Fildnotes, 2019)

6.2 Institutionalisation of African musical arts

This particular entry pertains institutionalisation of Karanga musical heritage. While tourism efforts in any given community largely draw and include cultural heritage of the indigenous peoples as basic resource, surprisingly Karanga cultural structures, organisations as well as cosmic perceptions were excluded from the previous processes of institutionalisation. The current study views community settlement structures, land and cultural territories, fauna and flora as part of the needed attributes that warrants recognition of indigenous institution's status. Therefore, institutionalisation of Karanga musical arts involves the embedding and enacting of Karanga cosmic perceptions, ideas and ideals merged by modern government structures and organisations to bring a cultural tourism venture thereby creating an inclusive legitimacy and an increased status and institutional powers. Commenting on the status of Karanga indigenous institution Dengu (2020, Interview) says that:

Musha kuti umire unofanira kuzikamwa nevakuru vemusha, pachitwa zvikaranga. Pane zvinoitwa kuti musha usvike pachinhanho chekunzi wavamusha unoverengwa mudunhu.

For a homestead to be one, the elders must have knowledge of its being. Rituals would be performed led by the. There are steps taken in order for a homestead to assume the status of a home as an institution in this community.

Following Dengu (2020), any genuine effort that seeks to embed cultural heritage tourism concept has to seriously consider cosmology of that particular culture, like Karanga for this particular project. As highlighted by Dengu, the idea of institution is not new to the Karanga, for them, *musha* (home), *nzanga* (settlement) *dunhu* (community) are all examples of institutions. It has been also noted that each society has unique considerations, and expectations of what constitute an institution, hence no race or culture can monopolise ownership of the concept institution. It is not owned by any race otherwise what differ are names. As articulated by Dengu above, the Karanga people of Masvingo have some basic steps and arrangements that underpin the status of an institution.

Previous attempts to institutionalise Karanga cultural heritage in Masvingo Province for both Community Based Tourism (CBT) and Conventional Tourism (CT) surprisingly favoured only western approaches mainly by ignoring and excluding indigenous heritage considerations. The common and current trend in which Karanga cultural creators and expert performers are being marginalised, making them invisible and inactive to a venture/project that purports to sustain living heritage of the same indigenes continues to leave more questions unanswered. For that reason, the major agenda of this special issue concerns institutionalisation of an indigenous tourism project based on inclusive approach that consider and recognise ethics of both indigenous and modern institutions. The idea of involving and including western approaches and structures is based on staging African ‘guerrilla intellectual’ approach. Hill (in Bunting, 2019, p. 139) posits that:

The African ‘guerrillar intellectual’ uses and adapts the instruments of the conquerors and oppressors, their methodologies, philosophies, ideas and episteme to deconstruct the invented structures, ... and cultural myths that perpetuate social domination, economic exploitation and cultural dehumanization of African peoples.

As such in this same project the idea of including modern, global structures and ideas in Karanga indigenous tourism is an opportunity to make indigenous institutions known, hence making a Karanga CBT project being compatible with current universal tourism systems or ethics. In this regard, Karanga community tourism project has to strike a balance between indigenous and modern requirements of a recognised institution.

Quite critical also is that the current practical and living project for the Karanga people includes and considers tangible/intangible, material/immaterial and movable/ immovable as connected and interdependent constituents of living cultural heritage. To achieve this, African musical

arts fundamental rights are not ignored, neither are they infringed. In the same spirit, the study shall proceed to repackage both tangible and intangible cultural heritage in the Karanga cosmopolitanism. These include naming of the settlement, architecting and designing of the settlement structure, revitalising and reviving community sacred places.

Further to this, the repackaging process of Karanga musical arts will consider indigenous science and technology, storage of music and household instruments, education and recreation centres as well as indigenous food and attire. The direction in which the current project for the Karanga people takes, assist members to continue creating and directing Karanga indigenous cultural content to global tourism's domain. It will not be possible for any culture to become a world culture institution without substantial improvements in its technology, social, commercial, scientific, economic, political, artistic, educational, and marketing capacities, (Schafer, 2010, p. 255).

Institutionalisation of Karanga musical arts adopted an inclusive approach. From the 35 community members, a frontline team of six culture-bearers were selected as well as the researcher himself making a total of seven members. The immediate task for the team was to come up with an appropriate name that appeared sympathetic and sensitive to both, indigenous and modern considerations. After a wide and deep consultation, it was agreed that the project deserved two names. The six Karanga cultural creators-cum-negotiators, underscored that before the coming of colonists, their settlement was known as *nzanga*, and as such Nzanga yaVaKaranga emerged to be the name that founded the philosophy and reflects identity of the Karanga people. Regarding the issue of the name, Dengu says:

Izvi zvekuti 'village' zvirira muma munyumbende zvakauya nevachena handi zvedu. Yedu yatinoziva inzanga kureva musha uyo waigara vakuru vedu.

The idea of a 'village' belonging to a certain polity that we see in monuments was brought by the whites and it does not belong to us. Ours is an indigenous village where our forefathers stayed.

Going by Dengu's comments above it stands to say that the Karanga people have been waiting for a right opportunity to rectify inappropriate use of term(s) pertaining their own culture like Karanga 'village' later named 'Shona village'. It was agreed that Dzimbadzimbabwe Cultural Heritage Enterprise (DHE) be the other name to appear on the modern constitution for far and wide tourism practitioners, see attached copy of DHE constitution. In this section, and possibly thereafter the two names may be used interchangeably.

Legality and registration regarding a community institution for the Karanga people entails acceptance and approval by *mukuru wemusha* (village head), *mambo* (chief), as well as *masvikiro* (ancestral spirits). For DHE's site, it is crucial to note that indigenous beer was brewed with strong music and dances performed, and consequently the indigenous site was availed to Dengu through spiritual visions.

Chief Mugabe, together with his traditional leadership, were invited to make a cultural ground breaking ceremony for the proposed indigenous tourism institution. Nzanga yaVaKaranga project members mobilised and combined their resources and paid a beast, which for the Karanga is a cultural commitment procedure *kusimudza mambo* (to invite the chief and his delegation). It has been realised that such payment like a beast caters for what may be equated to inspection fee in modern terms. On the modern or public side, the institutionalisation of DHE, was regularised through registration and/or partnership arrangements with culture related organisations like Amakhosi Trust, National Arts Council of Zimbabwe (NACZ), Zimbabwe Tourism Authority (ZTA) and Zimbabwe National Traditional Dancers Association (ZNTDA), see attached documents.

The construction work for Karanga cosmo perceptions manifest as *rusvingo* (stone work enclosure) and *dzimba dzeuswa dzamapango nedhaka* (pole and mud huts) structures which are well known architectural skills ever to identify African, and in particular Karanga indigenous settlement institutions like Great Zimbabwe Monuments. Such are the same skills Nzanga yaVaKaranga embeds and enacts to authenticate the institution's status. Photo 34 shows a pole and mud hut under construction at the lower settlement while Photo 35 shows a picture of a thatched pole and mud Karanga hut at the upper settlement. Nzanga yaVaKaranga is an entrepreneurship venture that is set to co-survive indigenous and modern institutionalisation procedures. It has also been learnt that the indigenous institutions with favourable or suitable materials like pole and mud huts are conducive venues and apartments on which the Karanga also manage to construct or build their own musical arts components like songs, dances, instruments, costumes and props as these are given in most cases as vision by ancestral spirits.

As part of some modern institutionalisation strategies, DHE community members collaborated with the researcher to develop a logo (see fig 4 below) and flag for the institution and both embody and embed basic Karanga cultural colours (black, white, sky blue and strictly no red)

as well as instruments that include *magagada* (leg rattles), *gandira* (traditional tambourine like) and shapes that identify Karanga indigenous people.



Figure 4: Dzimbadzamabge Logo, designed by the researcher in consultation with the community, 2021



Photo 32: hut under construction (Researcher, 2009)



Photo 43: A thatched pole and mud Karanga indigenous hut (Source: Researcher Fieldnotes, 2019)

It has been realised that an indigenous Karanga institution is recognised and valued authentic if it is associated with sacred areas. As part of indigenous institutionalisation, Nzanga yaVaKaranga was given greenlight by Karanga traditional leadership to encompass the historic *mapa* (caves/graves in the local environment), *chitubu* (water spring) *mutoro* (rain-asking centre), *dare ramambo* (chief's traditional court), *nhare* (underground granaries and escape tunnels) to form part of indigenous institution centre. These places are part of history, life and they entrench Karanga indigenous philosophies which are quite necessary in founding a basic indigenous cultural heritage institution. Part of the efforts to institutionalise and repack DHE comprise the creation of institution's website and Facebook page in which information regarding these sacred places is to be uploaded for easy access by world tourism practitioners.

For the Karanga people, an indigenous institution is one which efficiently and sufficiently supplies food, health services and clothes to its members. The Nzanga yaVaKaranga was allocated agricultural space for sustainability of the institution. It is under this same basis that the basic consideration that goes with recognition of a *musha* (home) as an institution in Karanga community, is the commitment to provide *munda* (allocation of a piece of land for farming activities). With regards to *munda* (piece of land for agricultural activities), Chivasa (2019, Interview) says that:

Waiti kana usina kupiwa munda mumusha zvaireva kusadiwa. Kupiwa nzvimbo yekurima zvaitaridza kudzika mudzi wekudiwa uye ramangwana remunhu paagere raizojeka.

If you were not allocated a piece of land in your community, it was a sign that you were not wanted. The provision of a piece of land for farming activities ensures one's future stay.

Following Chivasa's views above, it is clearly articulated that the provision of a piece of land to an individual, family or group in Karanga's cosmology, was a critical development that confirms acceptance of new member(s). And in particular for this project, the gesture to provide land for agricultural activities to Nzanga yaVaKaranga also reinforces the status of a legal indigenous institution in chief Mugabe's area. Karanga music and dance practices are based on farming activities and also, *magagada* instrument a farm product features quite significantly in most Karanga music and dance practices. *Magagada* signify not only 'talking capabilities' similar to voice's communication and dialoguing skills, but the instrument also suggests promising and fertile future as it is a product of quite adequate rains.

Inspired by the development of getting a piece of land for their community tourism institution and destination project, Karanga people agreed to establish a kitchen of Karanga indigenous food as well as putting on traditional attire wherever possible in their day to day activities. Also, indigenous institutionalisation of the Karanga will remain incomplete if education and recreation wing/ part is not considered. Fortunately, young children in the Karanga community children have gradually managed to establish their own *mahumbwe* (children play centre). Other areas which DHE is reviving and repackaging are *nanzva* (steep dwala sliding game) *dhidho* (swimming point), *zvira hwe* (riddles) and storytelling to be facilitated by community sages. Asked to comment on the exclusion of *zvira hwe* (riddles) from the current Zimbabwe primary school curriculum Dengu (2020, Interviews) says that:

Zvira hwe netsumo uye ngano zvese chikoro kwatiri isu vaKaranga. Kuzvibvisa kutouraya dzidziso dzedu ndizvo mazuvano vana vedu vachingonzi havana tsikavangadziwanepi. Iwe unoti vakuru vedu vaingoita chinhu chisina maturo? Chiitai tione!

Riddles, proverbs and folktales all constitute Karanga teachings. Excluding riddles is killing our teaching principles and this maybe the reason why our kids are becoming misfits. Do you think our elders were not intelligent? Go ahead and we will see!

Dengu's views above suggest that riddles were not included in the indigenous teaching for the sake of killing time, but they embed critical indigenous teachings. Exclusion of riddles and other indigenous teachings as Dengu lamented might be the same reason why our young children from the formal teaching institutions miss basic indigenous teachings and ideals. It is under this backdrop Nzanga yaVaKaranga under its education and training wing has to repackage riddles, proverbs, storytelling and children games. The DHE is also the intention of establishing an active, living cultural heritage learning centre for Karanga and other cultures. Revitalisation of teaching *zvira hwe* (riddles) and other indigenous components that have been excluded from formal teaching and learning curriculum at DHE marks crucial step in the renaissance of Karanga cultural heritage in this inclusive and ethical institutionalisation turn.

Another commonplace to African indigenous institution is that it hosts an array of assorted *mhizha* (technicians) that display and utilise community intellect through science and technological works. For such critical exploration and invention, DHE developed *mvuto* (blacksmith), *kusika moto* (indigenous fire making process), *kuveza nekuumba* (curving and pottery), *mikoko* (indigenous bee-hives). After the Karanga traditional leadership realised the magnitude, mandate and scope of the institution, it eventually upgraded the culture centre from

a home status to a substantive, *musha* (settlement). The decision then superseded an earlier arrangement in which the centre was established as just *musha* (home) attached to yet another village head, Muchachari. The decision elevated Nzanga yaVaKaranga/ DHE to a fully-fledged standalone indigenous institution and settlement headed by Remson Dengu. Commenting on the upgrading development, Dengu says:

Nechikonzero takaita zvinodiwa kubika doro nekuimba nekutamba ivhu rakafara tanzwikwa nhasi tapiwa nzvimbo yekuvaka musha.

For the reason that we brewed beer and performed music and dance, the soil was pleased! And see today we have been further rewarded with a permanent site for our own settlement.

In Karanga cosmology, it is an incomplete approach to request, and after you have been given or rewarded you then just decide not to say thank you in appreciation. As part of appreciating Karanga traditional leadership as well as the ancestral spirits, official opening for Nzanga yaVaKaranga/ DHE was celebrated with a reciprocal beer brewing, *kubika doro ramatatenda* (thanks giving ceremony). Considering all steps stated above, such has been an inclusive approach which Nzanga yaVaKaranga/ DHE has gone through to realise institutional status. To strike a balance, the institutionalisation process had to be sympathetic to both indigenous and modern considerations.

6.3 Conclusion

The chapter discussed establishment cultural heritage institutional basis for Karanga musical arts heritage in Masvingo Province. The exploration in this chapter laid some acceptable, legal and authentic frames, both indigenous and modern for a community project. The successful institutionalisation of Karanga musical arts was primarily based on the repackaging of both the tangible and the intangible in Karanga cosmic perception or cosmic-vision. The institutional frameworks managed in this chapter facilitated smooth implementation of a practical Dzimbabwean community project; hence the next chapter on Sustainability of Karanga Livelihoods through Dzimbabwean Project.

Chapter 7: Sustainability of Karanga Livelihoods through Dzimbadzamabwe Project

7.0 Introduction

This chapter anchors on the Karanga inclusive cultural heritage as well as African indigenous and modern institutional framework requirements and considerations that were established in the previous chapter. Basing on such successful institutionalisation of a community cultural tourism venture, the development of the current chapter is organised and heavily informed and influenced by cultural tourism industry enterprise strategies, and packages. These initiatives and models include entry fees, home settings, indigenous culinary unit, teaching and learning unit, and instrument making, science and technology area. Also instituted and incorporated are indigenous Karanga leisure, indigenous exhibits and auction, Karanga sacred life and festivities.

One of the notable and consistent attributes of Karanga cultural heritage as discussed in chapters 4 and 5 is the regular use of musical arts in managing social, political, cultural, mental and emotional life aspects of the cultural creators and expert performers. In spite of the abundance and firm strengths of Karanga musical arts being evident in sustaining social, moral and cultural life dimensions of the indigenes, the same advantage has not been capitalised and explored to economically empower and sustain Karanga rural communities.

Despite the increase in production of scholarly literature that suggests and connects the well-being of communities to cultural heritage activities (Grant, 2019; Kumar, 2017; Klisala, 2013; Dirksen, 2013), for Karanga people there is still economic exclusion and instability in rural communities. What remains missing in Karanga communities are cultural heritage projects that are appropriately meant to unlock the untapped economic benefits entrenched in cultural heritage activities. Such gap has been the major basis for the establishment of Dzimbadzamabwe enterprise project, known in this writing as Dzimbadzamabwe Cultural Heritage Enterprise (DHE), or *Guta RaVaKaranga*.

7.1 Entry fees (*Titure*)

The very basic measure adopted at DHE that ensures a sustained financial inflow is the system of entry fee. It has been discovered that the concept of receiving some valuables from visitors in Karanga life is not a total new phenomenon. The common saying by the Karanga as they welcome a visitor is *titure* (can we assist in receiving the parcel you are carrying). It has been equally realised that the term *titure* (can we assist in receiving the parcel) is informed by the huge and common expectation that one has to carry some valuable to any country side visited. This idea is also evident in Karanga music and dance practices where some performers enter the dancing arena while carrying a lot of grains in their baskets as they perform, for example, *bira*, *mhande* and *mbakumba*. This suggests that the Karanga had to plan, arrange and budget before making a visit or trip.

In this regard, the concept of entry fees at DHE reemphasises and reinforces the preparation and budget practice that the Karanga people uphold. The *titure* Karanga idea resonates with tourism business approaches and ethics that attempt to ensure sustainability. With effect from January 2019 all visitors, tourists, learners and researchers who visited *Guta RaVakaranga/ DHE*, had to part with a small fee in order to get access to the project site. Just like any other tourism venture elsewhere, entry fees at DHE are put in different categories, children, adults, groups, organisations, families etc. In 2019, the Karanga people at DHE received a lot of visitors and travellers and this resulted in the project realising a significant inflow of funds as gate takings. Photo 53 is a picture of Masvingo Teachers' College bus that ferried two music main study intakes in August 2019 to DHE. Further, Photos 54 and 55 show four travellers' coaches that were captured when arriving at DHE parking area.

The coaches were hired to shuttle visitors around tourism centres in Masvingo Province by the Zimbabwe Tourism Authority (ZTA) in September 2019 under Sanganai/ Hlanganani project. ZTA officials came to realise the existence of DHE through another function which Dzimbadzamabwe Cultural Dance Troupe, also known as Dzorirangoma was invited to offer entertainment. Commenting on how they came to know about DHE, ZTA area manager Mumpande Daniel (2021: interviews) says "...we were so amazed by the choreography patterns displayed by Dzimbadzamabwe Cultural Dance Troupe (DCDT) when we were invited to attend another function in the province. We then invited the group for our own function in which we hosted 300 Chinese tourists. It was through this same contact that we

came to realise the initiatives of establishing a cultural village.” The idea that DHE is now in the files of ZTA confirms the project’s visibility and viability in community based tourism activities (see also attached is a recommendation letter from ZTA). Had it not been the lockdown restrictions caused by Covid 19 as from March 2020, Masvingo ZTA officials in partnership with DHE had a scheduled workshop in April 2020, that was meant to workshop Dzimbadzamazabwe members on receiving clients (ushering), tour guide, among other tourism etiquette. At the entry point, there is a resident dance troupe that normally welcomes and entertains guests and visitors, (see photo47 shows a resident dance troupe welcoming visitors from Malawi, Zambia, Nigeria and Japan in September 2019. In the same picture, in brown jersey is the director of Malawi Ministry of Tourism. Commenting on the issue of welcoming visitors with some music and dances, Dengu (2020, interviews) says:

Musha unooneka kufara nekurira ngoma. Ndosaka vakuru vane shumo inoti musha rudzii usingachemi ngoma?

The home registers its happiness through drumming. That’s why our elders have a proverb that asks what kind of a home that does not play a drum, music?

The Karanga’s philosophy of welcoming visitors by providing some music and dance activities was seen to be effective, as the visitors were also seen responding and joining in the merry-making with faces getting brighter, becoming more friendly and adjusting to the hosting environment. Photo 44 shows two visitors joining DCDT accepting the welcome also in form of dance. In the same Photo Emelda Chauruka, a DCDT member is also seen going around with a cultural container, picking some gifts and tokens thrown on the pitch by visitors to express their appreciation to the welcoming gesture. Appendix Q constitutes comments taken from the comment book in which some visitors were responding and giving their views and suggestions regarding the the initiative and development.

As evidenced by their comments, most visitors strongly commended the initiative, as a very positioned cultural project. And also quite common in their comments was the splendid performance by the cultural dance group.



Photo 44: Visitors joining dancing at DHE entry point (Source: Researcher Fieldnotes, 2019)

Basing on Dengu's sentiments, it is therefore, concluded that Karanga people engaged music and dance to show love to visitors. In the Karanga community, besides being a cultural window display music and dance is a quite necessary hospitality component to visitors. Playing of music and dance was a sign of displaying unforeseeable inner feelings in receiving the visitors hence the reason for presenting some music and dance at the entry point at DHE. From entry fee, the immediate point is Dzimbabwe information desk.



Photo 45: Masvingo Teachers' College bus, (Source: Researcher Fieldnotes, August 2019)

Photo 45 shows Masvingo teachers' music students disembarking the bus going to DHE for their educational tour. Despite that the researcher is a music lecturer at Masvingo teachers' College, the administration and other college members came to realise the existence of DHE through outstanding performance of DCDT which made the group emerging winners of Chibuku Neshamwari Provincial Dance Festival for three in 2018. The cultural festival hosted by DHE in May 2019 as part of celebrating culture week sensitised the existence of DHE not only to Masvingo Teachers' College, but a number of institutions, groups and individuals. Photos 46 & 47 show the arrival of travelling mini buses, turning at parking bay carrying tourists coming to DHE. Photo 48, shows the tourists pitching up at DHE's dandaro and entrance space which is located at the lower level of the mountain.



Photo 46: Tourist shuttle buses visiting the cultural centre (Source: Researcher Fieldnotes, 2019)



Photo 47: Tourist shuttle buses visiting the cultural centre (Source: Researcher Fieldnotes, 2019)



Photo 48: Tourist arriving at the DHE (Source: Researcher Fieldnotes, 2019)

7.2 Dzimbadzamabwe information point (*Zviripachikuva chedu*)

For the reason that DHE or Guta RaVaKaranga managed to institutionalise, rebrand and repackage a number of Karanga cultural products as stated in the previous section of this chapter, such development necessitated the installation of an information point to highlight and elaborate more about the entire Dzimbadzamabwe project. The idea of a front point in Karanga community is not new, but it is reflected in their art of constructing *chikuva* (inbuilt indigenous Karanga kitchen unit). For the Karanga people, *chikuva* is positioned exactly on the kitchen wall facing the entrance. *Chikuva* is designed and positioned in a manner that it is easy and strategic for the visitor to see all the various kitchen wares at glance. For the Karanga people in Masvingo Province, a kitchen is a room which is open to all people. Commenting on the issue of indigenous inbuilt kitchen unit (*chikuva*), Kwangware (2020) says:

Chikuva pameso uyezve moyo wemusha tinoisa, zvivakwa, zvigadzigwa vaenzi vedu vaone pachena. Kushambadza zvatinazvo uye ndimo mumba munopinda munhu wese. Imba isina zvitema ndiyo inogara zviridzwa uye nechitsi vudyi hahudyi zviridzwa zvedu.

The Karanga kitchen unit is the face and heart of the room we put kitchen creations, innovations for visitors to see. It is a way of advertising all what we have and it is the room that has no bounds to all visitors. The room is free of sins and we store music instruments and with smoke dust or soot our instruments are safe.

From Kwangware`s views above, the position of *chikuva* (indigenous inbuilt kitchen unit) is such that all occupants in the room get the full view of the items displayed inside. It has also been noted that for the Karanga, the kitchen is the same room that holds many music instruments like *ngoma* (drum) and *magagada* (leg rattles) for safety and purity reasons. Such is the same idea that has been elevated and integrated into this Karanga indigenous tourism project. The project is going to utilise technologies in promoting and disseminating information about DHE.

Besides the pamphlets, future initiatives include setting and uploading DHE artworks to website, YouTube, Facebook Page and so on. The idea of utilising a strategic and central stage in musical arts also continues to manifest in Karanga music and dance as performers usually take centre stage to unpack and highlight main key dance skills of a particular dance form before a full-fledged performance. Dzimbadzamabwe information point has the mandate to, besides receiving and ushering clients, explain, clarify and market various products offered by

the project. Some visitors may require specific or may need half, or full tour depending on their interests and intentions. All varied tours, products or packages attract some appropriate fees. It has also been discovered that even when the Karanga people are presenting their music and dance, the first moves are reserved to highlight mainly aspects that constitute the entire dance performance in their entry and introduction movements. Photos 49 below shows visitors from Malawi, Nigeria and Zambia getting the information at the front point/ arena. In photo 50 the delegates, tourists as well as community members are seated at the DHE`s indigenous stage.



Photo 49: Visitors from Malawi, Nigeria and Zambia at the information desk (Source: Researcher Fieldnotes, 2020)



Photo 50: Visitors getting more instructions about DHE (Source: Researcher Fieldnotes, 2020)

There is room that those that need to visit a specific area like indigenous Karanga medical unit, cultural indigenous performances or Karanga sacred places, they are well catered for. All the arrangements like bookings, inquiries and hiring for example the services of the dance troupe belongs to information desk. This information desk is the mouthpiece of the entire project and it can be contacted through the numbers that are displayed in the promotional materials.

7.3 Home settings (Guta reVaKaranga, Musha Wedu)

Karanga community values a member or in-law who comes and heavily invests his time and resources in constructing *musha* (home). The study realised that for the Karanga, home (*musha*) is an institution, or component that assist the entire community to sustain its activities and practices. Commenting on how the Karanga value home (*musha*) as part of community institution, Dengu (2020) says that:

Isu seVaKaranga tinokoshesa musha. Ndizvo tichipemberera panevanenge varoorana tinoziva kuti dunhu rakura pazvese, basa uye mazano chaiwo.

As Karanga people we value home as an institution. Thus, the major reason we celebrate to those who get married for they would add value to society in work and ideas.

The vision of DHE is to build and expand accommodation and settlement structures. These are meant for basic touring to reflect and market Karanga indigenous cultural life as well as to provide accommodation. A Karanga indigenous homestead has some stages, and a suiting terrain. For full details and some elaborations see chapter 4 under which a typical Karanga homestead has been articulated for some key indigenous institutionalisation process for DHE. Commenting on the suitability of Karanga indigenous home site, Dengu (2020, Interview) says;

VaKaranga tinovaka guta kutanga mujinga regomo tichikwira. Tinoti muzasi kozoti pamusoro. Pamusoro panowanikwa imba yababa na Vahosi. Pamusoro ipapo ndipo panenge pane nharirire kuitira kuona vavengi nemhandu.

We site our homes on the foot of the mountain, building going up. We have two levels, lower and upper settlements. At the top you find the father and eldest wife rooms. At the upper settlement there is also a watch tower room for security reasons.

Following Dengu, a typical indigenous Karanga homestead constitutes mainly two home levels or stages. The lower comprises rooms for younger wives, girls and boys. The upper stage most likely at the top of the chosen elevated area, should be at the vantage point for security reasons. This is where the head of the family (*baba*), eldest wife (*vahosi*) as well as pens for livestock and granaries for entire family are located. The eldest wife's (*vahosi's*) room is to be built next, and facing the entrance of the father's (*baba's*) hut. All junior wives are expected to pass through *vahosi's* hut to get permission and bedroom tips where necessary. Huffman (1985, p. 596) notes that "...the wives of a King lived in their own area under the control of the King's wife, his *vahosi*."

At the time of reporting, the Dzimbabwe Zamabwe project managed to construct lower and upper settlements on a typical normal Karanga home structure settlement and the indigenous processes that were done and performed to secure the place for indigenous institutionalisation. The elevated terrain was favoured for security reasons as visitors and intruders were identified and located while approaching from a distant point. The structures or space constructed or availed so far at the lower settlement are entry point, reception rooms, *banya* (medical unit), *nhanga* (girls' hut) and *gota* (boys' hut). Three other rooms/huts for junior wives are still under construction as the completion has been affected by the Covid-19 lockdown restrictions which continued to keep members inactive for a long period from 31 March 2020. Photo 51 shows one of the huts for the junior wives that are still under construction.

A distinguished advisor at the centre, Renia Kwangware (2021, Interviews) says:

Imba yavahosi inoenda pedo neya baba kuitira madzimaii vechidiki vanopfuura vachipangwa mazano epabonde nezvimwe. Kukoniwa kwemudiki kukoniwa kwavahosi.

The eldest wife's hut has to be located closer to the father's hut. Young wives have to pass through the eldest hut getting critical bedroom advice. The failure of a young wife is a direct blame to the eldest wife.

Basing on two Karanga cultural creators' sentiments, they both clearly reinforce the trend, pattern and choice of elevated terrain as culturally suitable and favourable site for indigenous Karanga homestead. These same ideas from real Karanga cultural creators, about lower and upper levels for indigenous homestead and eldest wife's (*vahosi's*) hut location have also been amplified somewhere by Blacking and Huffman (1985), *The Great Enclosure and Domba*, Huffman (1985), *Expressive-Space Great Zimbabwe*.



Photo 51: Hut for the third wife still under construction (Source: Research Fieldnotes, 2020)

The upper settlement consists watch tower (*nharirire*), (see Photo 52). The purpose of the watch tower room is for security and surveillance reasons. Also constructed at the upper settlement are *bikiro* (cooking area), *dare* (sitting room for elderly men). Photo 53 shows visitors who are reaching the upper settlement of DHE. These structures have been completed and are ready for touring as well as offering accommodation. It has also been learnt that the construction of these structures embeds the same Karanga cosmology of continuity, cyclic form that persist in making musical arts like folktales, songs and dance. Karanga folktales were shared to the young ones by the community sages at *dare* (fire place for the elderly).

In regarding their tourism venture, the Karanga people have already realised some significant inflow of funds as some visitors paid to tour these structures mainly in 2019.



Photo 52: A picture of *nharirire* (watch tower) room at DHE (Source: Research Fieldnotes, 2020).



Photo 53: A delegation of visitors reaching the upper settlement (Source: Research Fieldnotes, 2020).

Besides touring, viewing and appreciating Karanga culture which is embedded in the art of construction of these settlements, the rooms are also open to provide indigenous bedding and accommodation to guests and visitors who may wish to have such an experience. For instance, any willing visitor who might want to experience Karanga indigenous bedding and linen that include *rupasa* (reed mat) and *daunha* (indigenous skin blanket) will get a special charge. So far tourists, researchers and travellers are developing keen interest in understanding structures and philosophy of *imba yavahosi* (eldest wife's hut) and *nharirire* (watch tower).

Photo 54 shows tourists entering *Vahosi's* hut at the upper settlement while Photos 55 and 56 show tourists taking photos and videos upon entering *Vahosi's* hut. Also in 57, Dengu is seen leading the delegation and ready to explain and interpret to visitors the contents, nature and philosophy, indigenous knowledge systems that grounds *vahosi's* hut in Karanga society. The philosophy of constructing *vahosi's* hut as discussed in chapter 2 and 3 also informs the founding of Karanga musical arts creation. These philosophies will be heard explained and articulated by the real cultural creators as visitors tour the settlement structures. Community members in 2019 noted that some significant inflow as the visitors came to tour both lower and upper settlements.



Photo 54: Visitors entering the Vahosi hut (Source: Research Fieldnotes, 2020).



Photo 55: Visitors capturing and listening to Dengu's explanations inside Vahosi's hut (Source: Research Fieldnotes, 2019).



Photo 56: Visitors looking at granaries inside Vahosi hut, photo by (Source: Research Fieldnotes, 2019).

As visitors tour settlements at DHE, they are mainly attracted to the internal structure of eldest wife`s (vahosi`s hut, which incorporates and carries a number of other sub-structures/units. These include, indigenous kitchen unit, (*chikuva*), small granaries, (*matura*) pans for chicken (*zvirugu zvehuku*), bed`s and clothes` (*pavuvato*) sections. As visitors are getting to understand the constituents of Vahosi, Dengu as a tour guide, culture creator and interpreter has a duty also to quench visitors` zeal and anxiety of understanding the reasons of having such an inclusive structure. Commenting on the inclusive structure of *vahosi`s* hut, Dengu (2020: Interviews) says:

MuChikaranga chedu ndizvo uchiona fuma yemudzimai haibatwi-batwi. Anogara nayo huku, zvirimwa, ndomaanovata imomo. Kana mukazvitora akafa anopfuka. Upenyu hwake anoda achiona fuma yake. Chero paanofa, hama dzake ndidzo dzinouya kuzogova nhumbi ne fuma yake.

In Karanga culture thus why you see wealth of a wife is not tempered with. She stays with all her belongings in one room, goats also sleep in there. If you tamper with her wealth, her spirit will revenge after her death. Her life is quite stable if she sees everything close by. Even if she dies, her blood relatives are the ones who come to share her clothes and other belongings.

As discussed in chapter 3, *vahosi`s* internal room structure has been suggested as the same philosophy that grounds Karanga musical arts` inclusivity of singing (full of lower/neck sounds (*mazembera*), yodelling, poetic, dramatic, etc.), dancing and instrumentation. I am sure this room and its philosophy

will remain a centre of attraction to the visitors. Also see attached is commendation letter by Zimbabwe Tourism Authority (ZTA), Masvingo provincial leadership.

7.4 Instrument making, science and technology area (*Humhizha hweVaKaranga*)

Dzimbabwe project has already established a unit that is specifically mandated to manufacture various Karanga instruments. Karanga community members as cultural creators have had some unique skills of constructing and manufacturing indigenous equipment and attire that are grounded in Karanga cosmologies. Such acumen and artistry in Karanga is termed *humizha*. However, these activities have previously been done in isolated homesteads until the researcher collaborated with the Zimbabwe community members to establish an innovative unit for this industry.

The innovation unit in this project is purposed to assist Karanga members constantly bring and provide new ideas, skills, knowledge and invent relevant gadgets and community tools that will be utilised to sustain the livelihoods of the community members. Part of the intention is that the project through *mvuto* (Iron smelting) subdivision, starts to manufacture *mapadza*, (hoes), *masanhu* (axe), *mapfumo* (spears) *uta nemiseve* (bows and arrows) commonly used for agricultural and hunting purposes. The same indigenous knowledge system which the Karanga people possess and display in dealing with *mvuto* need to be further escalated and utilised as a community enterprise venture.

So far the project had managed to construct drum (*ngoma*), bows and arrows (*uta nemiseve*), hoes (*mapadza*). It is under this background the researcher liaised with the Zimbabwe community members to establish a centre that will be producing music instruments, as well as actively reviving smelting operations for local and international market. Photo 57 shows a simple Karanga *mvuto* (iron smelting) that was quickly mounted for the purpose of sharpening a blunt digging tool during on-going construction at DHE. In attendance, and assisting with the piercing of hoe handle is the son of the smelt worker. Commenting on the intentions of having permanent smelting operations at DHE, Matuku (2021, Interviews) says:

Ini ndakatanga kutaka mvuto ndiri mudiki. Baba vangu vaiva mutaki wemvuto. Ini vo ndakadzidzira sezvirikungoita kamwana kangu aka pano. Baba vangu vaiti baba vavo vairova vo mvuto. Ini ndaisitaka simbi mudunhu muno, mapadza masanhu, mapfumo, nezvimwe zve simbi. Parizvino ndavapano pa Guta,

Tirikuto dzika mvuto yedu pano pamuzinda. Ndonyanya fara nokuti basa mumusha umu ranga roderera chose. Pano ndakaona zvine ramangwana rakajekesa chose. Basa iri rinoda uve nyanzvi yazvo uye mvuto tinoitakira kachidambwe kubva pamusha sezvo tichishanda nemoto uye zvine masvikiro mukati havazodi zvinyangadzi zvakawanda.

I started smelting operations while I was a boy. My father was a smelt worker also. Myself I learnt through practical involvement just like my son here is also doing. My own father also said his father too was also a smelt worker. I used to do smelting work in the community, hoes, axes, spears and many other metal works. At the moment, I am now a member of this Dzimbadzamabwe project. We are busy mounting our smelting furnace here. I am so elated because my work in this was greatly taking a decline. Here I noted it is quite promising, and I am now inspired. This work needs one to be a specialist and the furnace has to be mounted a short distance from home since there is use of fire and it is a spiritual work, so our ancestors do not need a lot of dirty work.

For the Karanga people of Zimbabwe, a number of studies discovered that they were both mining practitioners and skilled metal workers (Blacking & Huffman, 1985; Childs & Killick, 1993). Concerning smelting operations, most sources consulted so far concur on the idea that the work needed a specialist and the location of the furnace was to be established a distance away from the homestead, a claim which the real Karanga smelting operator above reinforced. For these and other reasons, the smelting operations stand to rekindle and revive Karanga life styles as informed by the indigenous knowledge systems. The indigenous furnace work operations will also be another exciting unit for the younger generation, scholars and tourism across the globe.



Photo 57: Matuku Maxwell and Takunda Matuku working with a temporary mvuto (Sources: Researcher Fieldnotes, 2020)

Community tools are quite critical as they are needed for music practices to be used as props to act out, aid and visualise farming, hunting and other daily life themes. So far what the project, DHE, managed to institutionalise are not only the skills, but to go further to rework, sharpen and manufacture some tools needed by the community. In 2019, the project has managed to construct *ngoma* (drums), *hosho* (hand shakers) *magagada* (leg rattles) *hari* (clay pots) and different sets of *mbakumba* attire and drums (*ngoma*) that were sold to schools, colleges, churches, organisations and individuals.

The community members were not quite clear with the ever-changing needs and demands of business ethics and requirements. Privileged by his role as a music educator at a government institution, the researcher assisted the community members in getting technical requirements like, bank account for the project, VAT clearance number, date stamp, quotation books, among others. Through the current project, DHE, Karanga community members were encouraged to revive weaving and pottery for commercial purposes. Indigenous knowledge systems that ground and found the creation of *mukoko* (beehive), as well as the survey of underground water and minerals are now done for commercial purposes at Dzimbabwe project.

Under this se unit and division, indigenous technology systems of making fire have also been revived for tourists, guests, researchers and visitors to witness and experience for a special fee. For the visitors, they will witness fire making through indigenous methods (*kusika moto*) which then is used to fire up smelting furnace (*mvuto*) process. Smelting operations for the Karanga who resided at Great Zimbabwe Monuments were discovered by early researchers who also established that the practice was done by a community specialist, (Blacking & Huffman, 1985; Childs & Killick, 1993).

The project is also reviving (stone work) *rusvingo* construction especially now that Environmental Management Authority (EMA) highly discourages the cutting down of trees. Photo 58 shows two Karanga members Dengu and Matuku selecting and preparing stones that are suitable for a shrine (*rusvingo*) construction at DHE. The centre is aiming to provide the same services, constructing of *rusvingo* to those who may need the same structures. This will assist in saving trees, and to ensure the growth and sustainability of musical arts at community level since a number of music instruments as well as specific ceremony venues are based on particular type of trees and particular environments. For the reason that this project unit is a manufacturing point, it therefore works as a feeder division to shop and canteen which is coming next.



Photo 58: Remson Dengu and Matuku who are Karanga rusvingo (stone work) builders (Sources: Researcher Fieldnotes, 2020)

Commenting on the idea of resorting to the use of stones, instead of poles and mud, Dengu (2020, Interview) says:

Taimboshanda nemapango nedhaka asi parizvino tavakumatombo mushure mekunge veEMA vatikurudzira kusatema miti. Isu pano pamuzinda tinerombo rakanaka kuva nenyanzvi pakuvaka rusvingo.

We have been using tree poles and mud but we have just resorted to using stones after being advised by EMA to minimise cutting down of trees. At this centre, we are privileged to have a specialist in stonework

The quick turn in using stones at DHE, suggests that the community members in this project are quite tolerant and are ready to work together with government and other serious and progressive agency that seek to attain sustainable development.

7.5 Indigenous culinary unit (*Machikichori*)

Among other many ways in which Dzimbadzamabwe project aims to ensure economic growth, is the establishment of shop and canteen centre known also in local language as *machikichori*. For the Karanga people, the word *machikichori* means a lot, nice and varied meals or dishes for one to select and enjoy. While the current shift and increased interest in indigenous food and medication has not been fully taken advantage of, especially by the indigenous communities, *Guta raVaKaranga* starting in March 2019 has started to serve a variety of Karanga indigenous food, fruits, dishes and recipe to clients. These include *nhopi* (pumpkin porridge), *rupiza* (indigenous bean porridge), *nzungu* (ground nuts), *nyimo* (round nuts), sadza prepared from *mapfunde* (sorghum), *mhunga* (pearl millet), *rukweza* (finger millet) etc. Clients have also room to order specific Karanga indigenous food on request.

There is also another wing that specifically sell Karanga indigenous fruits and products like *mazhanje*, *matamba* (monkey orange) *chakata*, *nhengeni*, *nyii*, *shomwe* (marula nuts) etc. Also getting some significant popularity, are a variety of Karanga indigenous beverages like *ndari/doro*, (indigenous beer) commonly known as ‘seven days’ derived from the period of fermentation and production. *Maheu* and *mukumbi* (marula refined liquid) are also other favourite packages served at Dzimbadzamabwe centre. As established from chapter 3, these beverages, like *doro* (indigenous beer) are quite critical in the production and composition of Karanga musical arts as they add and activate creativity. Photo 59 shows a client enjoying Karanga beer, ‘seven days’ using *mukombe* (a dried calabash) during musical arts festival held at DHE centre in May 2019. Commenting on the significance of Karanga indigenous food served at the centre, Emelda Chauruka (2021, Interviews) says:

Chikafu chedu chechivanhu chinehutanho. Tinodya sadza rerukweza, mhunga mapfunde iri harina zvinenegwa, ndiro raishandiswa kurapa. Michero yedu yechivanhu, kana doro redu zvese zvinechekuita nemiviri yedu seVaKaranga saka tinofanira kudzokera kuchivanhu chedu.

Indigenous foods are quite health. We serve finger/pearl millet, sorghum sadza it has no side effects, and all was used to heal. Indigenous fruits and homemade beer all these are quite critical in Karanga health system so we have to reconnect to indigenous life styles.

Basing on the views raised above by real Karanga cultural creators, one would further conclude that Karanga indigenous people had their own food and beverages that were prepared and

inspired by community's indigenous knowledge systems. Thus, it is then prudent for a centre like DHE, to re-instate Karanga indigenous food types that will enable and assist the younger generation to reconnect with their real life styles while also portraying indigenous Karanga culture to the global tourism domain. Also a number of African and in particular Zimbabwean scholars, (Mapara 2009, Nyota and Mapara 2007, Mawere 2010), in their research work pertaining indigenous knowledge systems, loudly concurred that the Shona people of Zimbabwe had own ways of preparing indigenous food basing on local indigenous systems. The food types mainly mentioned include, biltong (*chimukuyu*), dried vegetables (*mufushwa*), beer (*doro*), sweet beer (*maheu*), and fruits like wild loquats (*mazhanje*), among others.



Photo 59: Client enjoying (*ndari*) (beer) at DHE centre (Sources: Researcher Fieldnotes, 2019)

Considerations to brand and package *ndari/doro* (Karanga indigenous beer) *mvura yechitubu* (water spring) are strongly considered and pursued for commercial marketing. As per Karanga custom, as the visitors depart the centre there are provision of take-away services that cater for products like *mutakura* (carry the food), *mutetenegwa* (dried, fried and salted ground nuts). Elaborating on the term *mutakura*, Dengu (2020, Interviews) says that:

Mutakura une paviri, vakuru vedu vaiti chitakura unodyira mberi, uye chikafu chawaiti wadya chaikutakura parwendo.

Mutakura has two versions, it was meant to be food that has to be carried for future use in the day, and it was also viewed as the adequate food to carry, 'kutakura' the owner the entire journey.

Photos 60 and 61 show tourists from Malawi buying different types of Karanga food at DHE. As highlighted before, the shop centre, (*Machikichori*) collects some products from instrument making, science and technology for sale. These include *ngoma* (music drum), indigenous attire and props, weaving and pottery products as well as *uchi* (honey) harvested from *mikoko* (indigenous bee hives). A number of women have benefited from selling indigenous food and beverages.



Photo 60: Visitors selecting types of food at machikichori point Sources (Researcher Fieldnotes, 2019)



Photo 61: Visitors from Malawi having lunch at DHE (Researcher Fieldnotes, 2019)

Commenting on the progress of indigenous Culinary unit, (*Machikichori*) Zvendava Florence (2021, Interview) says:

Isu kwatiri tinoti uyu ndiye Mwari wedu, nokuti kubva zvatakatanga kubika pano upenyu hwedu sesu vamwe hwakatanga kuchinja zvokwadi. Tinobika zvikafu zvedu zvechivanhu, zvimwiwa, zvirimwa. Tinowana mari yatinogovana semadzimai. Patakaita gungano takawana pundutso. Tinototenda imi VaMagwati makauya nezano remusha wechivanhu uyu. Nekuti pano shuwa yangova besamwa vashanyi vachingouya. Imi woye! regai vakuru vakati kutenda cherima kutenda auya nacho. Dai chisi chirwere chedzihwa mupengo ichi nezvibinge zvachotava mberi.

For us this project is our God's plan because since we started cooking here our living standard especially for me improved significantly. We cook and sell indigenous food stuffs, beverages as well as crops. We get a portion of profit that we share as women. From that festival we realised quite huge profits. We are grateful to you Mr Magwati, you brought the idea of establishing this cultural village. This centre is now a hive of activities as visitors are always preferring coming here. I cannot believe it! That is why our elders have a proverb which says that; for the brilliant idea you have to thank the author or the one who brought it. Had it not been for this Covid-19 restrictions, we could have made some impressive progress.

From the comments above, there is a strong indication that *Machikichori* unit started quite well. Visitors favoured indigenous dishes served at the centre. Members are already beginning to realise some promising benefits. This unit has bigger potential to improve the livelihoods of Dzimbadzamabwe community if well managed.

7.6 Teaching and learning unit (*Dzidzo inhaka yeupenyu*)

Karanga teachings like elsewhere in Africa, largely and basically attempt to avoid and eliminate abstraction in most possible ways. Teaching and learning process that is typical known and common to a Karanga homestead as a cultural institution is one which underpins Karanga cosmovision that rejects a mere classroom confinement, neither does it favour a mock learning, or out of context process. It should negotiate real life situations that also require equally live-practical solutions. Elsewhere Nzewi (2013, p. 8) urges that:

A musical arts classroom in Africa, as per traditional transmission paradigms should function as education for real classroom in which theorisation of structural performative and creative aspirations as well performative experiences and reflective discourses are related to real life situations.

For the Karanga people of Zimbabwe, teaching and learning were indispensable community internal practices and processes. The same idea was raised and reinforced in research findings of the discovery pattern of initiation school buildings within Shona pre-colonial settlements/states (Huffman, 1981; Huffman, 1985; Blacking & Huffman, 1985). The teaching and learning of Karanga people like any other African community is informed and inspired by indigenous knowledge systems and as such platforms like family men`s court, (*padare*), moonlight, (*jenaguru*) children`s play house, (*maumbwe*), festivals and annual ceremonies were also critical in educating and initiating Karanga young people. Also, proverbs, riddles, folktales, game songs, taboos (*zviera*) were quite utilised to embed (beliefs, norms and values) the teachings of the community`s cosmologies (Nyota & Mapara, 2007; Mapara, 2009), and Mawere (2010). Commenting on the place of teaching and learning in Karanga community, Dengu (2020, Interview) says that:

Chikoro chedu isu handichokubudira mumba kuita gwendo, hai! Tinodzidza nekudzidzisa patinoshanda. Zvidzidzo zvedu zvizhinji hazvisi mumhepo. Anoda kudzidza gejo anoenda kumunda. Kuvaka, kuvhima, kusakura unotopinda mazviri. Isu chikoro chedu vanhu nenharaunda, kwete midhuri chete.

Our learning process does not need one to go out of the community no! We teach and learn as we work. Our learning systems are based on practical work. One who wants to learn handling a plough goes straight to the field. Building, hunting, weeding you have to be on the ground. Our school is the community, not just mere buildings.

Basing on Dengu's views as well as other scholars' findings above, I shall proceed to say that in Karanga context, an average teaching and learning process is one that is practical and utilitarian in human life aspects. Sustenance and continuity of Karanga cultural, social, and economic aspects were/are ensured by the availability of community teachings as prescribed by local/indigenous knowledge systems. It has been noted and discovered that the Karanga indigenous community has been able to sufficiently, efficiently and accurately teach their children and community members necessary music, dance, health and life as well as some science and technological skills.

The reason that no study on record so far has discovered a Karanga community with deficiency of musical arts skills, is a confirmation that points ability to sustain the teaching of critical skills that are transferable to the next generation. Such is the outstanding trait and basis upon which Karanga community members have been urged to establish a unit for musical arts teaching and learning. This unit has so far managed to offer music lessons in playing various Karanga music instruments as well as dance to quite a number of learners and researchers for a stipulated fee. instruments that are taught for a fee including mbira, *ngoma* (drums), marimba, *chipendani*, (string bow), *chigufe*, *gandira* (indigenous tambourine) *hosho* (*shakers*).

Photo 62 shows Chivasa Pardon a Karanga *chipendani* (string bow) player in brown hat offering some *chipendani* lessons assisted by the researcher in blue shirt and khaki pair of trousers at DHE centre in May 2019. Quite critical in the delivery of string bow (*chipendani*) was that the presenter engaged oral method to which the participates were following with some question where necessary. Photo 63 shows the cultural creator, Chivasa Pardon demonstrating the playing of *chipendani* (string bow) at the workshop organised by DHE members assisted by the researcher and in collaboration with Zimbabwe National Traditional Dancers Association (ZNTDA) in May 2019.

The participants paid a workshop fee through the project account, 1036355081 Steward bank which the researcher advised the community to open a group bank account and assisted them in coming up with the necessary requirements like project constitution. In photo 64 the participants are seen making some notes concerning background and other information about *chipendani* (string bow). In Photo 65 the cultural creator and teacher Chivasa, is seen making an emphasis while his participants were listening and making some notes.



Photo 62: Chivasa Pardon with brown hat giving lesson for chipendani (string bow), while the researcher in blue shirt, making some follow-ups (Source: Misheck Zinamo, 2019)



Photo 63: Chivasa Pardon playing chipendani (string bow) to the learners (Source: Researcher Fieldnotes, 2019)



Photo 64: Learners attending chipendani (string bow) lesson writing notes (Source: Researcher Fieldnotes, 2019)



Photo 65: Chivasa Pardon emphasising a point on chipendani (string bow) (Source Researcher Fieldnotes, 2019)

The teaching and learning at DHE is quite diversified. Besides string bow (*chipendani*) mentioned above, the researcher on the festival day also facilitated on *mbakumba* basic dance, formations and some choreographic designs. The researcher and Trynos Chakawa are instrumental dance instructors and choreographers. For Dzorirangoma Cultural Dance Troup (DCDT) to reach its current level of performance that includes both expectations, indigenous and modern, the researcher played a very critical role especially to skills that address stage management, choreographic designs. As highlighted above the major method of teaching and learning in Karanga traditional is by actual doing, real participation by the learners. The same

skills taught to the troupe have been quite critical in assisting the group to win 2018 Chibuku Neshamwari Dance Masvingo Provincial Competitions. Besides the physical dance movement teachings done by DHE members as acknowledged above, the centre is also privileged in having Dengu Remson who in his teachings is guided by spiritual forces and he has been critical in giving insights and cultural interpretations that are informed by Karanga indigenous knowledge systems. Quick to observe the role played Dengu in his rare local knowledge systems related teachings, Chakawa (2021, Interviews) say that:

Isu pano tovaziva Baba VaDengu saVaMushipe. Vanobetsera kurairidza kunyanya zvinoda dudziro dzakadzama. Ini changu kudzidzisa matambiro asi tasvika kupa dudziro vazhinji vechikoro nevashanyi tinopa baba VaMushipe, izvo vanopedza nazvo. Zvavanenge vakoshiwa vanopinda matare.

We know the elderly Dengu here him as Mr Mushipe. He is critical in making cultural interpretations. My duty relates to the teaching of dance movements and for some deep meanings and interpretations we refer reseachers and visitors mainly to Mr Mushipe (Dengu), and he perfectly handles that one. If he forgets, he normally seeks spiritual guidance and assistance.

From Chakawa`s sentiments above, it really shows that Dengu besides being chosen the chairperson of the project, he really has been the face of the project especially when it comes to the teachings and interpretations of Karanga cultural heritage matters. The teaching and learning of Karanga musical arts at DHE is increasingly getting the notice of a number of university scholars/researchers, especially those aspiring to enrol for ChoreoMundus International Master in Dance knowledge, Practice and Heritage program. These include Gwerevende Solomon, Ruramai Mutangirwa and Muronda Takudzwa who after receiving some backup teaching about Karanga cultural dance practices. Photo 66 shows Dengu explaining some indigenous knowledge systems to Ruranai Mutangirwa at DHE, lower settlement.



Photo 66: Dengu (L) and Ruramai Mutangirwa (R) (Source Researcher Fieldnotes, 2019)

Commenting about the teaching and other assistance she got at the centre, Mutangirwa (2021, Interviews) says:

When I was transferred to a new school in Masvingo urban, to assume the position of a music resource teacher in October 2018. I thought of strengthening my traditional dance knowledge and through conversations with different people, Mr Magwati told me about a new heritage site situated a few kilometres from Masvingo city along Nemanwa- Morgenster road named Dzimbadzamabwe. He also made an effort to get contacts for me. On my first visit to the place, the geographical location and the appearance of the place was quite amazing. I was new to all the members of the group however, the leaders were aware of my visit and I was warmly welcomed. I was introduced to *jukwa* performances. I personally enjoyed and gained the movement skills because to me the dance patterns were a bit related to *mhande* movements. On my first visit I had a long conversation with the leader Mr Dengu (Mushipe). He also explained to me his vision and other projects they had already started working on. He took me around the site and he explained different structures on the site and their significance,

Mutangirwa's appreciation further confirms the role the centre is playing in teaching indigenous dances. Dengu's role in teaching Karanga indigenous knowledge systems as embedded in Karanga musical arts has been also raised and commended by Mutangirwa. The entire DHE members are gradually gaining some mentoring skills in different areas of music arts.

7.7 Indigenous Karanga leisure (*Dandaro Redu*).

The concept of entertainment in its own sense was never the founding principle of African musical arts. Likewise, for the Karanga people of Zimbabwe, the aspect of entertainment was considered to be a work pace setter, solicit the attention of community participants as well as to energise community workers in a manner that creates an enabling environment for the realisation of optimal results. Nzewi (2010, p. 16) says that “As much the idea of entertainment permeates indigenous musical arts activities, it was scarcely ever the primary objective of an artistic creations.” Nzewi (2010) further argues that the entertainment façade primes and lubricates the mind as a functional aesthetic device sustaining action in delivering the indigenous extra- artistic, creative performance intention (p. 18). Reinforcing the same ideas concerning the place of entertainment in Karanga cultural heritage, Dengu (2021, Interviews) says that:

Isu kutandara kwedu kwaiitwa pane chirevo. Ngano dzaitigwa kudzidzisa vana uye kuti vasavata vasina kudya. Jenaguru raipemberwa yaiva nguva yekuti vabva zera vaonane. Kudhidha kwaiitwa nevarisi, nhanzva nezvimwe kwaiva kuti vavidze zuva varikumombe, kwete kungofadza zvisina muripo. Kuvhima, kuvanga zvese izvi zvaiitwa kwaiva kutandara kune muripo. Zvimutambo zvedu zvaiva zvisinga unganidzwi asi zvaiwanikwa munzvimbo dzekushandira. Pamusha kutamba kunowanikwa mukati memusha. Vana vanotamba mahumbwe vaitobika vachidya taizviona muzhezha kugocha, sadza raitobikwa.

Our entertainment was done for a purpose. Folktales were meant to teach children and to keep them alive for supper. Moonlight celebrations were a meeting place for those who were looking for marriage partners. Swimming, and sliding were done by herd boys mainly to kill time for them productively, not mere entertainment. Hunting, racing all these were entertainment activities for a purpose. Our entertainment activities were not clustered but rather deployed to areas of need or work. At home, playing grounds are within the home system. Children play at home, they cook and actually eat mostly in harvest time, roasting, or prepare a meal.

With such insights by Dengu above, it therefore confirms that an ideal Karanga homestead is one that have some entertainment platforms strategically positioned for the purpose of lubricating and pacing the productive activities of the entire home or community. For example, a meal grinder has to employ some music to initiate some rhythmic movements that pace work load. Elaborating on the idea of generating and deploying music and/ or some humming to keep pace and energising the indigenous grinding work Marufu Cathrine (2021, Interviews) says that:

Kana ndakagara paguyo, ndabata huyo painofamba, kudzika nekudzoka inopa karuzha kane kakufamba, uye kamutovo kanotuma kupa kambo, kanopfirira mavaka. Zvinopa manyawi nesimba ndichizoshanda zvakakura. Pakukuya ndinenge ndirindaga, so ndinozvitandadza kuti ndirambe ndichishanda ndisashurikigwa.

When I sat on my indigenous grinding machine, its movements make a particular sound, with some rhythmic that initiate singing that closes some gaps. This gives motivation and energy to work for more time. During grinding I will be alone, so I have to entertain myself.



Photo 67: Marufu Cathrine stone grinding (Source: Dengu, 2021)

Photo 67 shows Marufu Cathrine working, stone grinding some finger millet mealie meal alone inside vahosi`s hut at DHE`s upper settlement. The mealie meal stone grinder Marufu, cite the major reason of singing and humming as to ensure adequate or more than adequate work results. As for music and some humming, she said these are necessary to keep tempo, and arrest loneliness. This further enhance the necessity of music as work catalyst and optimal yields enabler than just for mere entertainment.

However, for this particular community tourism venture, the Karanga musical arts activities have to be showcased as leisure to the visitors/ clients as enterprises skills. At DHE there is a wing that caters for indigenous sports which also incorporate *mahumbwe* (children`s play house) section. For commercial purpose, this wing is also codenamed *Dandaro redu*. In Karanga community *kutandara* means to be entertained, hence *dandaro* is the space or area where indigenous entertainment is staged.

Visitors who would like to participate in these games have to pay a fee. Games that are so far available include *nhodo*, (stone subtraction game) *chitsvambe*, (tag game) *mapere* (hyena game), as well as *chamuhwande-muhwande* (hide and seek). A number of indigenous game competitions have been put on cards. These include an annual indigenous Karanga race codenamed, “Peku PaGomo RaVaKaranga Race”. Among other requirements, participants are expected to put on Karanga indigenous attire and *manyetera* (indigenous sandals) for the race all being sold at the centre. As has been discovered in chapter 2, it is during these same games in which motivational music and dances will be provided to cheer up the participants. The race is won at the centre, *PaGomo* (at the mountain), from *ruvuri*, a point which Karanga indigenous people used to enter an underground escape tunnel during times of especial external conflicts.

The intention is to make the race an international one so that it attracts participants from different parts of the world. There are also fun games and competitions like eating *mbwire-mbwire*, (powder from roasted mealies) drinking *ndari* (indigenous beer), *hari* (clay pot) race and many more. There is also an annual traditional hunt in which participants are to use indigenous methods like *museve ne uta* (bow and arrow) to kill birds, squirrels, hare etc. Besides paying hunting fee, interested hunters are to purchase the indigenous ammunition and hunting attire from the shop.

Photo 68 shows young MaDzimbadzamabwe putting on indigenous and traditional gear, also demonstrating some shooting skilld using *uta nemuseve* (bow and arrow). The hunting competition is organised to be done in categories based on age and the centre awards trophies to the participants and deserving winners.



Photo 68: David Dengu Karanga hunter (Source: Researcher Fieldnotes, 2020)

Indigenous Karanga leisure, *Dandaro Redu*, is the same *bandiko* (wing), that houses Dzimbadzamabwe Dance Troupe also known in the performing arena as Dzorirangoma Cultural Dance Troupe (DCDT). For business purposes, Dzimbadzamabwe Dance Troupe, was named as Dzorirangoma making it a subsidiary of the entire DHE business project.

In Photo 69 visitors from China and Japan were busy capturing DCDT in action at DHE in 2019. Since the establishment of DCDT in 2016, the group managed to win Chibuku Neshamwari Dance Festival Masvingo provincial competitions in 2018 and pocketed US\$500-00 money prize, (see photo 70 showing the group while holding a US\$500-00 cheque money prize).

Since 2016 when the researcher started working with the dance group, especially in improving choreography, formations and stage performance the group gained popularity and started receiving invitations from individuals, private and government functions for a fee. Photo 71 shows the dance group, Dzorirangoma entertaining people at a gathering in Zaka district in 2018.



Photo 69: Tourists taking photos of dancers (Source: Researcher Fieldnotes, 2019)



Photo 70: Dzimbadzambwe Dance Group holding cheque prize money (Source: Researcher Fieldnotes, 2018)

Commenting on how the dance group is helping to improve livelihoods of Dzimbadzambwe community members, an elderly woman in the group, Kwangware (2020: interviews) says:

Kudzana ndakatanga kwave kare izvi zvatakatanga izvi zvakatisvitsa kure kwandisina kumboenda. Kutamba kwatova kubasa we-e, kutoripa zvakawanda. Ko zvaimbovepi ko ndichine simba? Mari tadya dzawanda, tichingodaidzwa, tichibva nechauviri.

I started dancing a long time ago but this project we started here made me travel new places. Dancing is now my job, I am receiving a lot from dancing now. Where was this while I was still strong? So far we have received and enjoyed a lot.

The reason why Dzimbabwe dancers are now realising some economic benefits out of any trip made is because the researcher designed a business performance form paid based on individual allowances calculated on time of performance, breakfast, lunch, supper, travelling and accommodation etc. Customers have choice to provide for example, transport, food and accommodation but to pay performance or stage appearance and tear and wear of instruments. The use of bank account in most major deals of the project is instilling confidence, transparency and also this gives a professional outlook. The Dzimbabwe members no longer perform for free or charity. If such surfaces it will be secondary and out of their their own interest as they have been empowered to primarily talk business using their cultural skills and have already successfully tested the benefits of indigenous dance as an enterprise skill.



Photo 71: Dzimbabwe dance group at Nemanwa growth point (Source: Researcher Fieldnotes, 2018)

The group is now quite popular and had already earned a huge following in Masvingo Province. At one-point business was halted as hundreds of people partook to the fascinating dance formations, shapes and choreographic movements in Zaka district (see Photo 71). The dance group was also invited by Masvingo Provincial Entertainment Committee in January 2021 to offer entertainment at a rally addressed by the Zimbabwean President at Chivi irrigation scheme where the group pocketed a US\$250-00 token, US\$200-00 from the President and US\$50-00 from Minister of State for Masvingo Province.

7.8 Indigenous exhibition and auction (*Mhanza Mambure*)

The issue of trading in Karanga community is not a new or a borrowed concept. It has been discovered that traders themselves used to travel around selling goods and items. In Karanga community a number of sources revealed that songs and dances were utilised as major activities that marked, identified and paced trading and marketing (Blackman & Huffman, 1985; Huffman, 1985; Childs & Killick, 1993). Commenting on the issue of trade, exhibition and auction Kwangware (2021: Interviews) says that:

Kutengeserana kwaivamo muchivanhu chedu. Isu taiita zvekuchinjana, ataiti matengano agudo. Chaiwana umwe, kana chaaigona kugadzira aichinjana vo neumwe nezvaaiwana. Muumbi wehari aichinjana opiwa vo chibage. Mbudzi dzaitenga gwai, ukuvo ane makwai aipiwa mombe. Chero kuroora, kwaiva nekutema ugariri. Munhu haaisafa nenzara achiti handina mari. Zvirimwa zvaiunganidzwa vanhu vachipembera, vachiona nyanzvi, iyo yaizonzi hurudza.

The idea of buying and selling was there in Karanga culture. Ours was barter trade, we call it baboon's trade. We used to exchange different types of goods, as well as with some kind of services. Pot maker had to get some maize grains. Some goats worth a sheep, while also some sheep worth a cow. Even, dowry had to be paid through work for some years. One was not going to die with hunger citing lack of cash. Even our harvests used to be put in groups, with people celebrating, recognising outstanding yields, and this was the one who was then referred as expert community farmer.

Childs and Killick (1993, p. 331) note that “several or indirect economic functions of African metals have been recognised and explored to varying degrees, 1) agricultural production, 2) warfare, 3) trade over varying distances...” The indigenous people of Zimbabwe were discovered to have been great traders of cattle, who through the Limpopo valley established commercial and trading links with the East African coast, see Huffman (1985). Commenting on the trading trends done at Great Zimbabwe state, Dengu (2021, Interviews) says:

Bambo vangu VaMushipe vakandiudza kuti chakazopedza nhembe kwaiva kutengeserana kwaiita VaKaranga vachipa maGerimani ndarama ivo vachipihwa vo micheka.

My father, Mr Mushipe, told me that our skins disappeared through barter trade in which Karanga people gave the Germans gold and in return they received piece of clothes.

Evidence given by Dengu that the Karanga people had been trading own skills and capabilities even long before the coming of the white people. At DHE, the same idea of buying and selling

has been escalated and turned into indigenous markets and auction, codenamed, *Mhanza Mambure* (a catch goes with a fortune/ luck). Thus the study embraces the trading idea within the contemporary context of cultural industries for sustainable communities through the use of Kangara indigenous heritage. So far the researcher and Karanga community members managed to establish a market place which Zimbabweans and any other traders from different parts of the world can come to secure market places and auction their musical arts and cultural goods and products for a fee on a monthly basis.

Among the Karanga, like anywhere else in Africa, property like music instruments are shared among the relatives as inheritance if the real owner dies. From this same situation, there is high tendency and likelihood that those inheritors with little interest in music may keep the instruments inactive and with no benefit to them and society at large. The establishment of indigenous trade, market and auction is set to attract and reconnect a number of idle music instruments to the centre and eventually back to community use. Had it not been the pandemic Covid-19 lockdown measures, the market and auction idea was scheduled to begin May 2020. Market days for the month of September are scheduled to coincide with the annual festival (to be explained in detail under the next subheading) to be run for (3) three to (4) four days. Besides programme of events, the researcher will assist the Dzimbadzamabwe community members in advertising the monthly Indigenous Trade and Auction.

7.9 Festivities unit (*Imvenge-mvenge*)

Life aspects of an African person has long been recognised and celebrated from birth to death and beyond in the spiritual realm through the use of festivals at different intervals with music and dance (Nketia, 1982; Aning, 1973; Harper, 1970; Modum, 1979; Nzewi, 2007, 2010, Rutsate, 2010; Forchu, 2015). Phipps (2010, p. 217) posits that:

Cultural festivals are part of the few consistently positive space for indigenous communities to forge and assert a more constructive view of themselves, both inter-generationally and as part of drive for recognition and respect as distinct cultures in local, natural, and international contexts.

Modum (1979, p. 87) says "...the social and moral life in African traditional societies should be seen to be organised around manifestations." This study situates the idea of indigenous festivals in the context of those cultural practices that are conducted within the homestead. Karanga people have been known to have a number of festivals, celebrating times and activities like *pfigamwedzi* (end of month), *mwedzi wakagara* (new moon), *mvura yekutanga* (early

rains). Such a cocktail of activities in Karanga where people mix and mingle in celebration is called *mvenge-mvenge*. Commenting on the idea of festivals in Karanga societies, Dengu (2021, Interviews) say that:

Mumusha weVaKaranga maiva nemagungano akasiyana-siyana. Mazvere, kuputudza, roora kuvhima, nhimbe, kuvaka, kupera kwemedzi kupera kwegore, kusvika pa rufu. Tinozoungana pakudzora mweya wemufi mumusha, kwatinoti kurova guva. Upenyu hwemunhu hwakashongedza uye hunotevererwa nemhemberero, idzo tinoita semagungano emusha.

Karanga communities used to stage festivals for different reasons. New baby, puberty, marriage, hunting, cooperatives, building, end of month end of year, till death all these were reasons for having some festivals. We also gather as we bring the spirit of the dead home, we call this ‘hitting the grave’. Life of a person is decorated and followed with celebrations, that brings entire community together.

As confirmed by Dengu it therefore shows that the typical Karanga homestead was loaded and punctuated with series of celebrations that were to manifest in forms of known festivals. While these festivals were staged for social, physical, emotional and cultural benefits, the establishment of DHE/ *Nzanga YaVaKaranga* is taking it further for the realisation of economic gains. The desire of this subsection therefore is to take advantage of the interface between Karanga cultural festivals and contemporary tourism thrust, and combine the two and harness the potentials and capabilities to drive and bring business advantages and opportunities to Karanga rural communities. Harper (1979, p. 1) argues that “This meeting of traditional material and the demands of modern forms of entertainment can, if well directed, have positive and creative results.”

The arrangement in place so far at DHE is that, tourists, visitors, learners and researchers are invited to witness where possible, ceremonies and festivals like *mutimba*, weddings (*michato*)), thanks giving, (*matatenda*) end of year party (*kupera kwegore*) which they have to pay a fee. Also indigenous facilities and settlements at DHE are provided for a fee to those with a need to celebrate like *muchato* (indigenous wedding), *mazvere* (coming of a new baby to society) and birthday party. At the moment construction of a big indigenous conference centre is in progress. After completion the facility allows institutions, organisations, societies, scholars and/ or researchers to run their cultural heritage related workshops and paper presentation at the centre for a fee. As for festivals that seek to share Karanga culture as well as sustaining the lives of the indigenes, the centre, DHE, managed to hold a very successfully cultural festival in May 2020 themed ‘Improving Community Well-being Through Musical Arts’, see also

DVD 001 attached at the end. Photo 72 shows the researcher (pictured) in *The NewsDay* paper that carries a pre-issue article concerning the festival. The researcher also took the same opportunity to market and advertise the first festival hosted by DHE in May 2019.



Photo 72: NewsDay pre-issue article on DHE festival (Source: Admire Jama, 2019)

The researcher's involvement in assisting the community centre to advertise yielded quite strong results as the festival attracted a number of primary schools, secondary, colleges and universities across the nation. These include Gaba primary school, Mazowe Primary School, Chiredzi Primary school, Chikato Primary School, Ndarama secondary, Morgenester Teachers' College, Bondolfi Teachers' College, Morgan Teachers' College, Masvingo Teachers' College and Great Zimbabwe University, Dare Rimwe dance group. All these institutions paid entry and festival fee as well as food. As highlighted above, for this festival most payments were paid direct to Dzimbabwean project account.

Appendix S shows Dzimbabwean (official) receipt duplicates for some of the many participants and visitors who attended the same festival. Visit DHE's facebook page <http://facebook.com/Dzimbabwean-Indigenous-Heritage-Arts-103591392118321> for some festival video or clips. Plans that are at hand based on May 2019 festival experience and suggestions from participants, the centre in future agreed to increase the number of days for the festival from just one (1) day to (3) three – (4) four days. As gathered from the comment book at information desk, participants and visitors requested more time citing that the one-day time was not adequate for them to experience the much needed Karanga life experience (see Appendix Q). Currently agreed plans are that a number of Karanga Indigenous Performing

Arts, Sports and Games discussed above will be also staged during the scheduled annual festival. These indigenous games include the Karanga annual race, hunt competition among other sporting activities.

Photo 72 shows dancers from different groups entering the stage to entertain audience at the festival. The same picture shows quite a big crowd which is an indicator that confirms cultural practitioners have keen interest in exploring Karanga cultural heritage. While festival arrangements afford visitors, tourists, learners and cultural researchers authentic and rare opportunity to interact with Karanga Indigenous life styles, they also in a greater way assist and ensure economic stability of the cultural creators.

The festival managed to draw a number of cultural groups which besides Karanga dances, other cultures like Korekore and Ndebele were also showcased. Photo 73 showing Masvingo Teachers` College Dance Group known on stage as *Gango* performing *dinhe* dance skills which is a Korekore harvest dance at. Photo 74 shows Dare Rimwe, Great Zimbabwe University workers group performing Karanga *bira* dance while Photo 75 show a Ndebele culture, *imbube* dance performed by a Masvingo Teachers' College group. Ndarama Secondary School musical arts and Cultural Heritage studies students are watch and enjoying the choreographic movements of *imbube* dancev (see Photo 75).



Photo 72: Dancers entertaining delegates at DHE festival (Source: Researcher Fieldnotes, 2019)



Photo 73: Masvingo Dinhe Dance group at DHE Festival (Source: Misheck Zimano, 2019)



Photo 74: Dare Rimwe GZU dance group at DHE festival (Source: Misheck Zimano, 2019)



Photo 75: Masvingo Teachers' College Imbube Dance group at DHE festival (Source: Misheck Zimano, 2019)

The festival attracted quite a huge crowd of varied capacities and capabilities from cultural domain. In attendance were two officials from Masvingo National Association of Primary Heads (NAPH) Mr Sayi, the then provincial chairperson and his deputy Mr Madzimure. The festival was also attended by eight (8) members from Curriculum Development and Technical Services mainly under musical arts area.

Photo 76 shows an official from the department of Curriculum Development and Technical Services (CDTS) in green t/shirt, Mr Muronda Takudzwa taking some video clips of the festival proceedings. The interaction between Dzimbabwe project members with CDTS officials reinforced commitment of community members in continuing working and improving the project. The CDTS members in their presentations at the festival reiterated that they were strongly considering partnering the centre in generating authentic Karanga musical arts heritage sources for schools. Commenting on the sentiments of CDTS officials, Chakawa (2019, Interviews) says:

Zvinofadza, ramangwana redu ririkujeka varume vava vakataura kuti tibatane mukuruka zvetsika nezvinyorwa. Vaiti mari yakawanda inobva muzvinyorwa. Chinhu ichi shuwa inhaka taiva mapofu onai regai VaKaranga vakati kutenda cherima kutenda auya nacho.

It thrills, our future is quite promising. Those people said they need us in writing books. They said more money is ascertained in book publications. This project is our really heritage, we were blind, thus why Karanga people have a saying that for critical idea thank the very one who brought it.

From the sentiments above shared by Chakawa, it has been further discovered that Dzimbabwe project members are continuing to get strengths, confidence and their mind-sets are gradually getting changed. The economic benefits which DHE members realised since the establishment of musical arts group and community project centre are playing a key role in transforming Dzimbabwe community life styles. Realising the economic benefits, the project is bringing, the members are strongly becoming very cooperative.



Photo 76: CDTS official in green T/shirt taking video at DHE festival (Source: Misheck Zimano, 2019)

Giving overall comments on the organisation of the entire festival, Muronda (2019, Interviews) says:

The event was well organised and was done at a real indigenous and natural setting for such ceremonies. We were taken around the village and saw how our ancestors used to live and survive in the forest using indigenous knowledge systems and available resources. It was indeed a good exposure for ministry officials, teachers, lecturers and students who were present. They were able to learn through experience and embodiment. These functions are highly recommended if we are to relive and practice our indigenous culture and help transmit to the generations to come. As department that deals with curriculum issues, realising and recognising the significance of this festival, we urge the organisers to expand it in the next edition to cover 3 to 4 days. There is also need to include paper presentations. This festival of this nature needs to invite and accommodate cultural heritage international players.

7.10 Karanga sacred life (*Zviera-era*).

Karanga community just like any other culture, has a number of taboos/sacred (*zviera*) stories and places that embody their philosophies, cosmologies, norms and values. Pearsall (1999) refers to *zviera* as taboos, known as ‘the inviolable’ or ‘the sacred’. This study favours the latter, sacred, and it situates sacred life of the Karanga, as *zviera*. These in particular include, (*chitubu*) water spring, (*mapa*) graves for distinguished people), (*ruvuri*) opening to underground escape tunnel, (*nhare*) underground settlements and granaries, (*mutoro*) rain-asking ceremony and venue, and traditional chief’s court (*dare ramambo*). Commenting on the idea of Karanga sacred life styles, *zviera/zviera* Dengu (2021, Interviews) says that:

Isu VaKaranga tinenzvimbo, zvitemo, nhumbi dzedu zvinoera saka tinozviti zviera-era. Vamwe vanoti zviera asi isu sevaKaranga tinoti zviera. Madhumbu zviera, zvinopfeka mambo, vadzimu, vavhimi zvatinoti fuko zvese izvi ndezvimwe zviera, pamusoro pe mapa ruvuri, matura edu epasi, matare emadzimambo. Nzvimbo dzedu dzeze dzatinokurura shangu tinodziera. Hongu fuko inobva pakufuka.

As Karanga people we have areas, rules, clothes that are sacred and we call these *zviera-era*. Others say *zviera*, but for us Karanga people is *zviera* (sacred). Skins put on by Chiefs, ancestors, hunters that we call *fuko* all are sacred life in addition to ancestral graves, underground tunnels, Chiefs’ traditional courts. All areas that we remove footwear are sacred to us. Yes, *fuko* comes from ideas of putting on a skin.

As mentioned by Dengu, one of the Karanga cultural creators that what identified them as Karanga, is the use of the term, *zviera* rather not *zviera*. And in this particular writing for this and other purposes the term *zviera* is to be utilised. As highlighted in chapter 4, traditional chief’s court and underground tunnels were also extended to DHE for touring purposes. Many of these places are deteriorating as some locals and outsiders are intruding without observing some basic rules and steps in visiting these places. While the need and curiosity to visit and tour Karanga sacred places remains high, the idea to turn these into cultural and creative industries for the community has not been visible and explored until the establishment of DHE/ Nzanga YaVaKaranga. As a community-based tourism venture, DHE has been allowed to utilise community sacred places mentioned above. Visitors, learners and researchers are to pay a stipulated fee to get access to these places. This development will also assist in monitoring and providing tight security every time and moment of the day. Photo 77 shows an entrance to Karanga underground settlements, known as *nhare* in Karanga community of Chief Mugabe. Such places constitute heritage of the indigenes, and while outsiders need to tour, get more

stories and witness music and dance practices associated with *nhare* (underground settlements), they need to pay some fees that are similar to tourism experiences elsewhere in the world.



Photo 77: One of the opening to *nhare*, (underground settlements, graves) (Source: Remson Dengu, 2020)

Photo 78 showing rain-asking medium spirit putting on a sacred cloth (*fuko*), while sitting on a sacred area which the Karanga people visit as part of rain-asking itinerant ritual practices. Also another tourist sacred area as highlighted is *ruvuri*, (opening to underground community safety and escape tunnels). A lot of interesting stories that stem from *ruvuri* (underground hiding and escaping tunnels) will be shared during tour guide time. Also photos 79 and 80 are showing back view and front view respectively of Chief Mugabe traditional court that was built of stones, *rusvingo*.

Being part of Karanga sacred places, Karanga traditional leadership availed and agreed to incorporate *dare ramambo* (traditional courtship), as a tourism sacred place for DHE. For the Karanga people in Masvingo it has been found that all their sacred areas and/ or practices like discussed above (rain-asking ceremony, *mapa* (graves for distinguished community people), *nhare* (underground settlements and granaries houses), *ruvuri* (opening to underground safe and escape tunnels) and *dare ramambo* (chief's traditional court) are quite grounded and anchored on music and dance activities. It is through this exploration and touring of Dzimbabwe project in which visitors get opportunity to relate, share and experience Karanga cultural life styles.



Photo 78: Rain-askingspirit medium (Source: Remson Dengu, 2020)



Photo 79: Back view of traditional court (Source: Remson Dengu, 2020)



Photo 80: Front view of traditional court (Source: Remson Dengu, 2020)

7.11 Karanga health care unit (*Hutano Hwedu*)

Emerging literature that grounds African ways of knowing, Wane (2011, p. 36) states that “Throughout the continent, many health – oriented ministries now encouraged the use of medicinal plants and have established departments of traditional pharmacopoeia with the ministries to implement policies that are prime examples of practical ethnobotany.” Indigenous ways of knowing have also brought forth useful knowledge on medicine and health (Zegeye & Vambe, 2006). Referring to Zimbabwe indigenous peoples, Mapara (2009, p. 146) notes that “The formerly colonised also have a wealth of medical knowledge, that not only sustained their populations prior to colonisation, but ... Other plants like *chikohwa/gavakava* (aloe) were and continue to be used to local people who are suffering from stomach ailments.”

In that regard, DHE location is quite conducive to the establishment of this indigenous surgery which is highly sustained by local flora and fauna. Karanga community as has been discovered in previous chapters especially two (2) and three (3), that it highly values health of its members. As such, Dzimbadzamabwe members like elsewhere in Africa have been also discovered to have some traditional practices and medicine to take care of their community health issues. It has been also discovered that in Karanga community issues that concern social, economic, emotional and in particular health are entrusted to be handled by elderly people *sekuru* (grandfather) *tete* (auntie), hence, the medical centre for the Karanga is also codenamed

Taura zvinokunetsa naSekuru na Tete (bring all your problems to the attention of grandfather and auntie).

As highlighted in chapter 2, music and dance besides being part of therapeutic measures and practices also links and connects with spiritual world. The use and need of indigenous herbal medicines has been on the gradual increase. Surprisingly a lot of these herbal products have their origins from Africa. While indigenous healers have been there since immemorial time, for the Karanga their work has been largely treated a tight secret, operated at individual backyard homes. It has also been learnt that patients prefer to visit either local or distant indigenous doctors/ healers during the night for various reasons that we are not going to pursue for now.

The institutionalisation process at DHE just like any other big organisation also considered the involvement of a medical wing which is being manned by indigenous doctor Dengu Remson who is a registered health practitioner under Zimbabwe National Traditional Healers` Association (ZINATHA). Zimbabwe traditional healers got recognition in 1980, and an association called Zimbabwe National Traditional Healers Association was registered, (Mapara, 2009). DHE is privileged in having Dengu, not only as the community project leader, but also as a spiritually initiated traditional healer. A Karanga home without such a member in it would normally be supplemented by occasionally outsourcing such services. Dengu led the construction of an indigenous surgery (*banya*), at DHE in 2018. He has already started rendering health and medical services in this room since 2018 and he also stores some herbs in it. DHE`s medical unit is located at the lower settlement of the project, some metres from the open stage just closer to the entry point discussed earlier on. Photo 81 shows an indigenous surgery (*banya*) hut built closer to the open stage just after the entry point on the way to the upper settlement. Commenting on how he sources and gets some traditional herbs, Dengu (2021, Interviews) says that:

Ini ndinoshanda nekupiwa nzira naVaMushipe. Kana murwere auya tinopinda matare ndipo pandinoratidzwa zviripo, zvinodiwa. Mishonga yekushandisa ndinoratidzwa uye kana pasina zvimwe ndinoita sendinorotswa. Pamwe mushonga ukaramba, tinodzokera kupinda matare. Munguva zhinji ndinoita zvekurota ndichiudzwa kuti chera apa, uyu mushonga uyu unorapa zvakati. Ipo pano pamuzinda ndarapa vanhu vakawanda chose. Vamwe vanobva kure chose vamwe pedo vo. Zviguwe ndinobetsera vashanyi, vamwe shuga, moyo, mamhepo. Vazhinji vo ndeve zvepabonde, tinobetsera.

I get spiritual instructions from father Mushipe. As the patient comes, we go for spiritual court that is where I get visions of the story and what is required. The kind of medicine to use will also be revealed

and if it is not in stock, then I will still consult and get it through visions and dreams. If the dosage fails, I will go back to consult. In most cases, I get some guidance through dreams indicating that such a drug is suitable for given ailment. So far I have treated a number of patients here. Some come from distant places, while others are locals. I am helping patients that suffer from diabetes, heart as well as spiritual issues. A lot also are bringing sexual problems.



Photo 81: Front view of (banya) surgery from entry point (Source: Researcher Fieldnotes, 2019)

Tourists, learners, researcher and clients after paying required touring fee, they will be taken to understand Karanga cosmologies that underpin issues to do with indigenous health. So far what has been discovered to be central in providing abundant solutions to some community problems within the thinking system of Karanga people, is *muchakata* tree (see chapter 2 for a full discussion). At DHE the Karanga constructed (banya) indigenous surgery around *muchakata* tree with its branches protruding through the roof of the room, for more related pictures visit DHE`s facebook page <http://facebook.com/Dzimbadzamabwe-Indigenous-Heritage-Arts-103591392118321>.

The art of constructing such structure(s) will be articulated by the Karanga cultural creators while visitors tour round the settlements and mainly during question and answer session. Photo 82 shows Dengu explaining and responding to questions from tourists from Malawi in 2019.



Photo 82: Dengu and visitors in front of *banya*, indigenous surgery (Source: Researcher Fieldnotes, 2019)

It has been discovered that normally after visitors get a close tour of the medical unit, they later seek individual appointments with the indigenous doctor, and this attract a further fee depending on what the patient needs. Photo 83 shows two visitors in the company of Dzimbabdzamabge tour guide, Washington sitting at the door step and in arms with the Japan national. One of the visitor in black t/shirt is seen putting on his shoes after taking a cultural observation that requires removal of footwear before one enters *banya* (indigenous medical room).

For the Karanga people, removal of footwear is also a common procedure during participation of *mhande* music and dance, which the local people said it translate to sign of respect and also a step that allows one to be in direct contact with the community soil and this ensures physical and spiritual scanning (also see chapter 2 and 3 for detailed explanation). The two visitors were seen holding a number of traditional medicine from *banya* (indigenous pharmacy-cum-surgery). Commenting on the economic gains that have been already brought by the operations of *banya* (medical centre) at DHE, Dengu says that:

Kubva zvatakatanga kushanda zvekurapa pano takaona shanduko huru mukurarama. Vashanyi vanouya pano vanechido nekurapwa pachivanhu. Ndatova nevarwere kwete muno chete, nekunze kwenyika. Nzvimbo ino irikutibetsera chose, chero ichiri diki. Taisaziva kuti takagarira ndarama, tatochinja so, ikozvino vachena ndudzi dzese vanouya pano.

Since we started our medical duties here we have realised quite an improved economic life. Visitors who come here have interest in Karanga medicines. We have now patients even outside the country. This

centre has helped us though still expanding. Little have we known that we were sitting on gold, our lives have just changed, and now we are receiving people of all races here.

The above comments from Dengu indicate that the Dzimbabwe project is quickly changing livelihoods of the indigenes. To them they have found themselves a cultural creative industry within their own community. It has also been discovered that the Karanga musical arts incorporate a number of cultural practices.



Photo 83: Visitors at banya surgery (Source: Researcher Fieldnotes, 2019)

The existence of the medical unit at the centre besides providing economic gains to project members, the services are also quite critical to the entire Dzimbabwe community. Commenting the necessity of the medical unit to the settlements Kwangware (2021, Interviews) says that:

Handiti unoona! Isu takura kudai kureva zvirwere vo zvakawanda. Asi nekuda kwe imba yaVaMushipe iyo, tinobetsereka chose seboka pano patiri. Zvirwere zvemoyo, shuga uye zvifo makumbo nekunhengo dzakasiyana zvinowandavo. Nyangwe chirwere chegomarara chanetsa kudai pano vanouaya vanhu, vashanyi vachibetsereka.

As you can see! Some of us we are now old, it means a lot of health problems. But because of the presence of this surgery room we are hugely assisted here as a group. Diseases like heart problems, diabetes and many more are attended to here by Mr Mushipe. Even the most problematic disease, cancer, patients come here and receive some assistance.

Adding his voice to explain the significance of medical unit, the ZTA Director Dr Runyowa (2019, Interviews) comments that:

This centre is quite promising, you are bringing important structures that have been missing in most existing CBT centres. The idea of having a live and active indigenous health care centre is a very commendable development. There is need to improve some paths ways, from the approaching side.

Judging by the number of tourists who visited indigenous surgery, (*banya*) for assistance, it really shows that the decision to have a real and live indigenous health delivery system is very appropriate.



Photo 84: Dengu sitting centre putting on red cloth and head gear with two others (Source: Dengu Stenford Dengu, 2021)

Photo 84 shows Dengu, the indigenous doctor in his surgery room assisting patients at DHE. In front of him is a piece of reed mat that is, according to Dengu is called *mauro*, (scanner). Assisting and squatting left is Matunhu Alex, relaying and giving the money, consultation fee to the doctor. For the purposes of this study, pictures and videos where necessary have already been granted by ancestral spirits which, Dengu himself took time to convince them before getting a waiver has been granted and a cultural clearance has been awarded. Explaining and elaborating after the healing session, Dengu (2021, Interview) says that:

Iwe zvepikicha takakukumbirira kare yekutora mifananidzo nguva yematare hazvisitendegwi. Chimhasa chawabvunza icho chinonzi mauro, ndicho chinoratidza zvisingaoneki neziso njee. Chinoshanda nezvimwe zvina zvinenge zviri pasi zvatinoti hakata. Iyo mari yawabvunza tinoiti sarutombo inobviswa

munhu pakutanga matare. Zhinji inenge yasara murwere anozobvisa agutsikana. Iri basa kana vakuru vachingofara nesu seizvi tinowana chauviri. Ino nzvimbo vanhu vanoifarira kuda yakaita pachikomo pakati vande.

For your studies we requested permission to capture videos and pictures during spiritual works because normally it is not allowed. That small reed mat is called *mauro*, (scanner) it is one which shows what an ordinary eye cannot see. It works with other four devices on the ground that we call *hakata* (indicators). The initial payment which you asked we call it *sarutombo*, (consultation fee). For the major fee, the patient will pay later when he/she is satisfied. For this particular work, as long as our ancestors are happy with what we are doing, we stand to get something. This place is quite ideal for a number of patients, maybe it is convenient for their privacy.

From Dengu's views above, it also equally indicates that the indigenous medical sessions are just like the modern ones, they include consultation fee. The indigenous doctor also has to use "scan", and other methods that assist to identify the problem. The pharmacy is stocked from the local environment, hence DHE site remains an ideal location. For different prescriptions the patient has to pay in cash or in kind. According to Dengu, domestic animals starting from chicken up to cattle are recognised and valued except a donkey for the reason that it has no blood that is consumed by both the living and our ancestors. He even maintained that the same cultural justification makes a donkey valueless to settle *mhosva*, (court case) *ngozi* (avenging spirits) and *roora* (lobola).

By and large, the packages offered by DHE to tourism community are increasingly continuing to attract the attention of local and international visits. The recent covid 19 lockdown review, which now allows some restricted tourism activities and movements though, has seen some visitors taking advantage of the given slight opportunity to choose DHE as their destination disregard that all the units are working to full capacity.

Photo 85 shows some visitors from Savana Trust dancing, imitating some Karanga cultural dance movements being showcased by DCDT at the lower centre, reception point. In the same picture, a French tourist with a green cap is seen sorting out some money notes totalling US\$40-00 which he gave to DCDT as an appreciation of their exciting performance.



Photo 85: Visitors from France and Savana Trust dancing (Source: Dengu Remson, 2021)



Photo 86: Visitors from France and Savana taking some pictures, Washy Nyati 2021



Photo 87 Tourists from France and Savana Trust. Photo by Washy Nyati, 2021

Photos 86 and 87 are showing some tourists from Savana Trust and France with their masks observing World Health Organisation's (WHO's) Covid-19 measures at DHE's lower settlement. In photo 90, the visitors who arrived at DHE centre on 25 March 2021 were seen carrying their cameras quite eager to capture some Karanga life styles. And also in photo 87, the visitors were seen attentively listening to some explanations which were given by Dengu Remson concerning DHE units.

7.2 Conclusion

The chapter was mainly a practical, participatory action research, a community project establishment. The chapter was about the establishment of Karanga indigenous resettlement, a community tourism venture. The established settlement included two main settlements, the lower and upper areas. In this chapter community members managed to institute some viable tourism interprise strategies. These tourism strategies include Entry Fees (*Titure*), Dzimbadzamabwe Information Point (*Zvirimuchikuva Chedu*), Home Settings (*Guta ReVaKaranga/ Musha Wedu*), Instrument Making, Science and Technology Area (*Humizha HweVaKaranga*) and Indigenous Culinary Unit (*Machikichori*). Other tourism strategies that ensured economic growth for Karanga people are Teaching and Learning Unit (*Dzidzo Inhaka YeUpenyu*), Indigenous Karanga Leisure (*Dandaro Redu*), Indigenous Exhibition and Auction (*Mazha Mambure*) and Festivities Unit (*Imvenge-mvenge*). Equally important established

enterprise strategies were Karanga Sacred Life (*Zviera-era*) and Karanga Health Care Unit (*Hutano Hweddu*). All the above strategies were very critical in ensuring Karanga economic sustainable development. Having successfully managed to establish a Karanga Zimbabwe musical arts Community Project, the study then desires to make a projection on the future of Karanga musical heritage arts, hence the next chapter; Past, Present and Future of Karanga Indigenous Musical Arts.

Chapter 8 Past, Present and Future of Karanga Indigenous Musical Arts

8.0 Introduction

This chapter is a crystallisation of the study and in particular, DHE's trajectory seeks the emancipation of the owners who are the vulnerable rural inhabitants in Zimbabwe. The trajectory roots from the pre-colonial Karanga stable state of self-reliance upon their tangible heritage comprising the physical space and what inhibits it as well as the intangible heritage incorporating their indigenous knowledge systems. The knowledge systems are often articulated and enacted through the relevant creative modes of expression. The Karanga history of musical arts heritage cannot be complete without making reference to colonisation which culminated in the capture of the victims' physical and mental spaces.

The conquest of the indigenes' heritage coupled with the imposition of the modern colonist's attending capitalist and neoclassical ideologies, not only marginalised the victims, but also eroded their sources of livelihood. The unstable Present postcolonial state of heritage enterprise initiatives tends to be suppressed by capitalist industrial modes. As such, this study's presumption of the future of the local heritage enterprise lies in the metropolitan advancement of ethnic heritage through the adaptation of the best practices for the enhancement of national, transnational and global sustainable development goals and plans.

The terrain created in chapter 4, which traces Karanga musical arts from the pre-colonial through the colonial up to postcolonial eras, elevates and escalates the study to yet another stage and level that focuses on Karanga musical arts stability, instability, change and continuity. In order to accomplish such task, the possible future of Karanga musical arts is to be projected. This chapter is then deliberately organised in three main contexts and phases, Past, Present and Future of Karanga musical arts.

8.1 The history of Karanga musical arts

The history of Karanga musical arts includes cultural practices performed and experienced before the intervention of the colonists. This authentic Karanga heritage existed prior to Zimbabwe's colonization. For example, the original drumming pattern that uniquely identify Karanga *mbakumba* music and dance as heard in Tracey's recordings during which most Karanga music dance traditions were still fairly intact, with less influence for some changes. Figure 5 below is an approximation diagram representation of Karanga *mbakumba* drumming

before colonial invention with Figure 6 also representing *mbakumba* dance patterns which are diagrammatically represented each leg on its rhythmic line. Figure 7 shows a combination of both legs movements that represent Karanga basic *mbakumba* patterns on one line. It should be noted that the diagrammatic representations are either not authentic, complete or inclusive as still some of the aspects like, direction, effort or impact and angle of the foot are missing.

Basic pattern of Mbakumba drum

Trascribed by Magwati P.
Edited by Mukege T.

RH player

Allegro ♩ = 135

Copyright © 2021

Figure 4: Rhythms for Karanga mbakumba drumming, transcribed by Magwati P. & edited by Mukege, T.

Dance Moderato 1

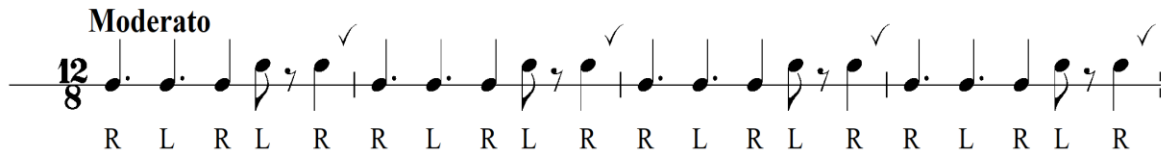
Arranged by Magwati P
Typesetting by Chihora T.

Moderato

Figure 5: dance rhythms/ patterns for Karanga mbakumba danceTrascribed by Magwati P. edited by Chihora T.

Dance moderato 2

Arranged by Magwati P,
Edited by Mukege T.
Typesetting by Chihora T.



Copyright © 2021

Figure 6: Karanga mbakumba dance patterns

For the Past of Karanga musical arts, the immediate concerns of the study shall heavily consider the indigenous knowledge systems as founding principles, in the creation and practice of Karanga musical arts. At various intervals in previous chapters, the study attempted to demonstrate that music and dance, drama, theatre folk tales among other components of musical arts played integral part to the entire life of the indigenes, (see interviews with the Dengu, Kwangwari, Chauruka, Chakawa, Dzareva and Chivasa, 2018, 2019, 2020, 2021).

The same insights by the real Karanga cultural creators resonate quite well with available scholarly findings that relate to life of Africans in general and Zimbabweans in particular, (Rutsate & Rutsate, 2021; Rutsate, 2019, 2007, 2010; Jones, 1992; Huffman & Blackings, 1976; Nketia, 1974; Nzewi, 1985, 1997; Nzewi, 1993; Agawu, 2003). Referring to the coming together of indigenous Africans, and how they transact their daily life activities, Nzewi (2007, p. 77) says “No festival can make sense as communal cultural communion in the absence of the musical arts.” The task of this entry is to resolve and maybe in essence also ratify that, if life of Karanga people was experienced through musical arts, it therefore, corresponds that the life of Karanga indigenes was also their musical arts, and as such, musical arts was their life too.

The life of the Karanga indigenous people, addressed in this instalment also as musical arts, was founded and practiced based on the epistemologies, worldviews, and in particular indigenous knowledge systems of the creators. Referring to their formulated model for sustainable development, AfriZimcentric Heritage Resilience (AZHR), Rutsate and Rutsate (2021, p. 1) state that:

This framework is characterised by Africans perceptions that incorporate humanity (*Unhu/Ubuntu*), holistic worldview, generational memory narratives, use of an interdisciplinary and intersubjective approach to creative and innovative enterprises for sustainable development.

African indigenous knowledge systems, or ‘software systems’ which were informed by the *ubuntu/unhu* philosophy, the spirit of oneness, togetherness, collectiveness influenced Karanga musical arts to be experienced as communal life, with the spirit of oneness, togetherness and collectiveness. Thus, the same spirit demonstrated by Karanga in the preparation of cultural and ritual ceremony like (*mutoro*) rainmaking, as Dengu (2019; Interviews) explained,

Vanhu vese vemunharaunda vanoita muonera pamwe, kubva pamumera, doro nezvimwe zvinoshandiswa. Umwe neumwe musha unoita mudeme mudeme. Tinoita izvi takabatana tichiita chinhu chedu.

All the community people are involved in beer making and other necessities. Each household contributes in beer making process. We do this together for the success of our program.

As explained by Dengu above, such was the same spirit and regulatory framework that ensured and reserved the ownership of Karanga musical arts to the entire community. Quite importantly for Karanga musical arts was that the spirit of working together was entrenched within Karanga cosmologies and ideologies. Authoring skills and talents in singing, dancing, instrumentation, as well as craftsmanship manifested through individuals, but that was done on behalf of the host community. The spirit of oneness and togetherness practiced and experienced in Karanga musical arts was also demonstrated in real life situations.

The same spirit of collectiveness and oneness ensured elimination of homeless people as the responsibility of raising a single child was open to the entire community. Having said that, the study then raises the flag to signal that the sustainability effect and tendencies of Karanga indigenous knowing systems reflected in *ubuntu/unhu* spirit, oneness, togetherness and/ or collectiveness is what might be extremely missing in Karanga contemporary life system and elsewhere in Africa. The result of homeless people, and in particular children who live in the streets is because life is now based on individualism, a system propagated by the colonists. One of the most striking features of the cultures of sub-Saharan Africa is their non-individualistic character, (Baliamoune-Lutz; McGilliavray, 2009 p. 314).

In the previous chapters it has also been discovered that the sustenance of the Karanga community was hinged on the usage of the local musical arts which embeds collective

participation and ownership. The past Karanga conceptions which among other aspects include language, song and dance (Nzewi, 2007) creative theory are emerging quite critical in shaping the present as well as the future of the indigenes. An attempt has been made to rekindle the same past conceptions of the Karanga through a community project, DHE.

In trying to bring to the fore an inclusive and acceptable reconciliation model in a way to thwart political violence, Vengeyi (2015) contends that "...without considering the African past, that is, the traditional Shona and Ndebele conceptions of justice, any attempt at reconciliation is doomed to fail" (p. 27). The same understanding informs DHE` establishment and stabilisation approaches. The need to improve Karanga livelihoods through musical arts community project took advantage of the *ubuntu/ Unhu* spirit in many respects not limited to construction, ownership and performance. Merging the past and the current trends in the arts domain, the project adapted the contemporary trends in which Karanga artistic skills and ideas have been institutionalised, packaged and branded for marketability as tourism resources the world over.

Music making in old Karanga times, mainly marked herein as the 'past' of Karanga Musical Arts, was wholly participatory, and informed by indigenous knowledge systems of the creators. Participatory was discovered as quite unique and powerful attribute in the making of musical arts in old Karanga times.

Guided by this attribute of being participatory, I shall then proceed to view Karanga musical arts makers as social and cultural actors who never wanted and enjoyed to be seen as audience in their own music making processes. Rather, from what this study has gathered, there is strong evidence that, instead the Karanga people just like musical arts makers/ builders elsewhere in Africa, felt hugely annoyed by being relegated in musical arts making and performing to become mere spectators. This same attitude, and trait (participatory) that made Africans and in particular Karanga people to be active participants in their own music making needs to be utilised for the advantage of contemporary Karanga community, Africa and eventually the universe.

The participatory net effect spirit, that managed the old Karanga music community to nurture and host active participants in music making, suggested that the 'past' of Karanga Musical Arts had potential and effective social and cultural 'innovators', 'industrialists' and 'performers'. Such same spirit that enabled and ensured social and cultural 'innovators', 'industrialists' to emerge in the yester Karanga time, needs to be rekindled, refocused and then re-contextualised to impact economic dynamics and dimensions in today's and tomorrow's African life.

Joining and/ or combining participatory nature of Karanga musical arts with yet another unique trait of being functional or utilitarian, the Karanga community in the past had musical arts activities at its disposal to effectively and efficiently utilise it for socio-cultural sustainability. These, among the many other Karanga musical arts nature and features discussed in chapter 2, need reinvention and reinvigoration in the contemporary Karanga communities if economic sustainability and poverty eradication is to be achieved in Zimbabwe, Africa and the entire global community.

The Karanga creativeness that manifested in the precolonial times as the indigenous people composed / constructed their musical arts was quite adequate to confirm needed potentialities and abilities in the invention and innovation processes. For example, the indigenous singing style of Karanga people, that of overlapping, moving from top, going down or vice- versa. Karanga singing style do not exactly fit in Eurocentric models which emphasises soprano, alto, tenor and bass guidelines. Karanga singing style, was well known with some yodelling, *mazembera* (lowest vocables) *magure* (poetic). As shown in Figure 8 Muzondiwa *mbakumba* song that incorporates hosho (shakers), two drums, leading voice, response voice and clappers. In African style, response voice can swap with leading voice and there is strong freedom of either moving up or down without strictness in voice range boundaries as in Western basics of composition and arrangement.

Muzvondiwa- Mbakumba

Transcribed by Magwati P.
Typesetting by Chihora T.

Allegro ♩ = 120

Shaker

Drum 1

Drum 2

Lead voice

I - he - re ye oh ha oh

Response voice

Oh ha oh ha

Clappers

Copyright © 2021

Figure 7: Muzvondiwa Karanga mbakumba song recorded by Huge Tracey (Source:^^)

As realised in the Past of Karanga Musical Arts, these potentialities and abilities manifested in form of spontaneity (*chirpo-ripo*), improvisation (*zvidobi-dobi*), extemporisation (*zvidawo-dawo*), choreography (*umhizha*). It has been discovered that, for the Karanga, the strength of music making resided in the skills of spontaneity. Before the coming of the colonists, Karanga people invented their musical arts activities instantaneously, on spot creation/recreation. However, quite striking was that, the skills of spontaneity (*chiripo-ripo*), improvisation (*zvidobi-dobi*), extemporisation (*zvidawo-dawo*) and choreography (*umhizha/unyanzvi*) were all done in cognisance of the tradition and theme of the performance, ritual, festival or ceremony. In improvisation one creates with a theme spontaneously, (Nzewi, 2007 p. 36). As such, it has been also revealed that the old Karanga society treated and associated tradition with

innovation and creativeness, rather, not as something based on primitive, static and unchanged practices, see Dengu (2019, 2020, Interviews) in previous chapters of this study. Dengu advised that the norm for any change, invention and innovation, the Karanga people had to consult their ancestors for permission as well as guidance and ideas. Therefore, one shall never consider traditional activities as static and unchanging.

Culture is a dynamic process which allows for the adoption of new ideas and methods as people's lives change (Jones, 1992). It is under this backdrop that this subsection is tendering an appeal to contemporary Zimbabwe and in particular Karanga to take tradition, creativity, invention and innovation as 'teammates', partners or joiners that need complementation and collaboration. The Karanga indigenous people were social, cultural, emotional, environmental and intellectual 'choreographers', 'improvisers' and spontaneous actors. These were the hallmark skills that enabled and ensured intactness and stability of old Karanga musical arts. The same musical arts skills that existed in old Karanga, need space in the contemporary Karanga times to positively influence livelihoods of the community members. Hence, creativity skills that outstandingly kept Africans in general, and in particular Karanga people surviving, need basic consideration. For the Karanga people, what kept them moving forward and sustaining their social and cultural aspects in the past were aspects mentioned above like spontaneity, choreography and extemporisation. The same creative skills have been embraced, taken on board at DHE, for economic benefits of the Karanga people.

8.2 The present Karanga musical arts heritage enterprise

This sub-section presents Karanga postcolonial musical heritage. It starts with a bit of background in which Karanga musical arts get disturbed externally by colonial forces. Secondly, the instalment focuses on the resilience of Karanga heritage and show how such character has been utilised to merge cultural and artistic forms for a robust heritage enterprise in contemporary Karanga life. Colonists' efforts in many ways and versions brought some cultural disturbances. Some of the ways included missionary work, western education, and government policies, especially on urbanisation, land and resettlement programs. These colonial interferences resulted in displacements, alienations and marginalisation of indigenous peoples.

Such interventions marked the beginning of yet another phase, legacy identified herein as ‘The Present of Karanga musical arts.’ The advent of colonialisation in Africa had some destructive and detrimental effects to the Present Karanga Musical Arts. Rutsate (2019, p. 3) states that “With the advent of colonisation and the sub-sequent introduction of school education, church, urbanisation, money economy, and mass media, the Eurocentric culture embedded in these institutions, permeated music traditions in Zimbabwe.”

The arrival of European settlers from the 1890s resulted in the economic upheaval and political reorganisations which changed the patterns of peoples` lives, (Jones, 1992 p. 27). As discussed in chapter 2, the varied forms and agents of colonialization which disguised and emerged as western education, Christianity and civilisation assisted the penetration into Karangaland to which they intimidated, assaulted and largely decimated musical arts of the indigenes. For example, the legacies of western education approaches and missionary ideologies to this day, are still haunting Karanga indigenous people of Masvingo just like any other African community in its basic effort to reconnect and uphold appropriate indigenous ways of music making.

African cultural heritage has been maligned in many ways. Many overzealous Christians and Islamic enthusiasts have branded it as barbaric, primitive, unprogressive and unrevealed, (Awoniyi, 2015 p. 2). As strongly discussed in chapter 4, such unwelcome western forces and attitudes weakened and disenchanting the nature, features and value of Karanga musical arts. One of the major casualty was/is the communal way (collectiveness) of music making which was dominant in old Karanga time as also discussed above, (The Past of Karanga Musical Arts).

The replacement of rural social, relations with the urban way of living turned rural farmers into migrant workers, disrupting one social context which folk music is performed, (Li Mai, 2013 p. 22). The forced resettlement of indigenous Zimbabweans which was enforced by British Land Appointment Act of 1930, had immense social and economic repercussions on the indigenous victims, (Rutsate & Rutsate, 2021 p. 8). As discovered in previous chapters, especially chapter 2, that colonists` ‘cultural rifle’ took serious aim at *ubuntu/unhu* philosophy, and this resulted in giving much access to individualism which on its own has no primary basis in Karanga cosmology. African ideology, however, urges the avoidance of extreme individualism, which potentially destructs human values and the whole meaning and essence of a human society (Awoniyi, 2015 p. 8).

It has also been learnt that in today's Karanga community, the use of music in indigenous life shifted from original Karanga traditions to embrace and cater for western Christian traditions. For the Present Karanga life, ATR is among the most affected cultural practice. Music making skills, genres and time that used to be dedicated for ATR related practices, like *kurova guva*, (ceremony to bring back home the spirit of the deceased), *mutoro* (rain-asking ceremony), *kupira* (veneration of ancestral spirits) have been demonised and undermined. Jones (1992: 27) argues that:

missions were established from the late nineteenth century in many areas of Zimbabwe by various Christian denominations. While many offered education, they also imposed European religious and aesthetics values on the population and condemned traditional forms of cultural expression, including music as pagan.

However, the same music genres and music making skills that were despised are now emerging and have been "hijacked" and diverted for mainly Christianity usage. Much traditional music survived through adaptation for example, the lead call-and-response pattern of singing has permeated church music, (Rutsate, 2019 p. 3). Karanga *mbakumba* music, dance and clapping have been known to include aspects like call-and-response, cyclic thematic, (Nzewi, 2007), which today's hymns and Christian tunes are structured. Below Figure 9 shows some approximation of *mbakumba* music, dance basic patterns, shakers (*hosho*) and drum (*ngoma*).

In the transcriptions, the skills of a leading voice with two other voices responding (female and male) performing (*mitengezamwa nekusvitsana*) 'relay-singing style' that may be viewed in western context as canon and/ or rounds. These same skills of having voices that overlap and overarch, are also now mainly characterising music compositions and/ or creations of Zimbabwe's indigenous churches as well as Roman Catholics, Methodist and Reformed Church in Zimbabwe. The rhythm and/ or theme is picked and developed and passed cyclically.

Mbakumba dance

Transcription of Mmemberero dance video

Typesetting by Chihora T.

Transcribed by Magwati P.
 Edited by Chihora T. (2021)

The musical score is arranged in a multi-staff format. The top staff is for Clap, marked with a treble clef and a 6/8 time signature. Below it are two staves for Female dancer 1 and Female dancer 2, both with a 6/8 time signature. The Lead voice part is in a treble clef with a 6/8 time signature and includes the lyrics: "Ha' fa re-'we i-ye - ho-ye ha'-fa-re-wo ne'- ko? i-ye - ho-ye". The Response Female Voice part is in a treble clef with a 6/8 time signature and includes the lyrics: "I-ye-wo! ha' - fa - ri-wo he - re? I-ye - wo! ha' - fa - ri-wo - he - re?". The Male Response Voice part is in a treble clef with a 6/8 time signature and includes the lyrics: "ha' - fa - ri-wo - he - re? ha' - fa - ri-wo - he - re?". The Shakers/Hosho part is in a bass clef with a 6/8 time signature. The Drums part is in a bass clef with a 6/8 time signature. The score is divided into four measures, with various musical notations including notes, rests, and accents.

Clap 5
&

seketera (basic dance rhythm)

Female dancer 1

Female dancer 2

Lead voice
ha' fa re- 'we, i-ye - ho-ye ha'-fa-re-wo ne'- ko? i-ye - ho-ye

Response Female Voice
I-ye- wo! ha' - fa-ri-wo he- re? I-ye- wo! ha' - fa - ri-wo - he - re?

Male Response Voice
ha' - fa - ri-wo - he - re? ha' - fa - ri-wo - he - re?

Shakers/ Hosho

Drums

Figure 8: Mbakumba music and dance practice of Karanga ethnic in Zimbabwe

However, some of the affected in today's Karanga life are the indigenous music making celebrations like birthday, puberty and wedding. Merry making associated with celebrating birthday parties and lullabies are nowadays typically identified by English songs, like happy birthday as well as other popular recorded tunes. Related to the indigenous lullabies, Rutsate (2019, p. 2) reveals that "This lore is scarcely practiced today, even in rural communities since most mothers no longer strap their babies on their backs when doing chores and recorded music has tended to supersede sung lullabies." Elaborating on the use of English songs and hymn tunes to mark and celebrate human life stages and achievements, Kwangwari (2021, Interviews) says that:

Mazuva ano kwava kumbwa nechirumbi. Kupemberera mwenga chaiye isu taita mutimba. Ikozvino kuzvangwa kunopemberegwa nenziyo dzechirungu. Nziyo dzekurezva mwana dzavakutsakatika.

These days people are singing in English. We used to stage cultural celebrations for the groom. Nowadays new babies are celebrated using songs in English. And as such Lullaby songs are disappearing.

Findings and observations from primary Karanga source above, Kwangware, as well as other scholarly literature are strongly indicating and suggesting that the strength of Karanga indigenous people in making, composing and creating music to sustain any community event or ceremony is underpinned and propelled by the use and engagement of indigenous genres like *mbakumba*, *mhande*, *bira*, *chamutengure*, *chigwaya* as well as *vamudhara*. For example, this has been demonstrated in drumming and dancing patterns of Roman Catholic in Karanga Masvingo areas, which is based on *mbakumba* beat (visit DHE's facebook page <http://facebook.com/Dzimbadzamabwe-Indigenous-Heritage-Arts-103591392118321> and see a video clip in which *mbakumba* drumming has resisted colonial domination and Christianity, but instead was embraced and adopted by Roman Catholic in Zimbabwe), as well as Reformed Church in Zimbabwe (RCZ) the drumming is of *shangara* and *vamudhara* patterns. Further, the Zion Christian Church (ZCC) has its drumming and dancing patterns stemming from *mbakumba*, *bira*, *mhande* as well as *jaka a* neighbouring genre from Buhera, Manicaland province. The 'fighting spirit' of drum (*ngoma*) was culturally tactful and strategic. Relating to how the Karanga devised some ways that concealed and sustained their music and dance practices, Dengu (2021, Interviews) says:

Isu zvekuridza ngoma hazvina kumbomira. Tairidzira ngoma dzedu mitambo pamapopoma. Vachena vaisanzwa ruzha rwengoma ne mvura vongofunga imvura, ndiyo nzira yatakapunyuka nayo.

For us we never stopped drumming practices. We had to disguise drumming sounds as water falls. White people thought drumming sounds were sounds of falling waters, that is how this drumming practice survived during the colonial era.

The above were some of the survival tactics by the Karanga to disguise and continue performing their own music and dance. And from the old Karanga time, some cultural practices resisted, awaiting the right opportune time to re-enter the stage. Such kind of resistance ensured continuity, as indigenous cultural practices re-emerged and fought back to influence the alien, western practices and ideologies. Jones (1992, p. 29) writes:

The small independent African Churches were the first to introduce Zimbabwean music and foremost among them were the Zionists, who used a double headed African drums at their services. Of the large international Christian denominations in Zimbabwe, the Evangelical Lutheran Church of Sweden was the first to encourage church music based on characteristics of African folk music. Their program began

in 1954, and in 1960, the Methodist and Roman Catholic Churches made similar efforts to “Africanise” music in the church.

Within these Karanga genres (*mhande*, *mbakumba*, *shangara* etc.) the drum (*ngoma*), was, and, is still instrumental in creating and identifying each style. The drum (*ngoma*) resiliently fought back, resisting western on-slaughter and eventually regained some lost cultural practices and traditions. It is under this background this research continues to argue that such resilience and endurance of Karanga musical arts skills realised in genres like *mhande*, *mbakumba* and *bira* need to be taken advantage of, reconnected, refocussed and utilised to address Karanga contemporary needs. For example, at DHE, *mhande/jukwa* and *mbakumba* genres are now being explored and exploited for economic benefits of the culture creators and performing artists.

The place of traditional African values and link with African values in modern African are explicated, inclining towards sustainable development, (Awoniyi, 2015 p. 2). While the location of Morgenster Mission Station was established at the epicentre of the Karanga people of Masvingo, music and dance traditions associated with *mhande* and *jukwa* survived both missionary and colonial forces as the Karanga people today under chief Mugabe are known to perform their *mhande* and/or *jukwa* dance practices for their annual rain-asking and *kurova guva* ceremonies. Reinforcing this idea Dengu (2021, Interviews) argues that:

Isu hatisikumbomira kubika doro remvura. Matare edu tinongoita, chero mudenda iri redzihwa iri taingoita tichetevera zvinodiwa. Ini mudunhu ndakamirira mudzimu wemvura. Mitambo yedu tinogara tichiita, chero zvazvo vamwe vachiita havo zvechitendere chechinamati.

We are still continuing staging rain-asking ceremonies. Traditional courts always run even in this Covid-19 pandemic, we are just following laid down regulations. In this community I am a rain-asking medium spirit. Our ceremonies are always done accordingly, though now others are now following Christian doctrine.

The resistance tendencies and confrontational spirit of these Karanga music and dance practices which in spite of such intense and immense colonial oppression and suppression, are making Karanga music traditions re-emerge gradually and powerfully. Such demonstrable fighting spirit is quite fundamental and necessary for ensuring sustainable communities which the contemporary Karanga life, like any other global community is greatly missing. At the forefront of perpetuating the old communal life systems in today's Karanga musical arts are funeral incidents and practices. What the old Karanga community used to experience and associate

with during funeral proceedings still remain fairly less affected. For example, music making, singing and dancing, food contribution, digging, cooking and other tasks before, during and after are still collectively done by the community. As the Karanga people celebrated life of a departed community member, the spirit of collectiveness is still demonstrated in the performance of music, dance, poetry and drama the entire night(s) before the body is laid to rest. While the encroachment of modernity is evident in some processes of Karanga funeral like of course coffins/caskets, commercialised funeral policies, music and dance are mainly lively performed by the community members. Elaborating more on musical arts that characterised Karanga traditions at funerals, Dzareva (2021, Interviews) says:

Parufu isu maredhiyo, zvivhiti-vhiti tinodzima chikonzero vanhu vapenyu vasara ndivo vanoziva mufi. Itsika yedu kutambira mufi nezvedu, uye tichiita tsika nemaitiro ake. Isu tinotamba chiKaranga chedu zvino redhiyo kana zvivhiti-vhiti handi zvevaKaranga vonga. Chero veNyaradzo vakauya nemunhu, veukama ndivo vanotara nezvimwe zvakananga kucherwa kweguva remufi.

At funeral we do not play radio and television, community people are the ones who know the dead. And in our culture we perform community music that reflect the deceased. We celebrate with our cosmology so radio and television productions are not for Karanga people only. Even if the funeral parlour brings the dead person, the relatives of the deceased are technically the ones responsible for marking, digging and construction of the grave.

Dzareva accepts that the influence of modernity is taking toll also into some Karanga indigenous practices, as he mentioned that nowadays washing and dressing of the corpse is now mainly done by the people from the funeral parlours. Dzareva, however, maintains that singing, dancing, dramatisation, and poetry activities are still reserved to be done by the community. Even the indigenous knowing system of marking the grave yard of the dead, in Karanga community it is still done by the relatives of the dead, except maybe with some cases in urban areas. The same indigenous knowledge systems demonstrated in Karanga funeral procedures and approaches continue to inform the resilient character that is manifesting in Karanga Dzimbadzamabwe community project. For example, recently Dzimbadzamabwe community managed to host Masvingo Provincial Culture Week Launch on 27 May 2021 which the Ministry of Youth Sports Arts and Recreation (MYSAR) as a responsible ministry wanted to postpone citing delay of budget disbursement. Dzimbadzamabwe community members agreed to host with costs reimbursement coming after government budget comes through. The major reason that enabled Karanga Dzimbadzamabwe members manage the

function was mainly based on the community's ability to work together and contribute as united force, an aspect that stemmed from *ubuntu/unhu* spirit.

One of the genres that also fought its way through is the mbira music. Regardless of the alienation and demonization which the instrument (*mbira*) suffered, today the Karanga people of Masvingo, among other Zimbabweans never stopped playing mbira (*dzaVadzimu, nhare, mbira huru*) music during their cultural gatherings. Rutsate (2019, p. 2) argues that "Most dances employ African drums (*ngoma*) while utilizing handclapping, rattles and types of mbira... This heritage reflects continuity with the past, the dance that epitomises the ritual events."

During the Zimbabwean war of liberation (1966-80) mbira musicians were active in their traditional role of raising the morale of soldiers going into battle, (Jones, 1962 p. 32). Jones further writes, the success and popularity of Mapfumo's (1992) mbira sounds encouraged other Zimbabwean musicians to return to their traditional roots which they had abandoned for western -style music, and rhumba (p. 33). The observations of the two authors reinforce the position that *mbira* music has survived colonial on slaughter which then this study further argues that the same instrument and music (*mbira*), its continued existence in the present

Karanga Musical arts landscape signals and suggests a more artistic expanded growth in the near future in Karanga communities. In Jones' findings, the word 'success' suggests coming from position or background of culture battle, which of course the mbira music triumphed, and managed a 'return' to traditional roots. The 'return' mentioned by Jones is argued in this study to mean a reconnection, a re-joining to resume and revive living cultural heritage practice, hence also the observation, 'traditional grassroots.' Basing on these resilient traits, the present period, is here also identified as the Renaissance of *mbira* music practices and traditions.

Rutsate and Rutsate (2021 p. 7) argue that "To this end, we offer an AfriZimcentric Heritage model which embodies a holistic approach to imparting indigenous Zimbabwe cultural civilisation." In 2017, this researcher attended an end of year gathering in which the indigenes were thanking their ancestral spirits for the guidance provided the entire year. While the medium spirits were talking in tongues trances, all the process was driven and punctuated by soft mbira music. The fact that for the Karanga people of Masvingo, mbira music bridges the physical and the spiritual worlds, its regeneration and growth is unstoppable and undisputed.

Several different types of Shona *mbira* may be played in the performance of traditional music at such ceremonies, and the power of mbira music assists in the possession of the spirit

mediums, (Jones, 1962 p. 110). Elaborating on the strengths of mbira music to the Karanga people Dengu (2021, Interviews) says that:

Mbira ndidzo dzatinoshandisa kutaura nevakuru. Mbira huru hadzina kumbogara dzanyarara kunyange chinamati chaisatenda kuti dzirire, taivinga mumapako, kumapa. Ivo vakuru vedu vaichengeta. Iyi mbira chero ikasadzidziswa muzvikoro, vadzimu vedu ndivo vane basa rekudzidzisa haifi. Iyi yamunoti nyunga nyunga haina vamiririri mutsika dzedu sevaKaranga.

We use mbira to talk to our ancestral spirits. We have never stopped playing this instrument even though Christianity discouraged it. We concealed it in our traditional caves. Our ancestral spirits had a duty to look after it. This instrument even if the school never teaches it seriously, our ancestral spirits will take it over, and the practice will never die. This nyunga-nyunga has no spiritual representation in our Karanga cultural space.

True as shared by Dengu above, the colonial administration quite deliberately chose to introduce *nyunga nyunga* mbira, which was very alien to most of Zimbabweans including the Karanga people. Even today the influence of using *nyunga nyunga* is quite evident and visible in education curriculum and the spread is seen manifesting in some school, colleges and university festivals like Tertiary Institutions Festival of Arts in Zimbabwe (Tifaz), and Research and Intellectual Outputs, Science, Engineering & Technology Expo (Rio-set). In these festivals the *nyunga nyunga* mbira is still given unnecessary advantage and preference under mbira category.

Despite such manipulating tactics and unfairness practices emanating from colonial administration influence and education that always wanted to privilege an alien heritage, the forced instrument, *nyunga nyunga*, never gained grassroots acceptance by Zimbabwean indigenous communities. Rutsate (2019) also identifies *nhare*, *matepe*, *njari*, and *dzavaNdau* as types of mbira for the Zezuru, Korekore, Karanga and Ndau communities respectively. As articulated and cautioned by Dengu above, I am sure *nyunga nyunga* mbira with its origin in Mozambique, lacked Zimbabwean cultural ‘tap root’ that connects to ancestral and spiritual bonding and binding of the Karanga community, hence the reason why since 1960s it is still culturally floating and struggling to penetrate Zimbabwe, in particular Karanga indigenous communities.

Following Dengu’s remarks, there are suggestions that the spiritual force resides in the indigenesness of a community instrument or cultural resource and such force has the responsibility and ability to ensure and endure continuity which is the ingredient of

sustainability. Brundtland Report of (1987) defines sustainability as “a process aimed at achieving environmental, economic and social improvement, both locally and globally, or a state that can be maintained at a certain level indefinitely.” Commenting to the same definition of sustainability by Brundtland Report, Nocca (2017, p. 2) states that “Furthermore it emphasises, the role of development to ensure the satisfaction of present generation`s needs, without compromising, at the same time the possibility of future generations....” It, therefore, means any conscious effort to achieve sustainability has to consider the present needs (which in this case constitute the contemporary Karanga) without ignoring and disturbing the needs of future Karanga generations. As such, instruments that have a known history to a given culture or community, or that has proved and shown culture resiliency, like *mbira huru* or *mbira dzaVadzimu*, used as a weapon to fight against famine and evil, (Matiure, 2011, p. 10), need to be given priority to initiatives that aspire to achieve community sustainable development through, for example, musical arts like DHE.

The discourse of sustainability needs not being treated in isolation of tradition of the same community in which sustainable development project is to be carried out. Otherwise ignoring and marginalising real culture creators is tantamount to abusing and neglecting intellectual property of indigenous peoples. Such efforts and approaches are destined to a failed sustainable community. Commenting on the concept of sustainability, Dengu (2021, Interviews) says that

Isu sevaKaranga takagara tichikoshesa upenyu hwenhaka yedu, zvipuka, miti makomo nemvura. Chero kuvhima taiva tisingaurai dziva rese, aiwa. Taiziva kuti mangwana ariko, ndizvo tichiti nhaka yedu, upenyu hwedu. Upenyu haugumi tinosiira vana, nevazukuru zvichienda.

As the Karanga people we had that respect of life, our heritage, animals, trees, mountains, water bodies. Even fishing we were not in the tendency of killing the entire pool. We were aware that tomorrow is coming, and we say our heritage, our life. It does not end with one`s death, it had to be enjoyed by our kids, grandchildren, and passing it to next generation.

Based on Dengu`s insights, it should also be noted that while Eurocentric popularised sustainability as a discourse other ethnic groups like Karanga have been long practised the same concept. As argued by Dengu, the Karanga approached sustainability based on their own understanding, reasoning which accumulates to use of African philosophical lenses, (Mangena, 2014). However, this study`s interest is mainly not inspired by establishing who owns the concept of sustainability or from which part of the world did it emanated, but reembrace and integrate it and ensure sustainable communities and livelihoods.

It has been also realised at DHE that Karanga people were ready to participate in ensuring economic sustainability of Dzimbadzamabwe Karanga community. For the reason that Karanga community, as grassroots actors, were made to be major participants in this community project, the process of engaging cultural heritage to achieve sustainable development was strongly supported from within. It has been established in previous chapters that tradition is a hallmark of indigenesness. Indigenesness is an inherent chief trait which informs the basis of any inspired cultural heritage project. As such, consideration of indigenes ethics are a necessity to any practical and heritage project that serves and aspires to benefit community at large.

The growing interest in bridging scholarship and indigenes communities coming from disciplines not limited to ethnomusicology, anthropology, sociology, music education that prominently deal with humanity, is urging scholars to step in with interventional strategies regarding community problems (Hemetek, 2006; Harrison, Mackinlay & Pettan, 2010; de Banffy-Hall, 2014; Huggins & Thompson, 2014). This shift, and influence is encroaching and finding its way into rural communities which are emerging to be major spotlights, and likewise is also beginning to impact the Present Karanga musical arts heritage enterprises.

The current action research project DHE for the Karanga people, is as a result of huge thrust of applied ethnomusicology that seeks to stretch scholarship beyond mere academic boundaries, associated with debating routine, to perform social responsibility in solving community problems mainly through their own music activities as is being done at DHE. The cultural heritage landscape to which musical arts falls, is witnessing a growing inflow and body of ideas, approaches and objectives largely coming from UNESCO, cascading to its signatories, that include Zimbabwe. The 2003 and 2005 Conventions assisted in making emphasis on the safeguarding of intangible cultural heritage as well as documentation and dissemination of different forms of cultural heritage. The 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, to which Zimbabwe is a signatory, has played a pivotal role in raising an awareness on the need to manage cultural heritage as an incentive for sustainable economic development (Rutsate & Rutsate, 2021 p. 9).

The same effort as entrenched in the 2005 Convention, to some extent influenced the documentation of Karanga musical arts like *mhande* (Rutsate, 2007, 2010). The views, visions and goals like the 17 SDGs and 169 targets influenced member states, to institute for example, their particular SDGs programs and projects. Center for Music Ecosystems' Report (2021, p.

5) argues that “There is need for creating new narratives on how culture and here in particular, how music with its three dimensions –artistic, social and economic can help UN member states strive for a better and sustainable world by 2030.”

The Center for Music Ecosystems which also largely identifies itself as ‘Your Guide to Music and the SDGs’ says “The Guide-linking each of the UN’s Sustainable Development Goals (herein referred to as the Global Goals) to music and providing actionable examples of music’s power in delivering the Global Goals.” It is under such a background that musical arts practitioners are set to initiate community projects that resonate well with contemporary Karanga life. For example, this particular and practical community project, DHE, while grounding its thrust on applied ethnomusicological concerns, it is committed to eradicate poverty (SDG1), by creating employment in rural communities.

In the same vein, the vision set by Zimbabwean President of attaining middle income status by 2030 challenges different line ministries, individuals, organisations as well as scholarly boards to ignite and heighten debates, approaches and interventional strategies to address and achieve the same national target. This has seen acceleration of coming together, partnering and collaborating efforts by local organisations, relevant stakeholders and ministries. For example, the National Arts Council of Zimbabwe (NACZ) recently partnered with Ministry of Youth, Sports, Arts and Recreation (MYSAR) in coming up with National Cultural and Creative Industries (CCIs) Strategy. The Zimbabwean Minister for Youth, Sport, Arts and Recreation Kesty Coventry (2020, p. iv) states that:

This National Cultural and Creative Industries (NCCIs) Strategy, herein referred to as the Strategy is a roadmap developed by the Ministry of Youth, Sports, Arts and Recreation in order to guide the development and growth of the Cultural and Creative Industries (CCIs) sector. The Strategy comprises ten pillars which firmly position the CCIs as pivotal for the sector’s role in natural economic development and employment creation. Therefore, sector will be a critical cog in the matrix of attaining an Upper Middle Income Society that is spelt out in Vision 2030 and the Sustainable Development Goals (SDGs).

Such concerted effort as above, considering that the central resource is culture, the contemporary Zimbabwean rural communities therefore have to be at the forefront if cultural creative economy and / or growth is to be achieved. Accordingly, the national goal of having sustainable livelihoods distributes tasks and impact to individual communities like Karanga especially in the near future to increase its utilisation of musical heritage arts. This will then

see the re-awakening of Karanga musical arts like indigenous songs, dance, drama, poetry, ethno-medicine, folktales, community myths this time around, to be utilised in addressing the needs of the modern Karanga community. The Ministry of Higher and Tertiary Education, Innovation, Science and Technology Development (MHTEISTD), for example, upgraded its education model to “Education 5.0” which emphasises ‘innovation and industrialisation’ as a contribution targeting to realise and achieve SDGs. As such, Zimbabwe’s more recent education reforms represent the voice of the indigenous people’s agency to establish an education system not only founded on indigenous systems, but also one that will add value to their lives, (Rutsate & Rutsate, 2021 p.10). This education model which is a decolonisation of the curriculum will in a way assist and enable to steer Karanga musical arts towards cultural entrepreneurship.

The Karanga musical arts is slowly re-contextualising, realigning and embracing technology since also indigenous communities are repositioning their musical arts operations in line with digital era as encouraged and/ or prescribed by NACZ, MYSAR, UN agencies, like Culture Fund in having websites, group bank accounts, Facebook Page etc. For example, this researcher assisted DHE in getting its Facebook Page while applying for Culture Fund in March 2021, since it was a requirement to have either a website or Facebook Page. This elevates the status of Karanga musical arts since anyone elsewhere can now access activities done at the centre on the new media such as Facebook.

While some national and international policy dynamics drawn from global perspectives, scholarly contributions, as well as other operational paradigm shifts may infect and effect little change for now, it is the Future of Karanga Musical Arts that is set to usher in a lot of changes. As such, the likely changes will be articulated in the next segment, The Future of Karanga Musical Arts Heritage Enterprise.

8.3 The future of Karanga musical arts heritage enterprise

The ‘future’ of Karanga musical arts is here determined and guided by the experiences and dynamics manifested and witnessed from precolonial, colonial and post-colonial times. Quite critical for an informed foresight position are those Karanga genres and music traditions and practices that resisted, survived and tendered resilience to colonial oppression. These include genres and/ or instruments like *mbira*, *ngoma*, *mhande/majukwa*, *mbakumba*.

For the purpose of this discussion such traditions and practices mentioned above, that out rightly fought back and survived colonial on slaughter are to be perceived and considered as ‘culture identity markers’. DHE project is a model for Karanga tangible and intangible markers located and established at a convenient indigenous site and directed by Karanga culture owners and performing experts. Judging by the emerging cultural heritage global views and goals like (SGDs) as well cultural policy framework like rights to intellectual property largely fronted by UNESCO through its 2003 and 2005 Conventions, there are stronger chances that the Future of Karanga musical arts like any other cultural heritage enterprises, is going to be sympathetic to modern and international trends.

The critical re-evaluation of a received cultural tradition will not only suggest refinement amendment that ought to be made to it, but also direct the attention to the aspects of it that ought to be engaged from the cultural life and thought of a people, (Awoniyi, 2015, p. 11). In its course of attaining sustainable development, the future Karanga community is likely to embrace all what appear to benefit members but of course without compromising its norms and values. The recent growing interest in utilising cultural heritage sources and resources in the bid to escape poverty will see individuals and groups, culture organisations and line ministries reaching rural communities with some proposed interventional strategies to achieve Sustainable Development Goals (SDGs). Such national and international influence from cultural boards, groups and organisations is likely to make the future of the Karanga musical arts lean towards cultural and creative enterprise skills. Based on cultural revolutionary ideas and approaches like CCIs and the recently Zimbabwe`s acceleration and escalation of its tertiary education to ‘Education 5.0’ model. The same efforts and learning models` impact will in the near future going to filter and permeate into Karanga cultural space and likely to upscale some innovative skills suitable for a creative economy.

At this stage, what has been experienced at DHE is likely to propel the Karanga community to embrace and connect their cultural heritage with local, national and international cultural and tourism based organisations. The scholarship influence and thrust, especially the ambition of Applied Ethnomusicology is set to continue stepping into communities attempting to address problems encountered using musical heritage arts in a way that empowers the cultural creators, (who in this case are Karanga members). As such, an increase in action and applied based research cannot be ruled out. Citing International Council for Traditional Music`s (ICTM`s) definition of applied ethnomusicology. Dirksen (2021) writes that:

It is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts (p. 2).

Referring to statement mission of SEM Applied Ethnomusicology, Dirksen further says the section explains that the group joins scholarship with practical pursuits by providing a forum for discussion and exchange of theory, issues, methods and projects among practitioners and serving as the ‘public face’ of ethnomusicology in the larger community. Related to applied ethnomusicology is the Community Music concept which is central to and prioritising the ‘Bridging Scholarship and Practice, (Banff-Hall, 2014) Community Music through Action Research & Higgins (2014) Community Music, Community Music Therapy & Applied Ethnomusicology.

This scholarship dimension besides taking head-on approach with community problems, it is an empowerment that seeks to improve not only knowledge, but also the attitude of the Karanga people towards the rights of their musical arts. Related to the contribution and influence of scholarship like Applied ethnomusicology, is the growing call to ‘de-colonise’ (Grawford, Mai-Bornu & Landstrom, 2021; Thondhlana & Garwe, 2021; Branch, 2018; Sylwester, 2005) and ‘indigenise’ African studies, largely inspired by postcolonial theory which definitely if properly handled considering indigenous knowledge systems (Nzewi, 2007), the ‘Renaissance’ of Karanga musical arts as well as repositioning it to suit and meet contemporary life and postmodern needs cannot be ruled out in the near future of Karanga life style in general.

There is need to contest the ongoing coloniality and epistemic injustices that affect knowledge production on Africa, and calling for a more fundamental reorientation of ontological epistemological, and methodological approaches, in order to decolonise knowledge production, (Crawford, Mai-Bormu & Landstrom, 2021, p. 1). All the above stated dynamics of change constitute adequate and potential forces to significantly re-indigenise, decolonise not only Africa musical arts but also Karanga music traditions and practices. The call to bridge scholarship and practice using community music, and mainly through practical project and action research in particular, is already what has been instituted through Karanga musical arts community study at DHE.

While this study is the first for doctoral study at Great Zimbabwe University, another related project and initiative is already in its formative stages by yet another scholar, Tariro Muungani in the Karanga community. This scholarship influence which we are witnessing is set to

increase not only participation, but knowledge production and understanding regarding indigenous musical arts, Karanga in this case.

The use of *ngoma*, indigenous African drum (Nketia 1980; Nzewi, 2007; Bokor, 2014) in Karanga musical arts (Rutsate, 2010) has been persistent through all times and conditions. It is such resilience that guarantees and affirms a more gradual use of the instrument in the future practices and performance of Karanga people. Before the coming of colonial administration and its supporting agents like western Christianity, education and civilisation, each Karanga homestead primarily used to own and utilise (*ngoma*) drum, hence the Karanga had a proverb that wonders what kind of a Karanga indigenous home that does not play a (*ngoma*) drum. However, with such likelihood of cultural ‘restocking’ and ‘restoring’, the use of (*ngoma*) drum for Karanga musical arts creativity and performance in the near future is set to increase. The increase will likely impact on the demand of tree trunk for the (*ngoma*) drum which then stand high chances to attract some restrictions from Environmental Management Agency (EMA). This will result in Karanga people working with some improvising materials like 20litre empty tins or use fibreglass to build and substitute resonance of (*ngoma*) drum. And also, technology is gaining much space in providing options like other modern skins rather not genuine animal skins. This has its impact on altering the traditional and indigenousness sound and emotional effect and affect which has been discovered to be quite sympathetic to Africa spiritual and emotional consciousness (Nzewi, 2007).

The resilience and sustained use of *mbira nhare*, both as an instrument and music genre in the precolonial, and quite adamantly during colonial period suggests undying cultural spirit which the instrument embeds. *Mbira dza Vadzinu* has been with the Shona since the time immemorial (Matiure, 2011, p. 9). *Mbira dzaVadzimu* or *mbiraHuru*, a type which also hails from Karangaland is also utilised in traditional, ritual and spiritual related rites and activities. The resilience and fighting spirit of *nhare* mbira instrument demonstrated during Zimbabwe’s independent struggle as it was used strategically in training camps as well as by other music artists back home like Thomas Mapfumo (Chikowero, 2015; Jones, 1992).

From such backgrounds, *mbira* music and instrument appeared to be the most enabling spiritual link not only for the Karanga, but Zimbabweans in general who were involved in the armed struggle for independence. The engendered ‘cultural weaponry and fighting spirit’ that was discovered for *mbira*, especially its tendencies to ‘sneak’ out to Mozambique where freedom fighters went for training is the same spirit that ensured survival during colonial period, and a

rejuvenation in postcolonial period, is set to cause some sprouting shoots of mbira use in the future. The same powers for *mbira*, that endured through thwarting colonial cultural ideas and efforts that were meant to demolish and undermine Zimbabwean Karanga cultural heritage emerged to be a “cultural insurance” for the instrument to the Karanga generations to come.

As discussed and demonstrated in previous instalments, (The Past, and Present of Karanga musical arts), the use of *mbira dzaVadzimu* though did not escape the total disturbances during colonial time, the Karanga community never stopped playing and utilising the instrument. The advocacy to incorporate *mbira dzaVadzimu* in teacher education programs is getting the significant momentum and attention, for example, (Mbira Centre`s Mbira in Schools project 2015), with its ambition to connect the future of *mbira dzaVadzimu* (community) with school thereby enhancing and increasing the visibility and use of *mbira* not only to the Karanga, but to Zimbabwean generations to come.

The future of *mbira* in Karanga community is likely to see a rejuvenated use of the instrument. Mbira resilience genres not limited to *chamutengure*, *nhemhamusasa*, *kukaiwa*, are likely to get an increased use in Karanga traditional ceremonies, enterprise skills like in music industry and tourism sector. Mbira instruments especially *nhare* and *nyunga nyunga* have more chances to permeate church activities and any other postmodern genres to come.

The outbreak of a global pandemic Covid-19 to a community driven cultural and tourism project negatively impacted economic growth (World Tourism Organisation, 2021; Grant, Bartleet, Barclay, Lamont & Sur, in press; Center for Music Ecosystems, 2021). Without forgetting and understating the effects of Covid-19 that claimed countless lives across the globe, it accelerated the process of digitalisation with some efforts also targeting rural communities like Karanga community. For example, Dzimbabwean community project did manage to open a Facebook account for the 2021 Chibuku Neshamwari Traditional Dance Competitions. DHE have been practicing some short video slots for further online submission. With virtual and online life system assuming almost “the new normal life” in any possible aspect of human life, Zimbabwean music industry had not been spared.

Serious attempts are on the cards aiming to readjust and reposition music industry and community at large to a digital world system. The convenience and suitability that have been realised in digitalising cultural resources and performances so far, is likely to be sustained, as well as taking a crescendo in continuing penetrating even indigenous rural communities. As discussed in chapter 2 that at some point the assistant photographer who accompanied the

researcher to an all-night Karanga cultural New Year festival in 2019, slightly escaped being manhandled after one of the possessed woman charged at him to demonstrate against cultural infringement, (a camera flash happened as the assistant photographer was busy capturing the event). However, as evidenced mainly through chapters of this study, after the researcher gained familiarity with community members, cameras were allowed and accepted.

With the increased use of digital devices that was also accelerated by Covid-19 World Health Organisation (WHO) restrictions, the traditional, cultural and spiritual practices of the Karanga musical arts are set to embrace ‘the new normal life’ as well as a culture shift and migration to a largely digitalised time. In this regard, Karanga arts not limited to drama, poetry, folktales, rituals, festivals, are going to find their way out to a global cultural space, also see some video clips taken on the festival jointly organised by the researcher and community in 2019 on DHE’s facebook page. Giving his foresight on the status of Karanga music arts in the near future, Dengu (2021, Interviews) says:

Chinyakere chedu chavakudzoka mwanangu nzvimbo yawakatibetsera wava musha mukuru. Pavakurohwa ngoma chinyakare chaicho, uye ruzhinji rwavakuona pundutso vavakuuya pano. Pamberi apo ndinoona ruzhinji vadiki vachipinda. Zvikoro zvirikuuya nevashanyi futi. Uye isu pamberi apo tichange tavamazviri zvemichina iyi. Nzvimbo ino yatova guta rebasa.

Our cultural tradition is coming back my son, this centre which you helped us is now a big home. We are now performing cultural practices, and a lot are realising better lives, they are coming here. In future I see more young people coming to join us here. Schools, colleges, universities as well as visitors are also coming to tour and for educational purposes. In future, there is great need that we learn how to use some technological devices and systems. This place is now a company on its own.

Basing on Dengu’s views, he also sees and anticipates a reawakening Karanga musical arts period in the near future. Based on Dengu’s perspectives, Karanga musical arts are set to gain a rekindled performance in search of better lives. Giving weight to Dengu’s views above regarding the future of DHE, are comments noted and suggested by the visitors that were captured in the comment book since 2019. For more information, pertaining visitors’ comments (see Appendices Q-R).

The major feedback drawn from the comments given by local, regional and international cultural practitioners and tourists point to the fact that the development of DHE as a cultural centre is a welcome idea that stands to boost rural community heritage tourism. Quite dominant in the comments is the remark that the set-up is a very impressive and promising development.

Leveraging on cultural creators' views and comments by well-travelled national and international players in community tourism sector, the study envisions a meaningful community driven tourism project. It is against this background that the future of Karanga musical arts heritage suggests heritage restoration. The restoration and reinvigoration of indigenous peoples' cultural heritage mainly pushed by different scholarly positions is set to gain weight. The Covid-19 pandemic has also shown that Zimbabwean indigenous people have their cultural allegiance to traditional/ indigenous medicine. This was mainly seen as a number of Karanga people showed great trust in taking in traditional medicine purported to protect one from Covid-19 ahead of imported vaccines. Such a scenario highlights how Zimbabweans in general and Karanga in particular believe in their indigenous practices, a sign that also suggests a probable and likelihood reconnection to home-grown solutions like Karanga musical arts (medicine) renaissance.

8.4 Conclusion

The chapter managed to trace and interrogate Karanga musical arts through precolonial, colonial and postcolonial eras. The study gained an informed position on the likelihood status and nature on the future of Karanga Indigenous musical heritage arts. The persistent patterns, movements and reactions noted from the past, to the present of Karanga musical arts assisted the chapter to envision the future of Karanga musical arts. The resilience shown by Karanga musical arts, for example, mbira Dzavadzimu and (*ngoma*) drum in fighting back suppressing forces like Christianity and colonialism suggest a possible renaissance and revival of Karanga musical heritage arts in near future. Also, factors that include global goals as initiated by United Nations mainly through UNESCO programmes and conventions, especially 2003 and 2005 are major possible ways that stand to resuscitate, reactivate and rejuvenate Karanga musical heritage arts.

The chapter demonstrated that the successful establishment of a sustainable Karanga Community Project in rural Dzimbadzamabwe stand to have a huge impact in influencing more cultural entrepreneurship activities associated with Karanga musical arts in future. The persistence of technological advancement has also been suggested as critical aspect in advancing and allowing smooth entrance of Karanga musical arts in the global tourism domain. To this end, the entire study has managed to go through Zimbabwean musical heritage arts,

Karanga musical arts re/creation, Karanga musical arts institutionalisation, Karanga musical arts community project and now is the past, present and future of Karanga musical arts. The study can then safely progress to make some overall conclusions. The next chapter summarises, concludes and gives recommendations of the study.

Chapter 9: Summary, Conclusions and Recommendations

9.0 Introduction

This chapter concludes overall findings of the entire study done from 2015-2021. The thesis intended to establish a robust economic sustainable means by utilising Zimbabwe indigenous heritage in form of a Karanga musical arts community project. The thesis developed and proceeded through an exploration that was meant to account for the overall research question which was How can the local people of Dzimbabwe in Masvingo be encouraged to advance Karanga indigenous musical arts as creative industry to ensure sustainable development? In responding to this main research question, four sub-research questions were formulated: (i) What Karanga indigenous knowledge systems are embodied in their musical arts practices which can be embraced for community sustenance? (ii) In what ways can Karanga musical heritage arts re-creation capabilities be turned to be enablers of socio-economic transformation? (iii) To what extent does institutionalisation of Karanga heritage ensure better living standards of the indigenes and/or cultural creators? (iv) Which enterprise strategies and measures can be instituted to assure sustainability of Karanga livelihoods through Dzimbabwe Heritage Enterprise (DHE)? Accordingly, the overall findings of the thesis presented below are the results that emerged as answers and solutions to the above stated research questions. Besides theory formulation done in chapter 2, the overall findings are mainly drawn from chapters 4 to 8.

9.2 Summary of Chapter 4: Overall Findings

Chapter 4 mainly explored Zimbabwean and, in particular, the Karanga indigenous musical arts. The study was categorised in three eras namely precolonial, colonial and post-colonial. It has been revealed that Zimbabwean musical arts heritage constituted fundamental aspects like nature, characteristics and vitality. The chapter revealed that the nature of the Karanga musical arts in the pre-colonial period was communal experience, orality, performative, participatory, multifaceted, functionality and spontaneity. Karanga music traditions have been discovered to embed and embody aspects like dance, instrumentation, ritual, ceremony, spiritual possession and intrinsic musical expressions like whistling, ululation, vocables. It has also been discovered that the nature, characteristics and value of Zimbabwean musical arts were quite intact and stable mainly in the precolonial period. The chapter further discovered that the advent of

colonisation greatly disturbed, strained and weakened the intactness, stableness and indigenesness of Karanga musical arts heritage. For example, the nature of communal experience was hugely fragmented by the emerging of colonial policies like community displacement, urbanisation, mission and schools' establishment.

The original settlement strategy by the Karanga indigenes was challenged, threatened and disturbed as community members were to be resettled, scattered all over, and in some most cases members were deliberately relocated in unproductive soils and away from their environments and ancestral graves. Such polices greatly weakened the communal experience, togetherness and oneness spirit which was discovered to be quite fundamental in the Karanga musical arts making and performing.

The chapter also noted that individualism in musical arts making, performing and owning was a character that was heavily discouraged. As such, the making of the Karanga musical arts in the pre-colonial period was a fundamental right for every individual to contribute since this was done for sustenance of the community. Noting that the Karanga people utilised the spirit of togetherness largely for the sustenance of their community, it is under this backdrop that the study advocates that the same togetherness and oneness spirit be involved in economic sustainability of rural communities.

The Zimbabwean indigenous musical heritage in pre-colonial period was found to be ritual, epistemological spiritual and therapeutic in nature. It was also noted that, no life aspect was devoid of music and dance, dance drama, poetry, folksongs, storytelling from birth to death. Cultural institutions were very critical in managing musical heritage. Quite critical in chapter 4 was the realisation that musical heritage was not only repositories of norms and values for the hosting community but it was founded and inspired by indigenous knowledge systems. It has been concluded that music performing was done for both the living and the spiritual worlds. However, as highlighted above, the entrance of colonists and their allies, in colonial period, disrupted the communal and indigenesness of music making in Zimbabwean societies. This impacted on the nature, feature and vitality of Zimbabwe, in particular Karanga indigenous musical heritage.

It has been noted that despite all colonial supressing and disturbing forces the Karanga musical heritage re-emerged to provide a cultural resilient character mainly manifested in from of Zimbabwe *Chimurenga* songs movement. In this regard the study discovered that some genres

(*mhande, jukwa mbira*), practices (*mutoro, kurova guva*) and instruments like *ngoma* and *mbira* emerged quite critical in fortifying cultural resilience of Zimbabwean musical heritage.

It is against this scenario the chapter further concluded that such genres, practices and instruments that resiliently fought back colonial forces are hugely needed to strategically stimulate, initiate and reposition contemporary Zimbabwean rural communities for socio-economic transformation. The chapter also concluded that the coming in of technology, modernity and globalisation has still some bullying and hegemonic tendencies and, if not well and cautiously considered are set to alienate indigenous practices, musical arts included hence another recolonization phase. The concept of globalisation is creating a cultural imbalance, heavily tilting to favour western musical ideologies. Under this backdrop, it is argued that the view of a 'global village' in a world that constitute diversified cultural and musical art practices and traditions is not easy to practically achieve. A 'Western musical culture' cannot alone connote and denote a 'world music culture'.

Chapter 4's task was to present an elaborate exposition by providing historical trajectory on Zimbabwean indigenous musical arts. The chapter managed to provide convincing answers to research question: What embedded and embodied attributes of Zimbabwean and in particular Karanga musical arts can be associated with sustainable development? The above discussed nature, characteristics and value of the Karanga musical arts heritage are here argued to be indispensable attributes in any possible effort that seek to attain rural and indigenous sustainable development.

The Zimbabwean people in general, and Karanga in particular have been discovered to utilise indigenous musical arts heritage to achieve social, cultural and economic sustainability. The *Ubuntu* spirit have been realised to be the champion aspect in ensuring and sustaining music making in rural Karanga communities. *Ubuntu* spirit has been further concluded to be a necessity in founding a sustainable development community project(s). The study further implicates indispensability of Karanga epistemology and / or cosmology in community and indigenous cultural and musical arts making and performing. Based on Karanga cosmologies, it has been discovered that the month of November is culturally inactive period since it is the same period which community ancestral spirits take an annual and cultural leave.

The chapter, therefore, concludes that any community or indigenous study that aspires to achieve sustainable development through participation of indigenous people but choose to deliberately ignore indigenous knowledge systems, cosmologies, and worldviews of the

indigenes is doomed to fail. Some of the Karanga epistemologies or philosophies discovered in chapter 2, *muchakata* tree where (*mutoro*) rain-askingceremony) and *Vahosi* concept are critical in musical arts making and performance.

For the Karanga people, *muchakata* tree embeds and enacts the philosophy of enhancing multiplicity since the tree has outstanding capacity of bearing many more fruits for the community. *Vahosi* concept, hut for the eldest wife that accommodates almost all of her belongings, that is, kitchen utensils, clothes, food, chicken and goat pens among other things is the same philosophy for the Karanga that accounts for multifaceted and multi-purpose of African Karanga musical arts. With all the attributes discussed and discovered in chapter 2 in particular, the study largely managed to account for the embedded and embodied attributes of Zimbabwean/ Karanga musical arts that are necessary for sustainable development.

9.2 Summary of Chapter 5: Overall Findings

Chapter 5 inquired and described the Karanga Musical Arts Creation, Karanga Musical Arts Cognition, Karanga Musical Arts Recreation and Karanga Musical Arts Aesthetics amongst Karanga people of Masvingo Province, Zimbabwe. For Karanga Musical Arts Creation, it has been concluded that the major enablers and creating ways were/are (*shavi*) inherited talent, (*kurotswa*) dreams, (*kukochejera*) nuanced sensibility. While any other normal person in Karanga society is tipped and accorded to have the right and potential to create musical arts for the community, those with (*shavi*) inherited talent and (*kurotswa*) dreams constitute high quality of managing and creating the needed or specific musical arts, like dancing, singing, drumming, clapping, ululating and playing a particular instrument.

The chapter discovered that Karanga community relies on the capabilities and exploits of (*shavi*) inherited talent, *kurotswa* (dreams) and *kukochejera* (nuanced sensibility) in musical arts creation. Basing on the evidence provided by the Karanga cultural creators, the study concludes that each Karanga community has its own people with such skills, *shavi*, *kurotswa* and *kukochejera* that are meant to ensure every society has cultural capacities, skills and resources to create its own heritage for the next generation. According to in-depth discussion done by the researcher with Karanga community members, *shavi*, *kurotswa* and *kukochejera* manifest not for individual benefits, but for the entire community. It was further revealed that these high level skills of musical arts creation, *shavi*, *kurotswa* and *kukochejera* are not only

availed and given on behalf of the community but are heavily linked and connected to community and ancestral spirits. It is at this juncture I further argue that the skills of musical arts creation are a 'gift' from God allocated to every community that hosts any indigenous group of people, and as such, no particular community has to be underrated and/or underestimated as inferior or incapable of creating own musical arts heritage.

It is concluded in the chapter that through the utilisation of talent (*shavi*), dreams (*kurotswa*) and nuanced sensibility (*kukochejera*) Karanga people have managed to invent, innovate hence a channel in which they escaped musical arts stagnation. The skills of musical arts creation were found to be critical in repositioning music traditions or practices to suit and ensure compliance with contemporary issues and needs.

The contribution and exploration on musical arts cognition revealed that the Karanga people relate and understand art work of human (*inzwi*) voice as it manifests in expressing sense and meaning in daily experiences. It has been discovered that the Karanga people make their music instruments, dance styles, movements, cues, formation, props and costumes based on (*inzwi`s*) voice`s communication capabilities and tendencies. Karanga musical arts creation is informed by the art of communicating and expressing an idea or message. This study concludes that the creation and construction art of (*magagada*) leg rattles is primarily purposed to present a 'spiritual talk'. It has been further discovered that the need to ensure a 'dialogue' requires (*magagada*) leg rattle to constitute a pair.

Based on the need to realise a 'spiritual talking sound' (*magagada*) leg rattles for the Karanga people are designed to produce different, but dialoguing sounds. For the Karanga, it has been revealed that (*magagada*) leg rattles are not just purposed to provide percussive sound but 'spiritual talk' that connects and links with mainly rain-askingancestral spirits. For the same reason of dialoguing, it is not acceptable to put (*magagada*) leg rattles on one leg, as the Karanga people argue that it will be regarded as abnormal. It has been also discovered that the Karanga people of Masvingo describe sound quality and intent of (*magagada*) leg rattles relating to words that are well known to qualify (*inzwi*) voice. These words include, (*magagada achema, ataura, arira*) leg rattles are crying, talking, sounding.

The discussion on the Karanga musical recreation revealed that the ideas of designing and arranging of Karanga musical arts are based on the act of spontaneity (*chiriporipo*). It has been discovered that spontaneity capabilities hugely influence Karanga musical arts recreation through choreography (*umhizha/unyanzvi*), improvisation (*zvidobidobi*), and extemporisation

(*zvidawodawo*). The study further concludes that the ability for the Karanga people to instantaneously create and recreate for example, dance movement, indigenous songs, drumming patterns and/ or instrumentation lines ensures sustenance of community social and cultural activities. It has been discovered that accumulation of Karanga musical arts (re)creation amounts to (*hochekeche*) aesthetics of Karanga musical arts. The effects and affects of voice (*inzwi*) as well as spontaneity in its various forms account for what Karanga perceive as aesthetics of musical arts. Musical arts aesthetics for the Karanga people is confirmed and affirmed if only, and unless the performance or event achieves its intended goal(s). For example, the aesthetics of *jukwa* dance is based on the ‘spiritual and talking sound’ of (*magagada*) leg rattles.

It was also revealed that for the Karanga people of Masvingo, the beauty and value of the dance, instrumentation, singing, props and costumes is embedded in the ability to trigger and induce trance and total spiritual possession. The chapter also managed to discover that indigenous beer is a necessity to any Karanga cultural musical arts performance that intends to link the living and the spiritual worlds. The presence of indigenous beer has been also discovered to be very critical in igniting and enhancing musical arts creation and recreation.

It is against this backdrop that the chapter concludes the necessity of indigenous beer is not only to trigger participation, but also to ensure continuity, since it confirms and affirms the involvement of the ancestral spirits. Ancestral spirits are the bastion and living repository for community’s musical heritage arts. Through this chapter, it has been revealed that through voice (*inzwi*), spontaneity (*chiripo-ripo*), choreography (*umhizha/ unyanzvi*), improvisation (*zvidobi-dobi*), and extemporisation (*zvidawo-dawo*) the Karanga people ensure creation, recreation, change, continuity and aesthetics of their musical arts. The spontaneous and instantaneous skills for the Karanga were/are meant to avoid obsolete status on their musical heritage arts. The chapter here concludes that the discovered Karanga musical arts creation and recreation efficacies are equally potential enablers of socio-economic transformation.

9.3 Summary of Chapter 6: Overall Findings.

The chapter established cultural heritage institutional basis for Karanga musical arts heritage in Masvingo Province. While chapter 4 primarily interrogated embedded attributes for the Karanga musical arts, chapter 5 explored ways in which potentialities of Karanga musical arts

re/creation can be utilised for sustainable development. Chapter 5 stepped in and managed to lay some institutional frameworks compliant with tourism and both Karanga indigenous and modern business ethics. Leveraging on the informed understanding of African life and lore, being a living heritage inseparable of tangible and intangible, chapter 6 proceeded to establish legal, acceptable and authentic frame works for both indigenous and modern expectations.

The successful of Karanga musical arts institutionalisation was primarily based on the repacking of both tangible and intangible heritage in the Karanga cosmic perception or cosmopolitanism. For example, some institutional structures or frameworks consider perspectives of key cultural members and ideologies of the community not limited to chief, headmen, community medium spirits, community sacred places, myths and indigenous knowledge systems.

On the modern side, the institutionalisation process managed to register the project with culture related organisations at national and global level. Such synergies and linkages created a marketable Karanga institutional centre. Some linkages managed in this chapter included registration with organisations like, national Arts Council of Zimbabwe (NACZ), Ministry of Youth Sports Culture and Recreation (MYSCR), Amakhosi Cultural Centre and Zimbabwe National Traditional Dancers Association (ZNTDA). For the registration purpose, my role was quite prominent in networking DHE with public and modern cultural organisations mentioned above. Dengu and local Dzimbabwe members played visible roles for all what was needed at community level as well as aspects that required indigenous considerations. Also see some copies of registration and recommendation letters for DHE from relevant local, national and cultural organisations (see Appendices I, J, K and L).

Chapter 6 emerged as a forerunner to chapter 7 which actual was the real and practical project. In that regard, chapter 4 managed to form the basis of an institution that is sympathetic to both indigenous and modern institutional considerations. For its inclusive stance, the institutionalisation process described in chapter 6 managed to package and brand the project with two names, Nzanga yaVaKaranga and Dzimbabwe Heritage Enterprise. The naming of the institution has been a continuous process and as such, the project started as Dzimbabwe Indigenous Musical Arts Centre (DIMAC), and was changed to Dzimbabwe Cultural Heritage Enterprise Institute (DCHEI). After some considerations the 'Institute' was scraped, and for a while it stayed as Dzimbabwe Cultural Heritage Enterprise (DCHE) before the 'Cultural' was deleted out and finally leave it as Dzimbabwe Heritage Enterprise (DHE). Such was the revolution that happened in

naming the project centre. This was done mainly to ensure marketability at global level and also eliminating some redundancies and cultural infringements and modern institutional illegalities.

The chapter managed to package, brand, patent and institutionalise Karanga musical arts. The development managed to address unnecessary exploitation and manipulation since Nzanga yaVaKaranga or Dzimbadzamabwe Heritage Enterprise adapted some business ethics aligned and associated with global trends for CBT or CCIs. Having achieved inclusive institutionalisation that accounts for both tangible and intangible heritage of the indigenes, the chapter then concludes that to a very larger extent, Institutionalisation of Karanga heritage ensures better living standards of indigenes and cultural creators. The institutionalisation achievements formed the basis on which the project DHE was established in chapter 7.

9.4 Chapter 7: Overall Findings

Chapter 7 was mainly a practical Karanga community project establishment. Major intention of the instituted Karanga cultural heritage settlement was to avail sustainable enterprise strategies and measures as a way to ensure better livelihoods of the indigenes. In responding to the research sub-question iv, (which enterprise strategies and measures can be instituted to ascertain sustainability of Karanga livelihoods through Dzimbadzamabwe community project?), chapter 7 in particular, designed some living heritage and community based tourism packages and products. After the successful institutionalisation that was made possible in chapter 6, some major Karanga settlements took off the ground in chapter 7. These included the main two lower and upper settlement models. The study in chapter 5 managed to institute eleven tourism and enterprise strategies.

As from January 2019 the project centre, DHE started to institute enterprise strategies and measures. These tourism strategies included Entry Fees (Titure), Dzimbadzamabwe Information Point (*Zvirimuchikuva Chedu*), Home Settings (*Guta reVaKaranga/ Musha Wedu*), Instrument Making, Science and Technology Area (*Humizha HweVaKaranga*) and Indigenous Culinary Unit (*Machikichori*). Teaching and Learning Unit (*Dzidzo Inhaka YeUpenyu*), Indigenous Karanga Leisure (*Dandaro Redu*), Indigenous Exhibition and Auction (*Mhazha Mambure*) and Festivities Unit (*Imvenge-mvenge*) are some of the strategies established to ensure economic expansion of Karanga indigenes. Last but not least Karanga

Sacred Life (*Zviera-era*) and Karanga Health Care Unit (*Hutano Hwedu*) are also other enterprise measures which are quite critical in bringing economic benefits to Dzimbadzamabwe community members.

In May 2019, Dzimbadzamabwe project centre not only managed to host a cultural festival, but it realised significant inflow from entry fees and home settlement touring, indigenous culinary unit, teaching and learning unit as well as indigenous exhibitions. After hosting Masvingo Cultural festival, DHE gained necessary popularity and recognition and since then it has been receiving tourists, students, researchers and tourists. Karanga people through DHE, have already started to enjoy some economic benefits.

The chapter concludes that the existence of the project settlement DHE, enabled the Karanga indigenes to readjust to money economy utilising their cultural creations that are abundantly available at community level. Kwangware and Zvendava both mentioned the idea that they sell food to the visitors, delegates and despite their age they are already enjoying economic benefits of the community project. For the reason that Dengu mentioned that even other community members are now coming looking for employment, that alone confirmed DHE is now a CCI in the Karanga backyard. Kwangware Renia and Zvendava Florence confirmed improvement of livelihoods, despite their advanced age which in rural communities usually constitute the most vulnerable group. The study therefore through its Karanga community project concludes impressive achievement of ensuring sustainability of livelihoods of Karanga indigenes.

For the Karanga people of Masvingo, DHE has emerged as a solution in addressing some economic problems. Besides entry fees, the strategy of home settings is hugely proving to be viable, mainly through tour and guide. The project so far has achieved the establishment of lower and upper settlements. At the lower settlement, structures and/ or areas already in use are (*mahumbwe*) children house play, (*dandaro*) stage (though improvements are still needed), (*banya*) indigenous surgery and (*imba dzamadzimai madiki*) huts for younger wives. At the upper stage, completed home settings include (*nharirire*) watch-tower, *bikiro* indigenous Karanga cooking hut, (*imba yababa*) father`s hut, and (*imba yaVahosi*) hut for eldest wife`s hut. For Karanga performances, and in entertainment circles, Dzimbadzamabwe dance group known with stage name Dzorirangoma Cultural Dance Troupe (DCDT) since 2017 has been invited for both local and national functions. In 2018 DCDT won Masvingo Provincial Chibuku Neshamwari Traditional Dance Competitions (CNTDC) and pocketed \$500-00. For festivals, DHE in 2019 managed to host a national cultural arts festival that attracted a number of

individuals, organisations, schools, colleges and universities and the project managed to generate more than US\$1000-00.

However, because of the prolonged movement and lockdown restrictions induced by the global pandemic Covid-19, some of the structures that include, (*nhanga*) girls` hut, (*gota*) boys` hut, *dzimba dzavaenzi/ vashanyi* (visitors` huts) conference centre, research room, and shop still need to be constructed. For a brief of some major highlights that happened at DHE since its establishment see some pictures (see Appendix T).

Though practical and major construction at DHE started end of 2017, but all the home setting structures, *nharirire* (watch tower), *banya* (indigenous surgery), two huts for junior wives, *bikiro* (cooking hut), *imba yaVahosi* (eldest wife`s hut) and (*imba yababa*) father`s hut are all completed and fully functioning. It is under this background that this study concludes the measure of establishing home setting as an enterprise strategy has been well achieved.

Out of the 11 strategies which the study proposed and identified as possible measures to ensure sustainability of Karanga livelihoods, only Instrument making, Science and Technology Area (*Humhizha HweVaKaranga*) to this day is operating at half capacity but all other ten are proving quite thriving and viable. The reason that the construction of a permanent Iron smelting structure has been put on hold because of Covid-19 lockdown restrictions stalls some industrial activities under (*Humhizha HweVaKaranga*). The Covid-19 pandemic lockdowns announced since 30 March 2020 derailed construction progress. From the unit, (*Humhizha HweVaKaranga*), only instrument making has been viable. The same strategies made the centre proudly managed to open a community bank account which on particular intervals received substantial amounts. To confirm visibility and viability of the community project centre, out of equally good cultural centres, DHE was identified as convenient and suitable to host Masvingo Provincial Culture Week Launch which was successfully held on 27 May 2021.

The reason that the centre, DHE is now capable of attracting provincial and national cultural events is a great pointer that the community project is firmly taking significant strides in ensuring sustenance of Karanga livelihoods for members and beyond. Also for some video clips and pictures captured on Masvingo Provincial Culture week launch, visit DHE`s face book page.

The varied exhibitions done on 2021 Masvingo Provincial Culture Week day, confirmed the unit, Exhibition and Auction at DHE is a viable measure that has a very huge potential to sustain Karanga and other people around Zimbabwe and beyond. For hosting Masvingo Provincial

Culture Week Launch 2021, DHE received Zwrts\$84-000-00 (US\$1000-00 interbank exchange on the day of transaction). Recently DHE was also selected by the Ministry of Zimbabwe Tourism Authority (ZTA) to be one of the three villages forwarded for the Best Tourism Villages by UNWTO.

Considering that since 2017 the Karanga members had to realise some economic benefits of at least US\$ 1000-00 per year through various strategies and measures at Dzimbadzambge project centre, it is at this stage the study concludes that the instituted measures were quite appropriate enablers of Karanga livelihoods sustainability. In this regard, it is at this juncture the study safely proceeds to conclude that the question; which enterprise strategies and measures can be instituted to ascertain sustainability of Karanga livelihoods through Dzimbadzamabwe community project? has been strongly addressed/ answered. The economic growth displayed above, as well as in chapter 7 and other related chapters of this study, is a great pointer that the chosen enterprise strategies were, and are effective and suitable packages and products that guarantee sustainability of Karanga livelihoods through community driven musical arts works at DHE.

9.6 Summary of Chapter 8: Overall Findings

Through chapter 8, the study managed to interrogate on how Karanga indigenous musical arts flared against different times and conditions. In particular, the chapter traced the past and present of Karanga musical arts under precolonial, colonial to postcolonial era. This assisted the study to gain an informed projection basing on the likely tendencies and possibilities set to characterise future of Karanga musical arts. The chapter, therefore, concludes that Karanga musical arts traditions and genres not limited to *mbira*, *mhande*, *mbakumba*, *majukwa*, *kurova guva*, *mutoro* staged and showed a resilient character.

It was also noted that based on the multifaceted nature of Karanga musical arts, for instance, a *mbakumba* or *mhande* dance practice involves singing, drumming, whistling, yodelling, *mazembera*, costumes, props, ululations, snuff, venue, such practices and conditions assist endurance for the process of change and continuity. The chapter further concludes that both the external and internal structures of Karanga musical arts are not easily represented and/ or analysed by western models of transcription. Considering the shift of scholarship focus, now mainly targeting to change livelihoods of the hosting communities, the chapter foresees the future of Karanga musical arts getting strongly involved in addressing cultural, social, spiritual

and economic aspects of the community members. In this regard, the chapter concludes essentiality of musical arts in advancing SDGs.

The establishment of DHE, on a conducive natural setting, is seen as a major cultural restoration project, which necessitates the coming back of Karanga past experiences and practices. The study concludes a renaissance of Karanga past experiences in the future, (see Appendices Q – R).

From Appendix Q

- 2). A well development in the region, keep on with that project it sounds excellent indeed. (18 July 2019)
- 3). We need to see a real life indigenous life style. Live cultural village. (18 July 2019)
- 4). Very good idea and am hoping it will be finished soon to give visitors what Zimbabwe culture can offer. Best dance I have ever seen. (10 September 2019)
- 5). A very good upcoming project need a lot of support. Good performance & presentation. Good project well done. (14 September 2019).
- 6). A welcome development in the region. This will definitely boost tourism. (14 September)
- 7). A well developing culture centre, Zimbabwean Culture in its natural state. A promising Karanga cultural set up indeed. (04 October 2019)
- 8). A well developing culture centre, the original culture of the indigenous is going to be restored to the precolonial era. (19 October 2019)

From Appendix R;

- 1). Quite promising community driven tourism/ culture project. This should be supported locally, regionally and internationally. A job well done. (25 March 2021)
- 2). Thank you very much for allowing us to experience a beautiful aspect of your heritage and culture. (25 March 2021)
- 3). A marvellous display tradition Alive & well of enthusiasm, joy and authenticity! Thank You. (25 March 2021)
- 4). A beautiful cultural and heritage centre.
- 5). Promising culture centre.

The comments and suggestions given by the visitors, tourists and scholars above, concerning the establishment of DHE assisted to offer an informed conclusion regarding the future of Karanga musical arts heritage. Major views given in 2019, largely recognised and accepted the idea as a very noble development and a promising initiative. Comment 3, under fig 23 on 18 July 2019 advised the need of having a real life indigenous life style provided by a live cultural village. However, after this have been attended to, other visitors who came thereafter on 04

October 2019 and 19 October 2021 respectively realised and noted “A well developing culture centre, Zimbabwean culture in its natural state.

A promising Karanga cultural set up indeed.” “A well developing culture centre, the original culture of the indigenous is going to be restored to the precolonial era.” Some international visitors who came on 25 March 2021, realised and noted; Quite promising community driven tourism/culture project that need support locally, nationally and internationally. Also noted was traditions that were alive and authentic. It is then under this backdrop that chapter 8 concludes that the future of Karanga musical arts is posed for a cultural restoration necessitated by community driven tourism like DHE.

9.6 Knowledge contribution

In terms of knowledge contribution, the study has managed to extend and expand ethnomusicological academic ideas into Karanga community based tourism. At DHE, applied ethnomusicology ideas have been advanced to ensure economic sustainable development for the Karanga indigenous people. Quite important and critical for the discipline of applied ethnomusicology and other related fields, the study formulated a cultural sustainable strategy; ‘Karanga Musical Arts Entrepreneurship Model or Survival’ (KMAEMS), (see Figure 3).

In successfully establishing DHE, a community driven tourism centre, the study managed to turn the abstraction ideas and ideals of CCIs into a visual and real practical project. The study has significantly added value to Karanga indigenous musical arts as it demonstrated possible ways of employment creation by utilising living heritage of the hosting community. In contributing to poverty alleviation efforts, particularly in rural communities, the study proved that musical arts is yet another immediate and appropriate strategy to ensure achievement of global SDGs.

While culture has been recently recognised as critical in sustainable development projects, it has been largely unclear how cultural heritage as a resource, in particular musical arts, can be employed and deployed to ensure economic transformation. For Masvingo Province, the community project has managed to convince cultural practitioners, hence the recognition given to host provincial culture week launch on 27 May 2021.

The reason that the impact of DHE on Karanga community issues is now attracting positive reference, suggests impressive contribution regarding national and global effort to achieve

sustainable development. Appendix N forms part of accumulating evidence on DHE's unique contribution. The Minister of State for Provincial Affairs and Devolution, who was the Guest of Honor for Masvingo Provincial Culture Week Launch celebrated at DHE, noted that the establishment of the community project is affording Karanga community and nation at large necessary opportunity to promote and preserve Zimbabwean culture and identity. The minister realized the establishment of DHE as a Creative and Culture Industry centre that is essential for inclusive growth.

The government of Zimbabwe against its current devolution strategies, the Karanga cultural community project just emerged as a living example. The practical establishment of Karanga Musical Arts Community Project deep in rural community positions the study at the intersection of a number of ambitions, and makes it a significant contributor to national and international agendas. For example, the project, DHE, is quite central in the Zimbabwean higher education up scaled model 5.0.

The project demonstrated the possible and cultural smart way of bridging the academia and community through innovation processes that underpin living heritage as a major resource for industrialisation. The project now stands as a practical evidence to national objectives and strategies stated in major national and cultural policies and strategies like Tourism Policy, National Arts Policy (2019), National Cultural and Creative industries (2020), National Development Strategy 1 (2021 -2025). At international level, the project with its safeguarding of intangible cultural heritage stance, it is largely informed by 2003 UNESCO Convention.

9.8 Recommendations

Based on the findings and conclusions discussed above, the study suggests some further areas of study. For the reason that African indigenous music has been noted to be hugely informed by indigenous knowledge systems. It is, therefore, recommended that the study of indigenous knowledge systems and African philosophy be made fundamental courses of musical arts and any other related areas.

Scholars and researchers need not realise the existence of indigenous knowledge systems and African philosophy during field work or as they review literature. In Zimbabwe, courses that unpack indigenous knowledge systems and African philosophy are required in the curriculum up to tertiary level.

The study recommends that high priority be accorded to Community Engagement and Musical Arts research. Communities have been realised to be the immediate and conducive venues and avenues for indigenous musical arts creation and performance. In Africa there is need for huge investment purposed to the study of musical arts in the communities. It has been noted that some community members are losing count and memory of music and dance traditions that ethnically and ethically belong to them as a living heritage.

There is also need to sensitise community leaders like chiefs to account for their indigenous musical arts traditions and practices that hail from their areas of jurisdiction. Each community needs assistance in establishing a community driven tourism or creative centre. African scholars need concerted effort to further invest and continue interrogating possible ways of coming up with relevant home grown methods and techniques of transcribing, representing and analysing African musical heritage arts.

REFERENCES

- Adedeji, F. (2009). Vocal aesthetics in contemporary African music: A case study of Nigerian gospel music. *Awka Journal of Research in Music and the Arts* 6: 1–12.
- Adeniyi, A.M. (2021). Decolonising African Heritage Practices: Matters of Language and Tonality in the Inscriptions on UNESCO 2003 Intangible Cultural Heritage Convention. *Academia letters*, Article 1654. <https://doi.org/10.20935/ALI 654>.
- Adesuyi, O.R. (2015). African arts as bedrock of African philosophy. *UJAH: Unizik Journal of Arts and Humanities*, 16(1), pp.108-121.
- Agawu, K. (2003). *Presenting African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge.
- Ake, C. (1994). Academic Freedom and Material Base. In M.D.M. Mamdani (ed.) *Academic Freedom in Africa*. Oxford: codesaria Book series, Oxford University Press.
- Akuno, E.A. (1997). The use of indigenous Kenyan children's songs for the development of a primary school music curriculum for Kenya (Doctoral dissertation, Kingston University).
- Alexander, K. (2018). Politely Different: Queer Presence in Country Dancing and Music. *Year Book for Traditional Music*, Vol. 50, pp. 187-209.
- Amarasiri, G.D. (2012). Safeguarding Sri Lanka`s Intangible Cultural Heritage. Retrieved from <http://archives.dailynews.lk/2012/06/27/fea05.asp>
- Amoros, L.G. (2018). *Tracing the Mbira sound archive in Zimbabwe*. London: Routledge.
- Anigbogu, K. and Onyima, B. (2014). New technology and challenges of the blacksmithing Industry in Awka: implication for entrepreneurship development. Available at SSRN 2466839.
- Aning, B.A. (1973). *The Black Perspective in Music*. Vol. 1, No1 pp. 16-23. Professor J. Southern. (Managing – Editor – Publisher).
- Arowolo, D. (2010). *The effects of western civilisation and culture on Africa*. *Afro Asian Journal of Social Sciences*, 1(1), 1-13.
- Asante, M. K. (2009). Afrocentricity. New York. Routledge- Publishers- <http://www.asante.net/articles/1/afrocentricity /22/4/ @5;25pm>.
- Asante, M. K. (2009). The role of an Afrocentric ideology. *Commitment to the Civil Society: The Role of an Afrocentric Ideology in Reducing Religious, Regional, and Ethnic Obstacles to National Integration*.
- Awoniyi, S. (2015). African cultural values: The past, present and future. *Journal of Sustainable Development in Africa*, 17(1), pp.1-13.
- Baliamoune-Lutz, M. and McGillivray, M. (2009). Does gender inequality reduce growth in sub-Saharan African and Arab countries? *African Development Review*, 21(2), pp.224-242.
- Behne, K.E. (1997). The development of " Musikerleben" in adolescence: How and why young people listen to music.

- Banuri, T. (2013). Sustainable Development is the New Economic Paradigm <http://www.palgrave-journals.com/development> 12/5/15 @5:23pm
- Bendrups, D., Barney, K and Grant, C. (2013). An Introduction to Sustainability and Ethnomusicology in Australian Context-, *Musicology Astrilia*, 35:2, pp 153-158. DOI: 1050/08145857.201.844470. <https://doi.org/10.1080/08145857.2013.844470>.
- Beiswanger, G. (1962). Chance and Design in Choreography. *The Journal of Aesthetics and Art Criticism*, Vol. 21 No. 1 pp. 13-17. Wiley on behalf of The American Society for Aesthetics. <http://www.jstor.org/stable/427633>. Accessed: 13-09-2019 13:30 UTC
- Berg, B.L. (2001). *Qualitative Research Methods for the Social Sciences*. California: A Pearson Education Company.
- Bergseth, H. (2011). *Music of Ghana and Tanzania. A Brief Comparison and Description of Various African Music schools: Bowling Green State University*.
- Berliner, P.F., (1974). Vocal Styles Accompanying Mbira DzaVadzimu. *Zambezia*, 3(2), pp.103-104.
- Berliner, P. F. (1978). *The Soul of Mbira Music and Traditions of the Shona People of Zimbabwe*. Berkeley: University of California Press.
- Berg, M. (2001). Implementing information systems in health care organizations: myths and challenges. *International journal of medical informatics*, 64(2-3), pp.143-156.
- Best, J.W. and Kahn, J. (1999). *Research in Education*. London: Prentice-Hall.
- Blacking, J. (1955). Notes on a theory of rhythm proposed by von Hornbostel. *African music*, 1(2), pp.12-20.
- Blacking, J. (1973). *How Musical Is Man? Seattle: University of Washington Press*.
- Blacking, J. and Huffman, T.N. (1985). *The great enclosure and domba*.
- Bloch, R., Monroy, J., Fox, S. and Ojo, A., (2015). Urbanisation and urban expansion in Nigeria.
- Bokor, M.J. (2014). When the drum speaks: The rhetoric of motion, emotion, and action in African societies. *Rhetorica: A Journal of the History of Rhetoric*, 32(2), pp.165-194.
- Bodunrin, P.O. (1981). The question of African philosophy. *Philosophy*, 56(216), pp.161-179.
- Bornstein, E. (2002). Developing faith: theologies of economic development in Zimbabwe. *Journal of Religion in Africa*, 32(1), pp.4-31.
- Bouchenaki, M., (2002). Address to the United Nations. The Interdependency of the Tangible and Intangible Cultural Heritage. Communication mangurale/ Keynote Address. ICOMOS 14th General Assembly and scientific Symposium. www.unesco.org. Accessed 13/ 08/18.
- Branch, A. (2018). Decolonizing the African Studies Centre. *The Cambridge Journal of Anthropology*. Volume 36, Number 2, Autumn, pp. 73-91. University of Cambridge. Doi:10.3167/cja-2018-360207

Braun, V. and Clarke, V. (2013). *Successful Qualitative Research; A Practical Guide for Beginners*. Singapore: Sage.

Breen, C. (2007). Advocacy, International Development and World Heritage Sites in Sub-Saharan Africa in *World Archaeology*, Vol. 39, Number 3. The Archaeology of World Heritage pp 355-370, Taylor & Francis Ltd.

Bunting, I. (2019). Towards a Pan-African political culture: Critical pedagogy, reparative justice and the end of global white supremacy. *Contemporary Journal of African Studies*, 16(1), pp.138-157.

Carr, A., Ruhanen, L., & Whitford, M. (2016). Indigenous peoples and tourism: the challenges and opportunities for sustainable tourism. *Journal of Sustainable Tourism*, 24(8-9), 1067-1079.

Carvalho, J.M. (2010). Repetition and Self-Realization in Jazz Improvisation. *The Journal of Aesthetics and Art Criticism*, 68(3), pp.285-290.

Chakawa, T. (2019, 2020, 2021). Interviews: Karanga indigenous dancer creator, expert performer and choreographer. Dzimbabwean community. Masvingo.

Chauruka, E. (2019, 2020, 2021). Interviews: Karanga indigenous cultural heritage creator, and expert performer. Dzimbabwean community. Masvingo.

Chibber, V. (2013). *Postcolonial Theory and the Specter of Capital* <http://www.amazon.com/postcolonial-theory-spectre-capital-chibber-1844679764>

Chikowero, M. (2015). *African Music, Power, and Being in Colonial Zimbabwe*. Bloomington and Indianapolis: Indiana University Press.

Chikwee, T. (2019). Interviews: Karanga *mhande* dance creator, expert performer and Ivhu Inhaka Group Founder & Director. Nemanwa community. Masvingo.

Childs, S.T. and Killick, D. (1993). Indigenous African metallurgy: nature and culture. *Annual review of Anthropology*, 22(1), pp.317-337.

Chisaka, B.C. (2013). *Action Research: Some Practical Ideas for Education Practice*. The Qualitative Research Paradigm, pp 9-13.

Chitando, E. (2002). *Reviewing Turino Thomas work, National Cosmopolitans and Popular Music in Zimbabwe*, (Chicago series in Ethnomusicology, University of Chicago Press, 2000). 401 pp, ISBN (cloth) 0226-81701-6 ISBN (paper) 0-226-81702-4

Chitando, E., (2003). The Recreation of Africa: a study of the ideology of the African Apostolic Church of Zimbabwe. *Exchange: Journal of Contemporary Christianities in Context*, 32(3), pp.239-249.

Chivasa, N. (2015). *Peacebuilding Among Shona Communities in Transition in Zimbabwe: A Participatory Action Research*. (Doctoral Thesis, University of KwaZulu- Natal).

Chivasa, P. (2019). Interviews: Karanga chipendani expert performer. Dzimbabwean community. Masvingo.

Center for Music Ecosystems. (2021). *Your Guide to Music and the SDGs*. <https://www.centerformusicecosystems.com/sdgs>.

- Collins, R. and McMahon-Coleman, K., (2007). 'Heritage and Regional Development: An Indigenous Perspective'. *Sustaining Regions*, 6(1), pp.96-115.
- Conner, K. O., Patterson-Price, J., & Faulkner, N. (2021). "African Dance Is My Therapy": Perspectives On the Unique Health Benefits of West African Dance. *Journal of Dance Education*, 21(2), 72-81.
- Coralie, H.B. (2012). Colonial resettlement and Cultural resistance: the mbira music of Zimbabwe, *Social & Cultural Geography*, 13: 1, 11-27, DOI: 10.1080/14649365.2011.635799.
- Coulter, N.R. (2007). Music Shift: Evaluating the Vitality and Viability of Music Styles Among the Alamlak of PAPUA New Guinea. (Doctoral Thesis, The College of the Arts of Kent State University).
- Crawford, G., Mai-Bornu, Z and Landstorm, K. (2021). Decolonising Knowledge production on Africa: Why it is still necessary and what can be done. *Journal of the British Academy*, 9(s1), pp. 21-46. DOI <https://doi.org/10.5871/jba/009s1.021>
- Creswell, J.W. (2003). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. (2nd Ed) Thousand Oak: Sage.
- Creswell, J.W. (2012). *Educational Research Planning, Conducting and Evaluating Quantitative and Qualitative Research*, Fourth Edition. New York: Pearson Education.
- Dengu, R. (2015, 2017, 2018, 2019, 2020, 2021). Interviews: Karanga, medium spirit, Dzimbabwe community, Chief Mugabe area. Masvingo.
- Deitrich, B. (2018). A Sea of Voices: Performance, Relations, and Belonging in Saltwater Places. *Year Book for Traditional Music*, Vol. 50, pp. 41- 69.
- Digolo, B. A., Andang'o, E. A., & Katuli, J. (2011). E-Learning as a strategy for enhancing access to music education. *International Journal of Business and Social Science*, 2(11), 135-139.
- Dirksen, R. (2021). Contributors' and Editors' Personal Statements. *Transforming Ethnomusicology Volume, I: Methodologies, Institutional Structures, and Policies*, p.203.
- Dolfsma, W. (1999). The consumption of music and the expression of values: A social economic explanation for the advent of pop music. *American Journal of Economics and Sociology*, 58(4), pp.1019-1046.
- Dutta, P. and Kikhi, K., (2016). Folk Practices of the Khasi Tribe: A Description of Jingrwai Iawbei in Kongthong Village. *Sociological Bulletin*, 65(2), pp.237-252.
- Dzareva. (2019, 2020). Interviews: Karanga indigenous cultural creator, expert performer and interpreter, Dzimbabwe community. Masvingo.
- Eerola, T., Friberg, A. and Bresin, R. (2013). Emotional expression in music: contribution, linearity, and additivity of primary musical cues. *Frontiers in psychology*, 4, p.487.
- Elia, R.J. and Ostovich, M.E. (2011). *Heritage Management*. Oxford University Press.

- Emagalit, Z. (2006). "Contemporary African Philosophy." <http://wwwfaculty.msmc.edu/indeman/af.htm#Ethnophilosophy>.
- Etim E. O. (2014). "Christian Missionaries and Colonial Rule in Africa: Objective and Contemporary Analysis". *European Scientific Journal* 10 (17): 192-2009.
- Eyong, C.T. (2007). Indigenous knowledge and sustainable development in Africa: Case study on Central Africa. *Tribes and tribals*, 1, pp.121-139.
- Facchinetti, S. (2014). Cultural heritage management in Myanmar: A gateway to sustainable development. *European Institute for Asian Studies*, 6, 1-23.
- Falola, T. and Fleming, T. (2009). African Civilizations: From the Pre-colonial to the Modern Day. *World Civilisation and History of Human Development*, 1, pp.123-140.
- Fasan, R. (2015). Women and child-naming song poetry of southeast Yorubaland. *Research in African Literatures*, 46(1), pp.107-126.
- Finnegan, R., (2012). Oral literature in Africa (p. 614). Open Book Publishers.
- Forchu, J. (2015). The Endangered Musical Genre: The Case Akwunechenyi Music of Ukpo. *Black Music Research Journal*, Vol. 35, No. 1, pp. 1-22.
- Frenkel, J.R. and Wallen, N.E. (1996). How to Design and Evaluate Research in Education. New York: McGraw-Hill.
- Finnegan, R. (2012). Oral literature in Africa (p. 614). Open Book Publishers.
- Garfias, R. (1979). The Role of Dreams and Spirit Possession in the Mbira Dzavadzimu music of the Shona people of Zimbabwe. *J. Altered States of Consciousness*, vol. 5(3).
- Gbolonyo, J.S.K., 2009. Indigenous knowledge and cultural values in Ewe musical practice: Their traditional roles and place in modern society (Doctoral dissertation, University of Pittsburgh).
- Gelfand, M. (1973). The Genuine Shona-Survival values of an African Culture. Gweru: Mambo Press.
- Gergen, M.M. and Gergen, K.J. (2011). Performative social science and psychology. *Historical social research/Historische sozialforschung*, pp.291-299.
- Gilbert, J., 2014. Nomadic peoples and human rights. Routledge.
- Giovanni, E Four Main Theories of Development: <http://www.pendientedemigration.ucm.es>. 7/5/15 @2:38pm.
- Giroux, M. (2018). "From Identity to Alliance": Challenging Metis "Inauthenticity." through Alliance studies. *Year Book for Traditional Music*, Vol. 50, pp. 91-118.
- Gore, C. (1984). Regions in question: space, development theory and regional policy, Methuuen: London.
- Gonye, J. (2013). Mobilizing dance/traumatizing dance: Kongonya and the politics of Zimbabwe. *Dance Research Journal*, 45(1), pp.65-79.

- Grant, C. (2010). The Links between Safeguarding Language and Safeguarding musical heritage. *International Journal of intangible Heritage* 5, pp. 45-59.
- Grant, C. (2011). Key factors in the Sustainability of language and music: A Comparative Study: musicology Austrilia 33(1), 1-19.
- Grant, C. (2013). Developing a triage system for sustaining intangible cultural heritage. *International Journal of cultural, Economic and social sustainability*, 9(1), pp. 11-22.
- Grant, C. (2014). Endangered Musical Heritage as a Wicked Problem. *International Journal of Heritage Studies* Vol 21(7).
- Grant, C. (2016). Socio-economic Concerns of Young Musicians of Traditional Genres in Cambodia; Implications for Music Sustainability. *Ethnomusicology Forum*.
- Grant, C. (2017). Vital signs: Using a Survey to assess the vitality and viability of 101 music genres. In *international Journal of Traditional Arts1 (1) pp 1-9*. Retrievable from <http://trdartsjournal.org/index.php/ijta/article/view/14>
- Grant, C., (2018). Academic flying, climate change, and ethnomusicology: personal reflections on a professional problem. In *Ethnomusicology Forum (Vol. 27, No. 2, pp. 123-135)*. Routledge.
- Grant, C. (2019). Poverty. In *SAGE Encyclopaedia of Music and Culture* (Ed. J. Sturman), pp. 1753-1738. doi:10.4135/9781483317731.n575.
- Grant, C., Bartleet, B. L., Barclay, L., Lamont, J., & Sur, S. (2022). Integrating music and sound into efforts to advance the sustainable development goals in the Asia-Pacific: case studies from Indonesia, Vanuatu and Australia. *International Journal of Cultural Policy*, 28(4), 499-512.
- Gubner, J. (2018). The Music and Memory Project: Understanding Music Dementia through Applied Ethnomusicology and experiential Filmmaking. *Year Book for Traditional Music, Vol. 50, pp. 15-40*.
- Carter, C.L. (2000). Improvisation in dance. *The Journal of Aesthetics and Art Criticism*, 58(2), pp.181-190.
- de Banffy-Hall, A. (2014). Bridging Scholarship and Practice in Community Music through Action Research.
- Hamson, M. (2013). *Collecting New Guinea Art: Douglas Newton, Harry Beran and Thomas Schulltze-Westrum*. Los Angeles: Michael Hamson.
- Hanna, J.L (1977). African dance and the warrior tradition. *Journal of Asian and African Studies*, 12(1), p.111.
- Harrison, K., Mackinlay, E. and Pettan, S. eds. (2010). *Applied ethnomusicology: Historical and contemporary approaches*. Cambridge Scholars Publishing.
- Harrison, K. (2016). Why Applied Ethnomusicology? Applied Ethnomusicology in Institutional Policy and Practice. *ColeGuem Studies across disciplines in the Humanities and Social Sciences* 21- helsink Collegium for Advanced Studies. 1-12.

- Hagberg, S. and Quattara, F. (2012). Engaging Anthropology for Development and Social Change. <http://apadrevues.org/41056/5/15> @5:36pm.
- Harper, P. (1970). A festival of Nigerian Dances. *African Arts*, pp.48-53.
- Harrison, K., Mackinlay, E. & Pettan, S. (2010). *Applied Ethnomusicology: Historical and Contemporary Approaches*. Newcastle. Cambridge Scholars Publishing.
- Harrison, K. (2013). The relationship of poverty to music. *Yearbook for traditional music*, 45, pp.1-12.
- Hawkins, J.M. (1991). *The Oxford Secondary Dictionary*. New York: Oxford University Press.
- Hemetek, U. (2006). Applied ethnomusicology in the process of the political recognition of a minority: A case study of the Austrian Roma. *Yearbook for traditional Music*, 38, pp.35-57.
- Höschele, S. (2007). *Christian Remnant-African folk church: Seventh-day Adventism in Tanzania, 1903-1980 (Vol. 34)*. Brill.
- Howard, P. and Ashworth, G.J. (eds.). (1999). *European heritage, planning and management*. Intellect books.
- Howard, K. (2016). The institutionalization of Korean traditional music: problematic business ethics in the construction of genre and place. *Asia Pacific Business Review*, 22(3), pp.452-467.
- Howell, G. (2017). *Community music intervention in Post Conflict Context*. 9780190219505_Book.ind_b43.
- Hountondji, P., (1983). 'Reason and Tradition'. *Philosophy and Cultures*, pp.132-139.
- Huffman, T.N., 1981. Snakes and birds: expressive space at Great Zimbabwe. *African Studies*, 40(2), pp.131-150.
- Huffman, T.N. (1985). The soapstone birds from Great Zimbabwe. *African Arts*, 18(3), pp.68-73.
- Huggins, R. and Thompson, P. (2014). Culture, entrepreneurship and uneven development: a spatial analysis. *Entrepreneurship & Regional Development*, 26(9-10), pp.726-752.
- Iacono, V.L. and Brown, D.H. (2016). Beyond Binarism: Exploring a model of Living Cultural Heritage for Dance. *Dance Research: The Journal of the Society for Dance Research, SUMMER 2016, Vol. 34. No. 1, pp. 84 – 105* Edinburg University Press. <http://www.jstor.com/stable/26357850>.
- Idamoyibo, A. (2008). The musical and aesthetic formation of Ijala music in Yoruba land. *Awka Journal of Research in Music and the Arts* 5: 43–56.
- IFAD (2003) *Indigenous Peoples and Sustainable Development, Roundtable Discussion Paper for the Twenty-Fifth Anniversary Session of IFAD's Governing Council*.
- Igobokwe, U.S. (2018). The Significance of Iriraabu Musical Satire in the Ekpe Dance Festival Amongst the Obohia-Ndoki People of Nigeria. *Year Book for Traditional Music, Vol. 50, pp. 120 -140*.

- Igwe, C.N., Oyelola, O.T., Ajiboshin, I.O. and Raheem, S., (2013). A Review: Nigeria's Transportation System and the Place of Entrepreneurs. *Journal of Sustainable Development Studies*, 3(2).
- Imhotep, A., (2009). The BAKALA of North America: The Living Suns of Vitality: in Search of a Meaningful Name for African-Americans. Lulu. com.
- Impey, A. (2004). A Review of Turino`s Nationalists, Cosmopolitans, and Popular Music in Zimbabwe. Chicago. *Journal of Popular Music Studies*, pp. 84-98. DOI: 10.1111/j.0022-4146.2004.0012c.x. pp. 84-98.
- Jones, A.M. (1949). African Music. *African Affairs*, 48(193), pp.290-297.
- Jones, A.M. (1954). African rhythm. *Africa*, 24(1), pp.26-47.
- Jones, C. (1992). Making Music. Musical Instruments of Zimbabwe Past and Present, Harare: Academic Books, (Pvt Ltd).
- Jones, C. (2008), June. Shona Women Mbira Players: Gender, Tradition and Nation in Zimbabwe. In *Ethnomusicology Forum (Vol. 17, No. 1, pp. 125-149)*. Taylor & Francis Group.
- Juslin, P.N. and Sloboda, J.A. (2001). Music and emotion: Theory and research. Oxford University Press.
- Juslin, P.N. and Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and brain sciences*, 31(5), pp.559-575.
- Kabukcu, E. (2015). Creativity process in innovation oriented entrepreneurship: *The case of Vakko. Procedia-Social and Behavioral Sciences*, 195, pp.1321-1329.
- Kaemmer, J.E. (1989). Social power and music change among the Shona. *Ethnomusicology*, 33(1), pp.31-45.
- Kajangu, K. (2005). Beyond the Colonial Gaze: Reconstructing African Wisdom Traditions. Unpublished PhD dissertation.
- Kattenbelt, C. (2010). Internationality in Performance and as a Mode of Performativity. Amsterdam University Press. <https://www.jstor.org/stable/j-ctt46mwjd-7>.
- Kauffman, R.A. (1964). Impressions of African church music. *African Music: Journal of the International Library of African Music*, 3(3), pp.109-110.
- Kauffman, R. (1976). The Psychology of Music Making in n African Society; the Shona. *The world of Music Vol. 18, No 1, pp. 9-14*
- Kemper, K.J. and Danhauer, S.C. (2005). Music as therapy. *South Med J*, 98(3), pp.282-8.
- Kereke, T. (2019). Interviews: Karanga culture custodian, expert interpreter, Masasire Headmanship. Bikita. Masvingo.
- Kerr, A. (2006). The business and culture of digital games: Gamework and gameplay. Sage.
- Kishani, B.T. (1985). The comparative role of orality and writing. *Présence africaine*, 136(4), pp.66-76.

Kornbluh, M. (1996). Africa`s Challenge to Document and Preserve History and Expressive Culture. <http://www.Isp.msu.edu/resources/documents/africa-cultural-docu-preservation-pdf> 06/04/15@3:05pm.

Kumar, A. (2017). Cultural and Heritage Tourism: A tool for Sustainable Development *Global Journal of Commerce & Management Perspective, Global Institute for Research & Education G.J.C.M.P., Vol. 6(6): pp 56-59 ISSN: 2319- 7285.*

Kunasekaran, P. (2017). Measuring Sustainable Indigenous Tourism Indicators: A case of Mah Meri Ethnic Group in Carey Island, Malaysia. *Sustainability* , 9 1256: doi:10.3390/su 9071256 www.mdpi.com/journal/sustainability.

Kuseka, E. (2020). Interviews: Karanga cultural heritage creator, expert interpreter, and Culture Officer Mwenezi. Masvingo.

Kuutma, K. and Kästik, H. (2014). Creativity and “Right Singing”: Aural Experience and Embodiment of Heritage. *Journal of Folklore Research: An International Journal of Folklore and Ethnomusicology*, 51(3), pp.277-310.

Kwangware, R. (2018, 2019,2020, 2021). Interviews: Karanga Dzimbadzamabwe indigenous cultural practitioner. Dzimbadzamabwe community. Masvingo.

Kyker, J.W., (2009). Carrying spirit in song: Music and the making of ancestors at Zezuru Kurova Guva ceremonies. *African Music: Journal of the International Library of African Music*, 8(3), pp.65-84.

Kyker, J. W (2009). *African Music*, Vol 8, no.3 pp. 65-84. International Library of African Music.

Lawson, F. R. S. (2011). Music in Ritual and Ritual in Music: A virtual Viewer`s Perceptions about Liminality, Functionality, and Mediatisation in the opening ceremony of the 2008 Beijing Olympics Games. *Asian Music*, Vol. 42, no 2 pp. 3-18. *University of Texas Press*.

Lenette, C., Weston, D., Wise, P., Sunderland, N., & Bristed, H. (2016). Where words fail, music speaks: The impact of participatory music on the mental health and wellbeing of asylum seekers. *Arts & Health*, 8(2), 125-139.

Lo-Bamijiko, J. N. (1984). Performance Practice in Nigerian Music. *The Black Perspective in Music*, Vol. 12, No. 1 pp. 3-20. Professor J. Southern (Managing Editor – Publisher).

Lutz, D.W. (2009). African Ubuntu philosophy and global management. *Journal of Business Ethics*, 84(3), pp.313-328.

Macheka, M. T. (2013). The impact of cultural heritage on sustainable development of local communities: A case of Great Zimbabwe heritage site. (Masters dissertation, Midlands State University).

Macheka, M.T. (2016). Great Zimbabwe World Heritage Site and Sustainable development. *Journal of Cultural Heritage Management and Sustainable Development*, pp. 226-238.

Magwa, S. and Clarke, V. (2013). *Conducting Research; A student Handbook*. Singapore: Strategic Book Publishing and Right, Co, ILC.

Magwa, S. and Magwa, W. (2015). A Guide to conducting Research. A Student Handbook, Singapore Strategic Book Publishing and Rights Co.

Magwa, W. (ed.), (2019). African Culture and Heritage in Zimbabwe. Volume 1. Gweru: Mambo Press.

Mai-Li. (2013). Traditional Music as “Intangible Cultural Heritage” In the Postmodern World. The University of Texas at Austin. Degree of Master of Music

Makoni, S.B., Dube, B. and Mashiri, P., (2006). Zimbabwe colonial and post-colonial language policy and planning practices. *Current issues in language planning*, 7(4), pp.377-414.

Mangena, F. (2014). In Defense of Ethno-philosophy: A brief response to Kanu’s Eclecticism. *Filosofia Theoretica: Journal of African Philosophy, Culture and Religions*, 3(1), pp.96-107.

Mapara, J. (2009). Indigenous Knowledge Systems in Zimbabwe. Juxtaposing Postcolonial Theory. *The Journal of Pan African Studies Vol.3 no.1 September 2009*. [@2:00pm](https://www.researchgate.net/publication/228427362-Indigenous-Knowledge-System-in-Zimbabwe-04/3/15).

Mapara, J. (2017). Binarism as a recipe for lukewarm research into indigenous knowledge systems in Zimbabwe. In *Handbook of Research on Theoretical Perspectives on Indigenous Knowledge Systems in Developing Countries* (pp. 1-21). IGI Global.

Mapaya, M.G., 2014. African musicology: Towards defining and setting parameters of the study of the indigenous African music. *The Anthropologist*, 18(2), pp.619-627.

Mapira, N.N. and Hood, M.M., (2018). Performing Authenticity and Contesting Heritage in The UNESCO-Inscribed Jerusarema/Mbende Dance of Zimbabwe. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*, 1(1), pp.1-11.

Marett, A. (2010). Vanishing songs: How musical extinctions threatens the planet. *Ethnomusicology Forum* 19/2, pp 249-269.

Mario, J. (2003). *What is Entrepreneurship Development*. <http://www.pineda.krch.blogspot.com/2013/03what-is-enterprenueship.html>28/04/2015

Marufu, C. (2021). Interviews: Karanga Indigenous expert grain grinder. Dzimbadzamabwe Community. Masvingo.

Mashava, N. (2018, 2019). Interviews: Karanga Indigenous folk songs creator and expert performer. Dzimbadzamabwe community. Masvingo.

Matiure, P. (2011). Mbira Dzavadzimu and its space within the Shona Cosmology: Tracing mbira from bira to the spiritual world, *Muziki*, 8:2, 29-49, DOI: 10.1080/18125980-2011-631291.

Matiure, P. (2013). Archiving the Cultural legacy of Mbira Dzavadzimu in the Context of Kurova Guva and Dandaro Practices. (Doctoral Thesis, University of KwaZulu-Natal).

Matiza, V.M. (2015). Pungwe gatherings as forms of drama for development through music in Zimbabwe. *Muziki*, 12(1), pp.62-73.

- Matuku, M. (2021). Interviews: Karanga indigenous blacksmith/ iron smelter (*mvuto*) expert. Dzimbadzamabwe community. Masvingo.
- Mawere, M. (2010). On pursuit of the purpose of life: The Shona metaphysical perspective. *Journal of Pan African Studies*, 3(6), pp.269-284.
- Mawere, M. & Kadenge, M. (2010). Zvierwa as African Indigenous Knowledge Systems: Epistemological and Ethical Implications of Selected Shona Taboos. *INDILINGA-African Journal of Indigenous Knowledge Systems*, 9 (1), 29-44
- Mawere, M., (2011). African belief and knowledge systems: a critical perspective. African Books Collective.
- Mawire, P. R. (2013). The missing link: Implications of the modernisation theory and the dependency theory in Africa's quest for development. *IOSR Journal of Humanities and Social Science*, 13(5), 41–44.
- Mbigi, L. (with J. Maree): (2005). Ubuntu: The Spirit of African Transformation Management (Knowres, Randburg, South Africa).
- Mbigi, L. (2005). The Spirit of African leadership. (Knowres, Randburg, South Africa).
- Mbiti, J.S. (1969). African Religions and Philosophy. (East African Educational Publishers, Nairobi).
- Mbiti, J.S., (1970). Concepts of god in Africa. New York: Double day.
- McGuire- Adams, T.D. (2020). Paradigm shift: Centering Indigenous research methodologies, an Anishinaabe perspective. Taylor & Francis.
- Merriam, A. P. (1959). Characteristics of African Music. *Journal of the International Folk Music Council*, Vol 11, pp. 13-19.
- Merriam, A. P. (1962). The African Idiom in Music. *The Journal of American Folklore*, Vol.75, No. 296 (April – Jun), pp. 120 – 130. *American Folklore Society*. <http://www.jstor.org/stable/538173>. Accessed: 07-03-2018 16: 54 UTC
- Merriam, Alan P. (1964). The anthropology of music. Evanston: Northwestern.
- Mhiripiri, N.A. (2008). The Tourist Viewer, the Bushman and the Zulu: Imaging and (re) invention of identities through contemporary visual cultural productions. (Doctoral Thesis, University of KwaZulu- Natal).
- Mhlanga, C. (2017). Interviews: Ndebele cultural heritage creator, expert interpreter & Amakhosi, Cultural Heritage Founder & Director. Bulawayo.
- Michael, D. E. (2005). Arts and Culture Economic Development, Tool kit. The Rural Arts & Culture Program. A Guide for increasing Economic Benefit Through Arts Projects. Michigan State University.
- Ministry of Tourism and Hospitality Industry. (2014). National Tourism Policy. Harare. www.tourism.gov.zw
- Mlambo, A. S. (2014). A history of Zimbabwe. New York Cambridge University Press.

- Morse, S. and McNamara, N. (2013). Sustainable Livelihood Approach. A Critique of Theory and Practice. <http://www.springer.com/978-94-007-6267-1> 12/01/@8:45am.
- Modum, E.P. (1979). Gods as guests: Music and festivals in African traditional societies. *Présence africaine*, 121, pp.80-100.
- Moyo, N. (2019). Interviews: Director National Arts Council of Zimbabwe. Harare
- Mumera, J. (2019). Interviews: Karanga cultural expert and Zion Christian Church Elder. Masvingo Wellness Centre.
- Mupande, D. (2021). Interviews: Zimbabwe Tourism Authority, Area Manager, Masvingo Province.
- Muronda, T. (2019). Interviews: Musical Arts Officer in the Curriculum Development and Technical Services. Harare.
- Murove, M.F. (2018). Indigenous Knowledge Systems discourse and inclusionality: An Afrocentric quest for recognition in a globalised world, *Journal for the study of Religion*. <http://dx.doi.org/10.17159/2413-3027/2018/V3InnIa9>.
- Mushakoji, K. (1997). Japan and Cultural Development in East Asia Possibilities of a New Human Rights Culture. *Focus* June 1997 Volume 8.
- Mushengyezi, A. (2003). Rethinking indigenous media: rituals, ‘talking ‘drums and orality as forms of public communication in Uganda. *Journal of African Cultural Studies*, 16(1), pp.107-117.
- Mutangirwa, R. (2021). Interviews: Music educator, researcher- currently studying ChoreoMundu program in Europe.
- Muyambo, F., Jordaan, A. and Bahta, Y., (2017). The role of indigenous knowledge in drought risk reduction: A case of communal farmers in South Africa. *Jàmábá: Journal of Disaster Risk Studies*, 9(1), pp.1-6.
- Nakashuma, D., Prott, L. and Bridgewater, P. (2000). Tapping into the world’s Wisdom. *UNESCO sources*, 125 (July – August).
- Ndlovu-Gatsheni, S.J. (ed.). (2017). *Joshua Mqabuko Nkomo of Zimbabwe: politics, power, and memory*. Springer.
- National Cultural and Creative Industries Strategy (2020-2030) Government of Zimbabwe.
- Ndoro, W. and Pwiti, G. (1997). Marketing the Past. The “Shona Village” at Great Zimbabwe Conservation and Management of Archaeology sites Vol 2, pp. 3-8. James & James Ltd.
- Ngara, R. (2019). *Kayanda musical arts for the installation of Shangwe chiefs: An epistemological, gendered, symbolic, interpretive, Community- State model for Sustaining tangible and intangible heritage in Zimbabwe*. (Doctoral Thesis, University of Pretoria).
- Nicolescu, B. (2002). *Manifesto of transdisciplinarity*. Suny Press.
- Nicolescu, B. (2007). Transdisciplinarity as a methodological framework for going beyond the science-religion debate. *Transdisciplinarity in Science and Religion*, 2(2007), p.35-60.

- Nketia, J.H.K. (1962). The Problem of Meaning in African Music. *Ethnomusicology* Vol. 6. (1). pp. 1-7. University of Illinois Press on behalf of Society for Ethnomusicology.
- Nketia, J.K. (1963). African music in Ghana (No. 11). [Evanston, Ill.]: Northwestern University Press.
- Nketia, J.K. (1966). Music in African cultures: A review of the meaning and significance of traditional African music.
- Nketia, J. H. K. (1973). African Music. In Elliot P. Skinner (ed.) *Peoples and Cultures of Africa*. New York: The Doubleday/Natural History Press.
- Nketia, J.K. (1974). The musical heritage of Africa. *Daedalus*, pp.151-161.
- Nketia, J.K., (1976). The place of traditional music and dance in contemporary African society. *The World of Music*, 18(4), pp.5-15.
- Nketia, J.K. (1979). The performing musician in a changing society. *The World of Music*, 21(2), pp.65-74.
- Nketia, J.H. (1982). Interaction through Music: The Dynamics of Music-making in African societies". *International Social Science Journal*, 34(4), pp.639-656.
- Nketia, J.H.K. (1982). *The Music of Africa*. London: Victor Gollancz Ltd.
- Nkruma, K. (1961). *Speak of Freedom: A Statement of African ideology*, London: Mercury.
- Nocca, F. (2017). The Role of Cultural Heritage in Sustainable Development: Multidimensional Indicators as Decision Making Tool. *MDPI. Sustainability*, 2017, 9, 1882; doi: 10.3390/su9101882.
- Nsibambi, A. (2001). The effects of globalisation on the state in Africa: Harnessing the benefits and minimising the costs: Paper presented at UN General Assembly, Second Committee: Panel discussion on globalisation and the state.
- Nwegbu, M., Eze, C.C. & Asogwa, B. (2011). Globalisation of Cultural Heritage: Issues, Impacts, and Inevitable challenge for Nigeria. ISSN 1522- 0222. <http://unlib.UnI.ed/LPP/> Library Philosophy and Practice 2011.
- Nyabinde, B. (2018). Interviews: Zimbabwe music industry performer, former music educator. Harare.
- Nyati, P. (2017). Interviews: Ndebele cultural heritage creator, expert interpreter. Bulawayo.
- Nyawo, V.Z. (2012). Rhythms of resistance: chants that propelled Zimbabwe's Third Chimurenga. *Muziki*, 9(2), pp.53-65.
- Nyerere, J., (1968). *Freedom and unity*.
- Nyerere, J. (1968). *Ujamaa- Essays on Socialism*, Dar-es-Salaam, Tanzania: Oxford University Press.
- Nyota, S., Mapara, J. and Centre for Advanced Studies of African Society, (2007). *Language as indigenous knowledge*. Centre for Advanced Studies of African Society.

Nzewi, M. (1980). Folk Music in Nigeria: A Communion. *African Music*. Vol. 6. No. 1, pp. 6-21. International Library of African Music. <http://www.jstor.org/stable/30249738>. Accessed: 05-06-2018. 08:54 UTC.

Nzewi, U.M., 1993. Women in science-and technology-related jobs in Nigeria: The realities. In *TWOWS International Conference: Women's Vision of Science & Technology for Development*, Cairo, Egypt.

Nzewi, M., Anyahuru, I. and Ohiaraumunna, T. (2001). Beyond song texts: The lingual fundamentals of African drum music. *Research in African Literatures*, 32(2), pp.90-104.

Nzewi, M. (2004). Neo-Colonialist Capitalism Has Drained Africa`s Traditional Music Art From Authenticity and Spiritual Integrity. <http://en.quantara.de/content-globalisation-made-africa-a-mental-colony>.

Nzewi, M. (2004). *The Avu of Alafrika: a narrative on an encounter with musical arts knowledge* *Journal of the Musical Arts in Africa*, 1(1), pp. 55-83.

Nzewi, M. 2005. African musical arts creativity and performance: the science of the sound. *Nigerian Music Review*, 6, pp.1-8.

Nzewi, M. (2007). *A Contemporary Study of Musical Arts: The stem: growth (Vol. 2)*. African Minds

Nzewi, M. (2007). *A Contemporary Study of Musical Arts. Informed by African Indigenous Knowledge Systems. Volume 3 The Foliage Consoliadation*. Centre for Indigenous Instrumental African Music and Dance (Ciimda). Pretoria

Nzewi, M. (2007). *A Contemporary Study of Musical Arts. Informed by African Indigenous Knowledge Systems. Volume 4 Illuminations, Reflections and Explorations*. Centre for Indigenous Instrumental African Music and Dance (Ciimda). Pretoria.

Nzewi, M. (2008). *Musical sense and musical meaning: An indigenous African perspective*. Amsterdam, the Netherlands: Rosenberg.

Nzewi, M. and Nzewi, O. (2009). *African classical ensemble music*. African Minds.

Nzewi, M. (2010). May. Reinstating the soft science of the indigenous musical arts for humanity-sensed contemporary education and practice. UNESCO Second World Conference on Arts Education.

Nzewi, M., (2013). Cultural musical arts interaction–the other is a dialect of me. *Nsukka Journal of Musical Arts Research*, 2, p.4.

Oehrle, E. (1991). An Introduction to African Views of Music Making. *The Journal of Aesthetics Education*, Vol. 25, No. 3, *Special Issue: Philosophy of Music and Music Education (Autum, 1991, pp. 163-174)*. University of Illinois Press. <http://www.jstor.org/stable/3333001> Accessed: 28-08-2019 16:17 UTC.

Ofuani, S. (2004). *The International Journal of Humanities and Social Studies. Theory: A Basic Intellectual tool for Study and Continuum of Traditional Musical Arts in Nigeria*.

- Ofuani, S. (2014). Traditional rhythmic patterns: The Source of Creativity and identity of Nigerian art music compositions: *International Journal of Humanities and Social Sciences*, 4(9) pp. 162-169.
- Okpilike, M.E.F. (2012). Western Education and the neglect of African Cultural Values in the Nigerian School System.
- Omolo- Ongati, R.A. (2010). Refocusing Indigenous Music for Formal Classroom Practical: A Process of Creating Partnership Between the school and the Community. Department of Creative Arts: Mseno University.
- Palmerg, E. and Kirkegaard, A. (2002). Playing with identities in contemporary music in Africa. Nordic Africa Institute.
- Pandey, S. (2015). Sustainable Tourism as a driving factor for the development of cultural heritage sites. Case study: Lumbini –The Birthplace of Gautama Buddha, (Bachelor`s Thesis, Centrai University of Applied Sciences – Degree Programme in Tourism).
- Pearsall, J. (1999). *The New Oxford Dictionary of English*. York: Oxford University Press.
- Perera, K., & Chandra, D. (2014). Documenting the Intangible Cultural Heritage for Sustainable Economic Growth in Developing Countries. CIDOC 2014.
- Perlovsky, L. (2015). Origin of music and embodied cognition. *Frontiers in Psychology*, 6, p.538.
- Perman, T. (2017). Muchongoyo and Mugabeism in Zimbabwe. *African Studies Review*, 60(1), pp.145-170.
- Petocz, P., Reid, A and Bennett, D. (2014). The Music Workforce, Cultural Heritage, and Sustainability. Volume 1 (2), pp 4-6.
- Phipps, P. (2010). Performances of power: Indigenous cultural festivals as globally engaged cultural strategy. *Alternatives*, 35(3), pp.217-240.
- Pike, G. O. (2006). The Past, Present and Future of Music in Education: A Transdisciplinary Framework designed to Promote Re-engagement and Reform in Music Education for Teachers, Students and The Community. (Doctoral Thesis, The Australian Natural University).
- Pondo, P. (2018). Interviews: Karanga cultural custodian, community leader. Rrppling Waters resettlement area. Masvingo.
- Pušnik, M. (2010). Introduction: Dance as social life and cultural practice. *Anthropological Notebooks*, 16(3).
- Raheem, S., Oyelola, O.T, Abe, J.B., Ajiboshia, I.O. and Igwe, C.N. (2012). Sustainability, Entrepreneurship for Sustainable Development. *International Journal of Research and Sustainable Development*, Vol. 4, No.1, 2012. ISSN:22766111.
- Read, S. (2013). Intensive Urbanisation: Levels, networks and central places. *The Journal of Space Syntax*, Vol. 4, Issue: 1, Online Publication ISSN: 2044-7507 <http://www.journalofspcsyntax.org/>

- Ranger, T.O. and Ranger, T., (1999). *Voices from the Rocks: nature, culture & history in the Matopos Hills of Zimbabwe*. Indiana University Press.
- Rice, T. (2010). *Ethnomusicological Theory Yearbook for Traditional Music*, Vol. 42, pp. 100-134.
- Richtscheid, K.G. (2011). *The use of cultural heritage in economic and human development: a comparison of built heritage projects in Morocco and British Columbia*. Master of Arts Thesis. Simon Fraser University.
- Rigney, D.A., (1997). Comments on the sliding wear of metals. *Tribology international*, 30(5), pp.361-367.
- Ritchie, J. and Lewis, J. (2003). *Qualitative Research Practice. A Guide for Social Science Students and Researchers*. London: Sage.
- Rutsate, J. (2007). *Performance of Mhande Song- Dance: A Contextualised and Comparative Analysis*, (Master dissertation, Rhodes University).
- Rutsate, J. (2010). “Mhande” Dance in the “Kurova Guva” Ceremony: An Enactment of Karanga Spirituality *Yearbook for Traditional Music*, Vol. 42(2010), pp 81-99.
- Rutsate, J. (2016). *Karanga Musical Heritage Deprivation: Rethinking and Transforming Living Archive to Cultural Industry*. *Dzimbahwe Journal of Multidisciplinary Research*. (2016): 127-147.
- Rutsate, J. and Sturman, J. (2019). *Zimbabwe: Modern and Contemporary Performance Practice*. The SAGE International: SAGE Publications, Inc. Thousand Oaks.
- Rutstate, J. (2019). *Zimbabwe: History, Culture and Geography of Music*. The SAGE International Encyclopaedia of Music and Culture. SAGE Publications, Inc.
- Rutsate, J. and Rutsate, S.H. (2021). A Restructuring (in) tangible cultural heritage of rural Zimbabweans: Sustaining and fulfilling livelihoods. *Journal of Advance Research in Social Science and Humanities (ISSN: 2208-2387)*, 7(4), pp.08-22.
- Ryser, R.C. (2012). Indigenous and traditional knowledge. *Encyclopedia of Sustainability*, 5, pp.1-15.
- Sabao, C. (2019). again): Spirituality, History, Memory and Ancestry in Land Ownership ‘Debates’ in Zimbabwe. Displacement, Elimination and Replacement of Indigenous People: Putting into Perspective Land Ownership and Ancestry in Decolonising Contemporary Zimbabwe, p.65.
- Sarin, C. and Grant, C. 2016. Gauging music vitality and viability: Three cases from Cambodia. *Yearbook for Traditional Music*, 48, pp.25-47.
- Savage, S. (2011). *Application Study African Folklore and Music Community. Repurposing Music in the Digital Age*. University of Michigan Press. <https://www.jstor.org/stable/j.ctvcspf3g.16>
- Schäfer, I., von Leitner, E.C., Schön, G., Koller, D., Hansen, H., Kolonko, T., Kaduszkiewicz, H., Wegscheider, K., Glaeske, G. and van den Bussche, H., (2010). Multimorbidity patterns in

the elderly: a new approach of disease clustering identifies complex interrelations between chronic conditions. *PloS one*, 5(12), p. e15941.

Schippers, H. and Bendrups, D. (Eds.) (2015). Sound futures: Exploring Contexts for music Sustainability. World of music Special Issue 4/1.

Schrag, B. F (2015). "Ethnomusicology Applied." In Sturman, Janet and Golson, Geoffrey, eds. The SAGE Encyclopaedia of Ethnomusicology. Thousand Oaks, CA: SAGE Publications.

Schryff, D. van der. (2017). Improvisation, Enaction, and Self- Assessment. Burnaby; Faculty of Education, Simon Fraser University.

Seeger, A. (2015). Is it Possible to Safeguard Intangible Cultural Heritage? And, if so should we... (Key note abstract). <http://www.vermontfolklife-center.org/education/cultural-sustainability/abstracts.php>. Accessed on 25/ 07/ 2016.

Seith, P.A., (2013). Congressional Power to Effect Sex Equality. *Harv. JL & Gender*, 36, p.1

Shresthova, S. (2003). What is Endangered Dance? www.core-of-culture 6/4/15 @3:00pm.

Sloboda, J.A. and O'Neill, S.A. (2001). Emotions in everyday listening to music. [w.] Music and emotion: Theory and research, 8, pp.415-429.

Smith, W. (1870). Dictionary of Greek and Roman antiquities. London: Spottiswoode and CO.

Snowball, J. (2016). Why art and culture contribute more to an economy than growth and jobs. Rhodes University.

Stohr, B. and Taylor, F.D.R. (1998). Development for Above or Below? Dialectics of Regional Planning in Developing Counties, Wiley: Chichester

Sugawara, B. W. (2003). But they are not Real! Rethinking the use of Props in Historic House Museum Displays. *History News*, Vol. 58, No 4, pp. 20-23. American Association for State and Local History

Suilleabhain, M. O. (2018). The Redress of Music: Music, Mediation and Parity of Esteem. *Year Book for Traditional Music*, Vol. 50, pp. 1-14.

Sylwester, K. (2005). Decolonization and Economic Growth: The case of Africa. *Journal of Economic Development*, Vol. 30. No.2, pp. 87-102. Southern Illinois University.

Tedlock, B. (2009). Performativity, cultural memory and reverse anthropology. *Etnofoor*, 21(2), pp.105-114.

The <http://www.sedac.ciesin.columbia.edu>

The National Arts, Culture and Heritage Policy, (2019). Harare.

The Sunday Mail, 19 June 2017. Assistant Editor, Munyaradzi Huni. Harare.

Thompson, M.R. and Luck, G. (2012). Exploring relationships between pianists' body movements, their expressive intentions, and structural elements of the music. *Musicae Scientiae*, 16(1), pp.19-40.

Thondhlana, J., Roda Madziva, R. and Garwe, E.C. (2021). What can the African diaspora contribute to innovation and knowledge creation? The case study of Zimbabwean innovators. *Journal of the British Academy*, 9(s1), pp.101-125.

Thram, D. (2002). Therapeutic efficacy of music-making neglected aspects of the human experience integral to performance process. *International Council for Traditional Music*, 34, 129138. Retrieved from https://www.researchgate.net/publication/279398645_Therapeutic_Efficacy_of_MusicMaking_Neglected_Aspect_of_Human_Experience_Integral_to_Performance_Process

Throsby, D. (2017). Cultural Sustainable development: theoretical concept or practical policy instrument? *International Journal of Cultural Policy*. 23:2, pp 133-147. Retrievable <http://dx.doi.org/10.80/1028-6632-2017.1280788>

Timothy, D.J., (2001). Developing partnerships: tools for interpretation and management of World Heritage Sites. *Tourism Recreation Research*, 26(1), pp.47-53.

Titon, J.T. (2009). Music and Sustainability: An Ecological Viewpoint. *The World of Music*, Vol 51. No. 1, pp. 119-137. VWB-Verlag fur Wissenschaft Bildung. Stable URL: <http://www.jstor.org/stable/41699866> Accessed: 29-04-2018 20:23 UTC

Titon, J.T. and Pettan, S. (2016). An Introduction to Applied Ethnomusicology Oxford Handbooks. Online DOI:10.1093/oxford-hb/9780199351701.013.26. <http://www.oxfordhandbooks>.

Tracey, A. (1963). Three Tunes for 'Mbira Dzavadzimu. *African Music*, Vol, 3 No, 2, pp. 23-26.

Tracey, H. (1963). The Development of Music. *African Music*, Vol 1-3. No 2, pp. 36-40. International Library of African Music.

Tracey, H. (1963). Behind the lyrics. *African Music*, 3(2), pp.17-22.

Tracey, H. (1965). A plan for African music. *African Music: Journal of the International Library of African Music*, 3(4), pp.6-13.

Tracey, H. (1969). The Mbira Class of African Instruments in Rhodesia. *African Music* Vol. 4, No 3 pp. 78- 95. International Library of African Music.

Tracey, A. (1970). The Matepe mbira music of Rhodesia. *African Music: Journal of the International Library of African Music*, 4(4), pp.37-61.

Traore, B. (1972). *The Black African Theatre and its Special Functions*. (Trans. Dapo Adelugba) Ibadan: Ibadan University Press. Print.

Tuckman, B.W. (1978). *Conducting Educational Research* (4th Ed) New York: Harcourt Brace.

Turino, T. (2003). Are we global yet? Globalist discourse, cultural formations and the study of Zimbabwean popular music. *British Journal of Ethnomusicology*, 12(2), pp.51-79.

Turino, T. (2009). Four fields of Music Making and Sustainable Living. *The World of Music*, Vol. 51, No.1, Music and Sustainability, pp. 95-117. VWB- Verlag für Wissenschaft und Bildung. <https://www.jstor.org/stable/41699865> Accessed: 22-03-2019 11:59 UTC..

UNESCO, (2003). Periodic report, Africa World Heritage Report3. Paris, UNESCO.

UNESCO, (2003). www.unesco.org.2003/convention Convention for the Safeguarding of the Intangible Cultural *Heritage 2003*. Accessed on 12/08/2015

UNESCO, (2003). United Nations Educational, Scientific and Cultural Organization Convention for the Safeguarding of Intangible Cultural Heritage. United Nations. 2015. Department of Economic and Social Affairs Millennium Development Goals Report. sdgs.un.org/topics/africa Accessed 5 October 2020.

UNESCO, (2005). Basic Texts of the 1972 World Heritage Convention 2005 edition, UN Education Scientific and Cultural Organisation, France.

Unicef. (2000). Poverty Reduction Begins with Children: New York Unicef:

Vengeyi, O. (2015). Forward (N) ever! Backward march! Towards an Afro-centric Biblical philosophy of reconciliation in Zimbabwe. Pula: *Botswana Journal of African Studies*, 27(1), pp.26-43.

Vuoskoski, J.K. (2012). Can sad music really make you sad? Indirect measures of affective states induced by music and autobiographical memories. *Psychology of Aesthetics, Creativity, and the Arts*, 6(3), p.204.

Walser, R. (1991). January. The body in the music: Epistemology and musical semiotics. In *College Music Symposium* (Vol. 31, pp. 117-126). College Music Society.

Wane, N. (2011). African indigenous feminist thought: An anti-colonial project. In *The politics of cultural knowledge* (pp. 7-21). Brill Sense.

Waterman, C., A. (1990) *JUJU: A Social History and Ethnography of an African Popular Music*, USA: The University of Chicago Press.

Waterman, C. (2002). Big man, black president, masked one. Playing with identities in contemporary music in Africa, pp.19-34.

Wiredu, K., (1980). *Philosophy and an African culture*.

World Bank. (2001). *Cultural Heritage and Development: A Framework for Action in the Middle East & North Africa*, Washington D.C: World Bank.

World Bank. (2010). *International Symposium: Economic Benefits, Social Opportunities, and Challenges of Supporting Cultural Heritage for Sustainable Development*. Washington D.C.

World Bank. (2016). Our Dream is a World Free of Poverty. www.beta.worldbank.org/en/topic/py/overtverview. retrieved on 7/3/ 2017@ 11:41pm.

World Commission on Environment and Development, & Brundtland, G. H. (1987). *Presentation of the Report of World Commission on Environment and Development to African and International and Non-Governmental Organizations...* June 7, 1987, Nairobi, Kenya. World Commission on Environment and Development.

World Tourism Organisation. (2021). Best Tourism Villages by UNWTO.

Wright, D. (2004). Embodied learning and drama education. The state of our art: NSW perspectives in educational drama.

Young, J.O. (2016). How classical music is better than popular music. *Philosophy*, 91(4), pp.523-540.

Zarzosang, V.I. (2008). Indigenous Traditional Knowledge and Development: The Interface: www.role-of-indigenous-knowledge-on-sustainable-resource-management.

Zegeye, A. and Vambe, M. (2006). Knowledge production and publishing in Africa. *Development Southern Africa*, 23(3), pp.333-349.

Zillman, O.J. (1997). The development of social knowledge in pre-service teachers. University of Illinois at Chicago.

Zimbabwe Government (1) pdf. (2013). Zimbabwe Agenda for Sustainable-Economic Transformation (ZimAsset October 2013-2018 December. Zimbabwe Government Publishers.

Zulu, I.M. (2017). Scholarly Journals in Africology: An Introductory Descriptive Review. *Journal of Pan African Studies*, 10(3), pp.8-62.

Zvendava, F. (2019, 2020, 2021). Interviews: Karanga cultural indigenous creator and expert performer. Dzimbadzamabwe community. Masvingo.

APPENDICES

APPENDIX A Focus Group Discussion

- 1). For how long now have you been involved in entertaining visitors and tourists at Great Zimbabwe Monuments?
- 2). Do you see it as a sustaining strategy, in continuing receiving tokens of appreciation?
- 3). How best can you initiate your own community tourism centre?
- 4). What social and cultural activities were/ are engaged to perform at Great Zimbabwe Monuments?
- 5). Don't you think our social and cultural activities are equally important to turn and improve our economic lives as Zimbabwe indigenous peoples?

APPENDIX B Focus Group Discussion

- 1). What name is suitable to identify Karanga sustainable life through musical arts heritage?
- 2). What cultural site is suitable for the establishment of a Karanga indigenous cultural settlement centre?
- 3). What should we do to govern and protect our day to day running of our indigenous culture centre?
- 4). What skills do we see as necessary in this indigenous cultural creative initiative?
- 5). What economic value should we attach to our own Karanga cultural heritage like dances, music, poetry and drama?

APPENDIX C Focus Group Discussion

- 1). What structure do we need to run our community based tourism initiative?
- 2). Who should be defined as a member in this community based tourism?
- 3). What rules and regulations can we institute to smooth run our activities?
- 4). What legal steps are needed to safeguard this cultural tourism initiative?
- 5). What type of a constitution is suitable for this initiative?

APPENDIX D Focus Group Discussion

- 1). How is the progress since the establishment of Dzimbabwe Heritage Enterprise (DHE)?
- 2). What problems have we encountered so far?
- 3). What economic benefits can we talk and share at this point?
- 4). How else can we enhance and strengthen our project day to day running?
- 5). What sustaining ways / methods can we engage during this COVID-19 lock down period?

APPENDIX E In-depth Interviews

- 1). What exactly do you regard as Karanga musical arts heritage?
- 2). How do you utilise Karanga musical arts in your daily life situations?
- 3). What was the status of Karanga musical arts, like music, dance, poetry, and drama before the coming of whites?
- 4). In which ways colonial rule and Christianity activities disrupted your indigenous musical arts activities?
- 5). How do you see your musical arts flaring and progressing in this technological era?

APPENDIX F In-depth Interviews

- 1). How are musical arts styles in Karanga musical arts created for example, in drumming, dancing singing, clapping, ululating and whistling?
- 2). What sense and meaning is derived from different Karanga musical instruments like (*ngoma*) drum, (*hosho*) hand shaker and (*magagada*) leg rattles?
- 3). What important role is played by magagada in Karanga music and dance practices like *mhande*, *jukwa*, *bira* and *mbakumba*?
- 4). How important is the act of improvisation in Karanga musical arts recreation?
- 5). What informs the creation and use of props and costumes in Karanga musical arts heritage?

APPENDIX G In-depth Interviews

- 1). What set-up constitute a Karanga indigenous settlement?
- 2). What was the use of watch-tower (*nharirire*) for a Karanga indigenous community life?
- 3). Explain epistemological use/ meaning of *muchakata* tree in Karanga musical arts?
- 4). In which ways can Karanga sacred life (*zviera-era*) and other musical arts be engaged to promote community tourism activities?
- 5). What economic impact have you realised from fetivals and other musical arts related performances since the establishment of DHE?

APPENDIX H Letter and/ or Personal Consent Information

Research Title: Economic Sustainability through Zimbabwean Indigenous Heritage: A Karanga Cultural Musical Arts Community Project.

Purpose of Study: In fulfilment of the requirements of Doctor of Philosophy (D Phil) Degree in Creative and Performing Arts (Ethnomusicology) at Great Zimbabwe University, I have to carry out a participatory action research in Dzimbadzamabwe community near Great Zimbabwe Monuments in Chief Mugabe`s area of jurisdiction. The research is a practical work that seeks to establish a community based tourism, a community project for economic sustenance of Karanga livelihoods through indigenous musical arts heritage.

Dzimbadzamabwe Participant member: I hereby **volunteer** to participate in the **Karanga cultural Musical Arts Community Project** to be conducted by **Mr. Magwati Phineas** from Great Zimbabwe University. My participation in this research is entirely on **voluntary basis**. I am also quite aware that the project is initially taking off the ground at a **zero financial budget, no sponsorship** and I will be one of the **active participant member** to provide **manual** and any other **possible skills necessary** in the establishment of Karanga community based tourism settlement. I am **well aware** that I will **not be paid** for my participation. If, however, at any given time I feel disinterested, I will be still **very free to discontinue, terminate and withdraw my membership without any threat and penalty**. If I choose to **discontinue participation**, I understand such information and development will **not be shared** in any form to Dzimbadzambge community members and any other societies. My membership to this project **is not a binding form/ factor** to attend focuss group discussion or interview sessions, I will have to join any interview session(s) **willingly** out of my **own volition** and still enjoy the **full right to decline, discontinue or end** any interview or focus group discussion participation at any point. I also understand that **research findings and activities** will be **presented in the thesis** and **shared** in any other **possible forms** which the University deem necessary for **community and academic benefit**.

I have **read and understand** all the **explanations and interpretations** given to me. All my **questions and querries** have been **satisfactorily addressed**, and **I voluntarily accept** to take part in this community project. I have been also given a **copy** of this **consent form** for personal **filing**.

Participant Member Full Name: **Date**

Signature.....

Researcher`sName..... **Date**.....

For Further Information, kindly get in touch with **MAGWATI PHINEAS** contact numbers:

+236772979411 or +236773426637 (voice & WhatsApp)

Emails: pmagwati@gzu.ac.zw , magwatip@staff.msu.ac.zw or magwatiphineas@gmail.com

Or Kindly get in touch with: Great Zimbabwe University, Post Graduate Research Office.



NATIONAL ARTS COUNCIL OF ZIMBABWE

New Government Complex
Block 3, Office Number 25,
S. Mazorodze
Masvingo

P.O Box 1269, Masvingo
Tel: +263-039-265249
E-mail: natartsziminfo@gmail.com

11 March 2021
The Culture Fund Zimbabwe Trust
51 Harvey Brown
Milton Pak
Harare

Dear Sir/Madam

**RE: RECOMMENDATION LETTER FOR DZIMBADZAMABWE HERITAGE
ENTREPRISE (DHE)**

This letter serves to recommend that the above mentioned centre is registered with National Arts Council of Zimbabwe and it is located along Nemanwa-Morgenster Road under Chief Mugabe's area in Masvingo Rural. The centre is in the entire hands of the community, and there is great potential it will transform Karanga livelihoods as a tourist destination.

It is a very impressive initiative in the Cultural and Creative Industries (CCIs) which if supported will create a good platform for both cultural and heritage tourism. The traditional group from DHE is occasionally engaged to offer entertainment for various cultural and other gathering purposes in the province.

We strongly recommend and welcome any support that will assist the completion of the remarkable on-going construction at the centre.

We will acknowledge specific roles and responsibilities and will give guidance, expertise as required in the process of project implementation.

For more information do not hesitate to get in touch with on email hbmudefi@gmail.com

Yours in Arts

H. Mudefi (Mrs) 0715919491
Provincial Arts Manager

APPENDIX J MYSCR Recommendation Letter: for DHE



Phone No. 03926245 7

ZIMBABWE

All communication should be Addressed to
"The District Head: Youth

Ministry of Youth, Sport, Arts and
Recreation"
District Headquarters
Private Bag 181
Masvingo

To whom it may concern

REF: RECOMMENDATION FOR DZIMBADZAMAGWE CULTURAL HERITAGE ENTERPRISE

This letter serves to confirm that Dzimbadzamagwe Cultural Heritage Enterprise is a community based tourism group operating in Masvingo Province mainly targeting the Kalanga people near Nemanwa Growth Point in Masvingo District whereby they want to improve the livelihoods of Karanga people.

The centre is registered with the Ministry and National Arts and Council

In this view, we recommend them for any assistance they may need.

Yours faithfully

Rugumi J.A

Acting District Development Officer



APPENDIX K Zimbabwe Tourism Authority (ZAT) Recommendation Letter:



15 March 2021

To Whom it may concern

RE: COMMENTATION FOR DZIMBADZAMABGE CULTURAL HERITAGE ENTREPRISE

This communication intends to confirm that Dzimbadzamabge Cultural Heritage Enterprise (DCHE). is one of our Community Based Tourism centre located along Masvingo –Morgenster road. DCHE, as a centre comprises a number Karanga cultural life styles and activities that include village settlement, iron smelting (*mvuto*), indigenous fire-making process (*kusika moto*), Karanga sacred life and children home play centre (*mahumbwe*). In 2019 the centre was one of our CBT for our Hlanganani/Sanganai tourism program in Masvingo province. Their cultural dance troupe since 2018 is one of our favourite group any time we host some national and international visitors in Mavingo province. The centre comprises some interesting and authentic Karanga cultural life styles that so far excited a number of visitors. Our office strongly appreciate any effort purposed to support this community initiative.

Warm tourism regards

D Mumpande
Area Manager
Masvingo



HEAD OFFICE

Tourism House
55 Samora Machel Ave.
P.O. Box CY286 Causeway
Harare
Tel: 263 4 780651/4, 752570,
774709, 774760, 780368
Fax: 263 4 758826/27
E-mail: marketing@ztazim.co.zw
info@ztazim.co.zw
Website: <http://www.zimbabwetourism.co.zw>

Bulawayo

Coal House
95 R.G. Mugabe Way
P.O. Box FM 150
Bulawayo
Tel: 263-9-72333
E-mail: zta@byo.ztazim.co.zw

Mutare

109 H. Chitepo St
Cnr Fifth Ave
3rd Floor
Zimre Centre
Tel: 020-66614/15/17
Email: mutare@ztazim.co.zw

Gweru

Civic Centre
8th St
Box 1933
Gweru
Tel: 054-231671-2
Fax: 054-231670
Email: midlands@ztazim.co.zw

Victoria Falls

National Parks Town Office
Livingstone Way
P.O. Box 103
Victoria Falls
Tel: 263-13-44376
Fax: 263-13-44380
Email: zta@vicfalls.ztazim.co.zw
zta@africaonline.co.zw

Beitbridge

Petroport Complex
Stand Number 302
P.O. Box 63
Beitbridge
Tel: 263 0886-23640/1
Email: bbridge@africaonline.co.zw

Masvingo

Zimre Building, 2nd Floor
Hughes Street
Simon Mazorodze
Tel: 263-39266240-3
P.O. Box 1740
Masvingo

Kariba

Stand No. 487
Observation Point
Mahombekombe
Kariba
Tel: 263 61 2656
Email: ztakariba@africaonline.co.zw

APPENDIX L Amakhosi`s Recommendation Letter:



All Enquiries: Amakhosi Studios
Stand Number 15506 Victoria Falls Rd
Basch Street North, Makhokhoba
Bulawayo
Zimbabwe
Mobile: +263 773 931 406
Email: amakhosistudios@gmail.com

AMAKHOSI STUDIOS

11 March 2021

The Culture Fund Zimbabwe Trust
51 Harvey Brown
Milton Pak
Harare

Dear Sir/Madam

REF: RECOMMENDATION FOR DZIMBADZAMAGBE CULTURAL HERITAGE ENTERPRISE.

This letter serves to recommend the above mentioned centre registered with National Arts Council of Zimbabwe. The centre has been identified and earmarked to create content for Amakhosi Studios and aired on KeYona Television.

Located along Nemanwa, Morgenster Road under Chief Mugabe's area in Masvingo Rural Dzimbabwe is community project with a potential to transform Karanga livelihoods through the creative/cultural industry and as a tourist destination.

If supported this Cultural and Creative Industries (CCIs) initiative will create a good platform for both cultural tourism and heritage whilst creating employment opportunities. Their traditional group occasionally engaged to for various cultural and entertainment purposes in the province.

Amakhosi Studios is willing to give guidance and expertise to the centre as part of its ongoing support to emerging centres within CCI's.

For more information do not hesitate to get in touch with on the email amakhosistudios@gmail.com.

Kind Regards

Cont Mhlanga (Mr)
Executive Chairman and Head of Content Development

UMKHULU LO MSEBENZI

APPENDIX M Payment Invoice from MYSCR for 2021 Culture week launch at DHE

All Communications Should Be Addressed To:
"The Deputy Director"



**MINISTRY OF YOUTH, SPORT, ARTS
AND RECREATION**
Provincial Headquarters
Private Bag 9118
Public Works Building
Chrome Road
Masvingo
ZIMBABWE

Telephone:
039 263014 / 039 263186 / 039 263773 / 039 262984 / 039 264047

23 June 2021

The Director
Dzimbadzamabge Culture and Heritage Centre
Masvingo

REF: PAYMENT OF PROVINCIAL CULTURE WEEK LAUNCH EXPENSES

The above matter refers.

The Ministry of Youth, Sport, Arts and Recreation and the National Arts Council in Masvingo Province is grateful to the Dzimbadzamabge Culture and Heritage Centre for the successful hosting of the Provincial Culture Week Launch on the 27th of May 2021.

In view of the expenses incurred by the Centre, a deposit of RTGS84.000.00 has been made into your Steward Bank account number – 1036355081 as payment for the following:

DESCRIPTION	UNIT	UNIT COST	TOTAL USD	RTGS (X 84)
FOOD AND REFRESHMENTS				
Lunch Traditional Meal	100	5.00	500.00	42000.00
Traditional Refreshments – Opaque Beer	240 Litres	1.00	240.00	20160.00
Traditional Refreshments – Mahewu	60 Litres	0.50	30.00	2520.00
Roasted Nuts - Mutetenherwa	1	10.00	10.00	840.00
TOKENS OF APPRECIATION				
Dance Performances	2 Groups	50.00	100.00	8400.00
VENUE MANAGEMENT				
Venue Preparations and Labour	1	90.00	90.00	7560.00
Dzimbadzamabge Venue Preparation Fuel			30.00	2520.00
GRAND TOTAL			\$84.000.00	

Thank you

J. Mbizvo
pp J. Mbizvo

Acting Deputy Director – Masvingo Province



APPENDIX N Guest of Honor`s Speech at Masvingo Provincial Culture Week launch 2021.

GUEST OF HONOUR SPEECH

BY THE

MINISTER OF STATE FOR PROVINCIAL AFFAIRS AND DEVOLUTION

CDE.E.R. CHADZAMIRA

ON THE OCCASION OF THE

MASVINGO PROVINCIAL CULTURE WEEK LAUNCH

ON THE 27TH MAY 2021

AT

DZIMBADZAMABWE HERITAGE ENTERPRISE CENTRE

MASVINGO

SALUTATIONS

.....
.....
.....

It is my great privilege and honor to officiate at this year’s colorful Culture Week Launch here at Dzimbadzamabwe Culture and Heritage Centre. Today, we have been afforded an opportunity to promote and preserve our Zimbabwean culture and identity. Dzimbadzamabwe Culture and Heritage Centre has brought together diverse arts and cultural activities for public consumption at the Masvingo Provincial Culture Week Launch.

Ladies and Gentleman, Culture Week is there to operationalize the universal declaration on Cultural Diversity by UNESCO which proclaimed 21st May as the World Day of Cultural Diversity for Dialogue and Development. The Ministry of Youth, Sport, Arts and Recreation decided to commemorate the celebrations in a weeklong event. This promotes the Creative and Cultural Industries that have become essential for inclusive economic growth, reducing inequalities and achieving the goals set out in the 2030 Sustainable Development Agenda namely GOAL 9 targeting Industry, Innovation and Infrastructure as well GOAL 10 targeting Reduced Inequality.

Ladies and Gentleman, positioning itself among the fastest-growing sectors in the universe with an estimated global worth of 4.3 trillion USD per year, the Creative and Cultural Industries now account for 6.1% of the global economy as they generate annual revenues of US\$ 2,250 billion and nearly 30 million jobs worldwide, employing more

people aged 15 to 29 than any other sector. As Government we urge other line businesses, industries and local communities to take up this opportunity and make it a reality in Zimbabwe.

The sector – regardless of how important it has been in its economic footprint and employment – was hit much harder than expected by the coronavirus pandemic. As bleak as the picture may appear, hope was not all lost as more and more key players in and beyond the sector evolved and initiated different emergency benefit schemes, wage-subsidy programs and other forms of cash injections such as the Government of Zimbabwe Athletes and Artists Relief Fund as a relief to deal with artists and cultural professionals. Some of the beneficiaries of the Athletes and Artists Relief Fund are here today among us. To this day creative resource meetings have been taking place online as the sector finds itself on a massive trajectory to clean up, conduct post-mortems and self-analysis and perhaps more importantly, on healing from the subsequent storm of the Covid-19 chronic.

Ladies and Gentleman, this year's Culture Week commemorations are running under the theme "*Resilience in Safeguarding Creativity and Cultural Diversity*". The theme is based on the recognition that while the Creative and Cultural Industries have been severely affected by the global Coronavirus, the sector has remained resilient. Culture Week therefore provides an opportunity to reactivate the arts sector.

What we are witnessing today is also happening in other provinces across the country and our District Launches will follow suite in the coming weeks. The National Culture Week was officially launched on the 21st of May at Chief Njelele's Homestead in Gokwe, Midlands Province by His Excellency President of Zimbabwe, Cde E.D Mnangagwa. The weeklong celebrations give each part of our community a chance to appreciate their own culture which is in tandem with the Devolution Agenda Zimbabwe is partaking.

As I conclude, I want to thank the local community here in Nemanwa, I thank you Chief Mugabe and I thank you the founders and staff of Dzimbabwe Culture and Heritage Centre who have made it possible to celebrate our culture today. This Centre shows a lot of potential and the hard work that is taking place here will be rewarded and Government will assist until the Centre's vision has been achieved. I also thank and appreciate all those who have exhibited their art today, although few because of the COVID 19 restrictions.

Ladies and Gentleman, allow me at this point in time to declare the Masvingo Provincial Culture Week Officially Launch.

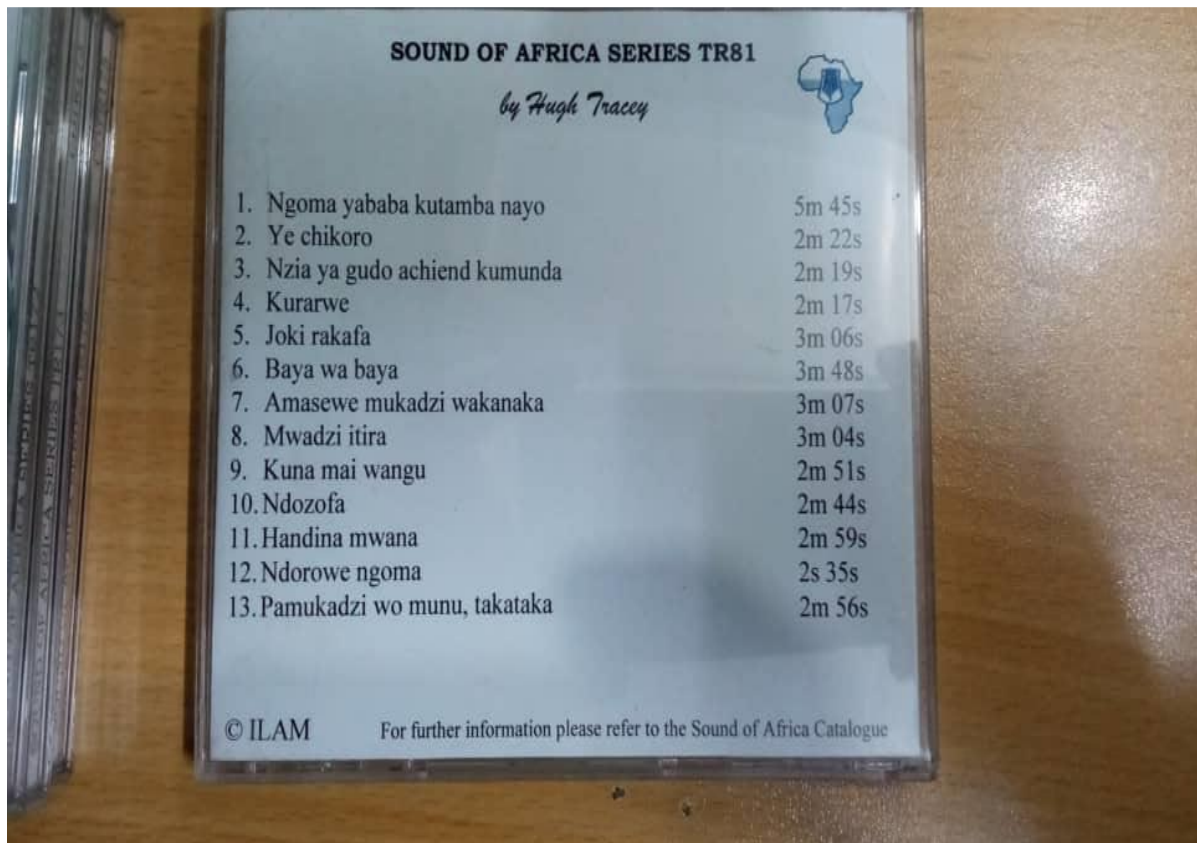
Tatenda

Thank you

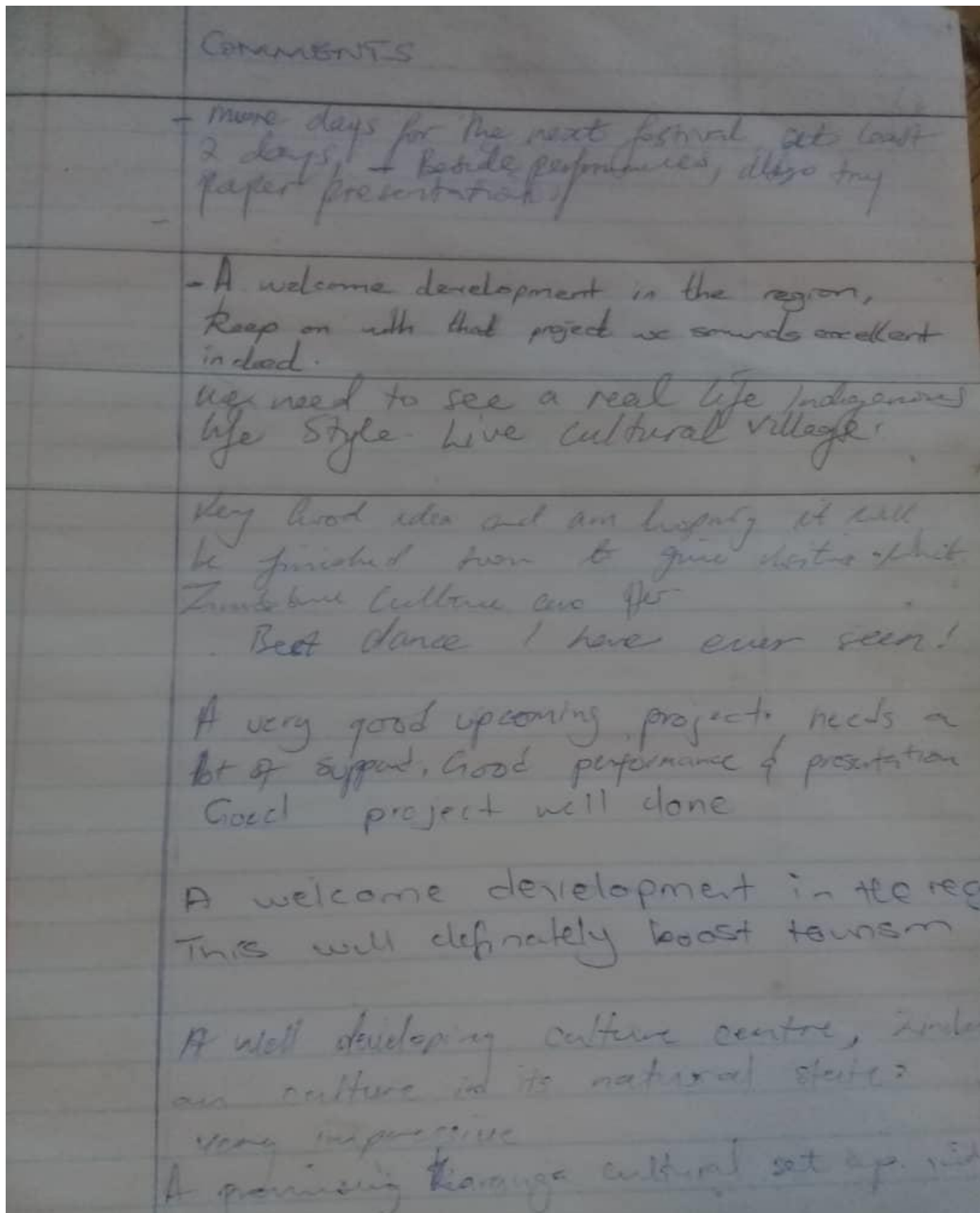
APPENDIX O Zimbabwean Songs Recorded by Tracey, H (ILAM)



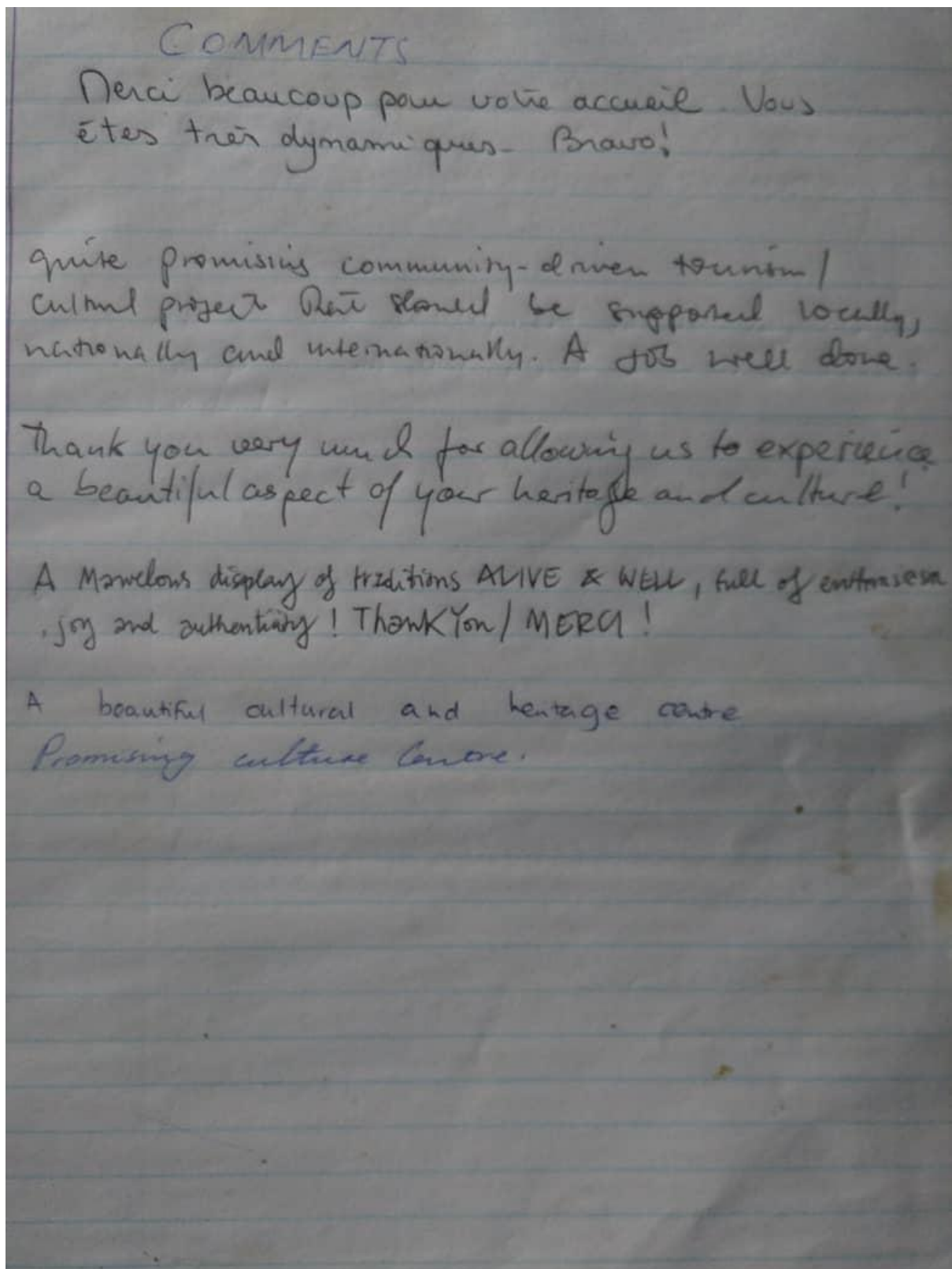
APPENDIX P Zimbabwean Karanga Songs Recorded by Tracey, H. (ILAM)



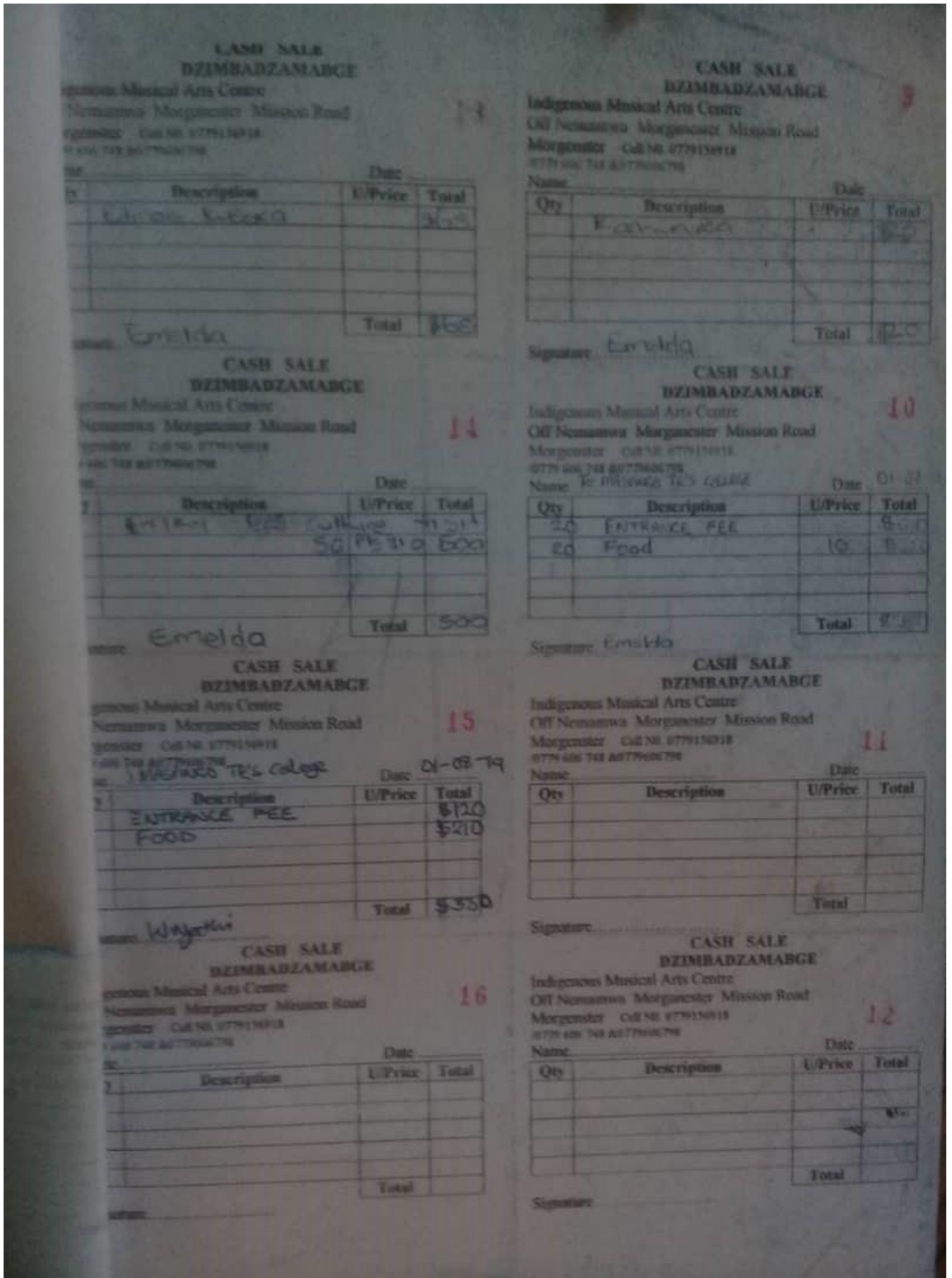
APPENDIX Q Comments extracted from DHE's comment book, 2019.



APPENDIX R. Some visitors' comments extracted from comment book, 2021.



APPENDIX S Part of the duplicate picture recorded during 2019 festival hosted by DHE



APPENDIX T Brief photo highlights of the activities at DHE





