



**Midlands State University**

Established 2000

*Our Hands, Our Minds, Our Destiny*

## **FACULTY OF ARTS**

**DEPARTMENT OF AFRICAN LANGUAGES AND CULTURE**

**HUMAN FACTOR DEVELOPMENT THROUGH NGOMA  
BUNTIBE PERFORMANCE AMONG THE TONGA OF BINGA:  
THE CASE OF SINAKOMA WARD**

**BY**

**DIDMAS MUTALE**

**R126294B**

A dissertation submitted to the Department of African Languages and Culture of the Midlands State University in Partial Fulfilment of the Requirements for the Bachelor of Arts Honours degree in African Languages and Culture

**Supervisor: Ms L. Dube**

**October 2016**

## DECLARATION FORM

I Didmas Mutale, declare that, **Human Factor Development through Ngoma Buntibe among the BaTonga of Binga. The case of Sinakoma Ward**, is my own work and creation and the sources I have used or quoted have been indicated and acknowledged by means of a complete bibliography.

Signature.....

Date.....

## APPROVAL FORM

The undersigned certify that they have read and recommend to the Midlands State University for acceptance; a dissertation entitled: **Human Factor Development through Ngoma Buntibe performance among the BaTonga of Binga. The case of Sinakoma Ward**, submitted by **Didmas Mutale** in partial fulfilment of the degree of **Bachelor of Arts Honours in African Languages and Culture**.

Supervisor \_\_\_\_\_ Date.....

Chairperson \_\_\_\_\_ Date.....

## ABSTRACT

The research focuses on human factor development through *Ngoma Buntibe* performance among the BaTonga of Binga district, particularly of Sinakoma ward. It explores the *Ngoma Buntibe* performance in the process unravelling human factor development through the performance. The study is basically qualitative but it also employs some quantitative techniques. Similarly the study uses data collection methods that included semi-structured interviews, questionnaires and document analysis in gathering data from *Ngoma Buntibe* performers and academics. Afrocentricity was adopted to inform arguments and analysis of this study. The research observes that the *Ngoma Buntibe* performance mainstreams human factor development in all the occasions it is performed. The occasions on which *Ngoma Buntibe* music is performed includes memorial services, chief installation ceremonies and harvest celebration galas. As such, the *Ngoma Buntibe* performance has been viewed as an important African initiative as it permeates all the aspects of life of the BaTonga. To this effect, the study also establishes the various values that are embodied within the *Ngoma Buntibe* performance which include the impartation of life skills, moral values and the community's knowledge base among other values. However, some of the values that are transmitted through harvest celebration and galas are at stake due to the occasion's exposure to adversity like aridity facing the Binga district. As such the *Ngoma Buntibe* performances for galas is seldom conducted. Therefore the study concludes that despite adversity *Ngoma Buntibe* performance play an integral part in Human factor development.

## **DEDICATION**

This dissertation is dedicated to my parents, Mr I. Mutale and Mrs B. Mutale to whom I am chiefly indebted for their unwavering love and guidance.

## ACKNOWLEDGEMENTS

I would like to extend my sincere gratitude to all those who helped me in various ways during the period of writing this dissertation. First and foremost, I want to acknowledge and express my profound appreciation and gratitude to my academic supervisor, Ms L. Dube, whose comments and guidance helped me in this dissertation.

I also would like to express deep and humble appreciation to Dr C. Tembo, Dr P. Mpofu and all lecturers in the department of African Languages and Culture at Midlands State University for the great work they have done during my four years at University.

My special thanks also goes to Sinakoma *Ngoma Buntibe* group which include the chief, headmen, song composer and dancers for providing me with information I needed for my study.

It would sound unfair not to thank my sister Memory and her husband, Sunny for their understanding in my times of need. I am humbled for your love in terms of providing me with food and shelter during my Work Related Learning.

It is also important to thank my colleagues at University which include but not limited to Moyo Anthony, Marumisa Douglas, Gavure Godfrey and Mpunzi Thandile. Thank you so much you have with me all the way.

Finally, I thank God Almighty for the sufficient grace he has been showing me since I commenced my studies.

## Table of Contents

DECLARATION FORM.....	i
APPROVAL FORM.....	ii
ABSTRACT.....	iii
ACKNOWLEDGEMENTS.....	v
Table of Contents.....	vi
CHAPTER ONE.....	1
GENERAL INTRODUCTION.....	1
1.1 Area of Investigation.....	1
1.2 Background of the Study.....	1
1.3 Statement of the problem.....	3
1.4 Research questions.....	3
1.5 Justification of the Study.....	4
1.6 Theoretical Framework.....	4
1.7 Literature Review.....	5
1.8 Research Methodology.....	8
1.8.1 Target Population and Sampling Techniques.....	9
1.8.2 Data Collection Methods.....	9
1.8.1.1 Interviews.....	9
1.8.1.2 Document analysis.....	10
1.8.1.3 Data presentation and analysis.....	10
1.9 Delimitation of study.....	10
1.10 Limitations of the study.....	10
1.11 Definition of terms.....	11
1.12 Organisation of the study.....	11
CHAPTER TWO.....	12
AN OVERVIEW OF HUMAN FACTOR DEVELOPMENT AND AFRICAN TRADITIONAL MUSIC AND DANCES.....	12
2.1 Introduction.....	12
2.2 Human Factor Development.....	12
2.2.1 Human Factor Development Defined.....	12
2.3 African traditional music.....	14
2.3.1 African Traditional Music Defined.....	14
2.3.2 Role of African Traditional Music.....	19
2.3.3 The <i>Ngoma Buntibe</i> Performance among the BaTonga.....	22

2.4 Conclusion.....	25
CHAPTER THREE .....	26
HUMAN FACTOR DEVELOPMENT THROUGH NGOMA BUNTIBE PERFORMANCE DURING CHIEF INSTALLATION CEREMONIES .....	26
3.1 Introduction .....	26
3.2 Respondents Profiles .....	26
3.3 Chieftaincy among the BaTonga of Binga.....	27
3.4 Installation of chiefs among the Tonga .....	30
3.5 Installation of chiefs and Ngoma Buntibe among the BaTonga .....	32
3.5.1 Human Factor Development through Ngoma Buntibe Songs during chief installation .....	33
3.6 Conclusion.....	37
CHAPTER FOUR.....	38
HUMAN FACTOR DEVELOPMENT THROUGH NGOMA BUNTIBE PERFORMANCE DURING MEMORIAL SERVICES AND GALAS .....	38
4.2 Respondents profile.....	38
4.3 The interface between Ngoma Buntibe and Memorial Services among the BaTonga ..	40
4.3.1 Human factor development through Ngoma buntibe songs at memorial services.....	42
4.4 Galas and the <i>Ngoma Buntibe</i> performance .....	47
4.4.1 Human factor development through Ngoma Buntibe songs and dances. ....	49
4.4.2 Human factor development through Ngoma Buntibe dress and motifs .....	54
4.5 Conclusion.....	55
CHAPTER FIVE .....	56
CONCLUSION .....	56
REFERENCES .....	59
Appendix 1.....	62



# CHAPTER ONE

## GENERAL INTRODUCTION

### 1.1 Area of Investigation

The study is in the field of culture. It specifically focuses on the role of traditional performances, particularly *Ngoma Buntibe* performance of the BaTonga of Binga in relation to human factor development. *Ngoma Buntibe* is a traditional performance that is done during memorial services, galas for celebrating harvest and installation of chiefs (Panos Southern Africa, 2005). It comprises of dances, playing of drums, the rhythmical blowing of assorted impala horns and singing, all to invoke the history of the BaTonga, to impart morals and life skills among the BaTonga. Agu (2003) underscores that traditional music is directly associated with traditional religious and political systems and preserved by culture and that it generates social experiences which go deep and serves as link which binds each ethnic society and giving each individual that sense of belonging. In this light, traditional performances are platforms for the transmission and impartation of culture specific values, life skills, morals and the knowledge base which denote human factor development. It is noteworthy to realise that the *Ngoma Buntibe* performance mainstreams human factor development, among other things. In this regard, the study sought to explore and unravel Human factor development that is effected through the *Ngoma Buntibe* performance among the Tonga of Sinakoma ward in Binga district.

### 1.2 Background of the Study

According to Sibanda (2013), the Tonga people, living in the north-west of Zimbabwe near the Zambezi River are one of the country's smaller ethnic groups (Zivenge, 2005). They are recorded to be the first people to establish permanent dwellings along the banks of the Zambezi River preceded by the hunter-gatherers society, the Stone Age people (Basilwizi Trust, 2004). Basilwizi Trust (ibid) provides that the establishment of permanent dwellings paved way for crop production which they practiced twice a year, in summer and in winter capitalising on the Zambezi River which provided them with alluvial soils and water throughout the year. Basilwizi Trust further indicates that the BaTonga enjoyed two harvests a year and managed to survive through droughts which are prone in their geographical location, the Agro-ecological region 5. Relatedly, Colson (1971) notes that agriculture came

with it some ceremonies like the *malende* or *mpande* rain making ceremony which was performed to communicate with the ancestral spirits to ensure sufficient rains and good harvests. The BaTonga celebrated their harvests and *Ngoma Buntibe* was performed to grace the celebrations.

Panos Southern Africa (2005) states that the *Ngoma buntibe* performance is performed to honour the dead, to grace the chief inauguration ceremonies and to celebrate harvests but attached with various values. As such, it can be noted that all the BaTonga performances have a primary goal to affirm life in the society.

Tremmel cited in Mashingaidze (2012), the BaTonga performances remained intact and unspoiled for centuries because the BaTonga had little interference from other ethnic groups. This account has revealed that the BaTonga lived largely without interference from the colonial rulers until 1957, when tens of thousands from fifteen chiefdoms who lived along the banks of the river, were removed. The Zambezi valley was then flooded to make way for a huge dam and an electricity generating station at Kariba. Since then their life has been characterised by separation of families, flooding of farms and ancestral burial grounds and erosion of their traditional way of life. Thus this displacement saw the dispersal of homes and resettling in today's Kariba, Binga and Gokwe Districts, hence alienated the BaTonga from their ancestral homes.

Adopting Mashingaidze's (2012) words, the induced displacement exposed the BaTonga to arid conditions. This meant an adjustment of a lot of practices inclusive of *Ngoma Buntibe* music which is also performed in galas to celebrate harvests. The *Ngoma Buntibe* galas have been affected much by the displacement hence they are seldom conducted despite their human factor development values and agendas among the BaTonga. In spite of the aridity of the district the BaTonga strive to conduct galas and perform the *Ngoma Buntibe* music to celebrate harvests that they have through galas are now not conducted annually but since year 2000 the worst has been experienced in the conduction of galas as the respondents of this study provided. Thus, this has had adverse implications on the human factor development role of *Ngoma Buntibe* music that is effected during galas.

In this regard, it can be concluded that the *Ngoma Buntibe* music plays a leading role in human factor development in all the occasions it is performed. It brings together almost every member of the BaTonga and human factor values, life skills and knowledge are imparted into

citizens. Thus through the performance of *Ngoma Buntibe* and other traditional performances among the BaTonga the human factor development is mainstreamed and the affirmation of life in the society prevails. Though the galas are seldom done for drought spells that Binga district face particularly in since 2000. As such this study explored human factor development through the *Ngoma Buntibe* performance among the BaTonga of Sinakoma ward, Binga.

### **1.3 Statement of the problem**

The *Ngoma Buntibe music* performance is largely supported by galas that celebrates bumper harvests, chief installations and memorial services. In these three occasions the *Ngoma Buntibe* performance concentrates on different human factor development aspects. Thus, to fully achieve its function, all the occasions need to remain active. However, the BaTonga induced displacement of 1957 has had some implications on the conduction of galas for the celebration of bumper harvests. Therefore, considering drought spells that affect Binga district since 2000, human factor development effected through *Ngoma Buntibe* performance during bumper harvest galas is compromised.

### **1.2 Objectives of the Study**

The objectives of this study are;

- To establish the interface between Tonga traditional music and human factor development.
- To explore and unravel the Human factor development through *Ngoma Buntibe* performance among the BaTonga,

### **1.4 Research questions**

The present study seeks to answer the following questions;

1. What is human factor development?
2. What is the interface between African traditional music and the Human factor development?
3. What is Ngoma buntibe music among the BaTonga and how is it performed?
4. How does the Ngoma buntibe performance contribute to Human Factor development?

## **1.5 Justification of the Study**

The concept of Human factor development has been a buzzword in Africa as it has been attracted many players in the field of development. Though, in Africa the concept of Human factor development only lacked documentation, it has been in existence since time immemorial. As such, this study staged to appreciate the role of traditional performances, particularly Ngoma Buntibe among the BaTonga of Binga in contributing to Human factor development, an important aspect in affirming life among the BaTonga. More so, considering that the Tonga ethnic group is marginalised in Zimbabwe, little has been documented about it. Therefore, this study brings about new knowledge in the field of culture studies on how African initiatives like traditional performances can promote sustainable development as they prioritise the affirmation of life through human factor development among other things.

## **1.6 Theoretical Framework**

This study is informed and guided by the Afrocentricity theory. The Afrocentricity theory was propounded by Molefi Kete Asante in his work: *Afrocentricity: The theory of social change* (1980). Afrocentricity is rooted in the African history and culture and it is a paradigm based on the idea that African people should re-assert a sense of agency in order to achieve sanity (Asante 2009). Asante in Ekwe-Ekwe (2001: 1) notes that “Afrocentricity is the idea that African people and interests must be viewed as actors and agents in human history, rather than as marginal to the European historical experience which has been institutionalized as universal.” Thus the theory is principally concerned with locating Africans at the centre as opposed to treating them as objects that sail at the periphery.

Afrocentricity becomes the guiding and informing theory to the present study since this study holds that African traditional performances, particularly Ngoma Buntibe among the Tonga people, are nourished by the active participation of Africans as they mainstream Human Factor development in telling their reality. The study is guided by the two Afrocentricity tenets; the Sankofan Approach and an African audience as the priority audience. According to Gray (2001:101) the Sankofan Approach “ensures that Afrocentric thought and praxis begins with African history.” This means Africans should always take pride and be confident in the best of their history on their mission to promote the development of persons who become agents of sustainable social, economic and political development. Therefore, in order to achieve sustainable economic, and socio-political functionality past experiences should be

used. In this respect, it was necessary that the researcher employed this theory in analysing the human factor development through the *Ngoma Buntibe* performance to observe the essence of history and culture. This study is also guided by an African audience as the priority audience principle. This principle holds that every work by Africans must always hold African people as the priority audience with an agenda to better the lives of African people. Gray (2001) emphasizes that a non-African audience is secondary while a Pan African audience or a particular African audience is primary. Thus at the centre of every African work consumption should target the African. In this light, it is crucial that the researcher employed this theory in exploring the human factor development that is contributed through *Ngoma Buntibe* performance among the BaTonga as it prioritises addressing its people.

### **1.7 Literature Review**

Previously, other studies on the traditional performances (music and dance) and the Human Factor development have been carried out. These studies have been looked into and acknowledged in trying to understand the role of African traditional performances. Researchers such as Achebe (1975) carried out a research on art and he holds that art is created for a purpose and that art for art's sake is another piece of deodorised dog shit. This implies that, art should always serve a purpose and or be functional. Therefore, this was a driving force for the researcher to have a quest for getting knowledge on the Human Factor development with regards to *Ngoma buntibe*. In this regard, this study examined the Human factor development through *Ngoma buntibe* performance among the BaTonga of Binga paying particular attention on how the traditional performance in question mainstreams the Human Factor development. Therefore, in this study literature on the role of African music and dance will be reviewed before reviewing literature on Human Factor development.

In the research on African dances, Croce (1978) underscores that dances are an expression of impressions and that they are not an unplanned communal creation rather different communities attach varying degrees of importance to them. In order to express their purposeful impressions each individual African community performs dances. Thus the owners of the dances are the ones with intrinsic knowledge of the purposes served by dances. The present study profits from Croce's observation in that this study is nourished by the same insight that performances are communally owned and understanding of the purposes they serve rests on the people who performs them. However, the present study extends Croce's

observation as it explores one multifaceted purpose of traditional performance, the Human Factor development through Ngoma buntibe among the BaTonga of Sinakoma ward, Binga district on chief installation ceremonies, harvest celebration galas and on memorial services.

In another research carried on African dances, Dewey (1980) argues that dances are a reflection of the culture of a people that perform them. He holds that dances carry with them the values of a people that perform those dances. This study benefits from Dewey's research since the present study is informed by the same thought that art is a reflection of the culture of its performers. However, this study explores Human Factor development through Ngoma Buntibe performance. Concentrating much on the Ngoma Buntibe performance this study analyses how positive personality characteristics and the unlocking of agency in a bid to promote a sustainable functioning society are mainstreamed, and this position is not explored in Dewey's work.

Another research was carried out on the beauty and goodness of music and dance by p'Bitek (1986). In a chapter entitled *Artist the ruler* he examines the focus of a true African artist and postulates that "the true African artist has his eyes firmly fixed, not to some abstract idea called beauty up there as it were but on the philosophy of life of his society". In this regard, p'Bitek holds that the beauty of African performances is that culture is located at the centre and it becomes an inspiration to the production of those performances. The present study profits from P'Bitek since this study is informed by the same thought that aesthetic value of African performances is determined by their content, the philosophies of their performers. However, this study pay particular attention on the Human Factor development which is part of the philosophy of life celebrated in African traditional performances. P'Bitek in the research in question merely concentrates on what defines beauty of African performances, whereas the present study narrows the argument to explore the role of the BaTonga's Ngoma Buntibe in human factor development, during chief installation ceremonies.

In the research carried on traditional performing arts, Chiwome (1992) observes that performing art has a therapeutic potential throughout an individual's life from childhood to death. He holds that a traditional performing artist is his own patient and therapist as it curb both psychological and physiological health problems. Chiwome goes on to say performing arts among the Shona people play a part in the socialisation of an individual. Thus performing arts are vital in controlling ill-health and in the socialisation of people. The present study profits from Chiwome since this study is informed by the same insight that performing arts

control negativity. Unlike Chiwome who sees the curbing of physiological and psychological health challenges, this study foresees that Ngoma Buntibe performance enhances tranquillity by not only controlling health problems but by also guarding against deviance from norms and values through Human Factor development in the society. In fact, African traditional performance affirms life in the society.

Agu (2003) in her research on the socio-cultural implications of African music and dance observes that dance is an agent of social cohesion as it brings people together. Once a group of dancers are performing, naturally people gather to watch. Thus performances forge a sense of togetherness in people, causing them to feel a deep sense of communion with each other. As a result, people are liberated from the bonds of individuality. Agu's observation energises the present study as it similarly holds on the same insight that traditional performances forge a sense of communalism as opposed to individualism. However, the present study differs from Agu's focus in that, unlike Agu who concentrates on social cohesion in general, it seeks to explore how traditional performances mainstream the human factor development on the grounds of unlocking agency in a people, the case of Ngoma buntibe among the BaTonga.

In their research on the Human Factor Approach to development in Africa, Chivaura and Mararike (1998) explain that the Human Factor concept is the fundamental basis of meaningful approaches to development in any society. Emphasis is on the role of education in imparting the appropriate skills and Human Factor values into individuals to enable them to function effectively and responsibly in the development processes. The present study profits from Chivaura and Mararike's observation of the significance of the Human Factor in social development since this study is informed by the same idea that the impartation of human factor values into a people fuels social development. However, the present study narrows the lens of the human factor development particularly through Ngoma Buntibe performance among the Tonga people which falls under the genre of African traditional performances.

In the research on the media for communication, education and training, Adjibolosoo (2004) provides that for any effective transformational education and managerial training program to succeed, it is imperative to have in place the appropriate media infrastructure through which educators and trainers can communicate and transfer principles, knowledge, personality characteristics, and skills to everyone involved in the program. Thus platforms from which communications for human factors should be available for effective transformation to take

place for whatever agenda is concerned. Adjibolosoo's observation is of paramount importance in the present study as this study is nourished by the same insight that there has to be an appropriate platform to communicate human factor values to a people for sanity to prevail. However, the present study narrows its focus on how traditional media platforms communicate and or develop human factor values by employing the Ngoma buntibe performance among the BaTonga.

In his research on knowledge production in African universities, Mararike (2006) discusses the significance of the Human Factor. He contends that "one of the key imperatives of society is pattern maintenance, that is, transmission of society's values from generation to generation." He further underscores that at the centre of the transmission of society's values are people whose human factor content will have been trained to follow a society's worldview who must be guided by rules, regulations, policies, principles and procedures of that society. Mararike's observation is very essential in the present study since this study is informed by the same insight that the worldview of each and every society must be guided by that society's culture. Unlike Mararike who shades light on the overall significance of Human Factor as he suggests the location of the Human Factor at the centre of researches in African universities, this study focuses on the development of the Human Factor through traditional performance, paying particular attention on the how part of human factor development, the case of Ngoma Buntibe among the Tonga people.

### **1.8 Research Methodology**

This section explains the type of research design this study adopted. This entails the methods that were used in carrying out this research.

This study principally adopted the qualitative research design but it also used a quantitative research design, to merely present some numerical data. Jupp (2006) defines qualitative research as research that investigates aspects of social life which are not open to quantitative measurement. This study relied much on the qualitative paradigm in that it deals with social issues where reality is a product of people's views and opinions on a phenomenon. This allowed the researcher to present data in a descriptive way. This observation is supported by Bryman et al (1993) who posit that, a qualitative research design is a systematic way which is used to transmit life experiences and giving them meaning.

This research design is suitable for this study as the researcher used phenomenology which has its roots in philosophy where understanding of a phenomenon is developed by the



researcher as so perceived by the subjects. Phenomenology is interpretive in nature hence data in this study is interpreted within its context.

### **1.8.1 Target Population and Sampling Techniques**

This study targeted a total number of eleven respondents. It constitutes two traditional custodians, one chief, three song composers and five dancers of *Ngoma Buntibe* performance of Sinakoma ward in Binga that performs this African traditional performance. The researcher expected to be furnished with the information on the definition of *Ngoma Buntibe*, its purpose and the nature among the BaTonga of Sinakoma ward. For the *Ngoma Buntibe* group, the researcher used purposive sampling as this group was perceived to possess deep knowledge about the *Ngoma Buntibe* music. The researcher sought help from all these respondents and expected to get the information he needed on the role of the *Ngoma Buntibe* in Human factor development among the BaTonga of Binga. In this population the researcher also adopted the random sampling for it allows people to have equal chances to be selected.

### **1.8.2 Data Collection Methods**

This section discusses the data collection and analysis methods which were employed in this study. Creswell (1998) notes that one of the major element in the framework of methodology is the specific research methods that involve the forms of data collection, analysis, and interpretation that researchers propose for their studies. In this study the researcher intended to employ three data collections methods which are the interviews, desktop research and questionnaires.

#### **1.8.1.1 Interviews**

An interview is “a method of data collection, information or opinion gathering that specifically involves asking a series of questions” (Jupp, 2006:157). Thus interviews involves two parties; the interviewer and the interviewee. As such, the researcher employed the interview method in gathering data. Semi-structured interviews were used to help the researcher to get a deep understanding of *Ngoma Buntibe* and the Human factor value embodied therein. Semi-structured interviews also helped the researcher to probe further in gathering data hence allowing in-depth understanding of *Ngoma Buntibe* and its role in Human factor development. The researcher interviewed two traditional custodians, one chief, two song composers and five dancers. Interviews were used for the majority of traditional

custodians, song composers and dances are illiterate and to allow the researcher to gain a deep understanding of *Ngoma Buntibe* music among the BaTonga.

### **1.8.1.2 Document analysis**

The researcher used document analysis in gathering data. Document analysis entails the use of written texts such as books, and journals either hard or soft copies. Documents provided the researcher with necessary information on the definition of Human factor development, definition and role of African traditional music. Document research helped the researcher to hypothesise the Human factor development through the *Ngoma Buntibe* performance among the BaTonga. Document research that was conducted is desktop research and the researcher consulted various scholarly views on Human factor development and African traditional music in order to get sound results.

### **1.8.1.3 Data presentation and analysis**

This section explains how gathered data for this study is presented and analysed. Mpofu (2013) submits that data analysis entails the process of meaning construction out of the collected data. The researcher uses a qualitative method and data is presented using thematic subheadings. This research also uses quantitative method in presenting data as data is presented on pie charts, tables and graphically. Audio recordings of the interviews as a back up to present precise information without misrepresentations were used.

## **1.9 Delimitation of study**

This study focuses on the Tonga people of Sinakoma ward in Binga District only because the researcher was motivated by the pertinent issues that can be researched about in the ward. Considering the marginal status of the Tonga ethnic group, there are many issues that can be researched about but this study focused on the Human factor development through *Ngoma Buntibe* performance among the Tonga people. Afrocentricity is employed to guide this study because it is rooted in human culture and history the same field from which *Ngoma Buntibe* emanates. The qualitative research paradigm is used in this study. As for sampling techniques this study triangulated purposeful and random sampling techniques.

## **1.10 Limitations of the study**

This study is subjective in nature, that is, it bases on human judgment. The researcher faced some challenges in gathering enough data about *Ngoma Buntibe* songs because the songs

mention names of both living and those who have passed on. Despite clarifying that the information was only going to be used for academic the respondents had fear to give away the full lyrics of the songs. However, the researcher convinced the respondents to put the name of the researcher in place of the names included in the songs. This helped the researcher to gather as much *Ngoma Buntibe* songs as possible.

### **1.11 Definition of terms**

***Aesthetic Capital*** the possession of a strong sense of and love for beauty. It includes a strong passion for innovativeness, creativity and inventiveness.

***Human Capital*** the know-how and the skills that are acquired by men and women and are used to enhance productivity and have market value

***Moral Capital*** habits and attitudes of the human heart that are based on principles relating to right and wrong.

***Spiritual Capital*** the aspect of human personality that possesses the capability to be in tune with the universal laws and principles of human life.

### **1.12 Organisation of the study**

The study is organized into five chapters. Chapter one focuses on the area of investigation, statement of the problem, research objectives, theoretical framework, literature review, research methodology and other things. Chapter two gives a definitive overview of Human factor development and African traditional performances and their interface. In chapter two particular attention is paid the definition of *Ngoma Buntibe* music among the BaTonga of Binga district. Chapter three examines the human factor development through *Ngoma Buntibe* in Binga during the chief installation ceremonies giving a general overview of chieftaincy among the BaTonga in order to explore human factor development through *Ngoma Buntibe* songs. In chapter four, the researcher analyses Human factor development through the performance of *Ngoma Buntibe* in memorial services and galas. In this chapter, particular attention is paid on contribution of *Ngoma Buntibe* songs, dances and dress to Human factor development. Finally, chapter five gives a comprehensive conclusion of the research and recommendations.

## CHAPTER TWO

### AN OVERVIEW OF HUMAN FACTOR DEVELOPMENT AND AFRICAN TRADITIONAL MUSIC AND DANCES.

#### 2.1 Introduction

Chapter 1 is a preceding chapter of the five chapters in this research and it briefly explains the entire research in general. It highlighted on the area of investigation, the statement of the problem, objectives, justification and the research method used in this study. This chapter gives a definitive overview of human factor development and African traditional performances in general. The chapter then narrows to the *Ngoma Buntibe* performance among the BaTonga which is not an exception of African music and dances. The definition of Human factor development is premised on Afrocentric viewpoints, and an overview of African traditional performances bases much on their nature and their human factor development roles. Lastly *Ngoma Buntibe* performance of the BaTonga will be defined. This helps the researcher in achieving the objective which is to establish the interface between African traditional music and human factor development. The results of this study depends immensely on *Ngoma Buntibe* music hence understanding this traditional performance is established. In this chapter, the researcher used document analysis.

#### 2.2 Human Factor Development

This section concentrates on Human factor development. Much thrust is on discussing human factor development, a stance to hypothesise its achievement through African traditional music and dances, among which *Ngoma Buntibe* of the BaTonga is not an exception. Therefore Afrocentric scholarly perceptions on the human factor development are adopted to suit the home brewed initiatives-African traditional music and dances.

##### 2.2.1 Human Factor Development Defined

Human factor development is an agenda to empower a people in the arena of values, skills and knowledge bases of the society. Thus it centres on philosophies and history of a people. The concept of human factor development grapples to develop individuals before they develop others or to equip them to be agents of sustainable economic, social and political

development. Human factor development has been perceived as the rightful tool to fuel with the economic, social and political development that seem to stifle development in Africa as will be indicated below. In this study it is held that the concept of development is not a new phenomenon in Africa, instead it existed since time immemorial and it was human-centred, a prudent way of approaching the multifaceted concept of development.

Chivaura and Mararike (1998) define Human factor development as a human-centred development with the agenda to develop the creative potential in Africans so that Africans can rely on their own efforts and initiatives to develop themselves and their own economy. In this light, Human factor development focuses on the unlocking of creativity and innovation that develop human beings into agents of their own destinies to affirm human life and their economy. Chivaura and Mararike (ibid) also provide that Human factor development enhances independence, full responsibility and accountability of Africans for the successes and failures of the development programmes and agendas they initiate. In this regard, Human factor development is achieved through initiatives by Africans for their own development without involvement of outsiders. As such, it can be argued that the concept of development is nourished by human factor development through unlocking creativity and agency in individuals without which social, economic and political development cannot be sustainable.

While Chivaura and Mararike defines human factor development as a human-centred development with much focus on the unlocking of creative potentials in Africans, Adjibolosoo (1995:33) defines Human factor, holistically as:

The spectrum of personality characteristics and other dimensions of human performance that enable social, economic and political institutions to function and remain functional over time. Such dimensions sustain the workings and application of the rule of law, political harmony, a disciplined labour force, just legal systems, and respect of human dignity and sanctity of life, social welfare and so on. As often is the case, no social, economic or political institutions can function effectively without being upheld by a network of committed persons who stand firmly by them. Such persons must strongly believe in and continually affirm the ideas of the society.

In view of the above, Human factor constitutes the culturally defined values which make up whole persons that influence social, economic and political sustainable functionality. Thus the development of human factor becomes a resource in the achievement of tranquillity and peace in the society. A society with people that possess positive personality and other dimensions of human performances is characterised by solidarity which is acquired through a shared worldview. Therefore human factor development affirms life in the society. As such, it

can be argued that human factor development is the pre-requisite for economic, social and political development, hence African societies have to invest in human factor development.

Moreover, the concept of human factor development concentrates on the character of individuals and the qualities that comprise that character (Illomaki, 2009), and Adjibolosoo (1995) correspondingly states that the human factor constitutes the intangible assets or liabilities of humanity. This means that human factor development is a project with a mission to produce good character qualities that function in the society and that understands both negative and positive character qualities. In this light, it can be argued that the human factor development project grapples to produce characters that will sustain the society in all aspects of life and character qualities that are assets rather than liabilities in the society.

In the same vein, Adjibolosoo (1995) further elucidates that properly developed Human factor animates guide and encourage people to perform specific functions that are required of them in their tasks in the society. This implies that a society that carefully work on human factor development will have its tasks religiously done, with individuals carrying out their responsibilities. As such it can be argued that it is through human factor development where all tasks that the society has can be carried out ethically and it is only well-developed human factor development initiatives that sustain the society.

## **2.3 African traditional music**

The previous section defined the concept of Human factor development basing on insights from both questionnaires and document analysis. It has been noted that Human factor development is enhanced through initiatives like performances by the people in various cultural institutions. This section explores African traditional performances, particularly music and dance. It defines what African traditional music is giving a comprehensive overview of the nature and purpose of African traditional music. The definitive overview of African traditional music helps the researcher to take note of various human factor roles played by these performances. Lastly, the *Ngoma buntibe* performance which is a constituent of African traditional music is be explored.

### **2.3.1 African Traditional Music Defined**

Onwuekwe (2010) declares that African traditional music is that music indigenous to Africa. He outlines that African traditional music involves the language, the customs and values of the society in Africa. This implies that African traditional music is not a foreign production,

instead it is a local production that expresses the culture of African societies in their indigenous languages. It is also ascertained that African traditional music is not a new phenomenon, instead it is as old as man himself. Its origin can be looked for in natural phenomena like the songs of birds, the whirl of the wind, the roll of thunder, the prattling of the rain and the crackling of fire. This entails that the African traditional music is a product of the imitation of natural phenomena that is traced with the origins of humankind. Thus the century in which African traditional music can be said was first created is not traceable.

Emeuli (2011) submits that African traditional music is the music predominant within the borders of Sub-Saharan Africa due to the fact that musical variety of regional and tribal terms are found for closely related musical instruments throughout Sub-Saharan Africa (for example the thumb piano is alternately referred to as a *kalimba* in Bemba of Zambia, *mbira* in Shona of Zimbabwe, *likembe* in Igbo of Nigeria, *sanza* in Lingala of the Democratic Republic of Congo, and so on. Among other scholars Nketia (1975) maintains that traditional music of the Sub-Saharan Africa deserves to be referred to as African traditional music on the grounds of style. However, the extent to which African traditional music in Sub-Saharan Africa is controversial for it has invited many scholarships on the grounds why North Africa is excluded on African traditional music matters. In retrospect, Hester (2000:14) like Nketia (ibid) has this to say:

Density and motion are broad characteristics of performance style in Sub-Saharan Africa. Dense orchestral timbres combine with staccato articulation and high degrees of amplitude...Musical and kinetic motion is constant, hurried, and complex; dancers and musicians attempt to create as much action as possible in a short time.

African traditional music of the Sub-Saharan African region is an orchestra of sound and activity. As such one can argue that stylistic characteristics of African traditional music legitimise the notion that music of Sub-Saharan Africa is African music on issues of coverage and similarities in their performances which are different from those of North African region.

Aning (1973) describes African traditional music as the music that is associated with the African traditional institutions of the pre-colonial era; and has survived the impacts of forces of Western and other forms of acculturation. It is unique in idioms and orientation. The nature of African traditional music therefore makes it hard to be modified in content as a result it manages to remain distinct despite racial and related forms of adversity. Thus African traditional music is not a volatile type of music. On the contrary, Welsh-Asante et al (2010) assert that African traditional dances are porous and reflect the influences of

migration, intermarriages, religious changes and technological advancements. In the same vein, Welsh-Asante et al (ibid) underscores that the traditions of performing African traditional music gradually change as belief system within and outside of religion change and again the music reflects the change. In this light, it is noteworthy that African traditional music is subject to change when it is exposed to factors such as technology and foreign religions. As such, one can argue that of course, African traditional music and dance have endured adversity but there is the prevalence of erosion of traditions.

In an approach to understanding African traditional music, Hester (2000) notes that African traditional music has been transmitted from one generation to another through oral tradition and its composers and performers has had no emphasis on writing it. Hester (ibid) puts this in no better words than that:

Considering the vast nature of African cultures, with its tremendous diversity of topography, people, dialects, and traditions, the music of Africa is scarcely known abroad. Whereas the uninitiated might tend to regard African music as homogeneous, it is essential that any such notion be rejected. Since a large portion of African music has been transmitted from one generation to another through an oral tradition, the composers and performers of African music evolved in a fashion that places much less emphasis upon written traditions than European “art music” composers.

This implies that most of African traditional song lyrics are not written down, instead they are composed and made ready to be sung despite length and density of words contained. As it can be argued that not only written music is music, instead African traditional unwritten music is an exhibition of brilliance for it is done without it being recorded on paper.

In a study on African traditional music Nketia (1975) observes that African music, like its language, is ethnic bound. Each and every African traditional music is created at ethnic level and hence best defined by the group to which it belongs. Retrospectively, Ferris (1995) submits that while there is considerable variety in African traditional music experience among African tribal cultures, most African music is sung, by solo or chorus, alone or accompanied by musical instruments or by simple clapping and other rhythmic body gestures. The singing is usually loud and enthusiastic, often with a persuasive quality of voice. Therefore, this highlights that African traditional music vary from one ethnic group to the other but they all involve singing. Thus African traditional music is not characteristic of exclusive musical instruments sound production, instead singing is accompanied by the playing of musical instruments and vice-versa.



In slight contrast, African traditional music vary from one ethnic group to the other on the matters of how they are performed but they all locate at the centre one common and shared value, life that is perpetuated by procreation through the institution of marriage. It holds fast history and centres in culture in addressing indigenous people. In this regard, Mbaegbu (2015: 178) categorically states that:

...To the African life is a never ending process and its perpetuation is the goal of all activities and aspirations... For the Africans the living person has the innate wish to exist for ever. But since death is an unavoidable limit situation, he prolongs his existence as a living person in his descendants knowing full well that he is constructed for reproduction, he is put into the world in order to perpetuate himself in order to leave living heirs behind him thereby averting the worst evil that can befall a man, an evil so terrible that it tantamount to a curse.

African traditional music see to it that the eternal existence of the human race prevails both in the physical and the spiritual worlds, but particular attention is paid on the physical world where reproduction is possible.

Moreover, in a quest to define African music, Mbaegbu (2015) provides that African traditional music includes all traditional or folk music that serve as media of expression of African people's culture. Thus Africans exhibit their culture through dance, singing, drumming, dress to mention but a few means. In support of this, Nwamara (2009) submits that traditional music are transmitted orally from one generation to another. In its transmission process, allowances are made for each generation to make selections and variations from the original composition without destroying its tone of continuity. The music and its practitioners are found in greater number in the rural areas. Their composers are not known because the African traditional music is communally owned. This implies that African traditional music is a complete whole that embodies multiply activities in the bid to express the philosophy of a people that perform it. It also does not belong to an individual song composer but to a community that created it.

Onwuekwe (2010) ascertains that African traditional music are essential expressions of life beginning with gentle lullabies heard in infancy and continuing with the games of childhood and the songs and dances associated with adult responsibilities. She further indicates that African traditional music accompanies and celebrates every rite of passage, birth, and christening, initiation into adulthood, and finally death and mourning. This implies that African traditional music and dances are a vital reflection of the human life, are categorised according to all age groups responsibilities as they permeate all valuable

aspects of human stages of development. As such, one can argue that African traditional music grace every important occasion that are valued by man in the society, whether choreographed or spontaneous. Onwuekwe (ibid) further establishes that African traditional music and dance is interwoven and it is evidenced by the use of one word in some African cultures for music and dance. She confirms that among the Igbo of Nigeria, the word *egwu* denotes many things that include but not limited to music, dance and play. Examples of the use of *egwu* include but are not limited to; *O na-agba egwu* meaning he or she is dancing, *O na-aku egwu* meaning he or she is playing music or a musical instrument and *O na-akuzi egwu* means he/she is teaching dance or music. As such, it can be argued that African traditional music is not only song alone but songs, playing of instruments and dance are all encompassed to define music.

Welsh-Asante, Jacques and Hanley (2010) submits that African traditional dances are participatory, meaning spectators are participators as well. Dancers become spectators and spectators become dancers in many social and celebratory dances. In this light African traditional performances involve everyone who is present at the performance venue. Asante et al (ibid) further note that Africans perform their music in a circular manner and the dance circle may either be large and open or small and tightly closed with the dancer holding hands or linking arms. The universal spectators' involvement in African traditional dances is organised in a call and response format, which is complementary to the circle dance and an interaction between the singers, drummers and the dancers. Circles, both large and small represent eternity and continuity and as such it is integrally connected to the idea of the perpetuation of generation and progeny. As such it can be argued that in African performances still and silent spectatorship is not valued, instead for an event to be successful everyone must participate.

Writing on Zimbabwe traditional music, Butete (2015) notes that cross fertilisation between music and dance is a unifying theme in African culture because of the functionality of both concepts in the day to day life of the African. This implies that music and dance are intricately interwoven. Citing Chernoff's (1969) words, Butete (ibid) further underscores that for an African, understanding a certain type of music means knowing the dance that accompanies it which denotes the inseparability of the two. In the same light, Kahari (1986) underscores that a song cannot be separated from the drum. Correspondingly, Rormer (1999) argues that music and dance has been an integral part in

everyday life in Zimbabwe. Karolyi (1995) notes that traditional music must reflect the concerns of the society in which it exists. To this effect Butete (2015) writes that in Zimbabwe there are a variety of traditional music and among the Korekore, *Dinhe* or *Dandanda* is performed for religious rites and among the Karanga, *Mbakumba* and *Mhande* is performed to celebrate harvests and for religious purposes, respectively. As such it can be argued that African traditional music denotes sound and dance which play an integral part among the Zimbabweans which do not exclude the BaTonga of Binga with their *Ngoma Buntibe* music.

Therefore it can be argued that African traditional music is that music indigenous to Africa which is a product of the interaction between man and nature. Due to critical interrogations that different scholarships have made about difference in cultural experience between the Sub-Saharan Africa region and North Africa, African traditional music is identified to belong to Sub-Saharan Africa. African traditional music is characterised by its unique rhythm and melody which are distinct on co-ordination grounds when accompanied by instrumental ensembles to fulfil well defined music roles. African traditional music is also a combination of dance and music which is performed in a circular manner an African philosophy which enhances agency through its symbolic nature of participation as opposed to spectating. It is also noteworthy that the performance of African traditional music locates at the centre the African value of procreation for the perpetuation of generation and progeny.

### **2.3.2 Role of African Traditional Music**

The previous section explored the characteristics of African traditional music in defining it. Still in the bid to define African traditional music, this section seeks to unravel the role of African traditional music. Particular attention is paid to the human factor development roles of African traditional music drawing examples from different African ethnic groups.

African traditional music has social, economic, religious and political functions. Rocheleau (2009) reveals that the social function of African traditional music has varying cultural meanings across the continent of Africa, with some to link the living to the ancestors and children. This implies that African traditional music plays spiritual functions and are hence sacred. Largely, the utilitarian value of African music is determined by lived experiences of Africans that relate to all social functions including birth, economic life, discussing politics and to the accompaniment of everyday experiences (Rocheleau in

Boahene and Baffoe, 2001). As such it can be argued that African traditional music addresses all aspects of life experiences in the communities within which it is performed.

African traditional music is a life affirming creation of each and every African society. Writing on African traditional music, Mbaegu (2011) provides that an individual has force or life, any social group, the family or the village has its own existence and its perpetuation is the ambition of both the individual and the group. Therefore there is no question of rugged individualism in African society; the individual exists because he finds himself in a society. The African is essentially man-in community. It is the community which makes the individual, not the other way round, a point made by Mbiti (1975:108) in defining the becoming of an individual in African culture in this adage: "I am because we are, and since we are, therefore I am". In this light, African traditional music serves a purpose of moulding people for responsibility to enhance the perpetuation of connectedness of purpose.

In the same vein, African traditional music is the voice of the voiceless. Writing on African art p'Bitek (1986) argues that an artist is a ruler. The lyrics of the songs that are sung constitute the law those in authority pass to their people and abuse of power by those in authority is vehemently opposed. In this light, African traditional music becomes a platform where the views of the community on political or leadership matters are aired out. As such it can be argued that African traditional music monitor and control governance for sanity to prevail.

On African traditional war music, Nettle (1956) submits that Africans sing to solicit supernatural assistance, to ensure success while the song is sung by soldiers at war fronts, to encourage soldiers to move into the battle field confident that victory is theirs. Among the Igbo of Nigeria, there is incantation which emboldens their spirit and summons them to action (Nettle, *ibid*). In this light, African music creates a platform for the connection of a people with the supernatural, through songs and incantation, enabling them to gain confidence and beseech assistance against their enemies. Therefore one can argue that African music invites the supernatural or spiritual world to fight battles for the welfare of its mortal beings.

Enekwe (1991) submits that African traditional dances serve a vital function in human society to achieve social cohesion or togetherness, causing them to feel a deep sense of

communion with each other. As a result, people are emancipated from the bonds of individuality. In line with the above subscription, Onwuekwe (2009:182) has this to say:

The importance of dance in any society cannot be overemphasised. In the first place dance can be seen as an agent of bringing people together. Once a group of dancers are performing, naturally people gather to watch.

African music bring people together hence forging a sense of unity which is only possible when people come together. As such African music is an agent of social solidarity.

Onwuekwe (2009) further observes that African dances help to preserve a people's culture in the sense that the language of the people and their local costumes are used where vocal music is involved and for dance performances, respectively. The beliefs, attitudes, norms and values of the people are expressed in their dance and local traditional musical instruments are played. In this light one can argue that African traditional performances, music and dance are repositories of the culture of Africans in its entirety.

Welsh-Asante et al (2010) observe that African traditional dances are artistic and aesthetic, but they are also utilitarian. They serve the society in advancing its goals and ethical values. Welsh-Asante et al (ibid) states that many times dances are functional and as such can be considered 'art for life's sake' as opposed to the concept of 'art for art's sake'. In this light, African traditional music prioritises affirming life before any other thing. In fact, life enhancing is primary and aesthetics is secondary in the performance of African traditional music. From an artistic and aesthetic point of view, Welsh-Asante et al (ibid) assert that African traditional dances are porous and reflect the influences of migration, intermarriages, religious changes and technological advancements. In view of the above, Welsh-Asante et al (2010:35) say thus:

Oftentimes, impromptu products such as caps from soda bottles for musical instruments instead of the traditional metals that may typically be used. The sound is slightly different...This is how the traditions gradually change.

This implies that traditional music change in from the outside but not internally. As such it can be argued traditional music only changes in style but not in purpose and or value.

Chiwome (1992) observes that performing art has a therapeutic potential throughout an individual's life from childhood to death. He holds that a traditional performing artist is his own patient and therapist as performing art curb both psychological and physiological

health problems. Chiwome goes on to say performing arts among the Shona people play a part in the socialisation of an individual. This implies that African traditional performances are remedies to the body of the performer and they are means of socialisation to members of the society. Thus norms and values of the society are transmitted through performing art. As such, it can be argued that performing arts, in this instance African traditional music and dance is a tool with which the society can lead a healthy life both physically and culturally-through socialisation.

Therefore it can be argued that African traditional music is functional in all communities that performs it. African traditional music forges unity by bringing people in the community together. It is an agent of life affirmation in the society as it communicates norms and values of the society to unlock agency in a people for the community to function and remain functional. African traditional music is a powerful human creation as it connects the physical world and the spiritual world. Despite its oral form, African traditional music is a repository of a people's culture including its aspects-language and motifs, and it most significantly it is grounded on human factor development.

### **2.3.3 The *Ngoma Buntibe* Performance among the BaTonga**

The previous section gave a definitive overview of the role of African traditional music. This section seeks to explore a brief background of the BaTonga and narrow to the definition of *Ngoma Buntibe* performance among the BaTonga. This helps the researcher to understand that the *Ngoma Buntibe* performance does not exist in a vacuum. This section aims to bring out the purposes of the *Ngoma Buntibe* in the Tonga society. Data from document analysis and interviews is used.

The Tonga people, living in the north-west of Zimbabwe near the Zambezi River are one of the country's smaller ethnic groups (Raymond, 2005). They are recorded to be the first people to establish permanent dwellings along the banks of the Zambezi River preceded by the hunter-gatherers society, the Stone Age people (Basilwizi Trust, 2004). Basilwizi Trust (ibid) further indicates that the establishment of permanent dwellings paved way for crop production which they practiced twice a year, in summer and in winter capitalising on the Zambezi River which provided them with alluvial soils and water throughout the year. A respondent confirmed that the BaTonga enjoyed two harvests a year and managed to survive through droughts which are prone in their geographical location, the Agro-ecological region 5. Agriculture came with it some ceremonies like the *malende* or

*mpande* rain making ceremony which was performed to communicate with the ancestral spirits to ensure sufficient rains and good harvests (Tremmel, 1994).

Chinowaita (2011) confirms that the Tonga people of Zimbabwe have over the years managed to keep their culture and language alive through music despite a number of factors that threaten to dishevel this ethnic clan. He further notes that the BaTonga celebrate their bumper harvests and *Ngoma Buntibe* is performed to grace the celebrations. As such it can be argued that *Ngoma Buntibe* music is performed to celebrate the bumper harvests among the BaTonga of Binga district.

Panos Southern Africa (2005) defines *Ngoma buntibe* as a traditional performance that is performed to accompany the ritual of bringing back home the spirits of the dead. The performance take place at the home of the deceased about one year after burial and the ceremony is called *mapwayila*. As such it can be argued that *Ngoma Buntibe* performance among the BaTonga is also used for memorial ceremonies. Panos Southern Africa (ibid) provides that *Ngoma Buntibe* was used to honour the spirits of the dead, which are believed to play a beneficial role in the lives of the living as protectors which can also cause illnesses and misfortunes if they are neglected. To add on, a respondent proffered that memorial services are only conducted for adults, both men and women but not children. This implies that *Ngoma Buntibe* which is meant for memorial services is only performed for a deceased adult person. In this light it can be argued that the dead have a special honour among the BaTonga.

A respondent provided that the *Ngoma Buntibe* music is also performed to grace the chief installation ceremony- *kwaangwa pande kwasimwami* among the BaTonga. He further noted that groups of *Ngoma Buntibe* that fall under the jurisdiction of the chief to be installed gather to grace the ceremony which is a way of paying homage to the chief. The respondent provided that chief installation ceremonies is recorded to be the biggest occasions on which *Ngoma Buntibe* music is performed. He further noted that the activities that are carried out at the ceremony venue include but are not limited to making some recitals, dances to the music ensembles, speeches, feasting and the overall mood is always celebratory. In this light, it can be argued that the BaTonga recognise the importance of chiefs in their day to day lives and they cherish the leadership roles they play.

Writing about the *Ngoma Buntibe* dance, Manyena (2013) commends that *Ngoma Buntibe* remains the most precious and unique dance of the Tonga. He further notes that *Ngoma Buntibe* music is an integral part of Tonga institution since the dance brings people together. Manyena (ibid) provides that *Ngoma Buntibe* was the main ingredient that Andrew Muntanga, the first Tonga hero to be buried at the Heroes' Acre in Harare, used to mobilize and raise political awareness among the Tonga in Bulawayo in the 1970s (Manyena 2013). As such it can be noted that the *Ngoma Buntibe* performance forges social cohesion among the BaTonga as brings people together.

Moreover, in defining the *Ngoma Buntibe* music the respondents provided *Ngoma Buntibe* music is the Tonga people's biggest traditional music that involves a variety of activities. It was indicated that these activities range from stylistic dances with spears-*kuzemba*, blowing of assorted sizes of impala horns- *kusiba inyelee*, beating of different sizes of drums-*kuuma ngoma* and the singing of songs in Tonga. In this light, it can be held that the *Ngoma Buntibe* performance is an ensemble of sounds and organised body movements. A respondent provided that the *Ngoma Buntibe* music is performed by both adults and children regardless of sex though there are some performances which are gender specific within *Ngoma Buntibe* music. For instance it was indicated that dancing with spears, beating of the biggest drum-*dii* and the blowing of *inyelee* are men's task while playing rattles-*insaka*, ululating-*kuuma mumpululu* and leading the songs-*kutunga miimbo* are women duties in the *Ngoma Buntibe* performance. In this regard, it can be argued that the *Ngoma Buntibe* music promotes unity between males and their female counterparts, thus unity of purpose in concert prevails. A respondent indicated that during celebration of bumper harvests the *Ngoma Buntibe* music is performed for competitions or galas which the BaTonga refer as *misobano yakujiizyania* where groups from different chiefdoms gather to compete. Elders with deep experiences of levels the best *Ngoma Buntibe* performance is supposed to reach are the judges. In this light, one can argue that the *Ngoma Buntibe* performance measures the artistic creativity of the BaTonga and that elders among the Tonga people are associated with wisdom and undisputed experience.



## **2.4 Conclusion**

In the discussion of Human Factor development and its compatibility with African traditional music and dances it has been noted that African traditional performances mainstream human factor development. African traditional music has been exposed that it is not art for art's sake, instead it is art for life's sake. Some African philosophies like the importance of the circle during performing dances have been noted in the definition of African music and its role. It has also been noted that each and every African community share a knowledge base which determine their tradition but culture among African countries are similar. Focusing on *Ngoma Buntibe* music among the Tonga it has been noted that the performance is mainly done during memorial services, chief installation, galas and during national events. As such, chapter three focuses on exposing human factor development through *Ngoma Buntibe* performance during the chief installation ceremonies.

## CHAPTER THREE

### HUMAN FACTOR DEVELOPMENT THROUGH NGOMA BUNTIBE PERFORMANCE DURING CHIEF INSTALLATION CEREMONIES

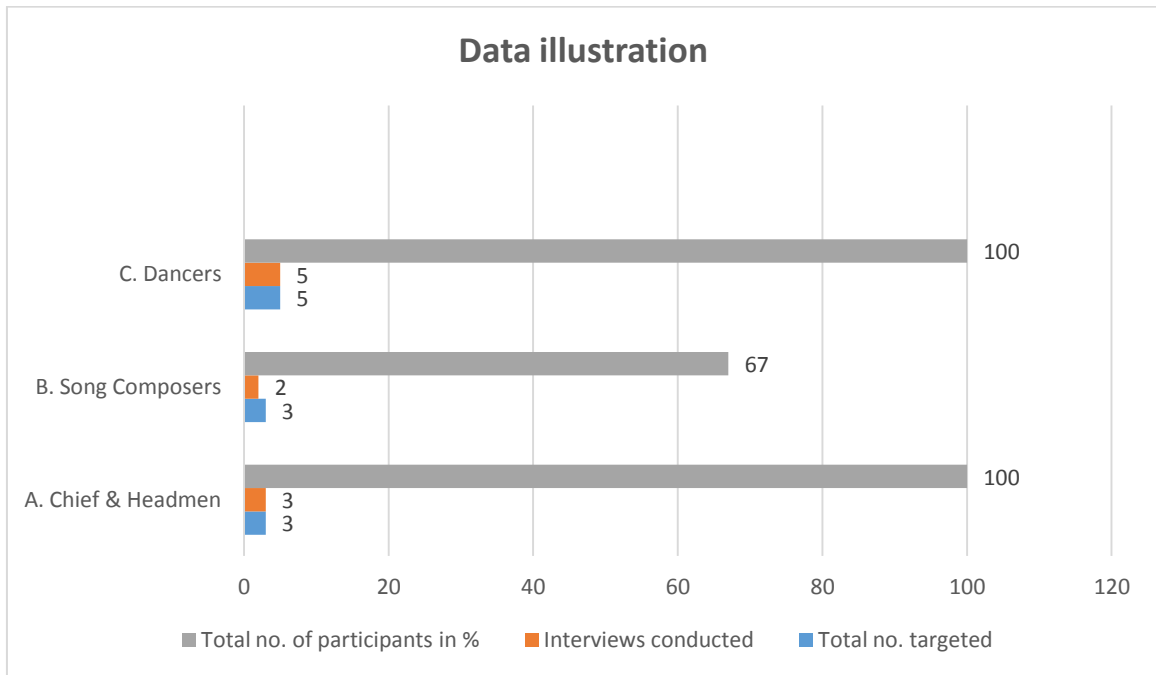
#### 3.1 Introduction

The previous chapter discussed the human factor development exploring its enhancement through African traditional music, hence giving a definitive overview of the nature and various purposes of African traditional music and dances. To gain an in-depth and particular knowledge about African traditional music and dances, *Ngoma Buntibe* of the BaTonga has been selected and discussed amongst the numerous Tonga performances. This chapter discusses the chief inauguration ceremony, one of the occasions on which *Ngoma Buntibe* music is performed. It closely analyses how human factor development is enhanced through the *Ngoma Buntibe* performance during the chief inauguration ceremony. In this chapter songs that are sung in the *Ngoma Buntibe* performance will be explored to unravel the part they play in human factor development during chief inauguration ceremonies.

#### 3.2 Respondents Profiles

This chapter uses data that was collected from interviews. Therefore, the illustration of the interviews is in Table 1 below.

Name of participants	Total no. Targeted	Interviews Conducted	Total no. of participants in %
Chief and headmen	3	3	100
Song composers	3	2	67
Dancers	5	5	100



**Fig. 1**

Table 1 and figure 1 above are illustrations of the informants of this study. It shows the total number of people targeted for this study. The researcher targeted one BaTonga chief and two headmen, three *Ngoma Buntibe* song composers and five dancers. Interviews with the chief and all the targeted number of headmen were successfully carried out. Of the three targeted song composers the researcher managed to interview and all of the five targeted *Ngoma Buntibe* dancers were interviewed. These respondents provided relevant data for the study.

### **3.3 Chieftaincy among the BaTonga of Binga**

This section seeks to explore chieftaincy among the BaTonga and in the process define what chiefs and their role among the Tonga people of Binga. A general overview of chiefs among the BaTonga is presented in this chapter. This helps the researcher to understand the BaTonga people's understanding of chiefs and their roles in the society so as to later ascertain the part played by the *Ngoma Buntibe* performance in human factor development during chief installation ceremonies. In this section respondents A1, A2 and A3 represent the chief, the first headman and the second headman, respectively. Similarly, respondents B1 and B2 represents *Ngoma Buntibe* song composers.

Respondent A1 provided that the BaTonga of Binga district are a decentralised society with various communities each having its own *mwaami* (chief) and in the whole district there are seventeen chiefs. Respondent A1 further said chiefs among the BaTonga are leaders of different clans within their wards and the BaTonga clans include *BaTale*, *BaDimba*, *BaYiinde*, *BaVwandu*, *BaNenge*, *BaNkuli*, *BaGande*, *BaMpande*, *BaNgombe*, *BaDenda*, *BaNsaka*, *BaNkombwe*, *BaNgando* among others. He further added that the sizes of wards in Binga district varies with some containing more than ten villages, and that the locations of chiefdoms in the Binga district are in the present day dispersed but prior to the BaTonga 1957 displacement, which the Tonga call *kulonzegwa*, from the Zambezi Valley they were close to each other. Respondent A1 provided that an individual chief has a messenger, at least two advisors and many village heads depending on the number of villages under his jurisdiction. The respondent further indicated that each and every chief enjoyed and still enjoys autonomy. This implies that there are no interference among chiefs of the BaTonga, though the entire BaTonga ethnic group share the same world view. The respondent said each and every chief conducts himself abiding to the shared world view of the Tonga people. In this regard, it can be argued that the BaTonga chiefs presides over their people abiding to the BaTonga world view which is determined by their history and culture.

Respondent A2 provided that chiefs among the BaTonga play roles of magistrates and judges over cases that include but not limited to divorces, quarrels in marriages, divisions in families and witchcraft all to promote solidarity in the community. However, respondent A2 pointed out that chiefs among the BaTonga used to handle all cases that interfered with the welfare of the society until some of their responsibilities were stripped off by the colonial regime. This implies that chiefs are an experienced, knowledgeable and wise group of people among the BaTonga communities. This can be justified on the grounds that trying and passing sound judgment on various and different cases cannot be taken lightly. It is also interesting to note that matters that chiefs settle prioritise the welfare of the family which is the major factor that sustains the community. Thus a happy family or marriage denotes a happy community.

More so, respondent A2 said chiefs among the BaTonga carry with them honour which their people recognise by means of worshipping them. Men bend while women kneel down when greeting and addressing the chief. He further indicated that chiefs in the

BaTonga society are not addressed by name, instead people address them by either saying *basiMwaami* (honourable chief) or saying out the name of their ward. For instance the chief of Sinakoma ward is addressed as *BaSinakoma*. Respondent A3 provided that among the Tonga people the prefix >*ba*< is used to address either a respected person or more than one people. The respondent further indicated that the word *Mwaami* among the BaTonga equally means Lord and greeting or addressing a chief among the Tonga people is worshipping him. As such it can be argued that addressing a chief by name among the BaTonga is sign of insubordination and insubordination is a punishable offence, as provided by respondent A3. Thus, it would appear as if one has provoked god. In light of the above, it can be argued that a chief is an important figure in the community who is expected to perform duties of a deity.

Similarly, respondent A2 indicated that chiefs among the BaTonga are very much honoured by their people and in turn recognise the importance of their people. The respondent went on to say there is the prevalence of complementarity between chiefs and their people. This corresponds to the Tonga saying which goes; *Mwaami mwaami nkaambo kabantu* (a king is king because of the people). As a result respondent A3 provided that chiefs make sure that they serve and save their people from suffering which can be in terms of *bbalangwe* (starvation). The respondent further provided that to save people from starvation each BaTonga chief has a *muunda muleefu* (big farm) where all people under his jurisdiction participate in tilling, weeding, harvesting and threshing which the BaTonga call *kufoolola*, *kusakwida*, *kutyola* and *kupola*, respectively. Respondent A3 went on to say, villages give each other some turns in working in all these tasks and the chiefs make sure that every village and able-bodied adult partakes in the community work by means of using headmen who have immediate contact with their people. The respondent said the threshed grain is then stored in *butala bwaMwaami* (the chief's granary) from which households that struggle with starvation get help. In the light of the above, Gambahaya and Muhwati (2010:334) observe that "in traditional communities, the suffering in the community reflects the poor performance of the political leadership". Therefore it can be argued that the BaTonga chiefs are responsible and accountable for their people's sufferings, in this instance deaths that occur due to malnutrition is an indication of their poor performance.

Additionally, respondent A3 provided that chiefs among the BaTonga are guided by culture and history in their practices. In this light, it can be argued that culture and history constitute a shared world view among the BaTonga and the chiefs see to it that their people are shaped by it as added by the respondent. This echoes p'Bitek's (1986:22) words that, "a world view is celebrated and confirmed". Respondent A2 and A3 provided that any deviance, as exemplified earlier on, is brought to the attention of the chief who tries it and gives a suitable verdict at his court which the Tonga people call as *inkuta* in the midst of his council committee, and witnesses. This implies that each individual chief among the BaTonga generally a culture custodian of the BaTonga culture and history. As such, one can argue there is knowledge base from which chiefs among the BaTonga draw wisdom and knowledge to preside over their people without fail. Therefore, chiefs can be viewed as repositories of the history and culture of their ethnic groups.

### **3.4 Installation of chiefs among the Tonga**

The previous section discussed about chiefs of the BaTonga people giving a definitive overview of chiefs and their role among the Tonga people in order to help the researcher to have a deeper understanding. Therefore, this chapter discusses the installation of chiefs among the BaTonga. Particular attention is paid on the terms and conditions that apply for an individual to ascend the ladder of chieftaincy among the BaTonga of Binga. This chapter also seeks to explore matters surrounding the installation of chiefs among the BaTonga.

Respondent A1 declared that chieftaincy among the BaTonga of Binga is hereditary and follow particular matriarchal clan which is referred to as *luzubo* by the BaTonga. The respondent further submitted that chieftainship is bestowed for one matriarchal clan in an individual ward. For instance in Sinakoma one of the wards in Binga District chieftaincy belongs to the *BaGande* clan. In this light, it can be argued that clans play a pivotal role among the BaTonga as chieftaincy cannot be talked of without making mention of them. Furthermore, respondent 2 and 3 correspondingly provided that people who do not belong to the clan for which chieftaincy is bestowed among the BaTonga have no chances of becoming chiefs. In this light, it is noteworthy from the inheritance of chieftainship among the BaTonga that it follows a matriarchal clan and this is a response to an undisputable order that was put in antiquity. Respondent A2 further provided that the BaTonga society is matriarchal where lineages are traced from female ancestors rather than male ancestors.

Thus, it can be argued that the mother figure among the BaTonga is central and important. In line with this subscription, respondents A2 submitted that the matriarchal system of the BaTonga permeates all aspects of life of the Tonga people which even affects totems among the Tonga. In this light it is noteworthy that the BaTonga people honour and hold fast to the matriarchal order they draw from the vanished past and their culture. Respondent A3 provided that like other African societies, the BaTonga derive their surnames from their fathers but ties among the BaTonga are to a larger extent determined by totems rather than surnames. This is supported by Thomson (2005) who observes that the Tonga society is matriarchal and the Tonga people maintain close ties with their relatives and ancestral spirits. In this light, it is critical to note that the issue of totems among the BaTonga connects its relation to that of chieftainship which is hereditary.

In accordance with the above notion that chieftaincy among the BaTonga is hereditary, Respondent 3 said that chiefs are inaugurated into office and rule until they join the spiritual world. As such it is noteworthy that chieftaincy among the Tonga people is not relinquished to the next person neither by will nor by default before the inaugurated chief dies, which is typical of many leadership practices in African traditional societies. In view of this goes an African proverb in Tonga Ndebele “*kunyina zuba lizwa limwi kalitanabbila*” (there is no sun that rises before the other one sets). This implies that succession of African traditional leaders is only effected to fill up the gap and the installed chief serves for the rest of his life and in accordance with the world view of the entire society under their jurisdiction.

Still in the same vein, respondent A3 provided that matters pertaining to the next person to succeed to the chieftaincy office are settled by those belonging to the clan for which chieftainship is bestowed after the death of the chief. As such, it is clear that chief succession matters are centralised hence no outsider to the chieftainship clan is invited during the succession deliberations. It was also noted that spirit mediums of the lineage take the appointed and agreed upon person through initiations on how to perform spiritual roles in relation to the chieftainship. This echoes Bourdillon’s (1998) observation that the installation of chiefs (among the Shona), senior spirit mediums of those chiefdoms were consulted to appoint and install a new chief. Though this observation differs with regards to chief appointment and installation, it can be argued that chiefs are spiritual people who serve their people for both spiritual and physical need.

The respondent A3 further provided that after the appointment and some spiritual initiations have been effected the chieftainship clan members arrange and come up with a date for the chief inauguration ceremony which is announced in all villages within the chiefdom and without its borders-prior to their 1957 displacement from the Zambezi River. In this light, it is noteworthy that guided by their world view, the BaTonga were autonomously responsible for their leadership without outside influence. In contrast, the Ministry of Rural Development, Promotion and Preservation of Culture and Heritage in collaboration with the Ministry of Residential and Provincial Affairs come up with a date for the chief installation ceremony after having been updated of the proceedings of the chief appointment (Traditional Leaders Act of 2013). Thus chieftainship is no longer pristine hence pronouncing the erosion of the modus operandi of the BaTonga chieftaincy. Relatedly, respondents A3 provided that after the responsible Ministry has come up the date preparations for the big occasion begin and these include but are not limited to gifts, speeches, composition of songs of the *Ngoma Buntibe* “the orchestra of the BaTonga” as Nyathi (2016) in the Chronicle puts it. As such, it can be noted that chiefs are an important people in the society who are worthy to be paid homage.

### **3.5 Installation of chiefs and Ngoma Buntibe among the BaTonga**

The previous section discussed about the installation of chiefs among the BaTonga paying particular attention on the terms and conditions that apply for an individual to ascend the ladder of chieftaincy among the BaTonga of Binga. It has been noted that the BaTonga actively participate during chief installation ceremonies. This chapter seeks to unravel human factor development that is effected through the performance of *Ngoma Buntibe* at and during the chief inauguration ceremony. Particular attention is paid on the embodiments of the *Ngoma Buntibe* which include songs, drumming and dances among others.

The BaTonga, as has been noted in the foregoing sections, practice agency and are not a passive ethnic group. They exhibit their agency through oral works of innovation and creativity. Gambahaya and Muhwati (2010:331) state that “Tonga orature vibrates with curtailed overtones of agency, struggle, resistance, and the search for victory even unto death”. As such, the BaTonga exercise agency through orature and orature permeates all the aspects of their lives. Songs among the BaTonga can be used to register resistance, invoke history of the society and suggest sound solutions to the problems facing the



society, all reliant on the values, skills and the knowledge base of a people. It is noteworthy that orature among the Tonga is determined by the purpose it is created for. For instance songs are presented at the chief inauguration ceremony with the *Ngoma Buntibe* to invoke the chieftaincy history that impart the knowledge to all that attend.

### **3.5.1 Human Factor Development through Ngoma Buntibe Songs during chief installation**

The chief installation ceremony is graced by the *Ngoma Buntibe* performance where songs that invoke the history of the chieftaincy are sung. This is in line with the words of respondent B1 who said:

*Abuntibe bwakwangwa kwasimwaami pande bweende bwabwaami  
bulalungununwa mukwiinda mumiimbo*

During the chief installation ceremonies songs that provide the how succession matters are handled with reference to history are sung.

The citing of the chieftaincy history through singing equips a people with the know-how of matters surrounding chieftainship in question. The *Ngoma Buntibe* song lyrics are sung orally and through the blowing of assorted impala horns which is accompanied by drumming, dances and ululations. Therefore it is imperative to note that the *Ngoma Buntibe* song performance has a great impact to both the audience (the installed chief) and the participants. In this light, Chikowore (2007:38) submits that:

...the total burden of a song's meaning can only be revealed during a live performance where tone, gesture and dance routine complement the lyrical content to deliver the full freight of the song.

This implies that songs carry with them meaning which can easily be conveyed to its final destinations when they are performed live on platforms where dances are performed accompanying the song. For example to understand and fully appreciate the message conveyed through the song, performances through repetitive dance and playing of rattles have to accompany the lyrics. To invoke the chieftainship history among the BaTonga *Ngoma Buntibe* ensemble under chief Sinakoma the following song is sung during the chief inauguration ceremony:

*Sinakoma nduwe chisiko, chisiko chitanyukuki  
Sikabumba wakati pande ndyabanakooGande*

*Bwami tabwabilwani, mbubwenu tabutakatwi*  
*BuGande bwajilo bwakalimwizi muntu*  
*Abalo bantu bakalibwizi BuGande*  
*Kotola nzila njiyo yabasikale*

Sinakoma you are a branch, a branch which cannot be uprooted  
The creator said the chieftainship badge is for the *BaGande* clan  
Chieftainship cannot be shared or surrendered, it is yours  
The *BaGandes* of yesterday had people at heart  
Citizens rendered due respect in turn  
You follow the very old way

Respondent B2 provided people of Sinakoma join the *Ngoma Buntibe* group in singing this song. It is inevitable to note that the song in question brings to light that chieftaincy in Sinakoma ward belongs to the *BaGande* clan. Its singing plays a pivotal role in imparting undisputable knowledge that the Sinakoma chieftainship is normally and perceptibly meant for a specific clan as can be deduced from the verse; *sikabumba wakati pande ndyabanakoGande* (The creator said the chieftainship badge is for the *BaGande* clan. Hence, chieftainship cannot be uprooted to be planted somewhere else. As such, it can be noted that chieftainship among the *BaTonga* is hereditary. Thus, the knowledge is enough to distance ordinary people with the chieftainship interests and ambitions. Relatedly, the song is a clear indication that chieftainship is a divine endorsement that is bestowed for particular clans and in this instance, the *BaGande* possess the Sinakoma ward chieftaincy. This subscription resonates the words *Sinakoma nduwe chisiko, chisiko chitanyukuki* (Sinakoma you are a branch, a branch which cannot be uprooted) in the first verse of the song in question. Furthermore, the above song is not merely entertainment to the ordinary citizens, instead it is edutainment to both the ordinary people and the chief. The song in question simultaneously conveys a message to the chief and his subjects that the chieftaincy office can neither be shared nor surrendered. In this light it can be argued that the knowledge base pertaining to succession to the chieftaincy throne and matters that surround chieftainship are imparted into citizens. Therefore, it can be argued that *Ngoma Buntibe* performance among the *BaTonga* contributes to human factor development as it empower a people with the knowledge pertaining to chieftainship hence promoting solidarity and tranquillity in the society. Thus people are equipped with historical knowledge which is imperative in making a people know their identity. This can be supported by Ephraim's (2003:7) observation that "without a sense of its own history a people can have no real identity, and that without a real identity a people

is doomed to a life of “shame and embarrassment”. Indeed a people without the knowledge of where they are coming from and what they are can fall prey of anything.

Relatedly, it can be noted that the above song stages to stir agency among the BaTonga. The BaTonga seem to refuse to be subalterns who cannot speak out how they expect things to be done. Citizens, despite their ordinary position in the Tonga society embrace the *Ngoma Buntibe* performance stage and stand up to make their views, which depend on the knowledge base and celebratory history heard through songs like the one under discussion. The chief is reminded that best chieftainship is determined by having people at heart and it is only when people can in turn pay tribute to the chief. This is evident in the verses *BuGande bwajilo bwakalimwizi muntu* and *Abalo bantu bakalibwizi BuGande* (The BaGandes of yesterday had people at heart and Citizens rendered due respect in turn). Thus, the song under analysis mainstreams the knowledge base that is guided by the Tonga people’s world view. As such one can argue that the *Ngoma Buntibe* performance at the chief installation ceremony among the BaTonga seeks to impart human factor development in terms of invoking history which is a life affirmative stance to all citizens in the society in question to enhance tranquillity and serenity in the society.

As indicated in section 3.3, chiefs among the BaTonga are a respected group of people. The respondent provided that, not everyone can approach them to give them advice. In this light respondents B1 and B2 underscored that the ordinary people among the Tonga people utilise the *Ngoma Buntibe* performance platform to give advice to chiefs which they can hardly do when the inauguration ceremony is over. In this light it can be argued that out of wisdom the *Ngoma Buntibe* music has been manipulated to be a platform from which agency that has a quest to mainstream human factor development is pronounced. To this effect, Gambahaya and Muhwati (2010) observe that orature bestows agency upon the "voiceless." Respondent B2 provided that the Tonga give advices from lessons they draw from the either bad or good experiences. To this effect lamentations of bad experiences the previous chief(s) would have exposed his people to get registered. In this regard, the respondent said the BaTonga performed *Ngoma Buntibe* and sung the following song:

*Mwabeeyi nibanakoGande*  
*Bwaami nachaanza wakamwaabila*  
*Mwabeeyi nimwajezya luundu nzala*  
*Mwabeeyi nimwatatunjizya mumuunda muleefu*  
*Kowaambila luundu luwulime*

*Chiindi twalikususula kwatukkuta  
Mubutala bupati baSinakoma*

What has gone wrong with you the BaGandes  
The creator has given you the chieftainship  
Why are you starving your people?  
Why are you not making us work in muunda muleefu farm?  
Command your people to till the farm  
For we depended on it  
In chief Sinakoma's big granary

It is noteworthy that in the above song, the Sinakoma *Ngoma Buntibe* groups effect human factor development through lamentations to the chief who is being installed as is evident in the first verse of the song, above. The second verse of the song indicates that the chief and his *BaGande* clan has overall God given powers over people which is supposed to be capitalised on for the welfare of the entire community. This verse empowers the chief with responsibility to shoulder the welfare of his people. It unlocks responsibility in the chief as he ascends the ladder of authority over his people which is human ability a component of human factor development, the power or capacity of an individual to effectively perform tasks requiring mental and physical effort (Illomaki, 2009). In the song history is invoked and referred to which seems to be an endeavour to sustain their glorious experiences from a vanished past of the BaTonga people. This is epitomised in the verses *Mwabeeyi nimwatatunjizya mumuunda muleefu and Kowambila luundu luwulime* (Why are you not making us work in muunda muleefu farm? and Command your people to till the farm). The performance of this *Ngoma Buntibe* song seem to revolve around the empowerment of the chief in the arena of human factor development prioritising and unlocking the positive characteristics of responsibility. However, the song in question also addresses the general populace that compliance to working in the chief's field is a virtue. Thus human factor values are imparted in citizens. The verse "*kowambila bantu buulime*" (command your people to till the farm) also seems to be a suggestion and a reminder to the chief that he should rise up and assign his people in the farm for he possesses authority. It seems to sail with the agenda to contribute to the unwritten laws that the chief should always abide by. Adopting p'Bitek's (1986) observation that an artist is a ruler his words on leadership are taken into consideration. Thus an artist speaks the society's values addressing those in authority on behalf of the general public. As such, it can be noted that *Ngoma Buntibe* songs that are sung during the chief inauguration ceremonies develop persons who assume their duties in the society, hence Therefore, it can be argued that the *Ngoma Buntibe*

performance during the chief installation ceremony effects Human factor development in the community to both the chief and his subjects which in the long run affirms life in the society.

### **3.6 Conclusion**

The performance of *Ngoma Buntibe* during the chief inauguration ceremony effects human factor development. Orature in form of *Ngoma Buntibe* songs that are sung during the chief inauguration ceremony invoke chieftainship history which empower the BaTonga with the knowledge on matters pertaining to succession, on how the chief has to conduct himself and on how he ought to relate with the people. The invoking of history through songs develops persons who comply with the values of the society. It also has been noted that the *Ngoma Buntibe* performance during the chief installation ceremony enable the BaTonga to practice agency in registering their concerns about leadership in their chiefdom which affirms life in the society. The following chapter focuses on human factor development through *Ngoma Buntibe* during memorial services and galas.

## CHAPTER FOUR

### HUMAN FACTOR DEVELOPMENT THROUGH NGOMA BUNTIBE PERFORMANCE DURING MEMORIAL SERVICES AND GALAS

#### 4.1 Introduction

The previous chapter explored the installation of chiefs among the BaTonga, particularly with the Sinakoma ward and the performance of *Ngoma Buntibe* and in the process unravelling human factor development effected during the occasion. It presented different views on how persons are developed through the *Ngoma Buntibe* performance during the chief inauguration ceremonies. This helped the researcher to take note of how the *Ngoma Buntibe* performance develops persons during the chief inauguration ceremonies. This chapter seeks to analyse the contribution of *Ngoma Buntibe* performance to human factor development among the BaTonga in memorial services and galas. Particular attention is paid to the entire *Ngoma Buntibe* ensemble (songs, dances, drumming and dress) and how the performance develop persons in the arena of values, skills and the knowledge base. This will help the researcher to achieve his objective to unravel the Human factor value of the *Ngoma Buntibe* performance among the BaTonga of Binga. In this chapter the researcher used interviews to deeply understand the respondents' perception of the *Ngoma Buntibe* performance as an analysis is made on the contribution of the performance in question to human factor development.

#### 4.2 Respondents profile

This section presents the various arguments from different respondents on the role of *Ngoma Buntibe* performance during memorial services and galas

<b>Respondent</b>	<b>Description and argument</b>
1	Cultural custodian, headman and drummer. He argues that <i>Ngoma Buntibe</i> music maintains the observation of community values hence contributes much in developing good personality characteristics and

	promotes unity in among citizens.
2	Cultural custodian, headman and dancer. He argues that the <i>Ngoma Buntibe</i> ensemble is an initiative that fuels solidarity in the society as it rebukes perpetrators of immorality a stance that opposes deviance in the society.
3	<i>Ngoma Buntibe</i> song composer, <i>muzeembi</i> (spear dancer). He argues that <i>Ngoma Buntibe</i> performance provokes idle people into action. He also argues that the song; <i>Siamano siya kubba impongo zyakali balubondwe lili</i> (Siamano stop stealing, have goats ever been impalas) vehemently bemoans theft of other people's belongings.
4	<i>Ngoma Buntibe</i> song composer and <i>sinyeele</i> (horn blower). He argues that the <i>Ngoma Buntibe</i> performance addresses the root causes of immorality and deviance in the society and attests that without the <i>Ngoma Buntibe</i> performance moral decadences can be prevalent in the society.
5	Dancer, singer and <i>sinsaka</i> (rattle player). She notes that singing that is accompanied by instruments is effective in building the audience in that the impact of the message sticks to the soul and keeps on speaking leading to the audience to act accordingly.
6	Dancer, rattle player, <i>sichipololo</i> (whistle blower). She argues that <i>Ngoma Buntibe</i> music teaches people to unite for a cause as when it is performed people gather and participate, religiously.

7	Dancer, singer, rattle player and <i>sichipololo</i> (whistle blower). She argues that <i>Ngoma Buntibe</i> dances contributes to perfection of works that people do for everyone who joins the dance begins by practising. She further noted that <i>Ngoma Buntibe</i> performance instils team work.
8	Dancer, <i>simweembo</i> (trumpeter) and drummer and <i>muzeembi</i> (dancer with spear and shield). He argues that <i>Ngoma Buntibe</i> performance is a platform on which people can be corrected, taught of the values of the society.

#### 4.3 The interface between Ngoma Buntibe and Memorial Services among the BaTonga

This section seeks to explore the interface between memorial services and the *Ngoma Buntibe* performance among the BaTonga people of Binga. Much thrust is on the development of persons in the arena of values through *Ngoma Buntibe* performance during memorial services. Particular attention is paid on *Ngoma Buntibe* songs and their contribution to human factor development. This helps the researcher to understand the purpose of performing the *Ngoma Buntibe* music in memorial services.

Among the BaTonga the dead are honoured as confirmed by respondents of this study. Respondent 1 provided that the dead among the Tonga are perceived to play a crucial role in the lives of the living. It was indicated that the BaTonga refer the dead as the *basangu* (the living dead). In this light, it is noteworthy that the BaTonga honour the living dead by means of performing the *Ngoma Buntibe* music. Respondent 1 provided that the *Ngoma Buntibe* is performed in winter soon after harvesting and not before a year after the burial of the deceased person. As such, it can be noted that the season and time as provided above allow enough preparations for the memorial service, allow many people to pay their last tribute to the dead since during winter people will be free from farming and that there will be enough food to feed the attendees. This echoes Panos Southern Africa's (2005) words that:



...the Tonga perform ceremonies to commemorate the spirits of the dead, which are called *Ngoma Buntibe*. The spirits are perceived to play a beneficial role in the lives of the living as protectors but they can also cause illnesses and misfortunes if they are neglected.

Thus, among the BaTonga the spirits of the dead are not neglected but are honoured in the recognition of their importance to the living through the *Ngoma Buntibe* performance among other means. In this regard, the BaTonga philosophy of life is celebrated as p'Bitek (1986) rightly observes that the philosophies of life of the people are sung and danced and their world view is celebrated and confirmed. As such it can be argued that the celebration of the philosophy of life among the BaTonga during memorial services through the performance of *Ngoma Buntibe* music is enhanced by their shared world view which in the process imparts values into citizens which develops them to be functional in the society.

Relatedly, respondent 2 provided that it is the every citizens' concern within the village to gather for the memorial service to pay their tribute to their fellow who would have joined the living dead. Therefore, *Ngoma Buntibe* ensemble is played at the venue of the memorial service and at least two groups of *Ngoma Buntibe* perform. In this light it is worthy to note that the *Ngoma Buntibe* ensembles capitalise on the large turn up and register all the ills of the society that oppose solidarity and tranquillity. The shared world view that is characterised by appreciation of good works the deceased would have done for the society and rebukes to bad characters in the society is sung. To this effect, it has been observed that the BaTonga values that are embodied in *Ngoma Buntibe* performed during memorial services are corrective in approach where for effectiveness names of people and clans are included in the lyrics of the songs. In this light, it is noteworthy that rebuking of persons among the BaTonga is a dignity eroding act, hence people in the society would always distance themselves from immorality. As such, one can argue that the *Ngoma Buntibe* performance at the memorial services simultaneously empower a people in the arena of moral values of the society and stop moral decadences in the society thereby affirming life among the BaTonga societies.

Respondent 4 said all discovered immoralities in the BaTonga societies are taken to renowned *Ngoma Buntibe* song composers among the BaTonga. It was observed that at an early stage the lyrics of the songs are joined through *milozwi asikufula mpango* (whistles

by the song composers) and after the lyrics join, the songs are introduced into *tunamaala* (mbiras) among the song composers. Thus, it is imperative to note that the *Ngoma Buntibe* song composers among the BaTonga are good mbira players. As such, it can be argued that the need to compose the song through mbiras calls for skilfulness in mbira, thus at this stage *Ngoma Buntibe* develops persons in the area of skills. Relatedly, respondent 4 said after co-ordination of sound has been established the songs are taken to women who secretly gather to practise the song for the events like memorial ceremonies. It is critical to note that the Tonga people believe that there is power in unity in the fight against immorality and deviance. As such, one can argue that the *Ngoma Buntibe* ensemble is a holistic approach to the human factor development as it concentrates on the empowering of people with skills through creativity and innovation, the impartation of values that are grounded on culture and history and the invoking of the history of a people.

#### **4.3.1 Human factor development through Ngoma buntibe songs at memorial services.**

In the previous subsection the researcher explored the interface between the memorial services and the *Ngoma Buntibe* performance among the BaTonga of Binga. It has been noted that the *Ngoma Buntibe* songs that are sung during memorial services mainstream the human factor development. Therefore this section stages to unravel Human factor development through the *Ngoma Buntibe* songs that are sung during memorial ceremonies in Sinakoma ward, of Binga district.

As indicated earlier on, the BaTonga pay their last tribute to the deceased through the *Ngoma Buntibe* performance. Thus *Ngoma Buntibe* composers compose songs to pay with their last tribute to the deceased and the lyrics of song mention the good works the deceased would have done for the society. To this effect, the respondent provided that the song that follows was sung on a certain man's memorial service:

*Twakweema kulonga kwaako*  
*siamilimu syabuuya, watuvunide*  
*Bwaalumi bwako chisi chilabulemeka*  
*Bantu balimbulinduwe chisi chibalila biya*  
*Banji nzala wabanzwenzya nzala*  
*Banji wababwenie chilundu*

We are sad for your departure  
You have been industrious and kind  
The community will cherish your Ubuntu spirit

Our community is in need of characters like you  
You have saved many from starvation  
Hunger had become history in community

In light of the above *Ngoma Buntibe* song, it is imperative to note that the song was to appreciate the deceased of the good work that is worthy cherishing. The singing of the good works of the deceased and or the value the departed stood for unlocks the spiritual capital in citizens' minds, one of the components of Human factor development which states the truth regarding how humanity must live if is to achieve the good and abundant life in every regard (Adjibolosoo, 1995). In this light, respondent 4 submitted that the deceased man was very industrious and had about fifteen oxen which he used to borrow the poor in his neighbourhood during the rainy season for farming. Thus to show appreciation of his good works the *Ngoma Buntibe* song composers prepared this song for him. However, the actual singing of the song should not be merely taken to mean the appreciation of the good work the deceased would have contributed to the welfare of the village. Instead, the presentation of the song drives some messages that unlocks the spiritual capital in the minds of citizens who in the long run develops an understanding that helping the needy in the community is a virtue. In the same vein, one may argue that the song grapples that citizens draw lessons from the glorious past. Thus the song provokes those with sufficient possessions to help the needy which is the celebration of Ubuntu as evident in the third verse (*Bwaalumi bwako chisi chilabulemeke* [The community will cherish your Ubuntu spirit) of the song in question. Correspondingly, respondent 4 indicated that only those with good works that are recognised in the community are sung songs of praise in appreciation of their good work. As such, it can be argued that the *Ngoma Buntibe* performance on memorial services does not merely carry with it aesthetic value, instead they unlocks the spiritual capital in citizens that affirms life in the entire society of the BaTonga in which such *Ngoma Buntibe* songs are sung.

Besides appreciating the good work and character of the deceased, respondent 4 provided that memorial services are platforms on which immorality is rebuked. Immoralities like witchcraft and other moral decadences among the BaTonga of Binga district are castigated and bemoaned at all cost. Therefore to prevent and stop witchcraft the BaTonga publicly denounce perpetrators of witchcraft through the performance of *Ngoma Buntibe* song during memorial services. Lyrics of the songs are determined by what would have

happened and the song lose prominence in future and after it has diffused in the entire community. Giving an example, respondent 4 said the following song was sung:

*Wayayi Mwiinde*  
*NguSiamakuli achibbolani*  
*Kanyunyina mubi*  
*Kosiya bbivwe ulibelekele*

Where is Mwiinde?  
It's Siamakuli at the borehole  
The poisoner is evil  
Do not be jealous, work for yourself

In view of the above song, respondent 4 provided that the song *Wayayi Mwiinde* (Where is Mwiinde), was sung to rebuke and denounce the witch, plainly mentioning his name at a memorial service. It is critical to note that the presentation of the song in question was not just mentioning names of individuals, instead this is done to castigate evil practices amongst the Tonga community and in the process developing citizens' moral capital, which represents habits and attitudes of the human heart that are based on principles relating to right and wrong, a constituent of Human factor development (Adjibolosoo, 1995). Respondent 4 provided that the culprit was very lazy and envied hard workers hence had started poisoning others during community beer gatherings. In this light, it can be argued that the song in question addressed the issue of laziness as being a root cause of jealous and witchcraft. The verse of the song in question "*Kosiya bbivwe ulibelekele*" (Do not be jealous, work for yourself) is a clear indication that laziness and jealous are intricately interwoven hence lamentations against the two are registered simultaneously. The registration of these and related lamentations by the *Ngoma Buntibe* ensembles among the BaTonga should not merely be perceived to mean denouncing the culprit, rather it has numerous implications. The singing against moral decadences that are a product of laziness and jealous among other causes channels messages that are significant in Human factor development in the entire society within which the *Ngoma Buntibe* music is performed. As such, it can be argued that *Ngoma Buntibe* performance contributes to human factor development as it prioritises on unlocking and developing the moral capital of citizens which is channelled to them through rebukes and denunciation to perpetrators of immorality. Citizens are addressed primarily and messages targets none other them. This echoes Gray's (2001) words that a non-African audience is secondary while an African audience is primary. As such, it can be argued that the *Ngoma Buntibe* song in

question contributes to the development of an African whole person, as he is addressed to desist from negative personality characteristics like laziness for it gives birth to jealousy that finally develops into witchcraft. Thus valuable knowledge on the moral values is imparted primarily on a people that it was created for, the BaTonga hence affirming life in the society.

Moreover, respondent 3 provided that a *Ngoma Buntibe* song entitled *Nibanako Vwandu mulibabi* (The *BaVwandu* clan you are bad people) that is also sung during memorial services. The full lyrics of the *NibanakoVwandu mulibabi* song are as follows:

*NibanakoVwandu mulibabi*  
*Kamumwaambe wakafwa akukwatwa*  
*Nkamboonzi benu bana naaba makanta-kanta*  
*Mwalujeya luzubo mwachijeya chisi*  
*Iyi mulibabi, mwabija*

The *BaVwandu* clan you are bad people  
Please tell us who has ever died of marriage?  
Why are your children getting old without getting married?  
You have destroyed the clan, you have destroyed the community  
Yes you are bad, very bad people

As highlighted in the song above, the *BaVwandu* clan seems to be held responsible for deviating from the BaTonga and African world view that celebrate heterosexual marriage which is seen as a virtuous. To this effect, respondent 3 provided that a number of girls from a certain *BaVwandu* clan in Sinakoma ward had exceeded thirty years without getting marriage whilst most of the girls in the Sinakoma ward get married between the age of eighteen and twenty-three. It is imperative to note that the *BaVwandu* clan had introduced their own different way of grooming children leading to their girl children getting married after thirty years which was a promotion of celibacy. Retrospectively, celibacy among the BaTonga is not celebrated, instead marriage and child bearing is celebrated for it promotes clan continuity. This resonates p'Bitek's (1986) contention that in the African idea everyone must marry in the prime of their youth and start a family. Therefore the song in question is a conveyance of rebukes that need to be taken into serious consideration by the citizens. In this light, it is critical to note that the song is not a mere deployment of rebuke to the *BaVwandu* clan, instead it is an endeavour to develop and empower citizens in the arena of moral capitals, a capacity with which individuals conform to ethical principles and standards of conduct (Adjibolosoo, 1995). In this light, it

can be argued that the song in question demands that all matters should conform to the BaTonga's glorious culture and history, no wonder why the *BaVwandu's* strange conduct is vehemently castigated. As such, it can be argued that the *Ngoma Buntibe* performance among the BaTonga develops persons by developing the moral capital which is an embodiment of values of the society. Thus, the presentation of this *Ngoma Buntibe* song goes a long way in affirming life in the society hence sustaining its functionality.

Moreover, *Ngoma Buntibe* songs are functional in the BaTonga society. Respondent 4 provided that all immoralities that are perpetrated at ward and village level like stealing are seriously opposed by means of public denunciation of perpetrators through *Ngoma Buntibe* songs. To this effect, the song entitled *Siamano siya kubba impongo zyakali balubondwe lili* (Siamano stop stealing, have goats ever been impalas) was sung to address *Siamano* the culprit and the whole community at large. The respondent further indicated that for a message in the song to be effective both the culprit and the clan from which he or she belongs has to be rebuked. The full lyrics of the song are as follows:

*Siamano siya kubba, impongo zyakali balubondwe lili*  
*NibanakoMpande mwabeenzi nimutavubi lwenu lubono*  
*Mulimu ngwakubebela mpongo zyabantu*  
*Mukondwa kubba mpongo zyabantu, inywe mpongo tebalubondwe pe*  
*Mwabeenzi nimuvwima lutuko*  
*Siamano kubba nkubi kusiye walipa chuuwo*

Siamano stop stealing, have goats ever been impalas  
You the BaMpande clan, why can't you rear your own livestock  
You are busy snatching other people's goats  
You celebrate eating stolen meat, alas goats are not impalas  
Why do you hunt for curses?  
Siamano stealing is bad, it has borne you a bad name

In view of the above song, it is essential to note that *Ngoma Buntibe* ensemble composed and sung the song *Siamano siya kubba impongo zyakali balubondwe lili* (Siamano stop stealing, have goats ever been impalas) to warn *Siamano* to stop stealing other people's livestock and in the process warning the entire community that stealing is not a virtue. It is also critical to note that among the BaTonga stealing is perceived to be having some repercussions of misfortunes to the whole clan hence to prevent misfortunes from befalling people the entire community is addressed. This is evident in the verse *Mwabeenzi nimuvwima lutuko* (Why do you hunt for curses). The lyric in question drives messages of warning against a disastrous and lamentable reward of deviating from a shared world view. The BaTonga's moral capital

is unlocked and developed as they are enlightened that theft is bad and all negatives associated with it. Relatedly, it is imperative to note that thieves and clans from which they emanate face publicly denunciation. This seems to rally much effect of the song for the denunciation of clans is a more dignity eroding exercise than an attack against an individual. In line with this subscription respondent 5 provided that a culprit who causes their clan to be publicly denounced is sit down and strongly rebuked by the clan elders. As such, it can be argued that *Ngoma Buntibe* songs of this nature contribute much to solidarity and tranquillity among the BaTonga which is enhanced by the Human factor development effects of such songs.

The song in question also conveys a strong message to the culprit and the society that depending on one's own strength and taking pride in one's own sweats is a virtue where part of the lyrics goes ...*mwabeeyi nimutavubi lweenu lubono* ("...why can't you rear your own livestock"). It is critical to note that it only takes a hard worker to rear livestock hence the song provokes citizens into becoming hard workers. In this light, one can argue that *Ngoma Buntibe* performance among the BaTonga mainstreams human factor development among other things. It is invested in addressing citizens rooted on the BaTonga's world view in a bid to develop persons who are responsible, hardworking and pro-active as opposed to laziness that perpetuates stealing. Thus the *Ngoma Buntibe* performance imparts moral values of the society into a people hence affirming life in the society which is sustainable development.

#### **4.4 Galas and the *Ngoma Buntibe* performance**

The previous subsection explored the *Ngoma Buntibe* performance during memorial services unravelling the Human factor development. It has been noted that the *Ngoma Buntibe* performance contributes to human factor development particularly unlocking and developing spiritual, moral and aesthetic capital through its songs that addresses the community. Citizens are empowered in the arena of shared values and the knowledge base of the BaTonga through appreciation of conformity to their world view and rebukes that are directed at perpetrators of immoralities and deviance. This section concentrates on the interface between galas and the *Ngoma Buntibe* performance among the BaTonga. This helps the researcher to achieve the objective to explore and unravel the Human factor development effected through *Ngoma Buntibe* performance among the Tonga people of Binga. Information from respondents of this study is presented and or acknowledged.

Apart from chief installation ceremonies, memorial services, the *Ngoma Buntibe* music is also performed during galas or musical festivals among the Tonga people of Binga. *Ngoma Buntibe* galas among the BaTonga are conducted to celebrate harvests among the BaTonga. Respondent 5 indicated that during galas different *Ngoma Buntibe* groups within a chiefdom meet to compete as they celebrate a harvest and that there are songs that are specifically sung during galas. It has been observed that among the songs that are sung during bumper harvest celebration galas there is less focus on the harvest itself, instead the registration of ills of the society prevails. Perpetrators of immoralities in the ward, at village level, are rebuked which tarnishes the reputation and image of the village from which the culprit emanates. In this light, it is imperative to note that the songs presented during galas prioritise the empowerment of a people in the arena of values and knowledge base that sustains the entire BaTonga community.

More so, respondents correspondingly submitted that the *Ngoma Buntibe* performance for galas is meant to showcase expertise in dance styles, best sound co-ordination, best motifs production and related skills which are determinants of marks each *Ngoma Buntibe* ensemble gets upon performing. As such, it can be noted that the *Ngoma Buntibe* performance during bumper harvest celebration are more pronouncedly centres on the impartation of skills. However, the respondents of this study registered that galas were much viable prior to the 1957 BaTonga induced displacement from the Zambezi valley to arid zones. Along the Zambezi Valley bumper harvests were certain as compared to the present day especially after year 2000 and this has had some negative implications on the conduction of galas. The respondents indicated that galas are no longer conducted consecutively but are determined by the harvest.

Respondent 5 provided that a perfect co-ordination of dances, singing, blowing of assorted impala horns, drumming, rattling, blowing of the whistle and bell ringing that contribute to what the respondent referred to as *kugutuma* (one soul entertaining sound) determine the marks an individual performing group gets. The respondent also noted that during galas the judges also consider the dress or motifs won by the performers and the *Ngoma Buntibe* performance had its special dresses for both sexes. It was noted that judges of the *Ngoma Buntibe* performance during galas are old experienced people whose judgment is perceived to be objective. Thus, elders among the BaTonga are perceived to be reservoirs of all knowledge and wisdom. This resonates the words in the African proverb that goes, “when an old man



dies, a library burns to the ground”. Thus old people have every experience and their judgment is authentic. The respondent submitted that the outwitted groups copy skills from the wittiest *Ngoma Buntibe* group. To add on, respondent 5 provided that the *Ngoma Buntibe* performance comprise of two major dances which include the one that responds to the sound of the whole music ensemble and the other known as *kuzeemba* (spear and shield dance ) which is done just before the song ends. In the light of the foregoing exploration, one can argue that *Ngoma Buntibe* dances, production of best motifs and the production of the best sound co-ordination contribute to human factor development particularly on empowering a people on the grounds of skills that promotes agency and creativity which in the long run affirms life in the society.

#### **4.4.1 Human factor development through Ngoma Buntibe songs and dances.**

The previous subsection presented respondents’ views on the purposes of some selected *Ngoma Buntibe* songs and in the process analysis was engaged on to unravel Human factor development through the *Ngoma Buntibe* songs among the BaTonga. It has been noted, in the selected songs, that the *Ngoma Buntibe* songs imparts values through rebukes against immoralities and deviance in the society. This section seeks to explore and unpack the Human factor development that is contributed by *Ngoma Buntibe* dances among the BaTonga of Binga. Particular attention is paid on how dances that respond to the soul entertaining *Ngoma Buntibe* sound play a part in Human factor development.

It was noted that the *Ngoma Buntibe* music has no spectator, instead everyone is a participant in dancing, and especially the indigenous people can hardly avoid the temptation of joining the dance in understanding of the essence of the performance. To adopt Asante's (1999) words, African orature therefore affords the relocation, the repositioning of the African in a place of agency where instead of being spectator to others, African voices are heard in the full meaning of history. Thus the audibility and relevance of the songs has a provocative effect to the soul that causes it to leap up and gain space on the dance platform. The numerous *Ngoma Buntibe* styles of dancing within the two major dances (spear and shield dance, and dance in response to the orchestra of sound) pushes every indigenous person to know how to perform them *Ngoma Buntibe* dances. Interesting to note in the styles of dances

is the fact that they all conform to the values of the society and during competitions in galas styles are judged and determine marks. In this light, one can argue that the performance of dance unlocks and develops the aesthetic capital in the BaTonga people's minds which also unlock agency and enhances creativity through the invention of styles which are anchored by the world view of a people. A people's strong sense and love for beauty is cultivated as they participate in the performance of *Ngoma Buntibe* dances of numerous styles. As such, it can be argued that *Ngoma Buntibe* dances contribute to Human factor development in the arena of the acquisition of life skills of agency which go a long way in the activation of the society a stance that opposes its redundancy.

Relatedly, it is critical to note that the *Ngoma Buntibe* performance of dances is done in a circular manner. Groups of blowers of twelve assorted impala horns blow and dance facing each other and close to each other according to the part of sound produced by their horns and each type of horn has at least three players. To this effect, respondent 7 submitted that the idea of having more than two blowers per horn type is to avoid scenarios where a discord prevails as a blower coughs or gets tired. Relatedly, it is noteworthy that the circle formation ensures full participation and togetherness in the performance. Not only are dancers and blowers perform in a circular formation, instead everyone including drummers and rattle players perform the dance in a circular manner for purposes of co-ordination, and both males and females participates. This echoes Welsh-Asante et al (2010) who provide that the universal spectators' involvement in African traditional dances is organised in a call and response format, which is complementary to the circle dance and an interaction between the singers, drummers and the dancers. However, respondent 7 maintained that everyone among the BaTonga *Ngoma Buntibe* dancers has a zeal to participate and perform better hence practice and invention of new styles is an assignment to everyone. Therefore, it can be argued that *Ngoma Buntibe* dances imparts the values of participation, unity and inclusivity among the BaTonga and this boosts their aesthetic capital. No person is relegated instead everyone is viewed as an important participant in a bid to come up with a tangible and celebrated thing.



**Fig. 2** shows *Ngoma Buntibe* performers blowing assorted impala horns in a circular formation.

Moreover, it is imperative to note *Ngoma Buntibe* performance cannot be complete without the dance with spears and shields which is done by male figures who are tactful. As indicated earlier on, the spear and shield dance symbolises the potential men have to defend their clans, families and themselves. Thus, during the *Ngoma Buntibe* performances particularly in galas misunderstandings occur and consequently conflicts break between groups. It was indicated that the major causes of attacks between *Ngoma Buntibe* groups is eloping betrothed girls and taken away of married women from their husbands. Thus in case of such experiences the conflicts determine the songs that are sung. To this effect the song entitled: *Muchileke chiiimbo chanu chinunka nibanaBundimba* (Desist from your stinking tendency you Bundimba people) was once sung. The respondent indicated that at one gala, after the singing of the song the *Gande* village *Ngoma Buntibe* spear dancers danced advancing towards the *Bundimba* village *Ngoma Buntibe* ensemble and started attacking, but fortunately the fight was controlled by the waving of the *jingo* (an ox dried tail that is used by traditional healers among the BaTonga to stop fights during the performance of *Ngoma Buntibe* in galas). Some of the lyrics of the song are as follows:

*Muchileke chiiimbo chanu chinunka nibanaBundimba*  
*Wakati tatuyandi kuvula nguni nimutunyaya banakazi?*  
*Manzinzili ngaawumuna swebo nikisi*  
*Tulabutolana mwapapa maningi*

Desist from your stinking tendency you *Bundimba* people  
 We also need to multiply, why are you eloping our wives?  
 We are not fools to keep silent about this

We will deal with you for enough is enough

In view of the above stanza, it is clear that the message was targeted at stopping the negative tendencies that propagate inhumanity. In this instance, the verse; *Muchileke chiimbo chanu chinunka nibanaBundimba* (Desist from your stinking tendency you Bundimba people) is a message to the audience that deviating from the moral principles is more of a pile of stench hence should be avoided at every cost. Citizens are enlightened to conform to the values and the world view that oppose eloping betrothed and married women which is a vice in the society as is evidenced by the verse: *Wakati tatuyandi kuvula nguni nimutunyeya banakazi?* (We also need to multiply, why are you eloping our wives?) Thus the singing of this song unlocks and develops both the moral and spiritual capital of citizens in that citizens learn that eloping other men's wives is immorality and that they are tuned with the universal laws and principles of human life. Significantly, in the verse in question the primacy of marriage is brought to light. Citizens learn that marriage or the family is for procreation which promotes the enlargement and continuity of homes and the human race, respectively. As such, it can be argued that *Ngoma Buntibe* performance effects Human factor development as it unlocks and develops both the spiritual and moral capital of citizens which sustain and affirm life in the society some stances that guard against sterility in the society.

Moreover, it is significant to note that among the BaTonga, wives are precious that losing them to other people never promote solidarity and peace. As such, one can argue that *Ngoma Buntibe* music and dance with spears and shield contribute to the development of whole persons. Thus citizens are empowered with marriage traditions that are valued and acceptable through the rebuking of bad personality characteristics. This affirms life in the society hence promoting its sustainable functionality. It is also noteworthy from the song that artists or performers would always grapple that the tried and approved old ways of courtship prevail. Wrapping the motion, Welsh-Asante's words in Gambahaya and Muhwati (2010) can be adopted that African orature becomes part of the collective aesthetic bank that houses images, symbols and rhythms based upon history and subsequent mythology.

More so, as highlighted in section 4.4 during bumper harvest celebration galas deviant conducts that are perpetrated at village level are castigated through *Ngoma Buntibe* songs. To this effect, respondent 3 said the song entitled *Waayi Siamandongo* (Where is Siamandongo)

to bemoan bad conduct that one Sinakoma ward village member had shown. The lyrics of the song in question are as follow:

*Waayi Siamandongo?  
Chini chilya balanyembe!  
NibakuDinga mwabeeyi bulyabi  
Zini zyaba zyenu kutyeni  
Mukaleke kalya banyinzi kenu  
Tatuchizi chini mbuchinona*

Where is *Siamandongo*?  
Getting an elephant liver piece depends on ranks!  
Dinga villagers you are greedy people  
Why are livers always taken by you?  
You stop eating elephant's meat alone  
We no longer know the taste of livers

In the light of this song, it is imperative to note that greediness is never a virtue in the society, particularly within the BaTonga society. Thus the *Ngoma Buntibe* ensemble stands up against the rotten spirit, so to say. This is embodied in the verse: *NibakuDinga mwabeeyi bulyabi* (Dinga villagers you are greedy people) and this message taints the image of the entire village because of an individual who is perceived to have grown up in their jurisdictions. Equally significant, the song in question imparts values that sharing is virtuous through rebukes as is evident in the verse: *Mukaleke kalya banyinzi kenu* (You stop eating elephant's meat alone). To this effect, Respondent 8 provided that *Dinga* was the first village in *Sinakoma* ward to have a game ranger, *Siamandongo* the very title the second verse of song in question refers to as ranks that had caused him to be greedy. Thus capitalising on huge turn-ups at galas bad conduct that is perpetrated at village level is effectively done. In the above provisions, it can be argued that the BaTonga people always grapple that glorious history that has substance and that which is glorious should prevail—a history of sharing. Thus, the new greediness and individualistic conducts seem to have no history in their lives hence castigating them with maximum vehemence becomes the order of the day during galas. As such it can be argued that the *Ngoma Buntibe* songs during harvest celebration galas mainstream Human factor development by means of developing persons in the arena of knowledge base and moral capital. Thus the values of communalism as opposed to individualism are imparted on a people as a constituent of their world view.

#### 4.4.2 Human factor development through Ngoma Buntibe dress and motifs

The previous subsection explored on the *Ngoma Buntibe* songs and dance and their contribution to Human factor development. It has been noted that in the two selected songs and dances there is the unlocking of agency and creativity and the impartation of values that affirms life in the society. This subsection explores and unravels Human factor development that is effected through *Ngoma Buntibe* dress and motifs. This helped the researcher to achieve his main objective to unravel Human factor development through *Ngoma Buntibe* performance among the BaTonga of Sinakoma, Binga.

The *Ngoma Buntibe* performance has had specific dresses and motifs for both sexes. It is critical to note that male dancers specifically put on what the BaTonga call *minsuki* (knitted softened tree barks that are worn around the waist to cover private parts). Female dancers specifically wear what the BaTonga call as *zibbibbi* (softened wild animal hides that are worn around the waist to cover the private parts), *tuteekele* (softened animal hides that are worn to cover the breasts) and *bulungu* (decorative beads that are worn around the wrist and neck). Respondent 8 indicated that dress contribute some marks during competitions. He went on to say that *Ngoma Buntibe* dancers with well decorated and worn *Ngoma Buntibe* dress get better marks during galas and that winning in a competition is prestigious. In this light, it can be argued that through the production of motifs *Ngoma Buntibe* performance unlocks the creative potential in the BaTonga hence boosting their cultural industry. To that effect, Respondent 7 provided that the competing groups make sure that their dress decorations are always competitive and cover private parts completely. In this light, it can also be argued that the *Ngoma Buntibe* ensembles mainstream aesthetics basing largely on the value of dress which revolves around making sure that anatomies of people are kept private. Thus historical humane value of dress is always referred to. Citizens are provoked to be innovative and creative in the production of dress enhancing the economic system of the BaTonga. As such, it can be argued that the *Ngoma Buntibe* dresses for both men and women empowers citizens in the arena of aesthetic capital which is not a mere confinement of the strong love for beauty, but the value that is embodied therein, thus private parts covering value of dress which in the long run affirms life in the society.

## 4.5 Conclusion

In this chapter it can be concluded that the performance of *Ngoma buntibe* during the memorial services and galas effects Human factor development. *Ngoma Buntibe* songs and dances empowers citizens among the BaTonga on the arena of values, life skills and knowledge base which are all grounded on their culture and history. It has been observed that *Ngoma Buntibe* songs during memorial service nurture the BaTonga to become assets rather than liabilities in the society. The *Ngoma Buntibe* songs, dances and motifs production are instrumental in the unlocking and development of the moral capital, spiritual capital and aesthetic capital. Equally important, it has been noted that the entire *Ngoma Buntibe* music ensemble it promotes agency among the people which brews participation, creativity and innovation. Thus transcendence in the society becomes rife hence sustaining the functionality of the society.

## CHAPTER FIVE

### CONCLUSION

This chapter gives a comprehensive summary of what has been done in the study. It also seeks to give a conclusion as well as the recommendations of the study. The chapter also highlights the research findings.

This study centres on Human factor development through the *Ngoma Buntibe* performance among the BaTonga of Sinakoma ward in Binga district. The study explores and analyses the *Ngoma Buntibe* performance and its role in Human factor development during chief inauguration ceremonies, memorial ceremonies and during bumper harvests celebration galas among the BaTonga. This study is guided by the Afrocentricity theory which was propounded by Cheikh Anta Diop in the 1940s and popularised by Asante in 1980. It was premised on the objectives to establish the interface between African traditional music and the human factor development, to explore and unravel the Human factor development that is effected through *Ngoma Buntibe* performance among the BaTonga. The researcher adopted and used a qualitative research design. The population of the research was purposively and randomly selected. In gathering data, the researcher used the questionnaires, interviews and desk research.

The researcher defined Human factor development and explored African traditional music giving a comprehensive definition of African traditional music. The researcher established the interface between Human factor development and African traditional then narrowed down the discussion to *Ngoma Buntibe* music. The features and purpose of *Ngoma Buntibe* music were also explored. This study examined in detail the *Ngoma Buntibe* music among the BaTonga of Sinakoma ward of Binga district. It looked at the general purposes of *Ngoma Buntibe* music in Sinakoma ward and they were classified into chief installation, memorial services and galas. The researcher explored the songs, dances that are performed during the three above occasions and the dress worn by *Ngoma Buntibe* dancers during galas. The distinctive roles played by songs and dances performed during the three occasions in the BaTonga of Sinakoma ward were explored.

The researcher analysed how *Ngoma Buntibe* performance contributes to human factor development among the BaTonga of Sinakoma ward through songs, dances and dress in all the occasions on which it is performed. The research explored the *Ngoma Buntibe*



performances during galas in the face of arid conditions in Binga districts and its implications on the function it play in the society. As such the research also looked at the distinction between the values that are attached on *Ngoma Buntibe* performances in different occasions.

The researcher further looked at the appreciation of the *Ngoma Buntibe* role among the BaTonga of Sinakoma ward. He explored the place of the BaTonga history and culture, their world view in the *Ngoma Buntibe* performance. As such the study also looked at the impact of the shared world view on the BaTonga community.

The research establishes that Human factor development enhances independence, full responsibility and accountability of Africans through their values, skills and knowledge base. The *Ngoma Buntibe* performance of the BaTonga enhances independence as it is a creation of the Tonga people that prioritises addressing its citizens in through rebukes that are embodied by the songs. Full responsibility and accountability is enhanced in BaTonga as citizens are summoned to stand up for the appreciation of their world view as opposed to deviating from the values and this has been possible through *Ngoma Buntibe* songs. It also has been established that human factor development is an agenda to develop the creative potential in Africans so that Africans can rely on their own initiatives. The research also establishes that there is an interface between African traditional music and human factor development. African traditional music stages to develop whole persons while the human factor value enhances the performance of African traditional music.

A variety of definitions of the African traditional music have been brought forward in the chapter two on what their nature and role is. The descriptive definitions of the African traditional music, particularly *Ngoma Buntibe* music among the BaTonga validates that it contributes to human factor development. This music is rooted in African culture and history and it is an African initiative that addresses the BaTonga people. As such the performance of the *Ngoma Buntibe* invokes the history of the BaTonga.

Moreover, the research establishes that *Ngoma Buntibe* performance permeates all aspects of lives of the BaTonga. The world view of the BaTonga on chieftaincy and people's expectations from their chiefs is broadcasted through *Ngoma Buntibe* performance. A respondent stressed that *Ngoma Buntibe* performance is the only way ordinary people can advise him. Therefore this is an indication that *Ngoma Buntibe* music mainstreams human factor development.

The *Ngoma Buntibe* performance on memorial services appreciates the good work that the deceased would have contributed in the presence multitudes of villagers. As such the researcher argues that the act develops persons to do positive things that make them appreciated. Besides, appreciating good deeds of the deceased, citizens are empowered on moral behaviour through rebukes to immoralities and deviation from the BaTonga's world view. As such it has been argued that the *Ngoma Buntibe* performance empowers the BaTonga who perform it on their knowledge base and values that are taped from their history and culture.

The researcher also found out that the *Ngoma Buntibe* performance in galas for the celebration of harvests mainstreams Human factor development. The BaTonga, particularly of Sinakoma ward are developed on the grounds life skills, values and knowledge base. Thus the moral capital, aesthetic capital, spiritual capital and human abilities constituents of the Human factor development are unlocked and developed in persons which sustains the society and affirms life in the society. It has been established that through competitions for excellence during galas agency and creativity is unlocked in a people. Thus in a bid to wit other groups out the *Ngoma Buntibe* performers innovatively produce motifs and dance styles that reflect their worldview. As such it has been argued that *Ngoma Buntibe* performance for galas plays an integral part in human factor development which affirms life in the society.

It can also be concluded that the *Ngoma Buntibe* performance among the BaTonga of Sinakoma ward in Binga district plays a pivotal role in human factor development in all the three occasions on which it is performed. Thus the researcher notes that the *Ngoma Buntibe* performance develops persons into active participants in the society. Therefore the researcher notes that there is a need to revive the music especially the gala version which struggles in the face of arid conditions in Binga district due to the fact that it is nourished by bumper harvests.

Therefore, the researcher recommends that further researches on other performances among the BaTonga are imperative. Echoing Achebe's (1975) words that art for art's sake is just another piece of deodorised dog shit, Welsh-Asante (2010) declares African performances are art for life's sake of which performances among the BaTonga are not exceptions. As such, future researches may consider other performances and their values like *mulooba* which is a dance for the youth. Hence these performances should be analysed from an Afrocentric perspective to avoid subjectivity and ethnocentrism.

## REFERENCES

- Achebe, C. (1975). *Morning yet on Creation Day: Essays*. USA: Anchor Press.
- Adjibolosoo, S. (1995). *The Significance of the Human Factor in African Economic Development*. New York: Praeger.
- Agu, D.C.C. (2003). *Music in Nigerian Cultures: Types and Practices. Nigerian Peoples and Culture. (Eds). Unachukwu, G.C. N. Ojiakor and Okafor, G.* pg 57-69. Enugu: John Jacob's Classic Publishers
- Asante, K.W, D'Amboise, J. and Hanley, E.A (2010). *African Dance: World of Dance* (2<sup>nd</sup> Ed). New York: Praeger
- Asante, M.K. (1980). *Afrocentricity: The Theory of Social Change*. New York: FAS Printing.
- \_\_\_\_\_ (1999). *The painful demise of Eurocentrism: An Afrocentric response to critics*. Trenton, NJ: Africa World Press.
- Boahene, L.A and Baffoe, M. (2001). *African Traditional and Oral Literature and Pedagogical tools in Content Area Classrooms*. New York: Information Age Publishing, Inc.
- Butete, V.B. (2013). *Diffusionism and its effects on Traditional Music: A case of Contemporary Traditional Music by Victor Kunonga*. The Dyke pg 201-217 Vol. 7. 1
- Chernoff, J.M. (1979). *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press.
- Chiwokore, J.C. (2006). *Singing the Contemporary. Leadership and governance in the musical Discourse of Oliver Mtukudzi*. Muziki Journal of Music Research in Africa pg 35-47 Vol.3.1
- Chiwome, E.M. (1992). *Traditional Shona Poetry and Mental Health*. Oxford: Clarendon Press.
- Chivaura, V.G and Mararike, C.G. (1998). *The Human Factor Approach to Development in Africa (Eds)*. Harare: UZ Publications.
- Colson, E. (1971). *The Social Consequences of Resettlement*. Manchester: Manchester University Press
- Creswell, J.W. (1998). *Qualitative Inquiry and Research Design: Choosing Among Five Traditions*. California: Sage.

- Croce, B. (1978). *Aesthetic*. Boston: Nonpariel Books.
- Ephraim, C. W. (2003). *The pathology of Eurocentrism: The burden and responsibilities of being Black*. Trenton, NJ: Africa World.
- Ekwe-Ekwe, H. (2001). *African Literature in Defence of History: An Essay on Chinua Achebe*. Dakar: African Renaissance.
- Enekwe, O.O. (1991). *Theories of Dance in Nigeria*. Nsukka: Afa Press.
- Ferris, J. (1995). *Music: The Art of Listening*. London: Brown and Benchmark.
- Gambahaya, Z and Muhwati, I. (2010). *Tonga Orature as Historical Record: An Afrocentric Exegesis of the Dialectics between African Human Factor Agency and the European Enslavement of Place*. *Journal of Black Studies*, Vol. 41, No. 2, pp. 320-337. Sage Publications, Inc.
- Gray, C.C. (2001). *Afrocentric Thought and Praxis: An Intellectual History*. Asmara: Africa World Press.
- Kahari, G.P. (1986). *Aspects of the Shona Novel*. Gweru: Mambo Press.
- Karolyi, O. (1995). *Introducing Modern Music*. London: Penguin and Books Ltd.
- Mbaegu, C. C. (2015). *The Effective Power of Music in Africa*. *Open Journal of Philosophy* pg 21-30 Vol. 7
- Mbiti, J. S. (1975). *Introduction to African Religion*. New York: Praeger
- Meisner, N. (2006). *Dance. Microsoft (R) Encarta (R) [DVD] Microsoft Corporation: USA*.
- Nyota, S. (2015). *Language Shift among the Tonga of Mkoka: Assessing Ethnolinguistics Vitality in Gokwe South*. *South African Journal of African Language* pg 215-224 Vol. 35
- Onwuekwe, A.I. (2009). *The Socio-cultural implications of African Music and Dance*. Chicago: University of Chicago Press.
- Panos Southern Africa. (2005). *'Our gods never helped us again...'* *The Tonga people describe resettlement and its aftermath*. Lusaka: Aquila Printers
- P'Bitek, O. (1986). *Artist, the Ruler: Essays on Art, Culture, and Values, Including Extracts from Song of Soldier and White Teeth Make People Laugh on Earth*. Kenya: Heinemann

Rormer, M. (1999). *Theatre and Performance in Zimbabwe*. Breitingeri: Bayreuth

Tremmel, M. (1994). *The People of the Great River: The Tonga hoped the water would follow them*. Gweru: Mambo Press

Sibanda, N. (2013). *The Role of Tonga Language and Culture Committee (TOLACCO), Roman Catholic and Community Leadership in the Promotion of Literacy in Binga Community in Zimbabwe*: International Journal of Science and Research pg 345 Volume 2  
[www.ijsr.net](http://www.ijsr.net)

## Appendix 1

Izina lyangu ndime **Didmas Mutale**. Ndiya ku**Midlands State University** iliku**Zvishavane**. Ndichita i**African languages and Culture** mumwaka wachine. Kuchitila kuti mwiiyi azwidilile kuchiiyo chakwe uyelede kulemba i *project* iilamutwe wankani ulazyakuchita. Nkinkaako wangu mutwe wankani ubalika boobu: **Buyakwe bwabuntu mukwiindila mungoma Buntibe yamaTonga akuBinga**. Mpalamo yamutwe wankani ooyu nkudunamina milimu iichitwa angoma buntibe mukuyaka buntu bwabantu akulangisisya musiyano uliwo mukumwa kwabuntibe muzintu nzibuuminwa. Nkinkaako luzibo amibono yanu ilatambulwa amanza obile kumulimu ooyu. Luzibo amibono yanu njakubelesya kukulembwa ka-*project* pesi.

### MIBUZYO KULIBASIMWAAMI

- 1) Muntu ulibuti na uba Mwaami muchisi eechino?
- 2) Bwaami muchisi eechi bweenda biyeni?
- 3) Nikwaangwa Mwaami muchisi echino Buntibe buuminwaanzi?
- 4) Nzizili zimwi zinga zyachitwa akabunga kaBuntibe zilachakuchita abwaami?
- 5) Mumiimbo ayimbwa budombolwa buti bweende bwabwaami?
- 6) Miimbo aBuntibe amugwasyaayi Mwaami abantu bakwe?

### English Version

#### INTERVIEW QUESTIONS TO THE CHIEF

I am Didmas Mutale a student at Midlands State University in Zvishavane. I am a fourth year student in the Department of African Languages and Culture. I am carrying out a research on **Human Factor development through the Ngoma buntibe performance among the BaTonga of Binga**. The study interrogates the role played by the Ngoma buntibe performance in Human Factor development. Particular attention is on the activities that make up the *Ngoma Buntibe* performance during chief inauguration ceremonies, memorial services and during harvest celebration galas. As such your views and experiences are greatly appreciated in this research.

- 1) Who in this ward is legible to be a chief?
- 2) How are chieftainship succession matters handled in this ward?

- 3) Why is *Ngoma Buntibe* performance favoured most among other performances during chief inauguration ceremonies?
- 4) What activities are done by the *Ngoma Buntibe* ensemble that are related to chief inauguration ceremony?
- 5) In what ways does the *Ngoma Buntibe* performance help people know about chieftainship?
- 6) Of what benefit is the *Ngoma Buntibe* performance to the chief and his people?

## **Appendix 2**

### **MIBUZYO YABASILUTWE BACISI**

- 1) Niinzi chitegwa niNgoma Buntibe kumaTonga?
- 2) Ngoma Buntibe yamapwayila, mumizundano anikwangwa simwaami pande yuminwaanzi?
- 3) Ibuyaka biyeni nakuti kubujeya buntu Ngoma Buntibe?
- 4) Eezi kuli nchiziwamba na mubukkale bwabantu muchisi?
- 5) Bantu bayimbwa muBuntibe ngabakkazyania buti abamwi?
- 6) Kubona kwanu Buntibe mbubotu aali loko?

### **English Version**

### **INTERVIEW QUESTIONS FOR THE BATONGA TRADITIONAL CUSTODIANS**

- 1) What is Ngoma Buntibe among the BaTonga?
- 2) What is the purpose of *Ngoma Buntibe* performance during galas, chief inauguration ceremonies and memorial services
- 3) Of what importance is *Ngoma Buntibe* performance to people in the three occasions?
- 4) What benefits does the community have from the *Ngoma Buntibe* performance?
- 5) How do people whose names are mentioned in the *Ngoma Buntibe* songs react?
- 6) What can you say about the *Ngoma Buntibe* in the society?

## **Appendix 3**

### **MIBUZYO YABASIKUFULA AKULEMBA MPANGO ZYANGOMA BUNTIBE**

- 1) Niinzi chitegwa niNgoma Buntibe?
- 2) Nkamboonzi nikufulwa nyiimbo zyaNgoma Buntibe?

- 3) Musiyano wanyimbo zyiimbwa nikwaangwa BasiMwaami pande, amapwayila anikusekelelwa goloka ulaali?
- 4) Munyiyimbo zyiimbwa eezi inga kazyambaanzi?
- 5) Zipanga mulimoonzi nyimbo eezi mumasena otatwe mwiwuminwa Ngoma Buntibe
- 6) Kudombola mazina aabantu munyimbo zyaBuntibe nkwakuti kube biyeni?
- 7) Buntu inyimbo zibuyaka buti muchisi?

*Ndalumba chiindi chanu*

### **English Version**

#### **INTERVIEW QUESTIONS FOR THE BATONGA SONG COMPOSERS**

- 1) What do you regard as Ngoma Buntibe?
- 2) Why are song composed for the *Ngoma Buntibe* performance?
- 3) What is the difference among songs that are sung during memorial services, galas and chief inauguration ceremonies?
- 4) What messages do these songs carry, and may you explain them one by one?
- 5) What particular objectives do these songs aim at achieving?
- 6) Of what purpose does the mentioning of people's names serves in *Ngoma Buntibe* songs?

*Thank you for your time*

### **Appendix 4**

#### **MIBUZYO KUBAWUMI ABAZYANI BANGOMA BUNTIBE**

- 1) Niinzi chitegwa Ngoma Buntibe?
- 2) Bazyana abawuma Ngoma Buntibe mbantu balibuti?
- 3) Ngoma Buntibe ili anzila zyangane zyakwiizyana?
- 4) Inzila eezi mubusiyane bwazyo zyaambaanzi?
- 5) Kukonzya kuuma akuzyana Buntibe kubagwasyaanzi bantu muchisi?
- 6) Mbaani balanga kuti kabunga kazunda nkaaka alimwi balangaanzi loko?
- 7) Nikuumwa, kuzyaana akusiba buntibe bantu inga bayimvwi buti?
- 8) Bazyana akuma buntibe bazwataanzi muzintu zyoatatwe Buntibe nzibuwuminwa?



9) Nkaamboonzi nibazwaata nzibanga balizweete?

*Twalumba aachiindi chenu*

**English Version**

**INTERVIEW QUESTIONS FOR BATONGA PARTICIPANTS IN NGOMA BUNTIBE**

- 1) What do you regard as Ngoma Buntibe?
- 2) What does it take for someone to be a *Ngoma Buntibe* dancer or performer?
- 3) How many dance styles does *Ngoma Buntibe* performance have and what are their significance?
- 4) What does each dance mean in the *Ngoma Buntibe* performance?
- 5) Of what benefit do dances have in the community?
- 6) Who are the judges in *Ngoma Buntibe* competitions and what do they consider?
- 7) How do performers stand during the performance and of what importance is the arrangement?
- 8) What attire do performers put on in the three occasions where *Ngoma Buntibe* is performed?
- 9) Of what significance is the attire in the occasions?

*Thank you for your time*