FACULTY OF SOCIAL SCIENCES

DEPARTMENT OF MUSIC AND MUSICOLOGY

A STUDY OF *MATENDERA* TRADITIONAL DANCE OF THE *KARANGA* PEOPLE OF MATSVERU, CHIVI

BY

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DECLARATION

I, the undersigned do hereby declare that this dissertation is a product of my own investigation and research, except to the extent of related sources of information that the researcher has made use of and has been fully acknowledged by means of referencing and that it has not been submitted in part or in full for any other degree to any other university.

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Date..

DEDICATION

This dissertation is dedicated to my husband Whatmore and my children Joachim Tadiwanashe and Takunda Juanita for their unfailing sacrifices, love and support during this long period of study.

ABSTRACT

The study focused on studying *Matendera* traditional dance of the *Karanga* people of Matsveru. The main focus was to study the role that the dance serves to the community, the musical instruments and attire of the dance, the context in which it is performed and how it is performed. The study was motivated by the realisation that there are many Zimbabwean traditional dances that have not been documented and are no longer practised resulting in them having the risk of becoming extinct. A Qualitative approach in the form of an ethnographic study was used to collect data. Research instruments used in this study included unstructured interviews and participant observations. The targeted population was Chivi Central District, sampling from Matsveru area. Major findings where that *Matendera* dance is a children's dance performed mainly for *dandaro* (whiling up time). The dance has a unifying role within the community and plays a major role in educating children n with an effort to instil good moral values within them. However, it was concluded that to date, the dance is rarely performed and is slowly becoming extinct as evidenced by some of the major musical instruments such as *mutumba* drums that have long stopped to exist in the community. Also, the dance is under siege as a result of new entertaining platforms that have made children stop gathering for such performances hence the need to study and document the dance. The researcher recommends that, through the implementation of the new curriculum which encourages the teaching of all cultural dances, *Matendera* dance be considered to enable future generation to appreciate their indigenous traditional cultures.

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Chapter One

Introduction and background to the study

1.1   Background to the study

Matendera is a traditional dance performed by children of the *Karanga* people of Matsveru in Chivi Central District under chief Makonese as will be discussed in Chapter 4. It was performed to while up time during the night after they had accomplished tasks of the day. *Matendera* is a *Karanga* name for big black vultures which are slightly smaller than an old grown ostrich (See chapter 4).Traditional dances in Zimbabwe have always been used (from the pre-colonial era to date) for entertainment and to enhance both ritual and non-ritual ceremonies. However, due to factors such as colonization and modernisation, many dances have gone through a number of changes in their functions and the way they are performed while others are getting extinct. *Matendera* dance is not spared either, hence the need to study and document it for future generations.

My first encounter with *Matendera* dance was in 2002 when I enrolled at Morgenster teachers college for a diploma in primary school teaching. As first year students, we were put into groups so that we would perform traditional dances from our cultures. The grouping technique that was used was to consider our places of origin. Chivi being my rural home, I was tasked to perform *Matendera* dance of the *Karanga* people of Chivi. Unfortunately in our group, no one knew the dance and we (the group) obtained very little information about it. This was mainly because we had insufficient time to do a thorough research and there was very little literature concerning the dance. The fact that *Matendera* dance is from my home area and I had no knowledge of it until the time I started training as a teacher made me want to understand more about the dance.

I was further motivated when I enrolled with Midlands State University for a Bachelor of Science Honours degree in Music and Musicology. One of the modules I studied focused on Zimbabwean Traditional genres, styles and Dances. It looked at the state of the traditional dances, music and styles before, during and after colonisation. It was during the course of this module that I learnt that there are many African dances that have not been documented and they are no longer practised resulting in them becoming extinct as will be discussed later.

Traditional dances are linked to a particular culture. They portray the way of life of that particular group Dance occupies an important place in the social structure of all human cultures throughout history (Nketia, 1992). Darkwa (2016) says that even though some African dance movements are performed for the joy of dancing and have no significance or purpose beyond entertaining the spectators, some gestures suggest an implicity stylization of work and they also make comments on some activities of the people. The gestures of arms and hands at dance performances frequently serve as a means of detailed communication, some are made for symbolic reasons (Mbiti, 1990). These may include the depiction of actions from daily life activities such as pounding grain, fishing, eating and battlefied tactics. Nketia (1992) indicates that there are dances which are performed for specific "social" occasions or on specific ritual calendar days following procedures that are outlined. This means that in Africa, for example, we have traditional occasions where particular dances are performed following certain procedures and done by a certain age group or a particular sex. For example, *(mutoro)* the rain making ceremony of the *Karanga* people where *Mhande* dance is performed guided by procedures that have to be followed. The traditional beer brewing is done by elderly women who are at menopause stage and the actual dancing is done bare footed. There are some dances which may be performed anywhere without specific regulations to say what has to be done first, by who and followed by what (Darkwa, 2016). For example looking at the *Jerusarema* dance, a commemorative dance that does not follow stipulated routines to say what comes first and what follows. It is performed by both men and women.

However, musical cultures of the world are ever-changing. Some changes are experienced as the music migrates to other places where it is integrated with other musical cultures (Turino, 2000). Michelina (2017) purports that, today many traditional dances are performed for social and entertainment purposes and for monetary gains by various dance groups. However, there has been a tendency for traditional dance groups to perform dances from particular parts of the country while neglecting others. This made me understand why I had earlier on failed to get adequate information on *Matendera* dance. Thus I became more zealous to do a research on the dance. I then got the motivation to dig more information and document *Matendera* dance for future generations

In Zimbabwe there are many ethnic groups such as *Ndau*, *Karanga*, *Kalanga, Nambia, Ndebele, Zezuru* and *Chewa* just to mention a few, the *Karanga* and *Ndebele* being the majority (Mahanda, 2015). Most dances from these ethnic groups have been documented and have seen their survival through performances in schools. A particular dance maybe selected to be the competition dance of the year and all primary schools in Zimbabwe will then compete against each other. Such dances as *Mhande*, *Chinyambera, Izangoma* and *Isitshikitsha*have been selected by the National Association of Primary Heads (NAPH) through National Arts Council. However, there are some dances such as *Mayile* of the *Kalanga, Zaba* and *Hube* of the *Karanga* of Chivi including *Matendera* which have not been popularized through research and performance and as such are facing extinction. Mahanda (2015) states that, there is need for researchers to consider researching on dances of minority ethnic groups for future generations.

Some of the traditional dances were previously not documented primarily because of the missionaries' views and teachings that led to Zimbabwean people failing to appreciate their cultures. The missionaries viewed the traditional dances as pagan and dissolute (McCarthy, 1996).Asante (2000) argues that, many dances of the *Shona* have been negatively influenced by different people and institutions, colonialism being chief among such catalysts. According to Hanna (1966), African dance was seen by missionaries as pagan and appeared to be expressive and uninhibited on secular moral grounds. Christian Missionaries according

to Michelina (2017), discouraged the performance of indigenous dances which they considered heathen, satanic and demonic. Therefore, they sought to replace them (traditional dances) with western-style ballroom dances. These teachings saw many African people shunning their traditional way of life in preference to that of the Missionaries. This made some scholars not to have an interest on the subject until recently after they understood that dance is an element of culture (McLaren, 2001).

Traditionally, knowledge including such as that of the dances was passed on orally from one generation to another. However these days of technological advancement, young people shun traditional music in favour of Western-influenced contemporary music (Mutero, 2013). This has interrupted the continued practice of many rituals and community based performances. It is the aim of this research to study and document *Matendera* dance of the *Karanga* people of Chivi Central.

1.2   Statement of the problem

Matendera dance is facing extinction mainly because there is very little documented literature on it. Preliminary research shows that the dance is unknown in many parts of Zimbabwe. It was mainly performed in Chivi District under Chivi Central communal areas. Therefore, the purpose of the study is to study and document *Matendera* for future generations.

1.3   Research Questions

(i)   What is *Matendera* dance?

(ii)   What is the role of the dance in the Matsveru Community?

(iii)   What are the songs, props, attire and musical instruments used during *Matendera* dance performances?

(iv)   How is the dance performed?

1.4   Objectives of the study

1.   To establish the meaning of *Matendera* dance.

2.   To investigate the role of *Matendera* Dance in the society and the context in which it is performed.

3.   To establish how *Matendera* dance is performed that is, dance steps, drumming, singing and how props are used.

1.5   Significance of the study

The outcome of this research will advance the frontier of knowledge and add to the existing academic literature on Zimbabwean traditional dances. The findings will be useful to the communities of Zimbabwe by helping them to understand and appreciate other peoples' cultures. Generations to come can benefit from the documented material of this study as have been achieved in other traditional dances like *Mbende,* now popularly known as *Jerusarema.* Borgman (1988) states that, some African dances have hardly been studied by academics until recently after these have been conceived as elements of culture. Therefore as a primary school teacher the results obtained from the study of *Matendera* dance will help me in preserving the dance and transferring it from its traditional settings to the stage through competitions, festivals and concerts. Knowledge gained from this study can also help me and other teachers to teach the dance to upcoming generations. This can also spark debate on the importance of teaching indigenous music and dances and thus motivate other scholars to carry out more research on it.

The National Arts Council will also benefit from the results of this study. As a national organisation that promotes the performance of traditional indigenous music and dance, it will find the documented *Matendera* dance useful in its endeavour to safeguard Zimbabwean cultural heritage for future generations.

1.6   Delimitations

I considered working with the population of the *Karanga* people of Chivi Central district because it is near my home area. I found it very easy to create rapport with the people I share the same language with. Accommodation was readily available hence low costs were encountered in the process. Financial constraints and limited time under which the research had to be completed influenced me to consider this

population mainly because of its accessibility; there is a road linking the village and also good mobile network.

1.7   Conclusion

This chapter has been instrumental in setting out a scene in the studying and documentation of *Matendera* dance. Background to the study highlights the motivation for studying the dance that is threatened with extinction. Documentation of dances like *Matendera* is a way of preserving these dances for future generations. The information gathered in order to answer the research questions will serve as a source of reference to interested parties.

Chapter Two

Literature Review

2.1   Introduction

Kothari (2004) says that, literature review helps in defining and limiting the problem under study, so that it becomes clearer and researchable whilst concurrently providing an insight on what needs to be done based on the experiences of other initiatives. This chapter is meant to review literature related to the study. However, I have not come across any literature on *Matendera* dance. Therefore there is not much to be reviewed. However, a review of the little available relevant scholarly studies shall be discussed under the following sub-headings; culture and dance, the role of Zimbabwean traditional music and dances, common traditional musical instruments, perception of traditional dances in Zimbabwe, factors that affect the performance of traditional dances in Zimbabwe, transcribing African music and children's dances as play games.

2.2   Culture and dance

Culture can be defined as the sum total of a way of life a society can offer in terms of material, implements, possession and in terms of standards of living and ways of life (Blacking, 1995). Asante (1990) affirms that dance is fully attached to the people and reflects their culture. Culture is defined as the patterned ways of all people, however simple or complex their life may be (Sheehan, 1993). This refers to the general way of life of a particular group of people. It includes learned behaviour, passed from generation to generation. Cultural elements are therefore inborn, used, added to, and passed on (Michelina, 2017). Also culture involves the transmission of knowledge in the areas of belief, the arts, morals, habits, and other behaviours, for personality development, social solidity, and identity (Geertz, 1973). Culture enables people to have direction thereby creating order because they will be following a certain patterns recommended by people of the society, normally the elderly (Ibid).

The way music is used in human society and its function is relatively different in many cultures. Music is not an independent art form to be enjoyed for its own sake, but it's an integral part of the culture (Darkwa, 2016). Meaning to say that, the context for music; when it should be performed and the types of occasions where the music is to be performed are culturally determined. According to Sheehan (1993), *Shona* cultures differ in their way of operations, depending on their geographical setup yet in most instances their practices connote the same things, for example traditions, beliefs, customs, values, norms, dress, and music. Some ceremonies may be called by different names but are performed almost in the same way and for the same purposes (Ibid). For example, the *Karanga*'s practice of *mutoro* which is a rain making ceremony has a different name in the *Zezuru* cultures where it is called *Mukwerera* but serving the same purpose.

Kaeppler (1970) states that, a people without a culture are a people without identity, this means that culture identifies with its people. This could be seen through the way they dress or their language. A people's culture gives them the purpose to live as it guides them to make correct and beneficial choices (Blacking, 1995). Culture is of crucial prominence in the growth of a nation because it integrates people by providing guidelines on how societies should act in harmony, embrace common beliefs, and perform acceptable practices."Music and dance among the *Shona* people is the strongest cultural tool that is applicable to all aspects of social and economic life. Through music and dance values are prescribed, cultured, added and adapted for the general transmission and continuity of cultural success" (Nketia, 1992). Slobin and Titon (2009) confirm that, music and the activities and beliefs associated with people are a part of culture, every human society has music and music is universal but its meaning is not. This means that music is part of every culture but what one culture may refer to as music might not be the same with another.

Polhemus (1993) says that societies create dances and that dance is actually a metaphysics of culture, because a culture of specific society is personified in the forms of material and physical culture, and the latter is also formalised and organised in the form of dance. This means that a particular culture becomes

distinctive as a result of the existing tangible material that will influence dance in the form of props, instrumentation and dressing. Thus the principle governing traditional artistic production is that its subject matter is drawn from the material and actual activities of people in their living surroundings (Darkwa, 2016). Blacking (1995) states that, although the traditional purposes of the dances tend to change over time, their meaning and importance is often preserved. Understanding the culture of people is important in studying traditional dances because culture reflects the behaviour of a people for it is a sum total way of life.

2.3   The role of Zimbabwean traditional music and dances

Most of the music and dances in Zimbabwe can be linked to the cosmology of the people. These dances are self-reflective, of the whole community because all music and dance are collective events (Hofstede, 1991). Pusnik (2010) says that, from the anthropological point of view, dance can be defined as a cultural practice and as a social ritual whereby it is seen as a means of aesthetic pleasure and a means for establishing ties and specific structures in the community. The traditional dances of Zimbabwe may be classified into three categories, depending on their functions and purposes. These categories are ritualistic, commemorative and griotic.

The ritualistic is the broadest category that comprises of the most ancient, traditional dances. Dance as a ritual can be considered in the light of the symbolic aspects of specific culture and in the light of the processes of identification and differentiation through the meanings that it produces for the individuals in this culture (Cheney, 1990). Like the *Izangoma* dance of the *Ndebele* people which is symbolic to them, the *Matendera* dance is also symbolic to the *Karanga* people of Matsveru. According to Asante (2000), ritualistic dances are seen as a part of daily life. They are initiated by the tribe elders with the incredibly major purpose of ancestral reverence and of communing with the divine. These are dances that are used as a medium to reach out and commune with the ancestors and other divinities that is relevant to everyday life (Pusnik, 2010). Cheney (1990) says that, in the *Shona* and *Ndebele* cultures we see such dances like *Mhande*

and *Izangoma* respectively, serving the purpose of reaching out to the spiritual world by the living. This perspective holds the belief that the spiritual world which is the ancestors, watches over the future generations with the power of intervention if required.

Commemorative dances which are also referred to as ceremonial dances by Patil (2016) have an underlying significance in the lives of the people. They show the political and social trends of the time and can be used on occasions that mark the rites of passage in one's life for example weddings. These dances change a lot with regards to time, depending on what will be happening on the political and social developments (Asante, 2000). This means that, there are some traditional dances that are specifically used for highlighting the events of a society. According to Stark (1986), some of these dances are performed to mark the transformation of children into adulthood. Mutero (2013) also records that Zimbabwe has a rich repertoire of songs that accompany social activities. These repertoires for example, include lullabies, children's game songs, rites of passage songs, work songs, war songs and funeral songs. This simply means that the Zimbabwean traditional music follows and communicates to the lifecycle of a human being.

According to Cheney (1990), griotic dances are communal dances where the beat of the drum represents the heartbeat of the village. These dances promote a sense of belonging and solidarity. Griotic, includes the historical and ritual dramas that are specifically used to signify oral history using storytelling, music and praise songs to express important historical events for example the *chimurenga* wars that took place in Zimbabwe can be retold through dances like *chinyambera* of the *Karanga* people. Asante (2000) adds that griotic dances involve the representation of the activities and the social structures in everyday life whereby the stories are relayed in the form of music and dances.

According to Kaeppler (1970), dances have their own symbolic meaning which varies from culture to culture and society to society. Culture constantly changes to adapt to new sources of knowledge and

emerging philosophies and these changes are sometimes as a result of diffusion and acculturation. However, these changes among the *Karanga* of Matsveru area on *Matendera* dance have not been fully documented.

Dance as a means of aesthetic pleasure gives meaning and satisfaction to dancers and spectators. According to Patil (2016), the most noted aesthetic of African dance is that they are mostly participatory and their call and response nature produce a link between the dancers and the spectators. It is one of the characteristics that typify most African dances, even spiritual and ritualistic dances have segments where the spectators can join in. Asante (2000) notes that the common aesthetic observed across the dances is their emphasis on rhythm that is expressed by the body movements or by the use of props such as rattles. Most Zimbabwean dances employ polyrhythm, which is usually accompanied by body articulation. This is whereby numerous rhythms are expressed simultaneously within the same piece of song. While the duration of these dances is not specified, the climatic end is brought about by the increasing intensification of the rhythms till an ecstatic state is reached.

Pusnik (2010) says that dance is most commonly defined as a way of human expression through movement. African dances incorporate movements as well as rhythms from daily life activities. The dance movements are informed by what the people see and practise in their everyday life and activities. According to Nketia (1992), the same set of movement sequence is not used everywhere. The dances differ as a result of differences in cultural practices. For example the *Amabhiza* dance of the Kalanga people that came to be as a result of the constant encounter with the white people (colonisers) on horses' backs. Nketia (1992) and Sacks (1997) believes that dance is a social and artistic medium of communication which can convey thoughts or matters of personal or social importance through the choice of movements, postures and facial expressions. For example *chinyambera* orients people to the processes, problems and challenges of hunting and one can easily understand this through the styles, gestures and movements that will be done during the dance.

Borgman (1988) asserts that the first step in studying dance in traditional society is to identify the purpose it serves. African societies see music and dance as the basis for social life, which aid individuals to discover and develop their human potential, to confirm their relationships with each other, to refine their compassions and train their emotions. Mbiti (1990) adds that, through *dandaro,* a traditional way of entertainment, people would drink and enjoy themselves. *Matandaro* which is plural for *dandaro*, events were either held throughout the night or during the day depending on situations at hand (Chipendo, 2017). Performance in Africa has a unifying social role. Boulton (1980) says that, music has a very important role in maintaining the unit of the social group. Music and dance is communally owned. Everyone present at a performance is a participant; there is no separation between performer and audience (Ibid). With the exemption of a few spiritual, religious or initiation dances, there are traditionally no barriers between dancers and spectators. Even ritual dances often have a time when onlookers participate (Mahanda, 2015 and Asante, 2000).

Pre-colonial dance and music performance was grounded within society's activities of daily life that ranged from birth, through life, to death. As demonstrated by the research and documentation done by Merriam (1982) and Berliner (1978) music was integrated into the process of community living, in people's personal lives, in social organisation, in work or economic life, religion, celebration, political life and history. The arts, in this case dance and music are repositories of the values and attitudes of human actions and aspirations. Dance was produced within people's personal lives, their social organisation, politics and social control, gender and religion (Makwenda, 1990 and Lloyd, 1993). Religious, work and celebration events were some of the contexts of performance creation and consumption. Music and dance was found in specific contexts like rites of passage, for example coronation and homage to a ruler. Harries (1977) observes that dance has accompanied Africans from the cradle to the grave and it occupies a vital place in the cultural life of the people of Zimbabwe.

Traditional music and dance have different roles in society that can be developmental, preventive and remedial or rehabilitation. Dance is a form of communication and plays an important part of the

reproduction of the social system (Asante, 2000). Borgman (1988) says that dancing is a holistic celebration of deity, communal events and personal relationships. Within this traditional genre there are dances to praise God, to lament calamities, to prepare for war, to appreciate the victors, to encourage hard work, to prepare for marriage and to release frustration. Asante (2000) is of the same notion with Borgman (1988). He says that, traditional dances are also used to teach social values, recite history, encourage people to work, aid in funeral proceedings, celebrate festivals, praise or criticize members of the community and more importantly, help communities connect with the ancestors. However the documented purposes of *Matendera* dance of the *Karanga* people of Matsveru is part of the literature gap.

In the communal area of Zimbabwe, people use *bembera* which is a recognised mode of correcting a wayward member of society by denouncing their shortcomings on a public platform without exposing their identities (Graham, 1988). A *bembera* could be delivered in the form of poetry or work song to speak out objectively and subjectively on suppression of people. Therefore, traditional dances are done in different contexts and for serving different purposes. Heritage in Stone (2000-2010) state that, the advantage of *bembera* is that they solve sensitive issues without directly confronting a person. Such performances ensure that despite tensions that naturally exist in society, people are in a position to be outspoken about any crisis without leading to physical confrontations. Similarly, this study investigates how *Matendera* dance is used by the *Karanga* people of Matsveru in the commemorative way thereby running away from the usual preservationist studies that seek to investigate the ceremonial and ritual uses of traditional dances

Music accompanies every human activity. Hence Merriam (1982) defined "music as and in culture". Music helps us to understand how people use, perform; think about music and their general attitudes towards it. Through music, we are able to see the social, economic, and political influences of a society. The occasions where music is performed have changed within cultures. Music is now everywhere and modern societies place a high value on music. With the development of media, music can be delivered anytime, anyplace,

anywhere unlike old days when all music came from face to face performance. The contexts for music are influenced by the beliefs systems and aesthetics of music.

2.4   Common traditional musical Instruments in Zimbabwe

Distinctive traditional instruments of Zimbabwe include drums *(ngoma), hosho, mbira* and *marimba*. The traditional music and dance of Zimbabwe is generally characterised by the use of similar musical instruments. Mutero (2013) records that most of Zimbabwean traditional music genres shares a commonality of being accompanied by a drum, *ngoma* in *Shona* and *ingungu* in *Ndebele*. However these drums are just as varied as the genres and they are in different sizes and shapes. Each group of people uses a special type of its own. (Teacher's guide, 2012) The different sizes, shapes and tightness of the membrane and the materials used to make drums produce different tones and pitches. In most cases, the bigger drums are played using sticks while the smaller ones are played using open palms. However there are some exceptions such as a friction drum played to accompany *Amabhiza* which is played using one hand as the other will be rubbing/scratching the drum using a stick to produce an unusual screeching sound. *Muchongoyo* music is also accompanied by peculiar drums. These have animal skin on both ends of the drum, which are played using sticks, regardless of the size of the drum. A similar drum (one with animal skin on both sides) is also played in *Matendera* dance but the playing technique is different, In *Matendera* they use hands instead of sticks as in *Muchongoyo*.

Mbira instrument is perhaps the most important and sacred instrument used. It is plucked with the fingers to produce the melody, and is often used during religious rituals by spirit mediums in order to communicate with ancestral spirits. The *mbiras*, and consequently the mbira dance, have been around for a long time, according to archaeological digs (Mutero 2013).

Teacher's guide (2012) identifies shakers as some of the African instruments that are important in the Zimbabwean music. The instruments form important background rhythms and provide a percussive sound

to the music. Musicians, often women, shake them to make rhythmic sounds. According to Estrella (2017), leg rattles can be worn on a dancer's body. They help by healing the sick and making communities safe from spirits that might cause misfortunes.

2.5   The perception towards traditional dances in Zimbabwe

McLaren (2001) alludes that, traditional dance as nurtured by the ministry of education in Zimbabwe, has been limited largely to competitions in which all schools compete performing exactly the same traditional dance. Emphasis is being put on performing the dance as it is assumed to have been performed traditionally. Any formal experimentation or creativity would normally be seen by adjudicators as an unacceptable deviation and lead to a poor assessment. However, there has been a trend of repeating the commonly known dances like *Mhande*, *Mbende, Hosanna, Isitshikitsha, Chinyambera and Muchongoyo.* Most of these dances have documented literature as shown in Asante (2000). The outcome of this research will enable the *Matendera* dance to have an equal treatment with the commonly known dances. This will save the dance from extinction, creating an opportunity for it to be performed in schools and become known by the upcoming generation.

Hanna (1966) highlights that until recently, African dance has hardly been the focus of research and a typical documentation of the dance is either not clearly expressed or a discussion of the context of a dance has no specific reference to its function, style and structure. In Zimbabwe, colonisation brought cultural conflict between the two cultures of Africa and Europe. The need to protect and nurture Zimbabwean indigenous culture which lays claim to the cultural identity and authentically of our nation is paramount (Hanna, 1966).The colonial and post-colonial eras robbed African people worldwide of much essential information on traditional African cultures. Asante (2000) documents that, now that void is gradually being filled by a new generation of dedicated cultural researchers, with the help of traditionalists and rural folk men who have continued their traditional practices in their original

contexts. Studies of traditional African dances have opened a uniquely panoramic window into those traditional societies where the dance itself stands as an aesthetic ledger that chronicles as well as facilitates the social life of the community. Culture permeates every aspect of

human activity and involves every person, it is therefore essential to formulate a cultural policy that is based on a partnership between Government and various cultural organisations (Ibid).

2.6   Factors that affected the performance of traditional dances in Zimbabwe

Kwaramba (1997) says that, colonisation is the chief cause to the changing cultural practice in Zimbabwe. According to Chipendo (2017), as the war of the liberation struggle for the independence of Zimbabwe intensified, the people of Zimbabwe who were working in the cities could not go to their homes in the rural areas to see their families since it was not safe to do so. This resulted in many people failing to travel to their village homes to perform traditional dances and other events as they used to do. Through this, the performance of many traditional dances including *Matendera* was negatively affected.

Kwaramba (1997) says that, the music of Zimbabwe has been influenced by language, the environment, politics and population movement. Turino (2002) agrees that, the process of change was mainly caused by urbanisation and colonial institutions such as churches, mass media and communication. According to Chipendo (2017), the colonisation of Zimbabwe by Europeans led to industrialisation and urbanisation. This resulted in the growth of many urban places and the destruction of community life as people moved to cities. Traditional cultural practices like many other cultural practices are under siege from technology and urbanised beliefs. *Matendera* dance being a traditional practise is of no exception http://www.herald.co.zw(Retrieved October 24, 2017).

2.7 Transcribing African music

According to Klapuri (2006), music transcription refers to the analysis of an audio musical signal so as to write down the pitch, onset time, duration and source of each sound that occurs in it. The process requires a great deal of patience, knowledge and experience to produce clear, accurate transcriptions. Transcription is done as a reminder or a means of preservation which combined with other forms of record, like recordings, notes, sketches or film, can be used to reconstruct a piece of music (Tracey, 1997). Therefore, it is a form of conserving music from extinction. According to Tracey (1997), when transcribing African music, always think about what you are going to write down. Whatever that will be written down has to be perceived and understood. So experience in perceiving the structures of African music is essential, which can be gained through intimate experience of the music one is working with. When recording music for later transcription, Klapuri (2006) stresses that, one should capture what each individual part is doing for it is not meant to give an overall general impression but would help in distinguishing individual parts.

While notation may be a viable starting point for much art music analysis, in that it was the only form of storage for over a millennium, traditional music not least in its Afro-American guises, is neither conceived nor designed to be stored or distributed as notation, a large number of important parameters of musical expression being either difficult or impossible to encode in traditional notation (Mckerrel, 2005). Agawu (2003) argues that meter is implied in African rhythms but in an African way. On the other hand Nettle and Russell (1998) says that African music is superimposed on timeline as opposed to meter. This shows that the musical elements that govern the western music are not as exactly as those of African music therefore representing African music using western notation has some inadequacies. Seeger (1971) shares the same sentiments with Nettle and Russell (1998) but he goes on to suggest that transcribing African music should use descriptive alongside prescriptive methods. Agawu (2003) says that notating African music vitiates the strength and beauty of oral traditions and places written traditions as superior.

Mckerrell (2005) talks of two types of transcription as prescriptive and descriptive, paradigms that were coined by Seeger (1971). In prescriptive transcription only a selective features are shown in a simple form, it is basically a guide to a performer or analyst. Whereas in descriptive transcription it goes beyond ordinary staff notation, it is an exact report or description and is more precise. In representing African music using western notational systems, adopting the descriptive system will be more helpful because it tries to represent everything which is part of the song. However the western notation systems are more of prescriptive transcription and there are some other elements which are very difficult to represent for example African music is based on timeline whereas Western is based on time signature. Therefore using western notation systems to represent African music has its own short falls.

2.8   Conclusions

This chapter provided an overview of research literature related to the studies of traditional dances. The role of traditional dances in Zimbabwe, musical instruments that are used and the factors that have affected the performance of traditional dances is part of literature review. Major concepts that relate to traditional dances were reviewed such as how dance tells a story about the life of people, beliefs and rituals. The perceptions towards traditional dances of Zimbabwe are also discussed.

Chapter Three

Research Methodology

3.1   Introduction

Research methodology outlines the procedure followed in order to solicit answers for the research questions. This chapter therefore, discusses the methods and procedures used to conduct the research, explaining the appropriateness of these methods to the exploration of the four research questions outlined in chapter one which reads, what is *Matendera* dance?, what is the role of the dance in the Matsveru Community?, what are the songs, props, attire and musical instruments used during *Matendera* dance performance. It will argue the basis of systematic data collection, presentation and analysis to coordinated and sufficient results on which sound recommendations will be premised.

3.2   Research Design

Franklin, Allison and Gorman (1997) say that research design is a mental plan that specifies the method and procedures for collecting and analysing data. It is a frame work that stipulates what information to be collected, from which sources and by what procedures. This study employed ethnographic research methods which fall within the paradigms of qualitative research approach. According to Whitehead (2004), ethnography is the study of the socio-cultural contexts, processes and meanings in cultural systems. Within the ethnographic paradigm, the participants and their corresponding actions, manners and beliefs are examined within the cultural and societal context in which they take place. This means that people's behaviour is best understood in context. Ethnography has come to be likened with nearly any qualitative research project where the intent is to provide a detailed, in-depth description of everyday life and practice. This is sometimes referred to as "thick description" coined by Geertz (1973). Ethnographic methods were appropriate for this research mainly because they allowed me to have a textual description of how the *Karanga* people of Matsveru perform the *Matendera* dance and the findings are based on the people

themselves and not assumptions. The approach enabled me to observe continually, asking questions, making inferences and continuing these processes (participant observation) until my research questions were answered with an emic validity. Also the interaction with the participants helped me to identify the intangible evidence of the culture under review and get to understand their socio-economic status, norms and values.

The qualitative approach involves studying the meaning of people's lives under real world conditions by capturing their perspectives. According to Yin (2011), qualitative research is a disciplined inquiry investigating the personal meanings of individuals' experiences and actions in the context of their social and cultural environment. The qualitative research design and analytical procedures are used for solving problems of inquiry in all social science disciplines. It is also dealing with phenomena that are difficult or impossible to quantify mathematically such as beliefs, meaning, attributes, and symbols. (MacDonald and Headlam, 2008) A qualitative research studies behaviour in natural settings or uses people's accounts as data and usually there is no manipulation of variables (Hancock, Ockleford and Windridge, 2009). I chose this model for my research mainly because it provides a platform for emic (an insider's point of view) and an etic (a more distant and analytical) orientation to experiences. The method reduces ambiguity and the question of authenticity of data and facilitates evaluation as to whether the study objectives were achieved for the credibility of the research.

3.3   Population and Sample

Population is the universe or collection of all elements that meet certain criteria for inclusion in a study (Kothari, 2004).The population for my study consisted of the people of Chivi Central District sampling from Matsveru area. This population was the most ideal for my study because it encompassed the right personnel for archiving the aims of the research. Simply put, within this population is where the majority of people who performed *Matendera* dance are found. I sampled a group consisting of seven members.

3.4   Sampling techniques

Kothari (2004) is of the notion that sampling technique refers to a procedure the researcher would adopt in selecting items for the sample. Sampling involves taking a proportion of a larger population. A sample is drawn to reflect the population. Phrasisombath (2009) explains that sampling involves the selection of a number of study units from a define study population. Three sampling techniques were determined to be the best means of obtaining sufficient information to address the research questions of this study as elaborated below.

3.4.1   Purposive and Volunteer Sampling

According to Saunders, Lewis and Thornhill (2012), purposive sampling is when a researcher employs his or her own expert judgement about who to include in the sample frame. It is also known as judgement, selective or subjective sampling. I targeted one sample group that specialises in teaching of dances in Zimbabwe through their Whats App platform. I assumed, on the dance educators group I would quickly find some people who had researched or known the dance under discussion. I got two volunteers who referred me to people whom they knew were well versed with the dance. This is how volunteer sampling came to use in the study. According to Kumar (2011), volunteer sampling is a method of selecting a sample by asking for volunteers to help in the area of interest. Their referrals led me to Chivi Central where I met two gate keepers who then took me to my chief informants.

3.4.2   Snowball Sampling

Snowball sampling is defined by Patton (1990) as a strategy that builds a sample through referrals. It is often used when working with populations that are not easily identified or accessed. The researcher starts with one or two informants who are willing to be in the study. These informants will then be asked to identify others who meet the study criteria (Phrasisombath, 2009). Snowball sampling also referred to as chain referral sampling is a non-probability sampling technique. I chose this sampling technique mainly because it was not easy for me to locate informants. The ones I got were as a result of referrals from those

who had volunteered to help with identifying the place where the dance was commonly performed. I used this sampling method because subjects seem to be few in this study area and difficult to locate. Researchers tend to use this sampling method if the sample for the study is very rare or is limited to a very small subgroup of the population. When I met the chief informant in Chivi Central, he later connected me to other people who knew about the dance.

3.5   Research Instruments

Phrasisombath (2009) says that research instruments are tools that are adequately used to obtain valid, objective and accurate answers to the problem under investigation. The data was collected using observation guides through participant observation, and unstructured interviews.

3.6   Participant observation

Jackson (1987) refers to participant observation as the central part of field work. This involves personal presence and participation in the carrying out of cultural activities of a particular ethnic group of people, being involved in the events going on. Participant observation is done by developing a close interaction with members of a group or living in the situation which is being studied. It is predominantly a qualitative research method. According to Dewalt (2002), participant observation enables one to learn to speak and understand the language of the people being studied. Pusnik (2010) supports this notion by explaining that to develop an understanding of what it is like to live in a setting, the researcher must both become a participant in the life of the setting while also maintaining the position of an observer, someone who can describe the experience with a measure of what we might call "detachment". The researcher gets involved in the activities of the group, creates rapport with group members. After having sought their consent the researcher will keenly observe the situation, interaction, site or phenomenon (Kumar, 2011). I used this research technique so that I could build trust and create rapport with the people making it easy for them and myself to gather authentic information.

Kumar (2011) says that the main advantage of participant observation is that as one spends sufficient time with the group or in the situation, they gain much deeper, richer and more accurate information. Data is collected through the participation in the daily life of the participants. In order to get used to the people I frequently visited them during weekends especially at month ends. I would take advantage whenever visiting my first born child at a boarding school in Masvingo to proceed and see my informants. Sometimes when I visit my parents in our rural home - Chivi North, I would also spend some time with my informants.

3.7   Interviews

Kumar (2011) defines interviews as a conversation in which one person elicits information from another person. They are a method of data collection that tends to rely on open-ended questions for the majority of data collection. Interview is any person to person interaction, either face to face or otherwise, between two or more individuals with a specific purpose in mind (Ibid). In this study, I used an interview guide to conduct unstructured interviews.

3.7.1   Unstructured interviews

The flexibility of this approach enables questions to be answered in an order more natural to be a conversation (Yin, 2011 and Kothari, 2004). According to Kumar (2011), the strength of unstructured interviews is that they do not follow a system of pre-determined questions and standardised techniques of recording information. The interviewer has the opportunity to ask supplementary questions or to live out some if the situation so requires. I preferred this type of interview because of the nature that there was an opportunity to restructure questions to suit the situation. I could obtain personal information about the respondents' personal characteristics and environment which is often of great value in interpreting results. The advantage of using this type of interview was mainly that the respondents could expand on areas of interest and use non-verbal cues such as facial expression to emphasise their responses. This was not going to be possible if I had used telephone interviews or questionnaires. This is supported by Kothari (2004:99) who says that "the advantage of unstructured interview is that the interviewer may catch the informant off-

guard and thus may secure the most spontaneous reactions than would be the case if mailed questionnaire used." When I first visited my key informants in February this year to create rapport and get to know the people I had an opportunity to interview two respondents. When I went there later in March, during participant observations I had questions that popped up that wanted clarity and had the opportunity to interview three more people. This was all done for triangulation of results, so as to be able to compare the results to get at one common feature.

3.8   Data Presentation and Analysis

Data presentation and analysis is defined by Kumar (2011:45) as "a process of bringing order, structure and meaning to the mass of collected data…, it is a search for general statements about relationships among categories." This means that this is a process of inspecting, scrutinising, modelling and attaching meaning to the mass of collected data with the goal of highlighting useful information, suggesting conclusions and forecast outcomes. The data was presented in the qualitative form. In this case, the presentation of data and its analysis comprised a narration of events with some thick description. This is whereby information gathered from the observations made is presented in a way that will make the reader to feel as if they were there Thick description used in this study involved explanations, pictures and portrayals to depict the situation in which the dance was performed so that whoever comes across this research will feel as if they were actually there, participating or seeing the events on their own (Geertz, 1973). I transferred tape recorded interviews onto paper and read it over many times. Video recording of the dance performance was also used so that I could understand every detail of the collected data. Checking and editing was done by dividing the data into smaller related meaningful components. This was achieved by reading responses from participants on particular questions and recording the themes, similarities and differences on their responds. Similar themes were then grouped together to make related units and difference were analysed to establish the reasons.

3.9   Ethical Issues

Ethics is the principles of conduct governing an individual or group (https://www.merriam-webster.com). Ethics consist of human duties in which actions are measured against a set of acceptable parameters defining individual duties. This means that ethics are the rules of conduct that requires a person to choose between alternatives that must be evaluated as right or wrong with respect to a particular group of people. This study honoured and observed the ethical standards of social research studies. I asked for permission to carry out this research from the village head of Matsveru. I explained that the research would involve interviewing of people and documentation in the form of videos and pictures as people perform the dance and of any other useful information that will be helpful to the research. I also explained that it was an academic research that would help in saving the dance from extinction and would benefit their children, highlighting that the project was not meant to make any financial profits to the researcher. The village head asked me to bring a copy of the collected data upon finishing the project. I agreed to this and keeping a promise not to sell the collected data for my own benefit. This enabled all the participants to know what was going on and for how long the process was going to last. The participants were informed that the study was completely voluntary. It was clear to the participants that it is their right to pull out or opt-out of the study at any time. Participants must be debriefed of the study to let them have an idea on what the research is looking at (Yin, 2011). The participants agreed to this and gave consent to the carrying of the study. Measures were taken to respect the rights of the respondents and their society.

3.10   Summary

The chapter outlined the research design used in the study, sampling plan was also enunciated which utilised purposive, volunteer and snowball sampling. Observation guide and interviews were used as the data collection instruments and they are explained. Population of the study was decided due to the short time frame of the research which also made the researcher's deciding on the sample as well as sampling strategy. Research ethics were considered in accordance to the requirements of any research in the department of social sciences.

Chapter Four

Data presentation, interpretation, analysis and discussion

4.1   Introduction

This chapter presents, interprets, analyses and discusses the data collected through a narration of events in the form of thick descriptions which makes the reader have a feeling of having been there as propounded by Geertz (1973).The presentation and analysis involves the use of pictures, transcribed songs, video clips and various narrations from the informants using subtopics derived from research questions formulated for this study.

4.2   The *Karanga* people

It is important to note that the social life of Zimbabweans is inseparably linked to their music and dance. Therefore, it is important that an elucidation on the *Karanga* people of Matsveru is given so that people understand the dance in relation to the culture where it is performed. Traditional dance portrays the social norms, customs, traditions and beliefs of a community hence the need to have a brief understanding of the culture of these people in relation to *Matendera* dance. Ethnographic methods of study, encourages the study of music in culture and as culture, a pedagogy that was coined by Merriam (1982). Kgobe (1999) says that, dance forms an integral part of African culture. This therefore means that in order to understand the dance under review, the understanding of the culture where it is performed is very paramount.

The *Karanga* people are a group of *Shona* speaking people who occupy parts of Masvingo province in Zimbabwe. Masvingo is a province in the south-eastern section of the landlocked country under review. The map below shows where we find the province and the people under review.
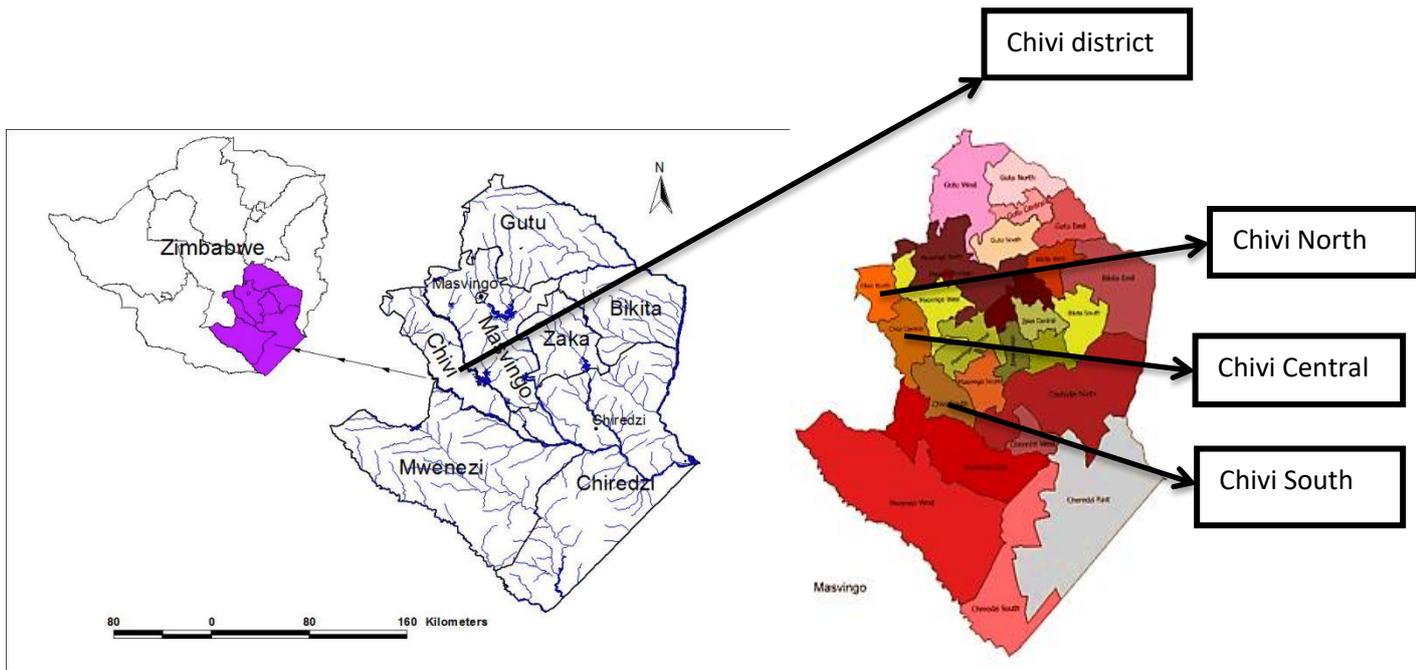
Plate 1: Map of Zimbabwe Retrieved 15 October, 2017 from https://www.weather-forecast.com/location/maps/Ma

The above is a map of Zimbabwe showing Masvingo province. The middle picture shows Masvingo province and the districts that are within it. Chivi is one of these districts. The picture to the far right shows Chivi district with the three constituencies, thus North, Central and South. This project concentrated on Chivi Central.

The province is largely populated by members of the *Karanga* ethnic group. According to Mazarire (2013), the term *Karanga* is old and loaded, meaning that the name can be used to refer to many things such as the ethnic group itself and the land they dwell. Chivi district was traditionally known as Chibi before 1980. It was renamed together with many other places like Fort Victoria which was renamed to Masvingo. Chivi is located in the drought-prone region four and five of the country.

Traditionally, the *Karanga* had a strong belief in Mwari their god who is approached through the mediators known as *Vadzimu* (spirit mediums). Now there is a strong Christianity foundation and many people have

left their African traditional beliefs for that of Christianity. This has negatively affected the performance of traditional practices, such as *Matendera* dance.

The family is the foundation of *Karanga* people. The belief that a community is what it is because of families is appreciated. It is in the family where morals and belief systems are inculcated in the lives of the children. Marriage is sacred and an important rite of passage (Rutsate, 2007). Marriage is valued, boys and girls wait for the rightful time to get married and once committed they are to be faithful to their partners. These are teachings that are grounded both in the African Tradition Religion (ATR) and Christianity. The families are male-controlled (patriarchal) and women play a subordinate role. In the family, gender roles are defined and divided within the family. This is important to understand as it explains why even *Matendera* dance performance has assigned roles for boys and girls.

Chivi central is heavily affected by spells of drought most of the time. Much of the district is occupied by subsistence farmers who focus on growing enough food for their families. These farmers also keep domestic animals which are not just pets but serve other purposes. These animals are cattle, goats, chickens and rabbits. Small heads of cattle are a common feature in most households and they resemble wealth. Slaughtering a beast is not a common feature because the people believe in keeping wealth and can only slaughter on memorable occasions like death and weddings. It is out of the skins of the cattle that they make membranes for the drums they use in *Matendera* dance

Goats are a common feature of most households because they are drought resistant. They rely on acacia trees (*zvimhihwa)* that heavily dominate the district which has vast patches of land without grass and forests because of drought. The skin from the goats is also used for making the membrane of *Matendera* drums especially *mutandarikwa*. However the drums are not very durable because the skin from goats is very soft.

4.3   *Matendera*dance defined.

Matendera dance is not a sacred dance. *Matendera* dance is a dance that is performed by children usually during the time of the night for entertainment purposes "*Mutambo wakanga uchiitwa kubva pasichigare. Paiitwa mahumbwe, pakabva kuti ngatitsvage mutambo unoita kuti tifare. Mutambo wevana waishandiswa kuti vave vanhu vanohwanana, pasina anotukaumwe*". (Sando Mapurisa, interview, February 26, 2017). Literary, this means that, the dance originated from *pasichigare* (the time before colonisation) when the children were playing the game of "play house" and decided to come up with their own dance that will entertain them. The dance was meant to create peace, love, unity and harmony among children as well as imparting good moral values. Good moral values refer to conforming to standards of behaviour and character based on principles of right and wrong. Mapurisa goes on to explain that though the dance was meant to promote good morals, the mentality of competition was also there as the children would compete with children from other villages. Their parents would get entertained by watching the dances. This was a traditional way of entertainment *(dandaro)* meant to relax after a long day's work, to pass time, mingle with mates from the village and create good relations among themselves. This can also be viewed as a platform were morals were taught through the playing of many other traditional games and dances besides *Matendera*. Ambuya Maribha (interview, April 6, 2017) explains that;

> *Matendera hausiwo wega mutambo wataiunganira sevana, paneimwe mitambo yakaita seZaba, Ngororombe neHube. Pakutamba Hube vanhu vaitamba vachitevedzera datya. Yakanga iri nguva yakanaka kwazvo nokuti taitamba kusvika mwedzi wachena tozoenda kudzimba pasina chakaipa chinotiwira. Zvasiyana nevana vemazuva ano haungasiyi vachisvibigwa mumaraini nekuti pfungwa dzavo dzasviba, uye nenyika yacho yaipa. Murima munoitika zvakawanda.*

This literally means that *Matendera* was not the only traditional dance that the children would entertain themselves with, but there were other traditional dances like *Zaba, Ngororombe and Hube. Hube* was a dance that would be performed imitating a frog. Those were the good times as we would play until moonlight and we would go home without facing any danger on the way. This is now different with the children of these days; one cannot let them play until late into the night because of high levels of lack of discipline and anything can happen in the night in this evil world.

4.4   Origin of *Matendera* dance

The origins and existence of *Matendera* dance is unknown. According to Sando Mapurisa and Madzore Phanos (interview, February 26, 2017), the name is said to have just been given to the dance without a significant meaning of what it means and no one knows where the name really came from. Sando Mapurisa (interview, February 26, 2017) "*Matendera izita rakangowanikwa riripo.*" This literally means that *Matendera* is a name that was found already there. However, upon further enquiry on how it can just be a name without a meaning to them yet the name is also in their vocabulary, signifying a bird. The response was;

> *Ringori zita rakapiwa risinei neshiri iya inonzi dendera asi kuti vakange vayemura kumhanya kwayo shiri iyi kwekuti kunyangwe ukaivhundutsira haingotangi yabhururuka asi inotanga yamhanya yakati tomu. Naizvozvo pakutamba pane pavanoita vakamira vakatitomu kutevedzera kumanya kwedendera* (MadzorePhainos, interview, February 26, 2017).

Literary, this means that, it is a name that was just given without anything to do with that bird called *dendera* (Southern ground-hornbill) but only that they had emulated the way a *dendera* bird runs. For example, when it is alarmed, it does not start by flying away but it starts by running, opening up its wings as it pushes its head up to see the source of the alarm before it flies. Therefore when performing the dance, there is a

dance pattern that imitates the way the *dendera*[1] bird runs. My analysis to Madzore's sentiments shows that the dance was named after the bird. Below is a picture showing the bird that shares the same name with the dance.

Plat 4: Picture of a *Dendera* (Southern ground-hornbill) bird, Retrieved October 16, 2017 from http://www.wildlifeden.com

The *Karanga* people believed that when they start to see and hear the call of *Matendera* birds, they would know that the rain season was approaching (Ambuya Bhundu, interview, April 6, 2017). The bird's calling is a very deep, reverberating booming sound. Ambuya Bhundu described the sound as a *hi-ndi-ya- hi-ndi-ya* sound. She claims that when they were still young whenever, they saw *Matendera* they would call them *Mahindiya,* naming them after their sound. However, from these responses, I could see that though the respondents were not sure of where the name *Matendera* could have originated from. But it is clear that the bird has a great inspiration to the naming of the dance considering how the dance itself is performed. The

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[1] *Dendera* refers to one (singular), Southern ground-hornbill bird, when they are many (plural), they are called *Matendera* (Southern ground-hornbills).

dance is performed in an upright posture, shaking hands whilst jumping up and down, in the same manner the bird runs when alerted. The picture below shows demonstration of the dance posture by Sando Mapurisa.

Plate 5: Sando Mapurisa demonstrating the opening up of the wings by the bird as it runs (right), (Picture by Memory Mangobe)

4.5   The role of *Matendera* dance in the community of Matsveru

Unlike the custom of other traditional dances of the *Karanga* where *Mhande* dance is used to appease ancestral spirits or welcoming the spirits of the dead into families, *Matendera* dance has no ritualistic role in the community. In other words, it was performed by children for entertainment although it also instilled moral values into them as explained above. According to Byron (1995), it is not always that the traditional music of Zimbabwe is associated with religious rituals and functions like appeasing spirits. *Matendera* dance is used to play a very important role of educating and instilling good moral values to children through singing about the things that may distract their morals and community values whilst at the same time entertaining and creating unity amongst them. As discussed in chapter two, *bembera* was used to reprimand wayward members of the communities. In the same way, *Matendera* dance was a mode of reprimanding

bad behaviour in the children of Matsveru. For example in a song "*Chenjerai gondo*" (see the lyrical content in the write up below, song 3), children are conscientised against things that may destroy or distract them from their good moral.

> *Muenzaniso wekuhwanana unoonekwa kunyangwe pamutambo wekudhidha wataiita. Taidhidha tose vasikana nevakomana. Kana tichinge tanyara taibuda mudziva todziya mushana. Taigara takati vasikana pavo vakomana pavo. Kana topinda mudziva topinda tose vasikana vachibva rimwe divi vakomanawo rimwe divi, tichisangana pakati tichiimba 'heri sadza mutekwe.*
> See the song below; Sando Mapurisa (interview, 26 February 2017)

Voice	*Shona* Version	English Translation
Call	*Heri sadza mutekwe*	Here is a plate of sadza
Response	*Swedera*	Come closer
Call	*Heri sadza mutekwe*	Here is a plate of sadza
Response	*Swedera*	Come closer

Song 1: *Heri sadza mutekwe*

Literally, this means that, the level of unity among boys and girls can also be seen through swimming games that they played. Boys and girls would swim in one pool at the same time. When they got tired, they would bask in the sun, boys on their side and girls on their own. When they got back into the pool (river), they would get back together, boys coming from one side and girls from the other, facing each other singing. Through playing this game, the moral of sharing is being inculcated in children to say when one has something they must share it with others. For example where the caller is saying here is a plate of sadza and the response say come closer. It shows that the children would have to share whatever lot they have

with others. *Matendera* emphasised the spirit of unity by making children gather and share their valued time together. Kwaramba (1997) supports this by saying that traditional *Shona* songs were a medium of instruction through which young boys and girls were taught the values and expectations of adulthood. The dance united families and the community at large as they would perform the dance together resolving outstanding conflicts. For example, if there was a misunderstanding between members of the community during the day, the children would not stop performing the dance with the person they had been in conflict with. When they meet in the evening they would dance as if nothing happened during the day (Sando Mapurisa, interview, 26 February 2017).This means that *Matendera* dance acted as a community unifier.

Those were peaceful times as children would play until very late into the night and they would go home without encountering any danger on the way. However, this is not the case with the children of nowadays. One cannot afford to let the sunset before children are indoors. The levels of immorality in children are too high because of the technologically advanced world that they are exposed to. This world is now dangerous, especially in the dark. Many bad things such as murder, kidnapping and sexual abuses are bound to happen to the children in darkness. By looking at the way children learnt through play (dances) in the traditional times, one can tell the good moral values that were instilled into children. During traditional times, parents were at peace even when their children were engaged in these dances at night because they knew their children were safe, which is a different scenario in today's world. The modern day of technology has negatively corrupted the minds of children through the readily available destructive material that they access on the internet. The traditional ways of entertainment and educating children through oral methods, either by telling folk stories or through games has shifted to watching televisions and formal learning. This has negatively affected the performance of the dance and the purpose it served in the community.

According to Nettle (1956), *Shona* traditional songs, games and play songs provide an opportunity for children to learn by guided participation in social experiences of the world. For example through games like "*sarura wako*", whereby children are expected to choose a partner as they will be moving around a

circle of other children, it trains them to make rightful choices which prepares them for making good choices in choosing a life partner. Social expectations can also be instilled into children through such folk stories and songs like "*Maiwee ndofa kumandinde ndinde*", from a folktale of a polygamous family where the youngest wife steals tortoise meat. It educates the children not to tell lies and not to steal because they end up with undesirable consequences. Also the children learn why it is bad to be polygamous. The responsibility of looking after a big family is great when compared to one wife. Children are thus taught good moral practices and are trained for adult life as a result of these traditional songs and dances. *Matendera* dance was used to impart morals so that the children will not to be social misfits.

4.6   *Matendera* Dance songs

There are quite a number of *Matendera* dance songs. I only selected a few for purposes of discussion in this dissertation. In the transcription and analysis of these songs, I used drum one to refer to *Mutumba* and drum 2 to *Mutandarikwa*. The first song to be presented is *Matendera.*

Title of Song: *Matendera*

Matendera Song

(Transcribed by Memory Mangobe)

Shona Version		English Translation
Call	*Matenderawo*	Southern ground-hornbill *wo*
Response	*hiya a ho*	Vocables -no meaning derived
Call	*Matenderawo*	Southern ground-hornbill *wo*
Response	*totamba jaka*	We dance leg rattles

Song 2:   *Matendera*

This song talks about the Southern ground-hornbill bird, imitating its movements through the dance styles. In a discussion with Madzore Phainos (interview, February 26, 2017) he reflected that, *nziyo dzaiimbiwa dzaienderana nomutambo, kana tichiti totamba jaka tinenge takawanda tichitomuka. Ndiro jaka racho.* Translated to mean that the songs that were sung had something to do with the style of dancing, when they say they dance *jaka* as sung in bar four of the song above, they will be many children displaying their different dance styles as they will be jumping up. However, literature has it that *jaka* is a type of traditional dance of the *Karanga* people of Bikita in which instead of people wearing *magagada* they wore those leg rattles that were made from bottle tops that produces the *jaka* sound.

The above song is in a binary form, commonly referred to as A B. This is whereby phrases are frequently offset against one another with different starting and ending points in a call and response relationship that yields polyphony. Polyphony is having two melodic voices with different rhythms simultaneously as shown by the clip extract from bar one shown below;

The song is also characterised by call and response. Call and response is whereby a leader starts a melody and others respond by answering back to the call as shown in bar one. The caller sings *Matenderawo* and the response answers by saying *hi-ya a-wo.*

I interpreted the basic rhythm of this song using both number notation and French Time names as follows. I identified that the song has 12 pulses in a bar which adds up to 48 pulses in a cycle as referred to by Agawu (2005). The number notation for the basic rhythm is 1-2-3 1-2-3 1-2-3 1-2-3. The leading vocalist, the responses and the drums share this basic rhythm but very often drawing on it in different ways. For example, the leading vocalist is using 1-2-3 1-2 pull pause pause pause pause pause pause as a basis for its meter and the response is using pause pause pause pause pause pause 1-2 pull 1-2 pull at the same time. All this adds up to twelve pulses in a cycle before starting a new cycle.

In this song, the leader keeps on repeating the same words (*Matenderawo*) which happens to be the theme of the song and the dance itself. Mbiti (1990) describes this character by saying that, the melodies of traditional African songs are the main musical themes. A lot of traditional African songs do not put much focus on harmonies; they just have simple melodies (Mbiti, 1990). These melodies are characterised by *kushaura* (call) and *kubvumira* (response) and *mahon'era* (yodelling). In the singing, no one is assigned a part to sing, children participate with their comfortable voices. Hence, anyone (boys or girls) can be leading in the singing as others respond, in some scenarios there would be many of them leading the song as others respond through singing while others do so through *mahon'era.* In this song, *mahon'era* are not shown as they just pop up in a performance and one cannot actually tell where to say and not to say them. However, I noticed that *Matendera* performance is more characterised with *mhururu* (ululations) than *mahon'era* as girls will be encouraging the dancers.

Repetition is another characteristic of the *Matendera* songs as illustrated on bar one, two and three. The song keeps on repeating the same words and changes in bar four only and goes back to bar one and start all over again. This portrays a characteristic of repetition of very short phrases, an aspect that is also observed of African traditional songs by Mbiti (1990).

Discussed below is another song with almost the same characteristics as shown above.

Chenjerai Gondo

(Transcribed by Memory Mangobe)

Shona Version	English Version
Call *Chenjerai*	Be alert
Response *gondo ratora huku*	The eagle has taken a chicken
Call *Chenjerai*	Be alert
Response *Gondo ratora huku*	The eagle has taken a chicken

Song 3:   Chenjerai gondo

This song's lyrical content alerts people of the presence of an eagle that wants to snatch some chickens as shown by the leading vocalist who calls out that *Chenjerai* and the response answers by saying *gondo ratora huku* in bar one. From the interviews, I gathered that the place, Matsveru being near hills that were bushy by then, experienced a lot of problems from eagles always preying on their chickens. Thus, the song was sung by children to educate the community about taking good care of their chickens and avoid losing them to eagles. However, the song has a hidden meaning to imply that, an eagle is a predator and therefore the children are being warned of the things that may want to destroy their culture and morals.

This song is not very much different from the one above as it is also in binary form. Also the basic rhythm follows the one illustrated above of 1-2-3 1-2-3 1-2-3 1-2-3. The parts for this song also share the pulse but in different ways as shown by the number notation and French Time names below:

Leading vocal follows;   1-2-3 1 pause pause pause pause pause pause pause pause

Responds follows;   pause pause pause pause 1 1-2-3 1-2-3

Drum 1follows;   1-2-3 1-2-3 1-2-3 1-2-3 (the basic rhythm of the song)

Drum 2 follow;   1-3 1-3 1-3 1-3

These songs were performed under the context of traditional *dandaro*. According to Chipendo (2017:134), *dandaro* was "a communal event where everybody was a participant in one way or the other……It is important to add that *matandaro* were platforms for educating people on the importance of good behaviour."Through such context, *Matendera* dance songs were significant in educating children on what is acceptable behaviour and not. The songs were also performed on wedding ceremonies and *kupururudzira muroora* (bride welcoming ceremonies). On such occasions like *kupururudzira muroora*, children would have an opportunity to entertain people but at the same time educating the bride on her new role as a mother. The children would sing songs like *chenjerai gondo*, in a way of mockery to the bride and yet educating. They will be passing on the message that, she has come to build and not to destroy, warning the bride not to be like a predator.

The lyrical content of the two collected songs (*Matendera* and *Chenjerai gondo*) as highlighted before, were drawn from animals particularly birds. According to Hofstede (1991), the Sami people of the American Indians hold the belief that at one time a person is supposed to get a vision that appears through an animal. From that vision there will be songs. This is achieved by sending children out into the forests to stay without food until a vision appears to each one of them. Once they get the vision they would come back home imitating those sounds and thus making it their music. The assertion that, some of the African music is influenced by animals and birds is true. For example, if we look at one of the deceased legends in the Zimbabwean Sungura music, Simon Chimbetu. The deep, booming bass guitar in his songs imitates the singing of a *dendera* bird hence his trade mark Dendera Kings. When interviewed, Allan Chimbetu who is the brother to the deceased, Simon Chimbetu commented that when they were still young, they enjoyed and loved hearing the singing of the *Matendera* birds in their rural home. They would imitate the sounds and that is how their music genre came to be influenced by this bird (Pfukwa, 2012).As such, the people of Matsveru drew their music from birds that were identified within their community thereby making their own music and dance.

I found out that most of the *Matendera* dance songs are 'cyclical' in form and easy to learn as they keep on repeating the same words. This means that the songs go round and round without any definite ending. For example, if we look at the song *Matendera* the song starts from '*Matenderawo*', with the leader calling and the response comes in by saying '*hiya awo*', the song goes back again to '*Matenderawo*' and the responds says '*totamba jaka*' and back again to the start and it goes on and on in a cyclical manner. Song 3 as well goes round and round repeating *chenjerai* by the leading vocalist as the response answers back by saying *gondo ratora huku* and there is no definite ending to these songs.

> African music starts at a certain point, goes through a series of ideas, whose length may vary according to the composition and keeps returning to the same starting point again and again until the end of the piece (Tracey, 1997:4).

According to Gelfand (1979), African music like all other primitive music has certain things in common. For example, besides call and response the music has polyrhythm which is a concept of simultaneously incorporating two or more rhythms within the same piece of music. For example if we look at the rhythms below, they are played differently but simultaneously as shown.

Transcribed by Memory Mangobe

These songs were composed by the children in the community and were often collective, involving organised collaboration in which performers contributed complementary parts. This means that the performers would get into the performance of the dance with contributions that were not identical but that complement well to the performance. However, adults would sometimes get involved in training the children some of the dance songs and dance styles. Generally, the songs are characterised by improvisation as shown by these rhythms of the clapping, drumming and *hosho,* no one is following the rhythm of another but are within the same time as indicated above.

4.7   Performance of the dance

The data presented here shall dwell on one of the performances of the dance that I witnessed on the 6th of April this year. A narration of what I saw shall look at the dance styles, formation, and roles allocated to individuals who perform *Matendera* dance. Phanos Madzore (interview, 26 February 2017) said that *Matendera* is a vigorous dance that requires a lot of leaping and jumping and was performed mostly by boys. Drum beating was also done by boys (Ibid). He explained that girls were singers and would dance especially the *jaka* stage lifting legs off the ground just a little bit as shown by Gogo Maribha (see video clip 2). However, according to Sando Mapurisa (interview, 26 February 2017), drum beating was mainly done by girls. He explains that since the dance involves a lot of leaping and jumping, girls would quickly get tired but drum beating was much easier for them.

The concept of Africanism, whereby everyone is a participant in the music of a culture would see girls cheering to the dancing boys but also taking part in the performance of those roles that did not require masculinity like drum beating, clapping and playing of *hosho*. According to Wayne (2016), African dances are a reflection of life; it is not surprising when one says that the dances are often separated on the basis of gender. While men employ large body movements that involve lifting of the whole body, (see video clip 2) as demonstrated by Sando Mapurisa, women do not lift their whole body off the ground but they shake their bodies sideways whilst shuffling their feet. The differences in response as to who does the drum beating

could be as a result of the different eras in which these two respondents performed the dance or this could be evidence enough to show how diffusion and acculturation are affecting the existence of the originality of the dance. This means that different musical ideas from the music cultures of the world are spreading and diluting music cultures as a result of issues of marriages and migration. When one person moves from one culture to another, they move with their music culture. This will result in the mixing of two different music cultures coming up with a hybrid of the two.

The basic rhythm of the dance in notated using number notation as 1-2-3 1-2-3 1-2-3 1-2-3.However some variations such as 1-2-3 1-2-3 1-2-3 1-2-3/ 1 1-2 1-2-3 1-2-3 may be included as they will be directed by the *mutandarikwa* drum. Dancers follow the rhythms of the drums. The rhythm of drum one as shown below gives the basic dance rhythm step though this will vary when it comes to *jaka*.

This is the basic rhythm of 1-2-3 1-2-3 1-2-3 1-2-3 that the dancers follow. (See video clip 3)

I observed that the way girls shuffled their feet, in a way resembled the rhythms of *Mhande* traditional dance. The rhythm of 1-2-3 can be seen as portrayed by Gogo Maribha (See video clip 2). *Mhande* dance is a traditional sacred dance performed in the same community of Matsveru. There are some relationships that were observed besides that of the dance rhythms. The drum beating of *Matendera* when hearing them from a distance and not seeing the dance performance, one may think it is a *Mhande* performance being done. Also, *tsvimbo* and the types of drums that the children used, *mutumba* and *mutandarikwa* are the types of drums that are used in *Mhande* dance. This shows how the dances influence each other, as evidenced by borrowing of certain aspects between them.

Below is a diagram representation of the dance formation. The diagram is a complementary to the video clips (2 and 3) that show the performance set up. The drummers take center stage and boys will be standing

on one side, for the purposes of referencing for this study, we shall say boys to the right and girls to the left. However, it is important to note that they can stand on either side.
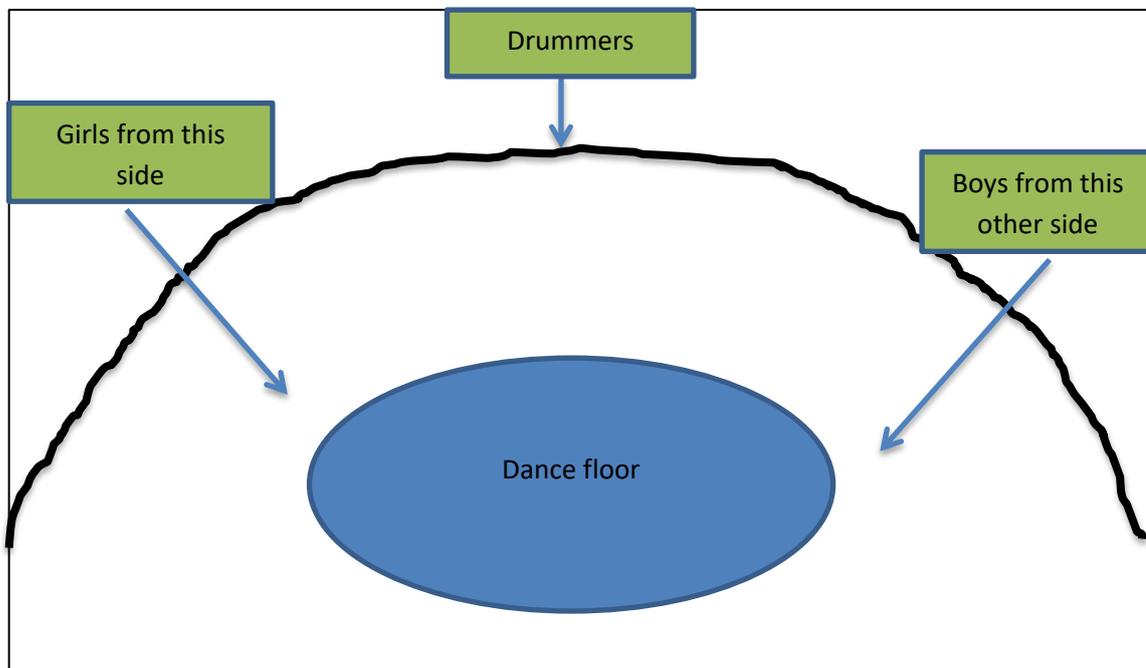
Plate 6: The diagram shows the dance formation, everyone will be participating and only the dancers go to the dance floor.

The picture below complements the diagram in showing the dance formation where Gogo Maribha (in white blouse) is coming from an opposite direction from that of Sando Mapurisa (the only male participant) see (video clip 2). During the performance everyone was a participant in one way or the other; singing, dancing, ululating or playing instruments. The role of *kushaura* can be done by anyone.Normally they would assist one another, when someone gets tired of *kushaura*, the next person quickly chips in without people noticing of the exchange in roles.

Plate 7: Picture showing the dance formation (Picture by Memory Mangobe)

On the above picture, the drummer is sited at the center where everyone dancing can see her. Communication between the dancers and the drummer is important as it signifies the change of dance styles; hence the performers are staged in such a way that they can see one another.

The posture when performing the dance is that of standing with shoulders bent inside a little bit (as shown by Sando Mapurisa on plate 7). Only the upper body part of the shoulders area will be slightly bent inside. Shaking of shoulders rhythmically to the dance rhythm is done by both boys and girls. Whilst boys leap and jump with arms open as they jump, girls shuffle their legs as they swing their bodies and arms. Dancers face each other and the boys use their stick to point at the girl as if he is going to stab her with it as shown by Sando Mapurisa on (video clip 2). As girls dance, they take the center stage moving back and forth as they do the dance steps. However, boys do leaps that allow them to make a complete turn around and face the other side and back again. Hand clapping is done by those who will be singing. The rhythms of hand clapping are as shown below:

Plate 8: From left, Gogo Maribha (showing clapping 1) and Mbuya Bhundu (showing clapping 2) of the rhythms above. See video clip 1(Picture by Memory Mangobe)

This is a type of communal sharing as there will be no audience, everyone is a participant. According to Rutsate (2007), hand clapping, finger popping, vocal prompting and foot tapping during performances are not considered offensive but are viewed as signs of ardent approval that help to encourage the performing artist.

According to Mbaegbu (2015), the most common form of dance with the indigenous traditions of Africa is a team dance performed either in a closed circle, with the dancers facing the center or following a circular path that is often centered on the musicians. The *Olukaanwa* dance for unmarried Igbo girls is done in unison in a circular formation from which each dancer breaks away to perform individually in the center

(Ibid). This is true of *Matendera* dance because the singers and drummers will be at the center with the dancers coming from sideways to perform at the center, boys from one side and girls from the other.

4.8   Attire and props of *Matendera* dance

From the interviews conducted, I found two different responses on the issue of the attire for *Matendera* dance. There was no special costume set aside for the dance performance. "*Hapana zvipfeko zvaipfekwa zvakamirira Matendera, vaingopfeka migwada yaiswera yakapfekwa masikati iyoyo*" (Sando Mapurisa, interview, February 26, 2017). This means that there was no special attire designed for the dance, the children would perform in the clothes that they wore during the day. I could not find any sample of the described dressing that they wore during the day. With the coming in of westernisation, people changed their old ways of dressing to modern ways. Most of those who had remained practising the dance died and their dresses were put in their graves.

However, Madzore Phanios added that, children would put a flared skirt (*mbikiza*) on top of their dressing that they will be wearing during the day to enhance the dance movements to come out well with bottoms that spread out. The picture below, though not the actual uniform, shows how the skirts (*mbikiza*) should spread out.

Plate 9: The picture shows how the *mbikiza* should look like when dancing to portray the dance well. Retrieved October 4, 2017 https://worldartswest.org/Asset/perfomances

Matendera dance is a unique dance that did not involve the use of many props during its performance. Boys were the ones who used sticks in place of walking sticks (*mudonzvo/ tsvimbo*). During my data collection, I never came across the so called prop. In one of the performances that I witnessed Sando Mapurisa had to use sugar can to demonstrate how the stick was used. However the picture below shows a woman holding a *tsvimbo*, the prop under discussion. Please note that this is not an actual prop used during *Matendera* dance and also that the dance here is not *Matendera*, I just used the picture as an illustration.

Plate 10: Picture showing a woman holding a *tsvimbo* Retrieved October 16, 2017 from youtube.com

The use of the stick was an imitation of the elders who used walking stick when they were doing their sacred dances like *Mhande*, and the children imitated them when performing *Matendera* dance. Literature has it that the use of *tsvimbo* symbolises manhood, men being protectors of the family. However, in *Matendera* performance, children used the stick for demonstration of different dance styles as well as pointing to a girl whom they would have chosen to get into the dance circle.

4.9   Musical Instruments used in *Matendera* dance

The children of Matsveru had no musical instruments of their own, specifically dedicated to *Matendera* dance. They used those musical instruments used by adults in other traditional dances in their community. As such, they used two types of drums called *mutumba* and *mutandarikwa.* According to Mbiti (1990), the most significant instrument in African music is the African drum which expresses the mood of the people and evokes emotion. Also, the beat of the African drum is considered the "heartbeat of the community" and its rhythm is what holds the dancers together.

- *Mutumba* drum
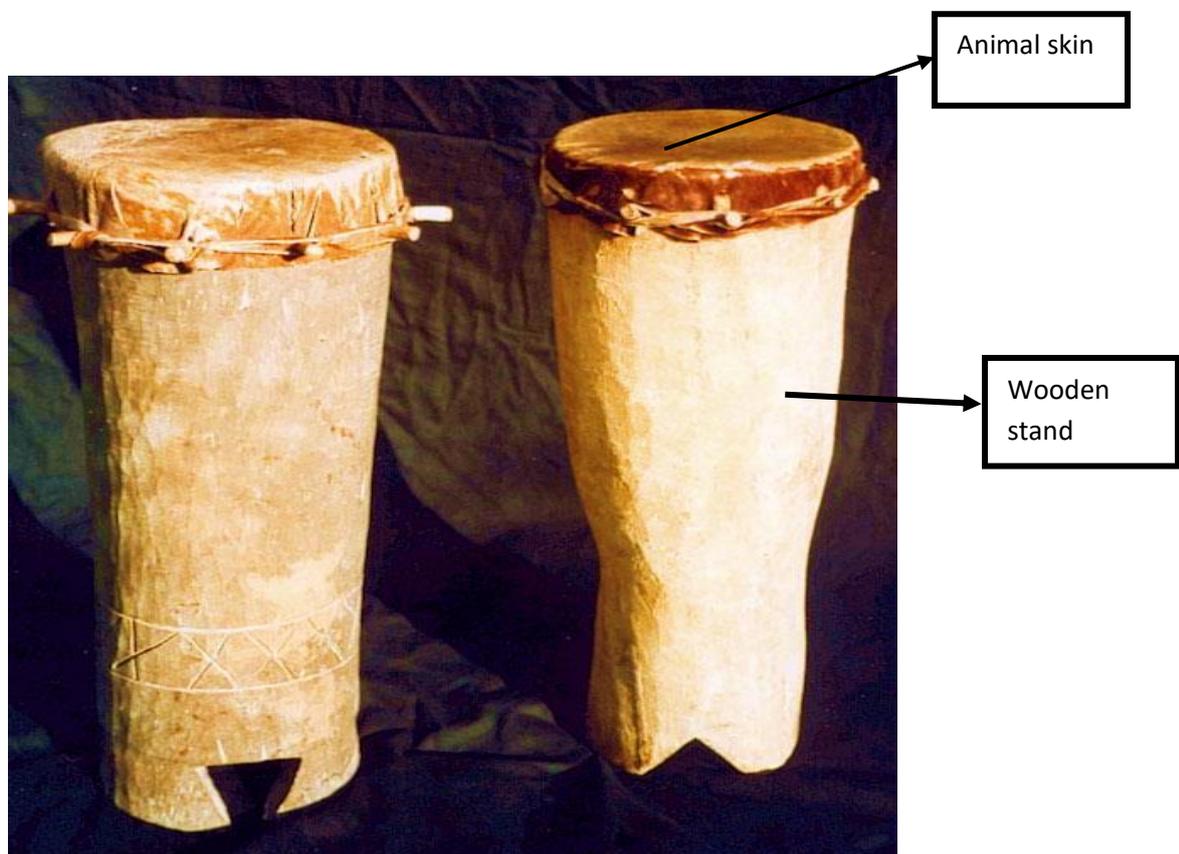
Plate 11: Picture showing *mutumba* drums. Retrieved October 3, 2017 from https://wikimedia.org

Mutumba drum is about 1.30 meters in height and 0.35 meters in diameter. It is a type of drum that is found in different *Shona* cultures, *Karanga* inclusive. In *Matendera* dance, the drum is used to accompany other

instruments such as *mutandarikwa*. It is played by one hand whilst the other hand supports the drum. The one playing the drum will be standing. The basic rhythm of the drum is as illustrated below.

Ngoma taitora dzavakuru dzavaitamba nadzo Majukwa isu tonoridzawo, kuziva kuti kwakati ndiko kwatinowana ngoma. (SandoMapurisa, interview, February26, 2017).

Literally, this means that, the children would take drums that were used in *Majukwa* traditional dance by their elders. The drum was there to give a signal to the dancers to change from one dancing style to another. During the data collection period, the participants could not find any *Mutumba* drum to use in the performance of the dance. This is because the dance is now rarely practised in this community. However they had *Mutandarikwa* and the fact was that, the drum is now being used in the church setup. That is why it was still available in the locality. I concluded that the dance is getting into extinction as some of the major instruments that were played can no longer be found in this community.

- *Mutandarikwa* Drum

Plate 12: Picture of *mutandarikwa* drums (Picture by Memory Mangobe)

This drum is critical in *Matendera* traditional dance because it guides the dance steps. The basic rhythm pattern of the dance goes hand in hand with the drum. The drum also signifies the changing of the dance variations, making it an important instrument to the dance. It is played by using both hands whilst the person is sitting on a wooden stool. The rhythms of the drum are as shown below.

> *Ngoma ndiyo yaipa muchowo wekutamba, uyu waiva wokuti rwiyo*
> *rwukapera potanga rumwe rwuyo rwaizova nematambiro arwowo*
> *akasiyana neamboitwa* (Sando Mapurisa, interview, February 26, 2017).

This literally means that the *mutandarikwa* drum was the one that would give a signal of the change of the dance pattern and the change of song to a new song with a different dance style from the one done before.

The first bar shows the basic ryththm of the dance and second bar suggests the changing of variations

- *Ngororombe* (Panpipe)

Plate 13: Picture showing *Ngororombe* Retrieved October 3, 2017 from http://www.thepatriot.co.zw

The people of Matsveru also used "reed whistles" which they refer to as *ngororombe*, a name that they also use to refer to another type of traditional dance. I failed to come across the instrument as the participants indicated that the musical instrument was no longer in use in the community's day to day activities; another indicator that the dance is becoming extinct. The indication was that, traditionally children would make the instrument when they were herding cattle and would play the instrument to entertain themselves. The instrument would become of use in the evening as they performed the *Matendera* dance. The instrument was made from *mushenjere* tree, which is a hollow bamboo reed tree found in wetlands or river banks. It was made of the reeds of different length sizes tied together with a cord. The sound was produced by blowing across the top, each pipe providing a different note. Michelina (2017) notes that, panpipes has a florid, naturalistic sound reminiscent of bird song and water (these pipes emit a gentle organic, harmonious, whistling sound, evocative of nature).

- *Hosho* (Hand shakers)

Plate 14: Picture of a *hosho* (Picture by Memory Mangobe)

Hosho plays an important role of giving a percussive sound to the *Matendera* music. It can be played in pairs, one in each hand. It takes the basic rhythm of *mutumba* drum though the player has a choice to put variations as shown below.

The *hosho* player has a choice of rhythms to follow, either of one drum or alternate between the drums as the song progresses. Traditionally, the *hosho* were made from pumpkin gourds with an ideal shape for handling. A hole was made in the gourd and its seeds were emptied out. The gourd was soaked in water over night to allow all the dirty inside to come out. After that it was filled with dried seeds or pebbles, and the hole was closed and left to dry.

- *Magagada* (Leg rattles)

Plate 15: Picture showing *magagada* (Picture by Memory Mangobe)

Magagada serve the same purpose as of that of *hosho*. The people of Matsveru refer to these as *hwau*. They are worn on the legs by the dancers. Traditionally they were made from small pumpkins that have not fully-grown because small sizes were required so that they (*magagada*) were not going to be heavy when worn by the children. Madzore Phainos (interview, February 26, 2017) explains that, *Mutambo wacho unonyanya kusimudza makumbo saka magagada haaifanira kuva aizonyanya kuva anoremera vana*. This means that, the *Matendera* dance is a dance that involves a lot of lifting up of the legs, so the leg rattles where not supposed to be heavy on the children as they dance.

These days there has been a shift in the material that is used to make both the hand and leg rattles. People resort to fibre glass which produces a more audible sound as compared to those made from gourds. The other reason for the change in the use of material is because nowadays the gourds are not easily available as a result of reduced farming activities. People now resort to buying fibre glass which is readily available.

4.10 Summary

This chapter gave a detailed discussion on the *Matendera* dance of the *Karanga* people of Matsveru. It was revealed during the discussion that *Matendera* dance is a children's dance that was performed within the context of *dandaro* (entertainment). It was used to create unity and communicate to the community. Its major role was to educate and inculcate good moral behaviour in children. Musical instruments that were used during the performance of the dance were *hosho, magagada, ngororombe, mutumba* and *mutandarikwa* drums. These were made out of the locally available material in the Matsveru community. However, modernisation and urbanisation has brought a shift in the construction and availability of these musical instruments to this community.

Chapter Five

5.0   Summary, Conclusion and Recommendations

5.1   Summary

The goal of this research was to study *Matendera* dance of Matsveru people and document it for future generations. Qualitative ethnographic methods were employed in data collection. Interviews and participant observations were engaged as the methodologies. Data from interviews was first transcribed and then broken into categories that captured the information relevant to this study and answered the research questions. I conducted a fieldwork and the people warmly welcomed me. On my first visit to the field, I managed to create rapport and made bookings for conducting of interviews. I faced no challenges in conducting interviews. However, I had challenges in finding a children's performing group that could perform the dance. I solved this problem by looking for adults who used to perform the dance when they were children and they did the performance. However I feel that the findings of this research would have been better if the dance was performed by children since it is a dance for the children, all the energy in children was going to be demonstrated well as compared to being done by adults.

5.3   Findings

The study established that *Matendera* dance is a children's traditional dance. However, the meaning of the dance could not be established. The dance's origin is traced back to the *Pasichigare* era from the cultural practice of *mahumbwe* (playing house). The dance plays a significant role of unifying and communicating to the community. It also has an important role of educating and inculcating good morals into the children of Matsveru. The dance is a non-ritualistic dance, it is used for entertainment. As such the musical instruments, props and attire used in the dance have no elements of sacredness. The study discovered that the dance is heavily influenced by *Mhande*, a sacred dance performed in the same community*,* only that *Matendera* is more vigorous. *Mutumba* and *mutandarikwa* drums have an important role of being the

backbone to the performance of *Matendera* dance as they guide the performance of the dance. *Hosho* and *magagada* are also used to enhance the performance of the dance. There is no a special costume for the dance. The use of props was very limited to only boys using sticks in place of walking sticks. To date, the children in Matsveru hardly meet to do the *dandaro* practise, a platform were elders would impart good morals into children. Urbanisation has negatively impacted the performance of the dance and elders in the community are failing to get a platform where they can pass on their knowledge of the dance. This has caused some of the songs to be forgotten, some musical instruments to become extinct and the dance itself to be rarely performed. The respondents could only remember two songs that they used to sing when performing the dance.

5.4   Conclusion

It can be concluded that *Matendera* dance is getting extinct. This is because the dance is under siege as a result of new entertaining platforms that have made children stop gathering for such performances hence the need to study and document the dance. The failure to (i) get children who can perform the dance and (ii) access some of the musical instruments that were used in *Matendera* dance is evidence enough that studying and documentation of the dance is crucial. I can therefore safely conclude that it is possible and very important to study not only *Matendera* dance, but various other Zimbabwean indigenous dances which are at the verge of getting extinct in an effort to document them for future generations.

5.5   Recommendations

From the findings of this research, I recommend the following;

- The education system of Zimbabwe through the implementation of the new curriculum should enforce the teaching of all traditional dances in different cultures so that upcoming generations will start to appreciate these. This can be done by making use of resource persons to help in the identification of the dances to be taught, including those from the minority ethnic groups.

- I recommend that Chivi Central district and all other such districts in Zimbabwe, through their member of parliament engage in cultural activities in schools and their communities which also involve children so that they start to appreciate traditional dances in their locality.

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Appendix 1: Unstructured interview guide

Personal details

1.) Tell us a brief history of yourself (name, place of birth).

2.) When and how did you start performing *Matendera* dance?

Description of the dance

3.) Give a brief description of what *Matendera* dance is.

4.) Where did the dance originate?

5.) Where was the dance performed?

6.) Who performed the dance (Is it a dance for the elderly people only, man and women, or any one in the society can do the dance?

7.) In which traditional context was the dance performed and what of nowadays?

8.) What are the traditional functions of *Matendera* dance to your society?

Songs, Instruments, props and attire

9.) What are the major instruments played during *Matendera* performance?

10.) Who plays the instruments?

11.) When playing the instruments are there rules/ regulations that has to be followed? For example: sitting position of the instrumentalists.

12.) Besides accompanying the dance, do the instruments have any other non-musical functions that are specific to the society? What are these functions?

13.) Who make the instruments?

14.) Where do the instrument makers get the materials they use to make instruments?

15.) How are the instruments made?

16.) What could be the specific reason for using such type of material and not any other?

Props

17.) What are other instruments and props used in the dance?

     -The type of musical instruments and props

     -How they are used

     -What are they made of?

     -What is their significance in the society?

Attire

18.) Can you please describe the attire associated with the dance?

     -What is the attire made of?

     -How it is made?

-Any significance it has in the society?

Songs

19.) Types of songs

      - (record and transcribe them)

What type of messages do the songs have?

20.) Are there any notable changes on the dance itself, attire, instruments or songs that you can describe from the time you have known the dance to date

Appendix 2: Observation guide

Item to be observed	Guidelines on what to observe	Observation made
Arrangement	1.Dance formation 2. Set up of instruments 3.Choreography	
Instruments	1.What and how many types of instruments are played 2. Size of each instrument 3.Material used 4.The playing technique	
Songs	1.Lyrical content 2.Leading of songs 3. Accompaniment	
Attire	1.Material used 2.Colours 3. How men and women put on the uniforms	
Actual dancing	1.People in the performance 2.Dance steps for men and women 3. Use of props 4. How emotionally involved are they? 5. Effort put when dancing 6. Spirituality aspects	

Appendix 3: Introductory letter

MIDLANDS STATE UNIVERSITY
P. BAG 9055, Gweru.

TEL: (263) 54 260450 Ext 2161
FAX: (263) 54 260223

FACULTY OF SOCIAL SCIENCES
MUSIC AND MUSICOLOGY

...10-01-17...(date)

Dear Sir/ Madam

RE: INTRODUCTION TO PROJECT RESEARCH

The bearer ...MANGOBE MEMORY...............Registration
Number...R150233T......... is a student at Midlands State University. ~~He~~/ She is studying for
a Bachelor of Science Honours Degree in Music and Musicology and is conducting a research
entitled:

...AN ETHNOGRAPHY OF MATENDERA TRADITIONAL DANCE
...OF THE KARANGA PEOPLE OF MATSVERU, CHIVI...............
....
....
....
....

~~He~~ /She is visiting you in person/your company/your institution for the purpose of data
collection. Please assist him/her in every possible way.

....

Dr P. Matiure
CHAIRPERSON