

**Evaluating *Shona* Liturgical Music in Localised Practices of Inculturation within the
Catholic Mass in Zimbabwe**

Submitted by Crispinah Machingura

**Submitted in partial fulfilment of the requirements for the degree of Master of Arts
(Ethnomusicology) in the School of Arts, College of Humanities - University of
KwaZulu-Natal, Durban, South Africa.**

November 2014

Supervisor: Doctor Sazi Dlamini

DEDICATION

To God the Father our Lord Jesus Christ, be all glory, honour and praise through this work.
Vana Vadiki VaMariya Musande, my dearest parents (*Baba naMai Muketekesi*), my brothers
and sisters and all the Machingura grandchildren Nakeisha, Tanaka, Tinomudaishe,
Chikomborero and Munashe, all for the love of you.

DECLARATION

I declare that this thesis is my own original work. All citations, references, and borrowed ideas have been duly acknowledged. None of the present work has been previously submitted.

Student name

CRISPINAH MACHINGURA

.....

Date

14 NOVEMBER 2014

.....

ACKNOWLEDGEMENTS

I am most grateful to God for His sustaining treasures of unending mercies that kept me alive when I needed them most. Among the people who assisted me, I would like to express my most sincere gratitude to my supervisor, Dr Sazi Dlamini for his patience, academic prowess and unwavering mentorship. His keen interest in my work and encouragement were invaluable incentives towards the completion of this thesis. I am also indebted to the following people for their meaningful contribution to this study.

A research project would never come to completion without information: I earnestly thank Prof David Dargie for directing me to invaluable literature about inculturation and Prof Andrew Tracey who also availed himself for interviews on *Shona* traditional music. I am also indebted of thankfulness to Br Clement Sithole and Mr Tendekai Kutire (*Mhofu!*) for sharing their musical experiences with me. To my interviewees: Mr Chaka Chawasarira (the inspiring indigenous *hosho, marimba, dance* and *mbira* guru), Mr John Kina Dzingai, Fr Joseph Lenherr for the enriching interviews, Fr Emmanuel Ribeiro, Simbi Mapurisa, Mrs Loveness Chawafambira, Ignatius Chabata and Mr Clemence Mudzinganyama Ndambakuwa, Fathers Kennedy Muguti, Wolfgang Thamm for giving me information about Ponde, Brian Enwright and Mabonga – I thank you all, without you I would not have completed my thesis. I also thank Bishop Xavier Munyongani and Archbishop Robert Christopher Ndlovu for kindly availing themselves for short discussions with me, and for granting me access to the archives in their dioceses. Sr Bonifatia, Sr Sanyika and Sr Marcelline I know I intruded on your privacy and pockets, I thank you for the sacrifice.

I am grateful to all parishioners for their willingness to participate. I am sincerely grateful especially to the parish priests for allowing me to conduct research in their parishes (Fr Walter Galahue and Fr James Chabuka who directed me to Chaka Chawasarira, alerted me about the Chawasarira *mbiras*, sometimes offered me his driver and transport during my research, and his assistants, Fr Regis Chikuni and Fr Joseph Mahlahla), and other church guardians for their permission to research. I also thank Mr Patrick Muginyi and Mr Adaareva; Parish Chairpersons - for directing me to those interviewees who are well experienced regarding my topic.

My fellow colleague Innocent Mutero – thank you so much for kindly editing my videos. Rosaria Mwale, Edward Nhubu, Orel, Lynda, Sr Innocentia Mchunu, Sakile, Dumi *muzukuru waChihera*, Ephraim, Chikwama, Claudette, Lukas, Moyo, Mrs Mude, Jabulisile, Gumede, Kagiso, Basaini, *Mlondis* Auxilia and Imrigardis, Chips, Greg Adamson, Angela Chimbindi, Peter, Vimbai and Josephine Gbobgo – my dear friends, I salute you all. I also thank Professor Chimbari for his kindness. My friends in prayer and fasting, Angela, my sibling sisters and brothers; Chrispen, Claudia, Colleta, Callista, Angela, Opinion Kupara, Petty, Franciscans, Dominicans and Oblates I am grateful to you all – the prayers were powerful. Rev Doctor Moyo, I thank you for the advice and encouragement. *Sekuru* Tendai Gandanzara, *makaita basa sekuru*, for all your assistance and humour when I needed it most. I also thank anyone who helped me in any way whilst conducting this research when my father fell very sick and in a special way those who comforted me when I lost a friend, Sr Gertrude Sunduza, through a mysterious death during my research fieldwork.

I would like to thank Great Zimbabwe University Staff Development Fellowship for awarding me the scholarship and opportunity to study in South Africa. Also, I extend my appreciation to the UKZN Howard College Music, Main Library staff for provision of all the required reading books and short postgraduate research courses. Special acknowledgements go to Vasu Chetty, Zondi Vesi at UKZN, Jescom especially Sr Tendai Makonese for the *Mwari Ngaarumbidzwe* video provided and SOCOM for providing me with the Life History of Stephen Magwa Ponde video. Special thanks go to my editor, for the professional services rendered.

PREFACE

This study evaluates practices of inculturation in the composition and performance of *Shona* liturgical music for the Catholic Mass in the parishes of St Theresa Seke and Glen Norah-Budiriro, which are both located in Harare, Zimbabwe. Whilst focusing on *Shona* liturgical songs and their performance as expressions of *Shona* culture, this research is premised on diversity in local interpretations of inculturation among the *Shona* Catholic subjects of this study.

Chapter 1 introduces elements of the conceptual framework of the research topic, the research methodology and also presents the theoretical underpinnings of the study.

Chapter 2 focuses on the interpretations of inculturation by the parishioners and local leadership, represented by bishops of the two local parishes under focus. In Chapter 2, only the bishops' and parishioners' interpretations are taken into consideration.

Chapter 3 deals further with interpretations of inculturation by *Shona* composers and probes how this influences their approach to composition.

Chapter 4 discussions are centred on the role of parishioners in the performance of *Shona* songs for the Mass, and also investigates the musical ramifications of differences between parishioners' and composers' views of the *Shona* culture in *Shona* liturgical songs. By focusing on musical instruments, dance and language both the composed and performed elements of *Shona* liturgical songs are investigated in terms of how they express the *Shona* culture, using pioneering and current examples of *Shona* liturgical compositions by important composers such as Stephen Magwa Ponde, Chaka Chawasarira, Nicholas Muchenu, and John Kina Dzingai.

Chapter 5 presents a summary and conclusion to this thesis.

TABLE OF CONTENTS

DEDICATION.....	i
DECLARATION.....	ii
ACKNOWLEDGEMENTS	iii
PREFACE.....	v
TABLE OF CONTENTS	vi
LIST OF FIGURES	viii
LIST OF TRANSCRIPTIONS	ix
GLOSSARY OF TERMS.....	x
MAPS	xv
CHAPTER 1: EVALUATING <i>SHONA</i> LITURGICAL MUSIC IN LOCALISED PRACTICES OF INCULTURATION WITHIN THE CATHOLIC MASS IN ZIMBABWE.....	1
1.1 Introduction	1
1.2 Location of study – the parishes and parishioners under focus.....	2
1.3 Significance of the study	3
1.4 The concept of inculturation and other theories framing this study.....	4
1.5 Further theories resonating with this study	8
1.5.1 Post-colonial liturgies	8
1.5.2 Indigenous creativity	10
1.6 Research methodology	10
CHAPTER 2: LOCAL INTERPRETATIONS OF INCULTURATION.....	14
2.1 The concept of inculturation within the Roman Catholic hierarchy	14
2.2 Inculturation and the beginnings of <i>Shona</i> liturgical music.....	16
2.3 The stages of the Mass in their relation to the concept of inculturation	18
2.4 Local interpretations of inculturation in the composition and performance of <i>Shona</i> songs for the Mass.....	20
2.4.1 Interpretation of inculturation by local bishops.....	23
2.4.2 Interpretation of inculturation by parishioners in the performance of <i>Shona</i> liturgical music	24
CHAPTER 3: THE INTERPRETATION OF INCULTURATION BY <i>SHONA</i> CATHOLIC COMPOSERS	33

3.1 The interpretation of inculturation by <i>Shona</i> Catholic composers through local <i>Shona</i> compositions.....	33
3.2 Notes on transcription of <i>Shona</i> liturgical compositions	34
3.3 The pioneering <i>Shona</i> liturgical compositions of Stephen Magwa Ponde and Chaka Chawasarira.....	37
3.3.1 Compositions by Stephen Magwa Ponde	38
3.3.2 Compositions by Chaka Chawasarira.....	45
3.4 The interpretation of inculturation by the current Archdiocese of Harare <i>Shona</i> composers and the St Theresa and Glen Norah-Budiriro composers.....	55
3.5 Transcription and analysis of other <i>Shona</i> compositions significant to this study	59
3.6 Transcription of <i>Shona</i> traditional instrumentations composed by local <i>Shona</i> composers.....	64
CHAPTER 4: HOW <i>SHONA</i> SONGS FOR THE MASS REFLECT THE <i>SHONA</i> CULTURE	68
4.1 How elements of musical structure reflect the <i>Shona</i> culture in <i>Shona</i> songs for the Mass	69
4.2 <i>Shona</i> cultural elements in the performance of <i>Shona</i> liturgical songs	94
4.2.1 How dances portray the <i>Shona</i> culture in the <i>Shona</i> songs for the Mass.....	94
4.2.2 How musical instruments reflect the <i>Shona</i> culture	101
4.2.3 How language in <i>Shona</i> liturgical songs expresses the <i>Shona</i> culture	130
4.3 The feelings of the parishioners about <i>Shona</i> songs for the Mass	131
CHAPTER 5: SUMMARY AND CONCLUSION.....	142
5.1 Summary	142
5.2 Conclusion.....	146
REFERENCES.....	148
APPENDIX I List of Interviewees.....	157
APPENDIX II Musical Excerpts in this thesis	159

LIST OF FIGURES

Figure 1: Map of Zimbabwe - Mashonaland and Matabeleland provinces	xvi
Figure 2: Map of St Theresa Seke Parish.....	xvi
Figure 3: Map of Glen Norah-Budiriro Parish	xvi
Figure 4: <i>Ngoma</i> [traditional drum]	26
Figure 5: <i>Hosho</i> [hand rattle]	27
Figure 6: The <i>Nyunga Nyunga mbira</i>	27
Figure 7: The <i>Nhare mbira</i>	28
Figure 8: Men playing <i>mabhosvo</i> or <i>hwamanda</i> [horns].....	28
Figure 9: Threshing as a <i>Shona</i> traditional community activity.....	81
Figure 10: The 19-key Chawasarira <i>Karimba</i>	124
Figure 11: The <i>Nyunga Nyunga</i> of Jege Tapera.....	125

LIST OF TRANSCRIPTIONS

Transcription 1: <i>Taura Mambo</i> [Speak Lord] composed by Stephen Magwa Ponde.....	39
Transcription 2: <i>Haiwa Mambo</i> [How Great Are Your Works Lord] composed by Stephen Magwa Ponde.....	39
Transcription 3: <i>Hwayana YaMwari</i> [Lamb of God] by Stephen Ponde.....	40
Transcription 4: <i>Omberai Tenzi</i> [Applaud and Honour the Great King].....	43
Transcription 5: <i>Yesu Ari Pano</i> [Jesus is Here with us].....	45
Transcription 6: The <i>Dinhidza</i> drumming rhythm composed by Chaka Chawasarira	48
Transcription 7: <i>Ini Ndini Chiyedza</i> [I am the Light] composed by Chaka Chawasarira.....	51
Transcription 8: The 19 key Chawasarira <i>Karimba (Mwari Tipeiwo Mvura)</i>	54
Transcription 9: <i>Mwari Ngaarumbidzwe</i> [Glory to God]	60
Transcription 10: <i>Tenzi Imi Rumbidzwayi Narinhi</i> [God, be You Praised Forever]	62
Transcription 11: The <i>Hosho</i> Rhythm composed by John Kina Dzingai	66
Transcription 12: <i>Ini Ndini Chiyedza</i> as a reflection of the <i>kushaura nekudavira</i> [call and response form]	72
Transcription 13: <i>Yesu Ari Pano</i> reflecting <i>kushaura nekudavira</i> [call and response form]...	73
Transcription 14: <i>Tenzi Imi Rumbidzwayi Narinhi</i>	75
Transcription 15: <i>Mwari Ngaarumbidzwe and Kuruma Nzeve Korekore Dinhe/Chimuzokoto</i> (<i>Shona</i> Traditional Dance Song).....	79
Transcription 16: <i>Tenzi Imi Rumbidzwayi Narinhi</i> composed by Nicholas Muchenu and <i>Nezviyo ZvekwaChigoko/Karanga Kupura</i> (Traditional Threshing Song).....	82
Transcription 17: <i>Yesu Ari Pano</i> [Jesus is here with us] composed by Stephen Ponde (Video Clip 1)	85
Transcription 18: <i>Ini Ndini Chiyedza</i> by Chaka Chawasarira showing the rise and fall of melody.....	87
Transcription 19: <i>Tenzi Imi Rumbidzwayi Narinhi</i>	89
Transcription 20: <i>Omberai Tenzi</i> [Applaud and Honour the Great King] composed by Stephen Ponde.....	91
Transcription 21: <i>Yesu Ari Pano</i> [Jesus is here with us] composed by Stephen Ponde	91
Transcription 22: <i>Mwari Ngaarumbidzwe</i> composed by Francis Shonhiwa and Fellow Parishioners.....	92

GLOSSARY OF TERMS

Bango/ Bango rerwiyo: pole. Literally it means [the pole of the song] or rather [the pole that holds the house intact]. In this thesis it refers to the drumming instrument that keeps the time in a performance.

Chimuzokoto: another name for *dinhe* used in the Northern part of Zimbabwe in the Rushinga Mt. Darwin area of Zimbabwe.

Chinyambara: a *Shona* traditional dance song usually performed for the sake of praising and encouraging hunters after a hunting session. The songs and dances are sung as an encouragement to hunters and the performance is not dependent on the success of the hunters. However, this dance is now very popular among Zimbabwean youths as an expression of their different political sentiments.

Chisekesa/Chikitsi: a raft rattle. In the Mutoko Murehwa area of Zimbabwe it is played by women at joyous occasions such as weddings.

Chuni/mutsetse: melodic line.

Chigufe: an ocarina or a vessel flute made of a hollowed fruit shell such as a monkey-orange usually with two up to four finger-holes and a single central mouth-hole.

Chihora: a threshing song.

Detembo plural **Madetembo:** the antiphons in *Shona* songs for the Mass sung by the leader(s) only.

Deze/denhe: is a wooden or pumpkin gourd resonator in which the *mbira* instrument is placed. The *deze* amplifies the sound and produces a natural clean sound from the *mbira* keys. (See the *deze* on Chawasarira's 19-key *Karimba*, Figure 10).

Dinhe: a *Korekore* traditional dance celebrated in gratitude to the gods of the harvests and the initiation of adolescents into adulthood. When adolescents participate in *dinhe* they use *tswanda/tsero* [bushels] containing seeds, *mapadza* [hoes] and *midonzvo/tsvimbo* [knobkerries] whilst imitating different farming activities. The adolescents also show off their chests and breasts during the dances.

Gwariva: the sound board on the *mbira*.

Hera: is a type of *mbira* used by the *Korekore*, or Tonga people in the Mutoko district of Zimbabwe.

Hosho: rattles both hand and leg rattle(s) but in this research *hosho* refers to hand rattles.

Hwamanda/bhosvo: trumpets made of kudu or ox horn.

Jakwara/nhimbe: community work done to assist fellow members of the society to accomplish the farming activities such as *kupura* [threshing], *kusakura* [weeding] and *kudyara* [planting]. The different types of *nhimbe* would be accompanied by their respective special songs with special rhythms that correspond to the activity in the *jakwara*. A song for *kupura* is not the same song for *kusakura* and vice versa. The songs are functional depending on the activity.

Kanhu: an ancestral worship ritual celebrated among the *Korekore* people to invoke family ancestral spirits.

Karimba: type of *mbira* in the class of small *mbiras* with keys ranging from 8 to 23.

Kudavira/kubvumira/kutsinhira: responding to a song.

Kudeketera/kudetemba: [female voice leading phrases done by leaders and providing room for improvisation].

Kudzvura: pounding.

Kuimba: singing.

Kukurunzira: vocal techniques used by males and females when they sing producing deep sounds without using words known in the language.

Kunemerana: conversing or singing in a reprimanding sarcastic way.

Kupura: threshing.

Kupururudza: ululating.

Kuruka/ Kukomboza: literally meaning knitting or coming up with a song or composing a *Shona* song, a dance pattern, instrumental rhythm or words in *Shona* songs for the Mass.

Kuruma Nzeve: a *dinhe* traditional dance song performed to celebrate the transition of adolescents into adulthood and the harvest of crops. In this dance, youths dance vigorously imitating farming activities. *Dinhe* is performed to a very fast rhythm.

Kutamba: dancing.

Kutsiura: reprimanding.

Kuvamba/ Kushaura: is to lead or call in a song.

Madhanzi/masitepi: choreographed dances performed in *Shona* songs for the Mass.

Mafuwe: a type of dance performed by the *Zezuru* people.

Magure/zvigure: the deep meaningless words or sounds (*hiyaa... hoo...wee...haya...ihe...ihe*) from the female and male voices used in the *Shona* culture.

Majaka: buzzers usually made of sea, snail or tortoise shells which are placed on top of the sound board to help in adding depth to the sound and giving the *mbira* sound a shaking texture.

Mahon'era: can mean two different *Shona* vocal usages, the male voice and the deep meaningless words from the male voice (*magure*).

Mamhenemene: the two upper added keys on Chawasarira's 19-key *karimba*.

Masahwira: these are jocular friends who are so close to a person that they can pronounce and comment anything to and about their friend without being condemned about it.

Mapemberero: joyous celebratory events among the *Shona* people.

Matanho eMisa: the component stages of the Mass.

Matatenda/Matendo: literally means [Many thanks], is a manner of expressing gratitude to God. *Matatenda* is a *Karanga* traditional harvest thanksgiving ceremony. It has been a theme of giving *Matatenda* to God by celebrating the Mass for *Matatenda* thanksgiving for harvests. The interpretations of inculturation have prompted the *Matatenda* Mass among the *Shona* people. A Mass is usually celebrated for *Matatenda* celebration or else thanksgiving is also an offertory theme.

Matepe, Madhebhe, Njari and Mbira DzaVadzimu: these *mbiras* have a common history and similarities in the keys and they are used commonly by the *Zezeru Shona* people for evoking spirits in ancestral worship.

Mbira: is a *Shona* (existing in all *Shona* dialects *Karanga, Ndau, Zezeru, Korekore* and *Manyika*) musical instrument made of iron keys, mounted on a wooden soundboard. The suspended keys of the *mbira* are played by fingers plucking single keys or two keys simultaneously (chords).

Mhande: a dance performed by the *Karanga* people to invoke ancestral spirits.

Mhondoro: the tribal and national ancestral spirits. The concept of *mhondoro* is explained by all *Shona* people in their different ethnicities. Among the *Korekore* people of Mt Darwin Rushinga in Zimbabwe *mhondoro* also denotes a type of *bira* performed by *Korekores* to honour national and family ancestral spirits.

Mhururu (singular **Mupururu**): ululation from the *kupururudza* (noun).

Misa: the *Shona* word for the Roman Catholic Mass.

Mitambo yevana: children's games.

Mubvamaropa/ Mukurambira: a special wood *Pterocarpus angolensis* literally meaning that from which blood oozes out. The name of the tree used commonly by *mbira* makers to make *mbira* sound boards.

Muruki werwiyo/Mukomboza: is a term used to refer to the *Shona* liturgical composer: from *kukomboza/kuruka nziyo* (noun).

Musambo: instrumental playing technique or rhythmic style.

Mushanguro: a *Korekore* word originated from leading/calling in call and response: from *kushaura* (noun). The name *mushanguro* specifically refers to the leading keys on Chawasarira's 19-key *Karimba*.

Mutambi plural **Vatambi:** means a dancer.

Mutanda: a cross bar made of metal used to screw/fix the *mbira* keys on to the sound board.

Mutoo/Mutinhimira: a *Korekore/Shona* word for rhythm.

Mutsigiro: a small smooth stick extending from the inner part of *deze* to the upper part of the *mbira*. It functions to give support and keep the *mbira* in position within the *deze* resonator. Chawasarira's *mbira* is supported by a *mutsigiro* stick made from bamboo trees.

Muvambi (plural **vavambi**) or / **Mushauri** (plural **vashauri**): a song leader, person performing the call of a song from *kushaura* (noun).

Nezviyo ZvekwaChigoko: a *Karanga* threshing song meant to reprimand misbehaving members of the society by publicly passing comments and telling a story of the individual's socially unacceptable behaviour.

Nhimbe: is a form of *Shona* traditional cooperative work done by a community to relieve a family of the burden from working in the fields in activities such as planting, weeding, harvesting and threshing.

Ngano: these are folktales taught to children by a narrator who is usually an elderly person, accompanied by songs and lessons conveyed through the story. The songs used in *nganos* are very simple, cyclic, repetitive and straightforward for ease of learning and singing along by children.

Ngoma: drum(s).

Ngondo: a very secretive ancestral worship ceremony among the *Karanga* people to which only close family members attend.

Ngororombe: the dance that accompanies the playing of the *pito/pembe* of the *Mutoko* or the Masvingo *Karanga* people.

Nhare: also called *mbira DzaVadzimu* used mostly among the *ZeZuru* people during *mapira* rituals to evoke ancestral spirits either of a clan or family.

Nyunga Nyunga: the 15 key *karimba* brought to Zimbabwe by Jege Tapera from the Sena people of Mozambique. It is also called *Nyungwe Nyungwe*.

Shona Catholic composers/ Shona composers/ Shona liturgical composers: a group of men and women committed to composition of *Shona* songs for the Mass or instrumentations or words and dances for use in the Catholic Mass in Zimbabwe. Pioneering of the *Shona* composers is attributed to Stephen Ponde and also to Chaka Chawasarira who came up with

the first *Shona* songs. These individuals are not academically trained for their work but they are specialists who use their indigenous culturally acquired skills to compose *Shona* liturgical music. *Shona* composers are not paid for their work; it is solely a voluntary service to the parishes, the dioceses and the Zimbabwean Catholic Church.

Vatambi: dancers.

Vawanani: the married couple.

Zunde raMambo/ Zunde: literally comes from the *Shona* traditional concepts of *Zunde* [granary] and *Mambo* [Chief]. *Zunde raMambo* thus means Chief's granary. In short it can be called *Zunde – Zunde* is a *Shona* traditional collaborative work activity. During the *Zunde* the community engages in different farming activities such as planting, weeding, harvesting, threshing and storing crop foods to be secured in the *Shona* traditional chief's granary so as to feed *varombo* [the needy] community members, *vapoteri* [refugees] and *vaeni vaMambo* [the chief's visitors]. The *Mambo* controls *Zunde* stores of granary. *Zunde* can also be a family activity to gather the grain into the granary in a polygamous family. In this case, the man's wives control the grains.

Usindi: The third small drum played in *Korekore mapira* named *mhondoro*.

MAPS

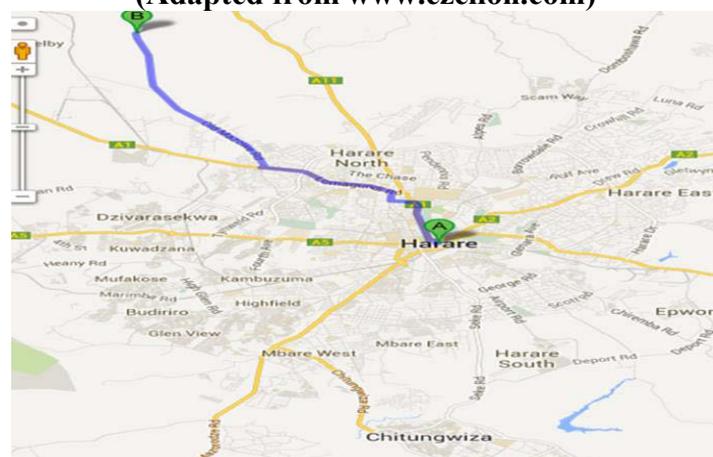
**Figure 1: Map of Zimbabwe – Mashonaland and Matabeleland provinces
(Adapted from www.ezelion.com)**



**Figure 2: Map of St Theresa Seke Parish
(Adapted from St Theresa Seke Parish Record Book)**



**Figure 3: Map of Glen Norah-Budiriro Parish
(Adapted from www.ezelion.com)**



CHAPTER 1: EVALUATING *SHONA* LITURGICAL MUSIC IN LOCALISED PRACTICES OF INCULTURATION WITHIN THE CATHOLIC MASS IN ZIMBABWE

1.1 Introduction

This research evaluates *Shona* liturgical music composition and its performance by parishioners (the laity) within the Catholic Mass, in localised practices of inculturation. The term *Shona* liturgical music is used to refer to *Shona* vernacular songs composed for performance during the Catholic Mass. These songs rose to prominence after the 1962-1965 Vatican II Council¹ which resolved to implement the practice of inculturation.² In my evaluation I have focused on songs for the Gloria, the Gospel Procession, Offertory and Communion in particular for their use of dance, musical instruments and language. Furthermore, my choices are motivated by the association of these Mass segments with much activity, and also by their reflection of identifiably *Shona* cultural elements as well as their representation of the Mass in all its stages.

Liturgical music mediates the relationship between the Roman Catholic liturgy³ and the culture of the local people. Consistent with this claim is Anthony Ruff's assertion that "liturgical music is a component of the liturgy ... and at parish level must enable the parishioners to express faith in their place, age and culture" (2007:30). In spite of the worth perceived of these songs, there are hardly any studies that evaluate Zimbabwean *Shona* songs

¹ The Vatican II Council refers to the International Meeting of Catholic Bishops that was convened by Pope John XXIII, conducted in the Vatican City in Rome and met periodically from 1962-1965, as stated in <http://people.bu.edu/wwildman/bce/vatican2.htm>, it accepted the inclusion of the local culture of Catholic converts of different places into the liturgy.

² Inculturation is a term that was originally coined and used in the Catholic Church and it has been explained by Cowdin (2003) as the insertion of a local culture into Christianity.

³ Liturgy is a word that refers to the various formal Catholic worship activities. For purposes of this thesis liturgy refers to the Roman Catholic Mass and its accompanying songs.

for the Mass. My evaluation of *Shona* songs for the Mass in a localised practice of inculturation is based on the different interpretations that Catholic bishops, *Shona* Composers⁴ and parishioners attach to inculturation as represented by the insertion of elements of *Shona* culture into their Church music. Of special interest to my study is the manner in which composers of the songs and parishioners as performers have incorporated both their individual and shared understandings of *Shona* cultural elements into liturgical practices of inculturation. For the purpose of this research my evaluation of *Shona* songs for the Mass focuses on how participants of St Theresa and Glen Norah-Budiriro consider elements of dance, musical instruments and language to be part of the *Shona* culture. Participants in this case are the bishops, *Shona* composers and parishioners of the two studied parishes.

1.2 Location of study – the parishes and parishioners under focus

This study will be conducted in two parishes: St Theresa Seke and Glen Norah-Budiriro both of which are situated in the Catholic Archdiocese of Harare, Zimbabwe. The St Theresa parish is located in Chitungwiza, a satellite town of Harare, south of Harare City Centre (see Figure 2). From Harare City Centre, taking Simon Mazorodze Road in the South Western direction, Chitungwiza road branches off at an adjacent high density suburban area, Mbare West to Chitungwiza. The St Theresa Parish is found in Unit K of Chitungwiza, with Rusununguko High School to its South and St Aidan's Primary School to its South East. Off the Harare-Seke Road, St Theresa is situated in the vicinity of Seke Rural Area on the outskirts of Chitungwiza town. It is the major parish in the cluster with its two minor joint sub-parishes: St David and St Monica whose parishioners sometimes join together with St Theresa's during Mass celebrations.

The Glen Norah-Budiriro Parish is located in the South Western part of Harare in the High Glen Suburban area (see Figure 3). Glen Norah-Budiriro Parish is near Chitubu Shopping Centre in High Glen, opposite to the Sebakwe and Gumbe T-junction. Within the Zimbabwean Catholic Church, the Archdiocese of Harare is one of the areas mostly occupied by *Shona* people. However, as a result of migration, the Archdiocese of Harare and the

⁴ The group of *Shona* people who have volunteered to compose *Shona* songs for the Catholic Mass. Basically, these individuals did not receive any academic training for their creative work. They are not paid for their work which they regard as a free service to the Catholic Church.

parishes of St Theresa Seke and Glen Norah-Budiriro in particular have a small proportion of several non-*Shona* ethnicities including the *Ndebele*. In this research only *Shona* participants were interviewed. A brief historical background is necessary in order to understand *Shona* liturgical music in these two parishes.

The *Shona* people are the “Bantu descendants of Mwenemutapa, the *Karanga* great ancestor who settled in Great Zimbabwe (Masvingo) around the 13th century as the *Karanga* or in the North of Zimbabwe as the *Korekore*” (Mlambo and Raftopoulos 2009:32). The *Shona* later dispersed into the different clusters as the *Manyika*, *Karanga*, *Zezeru*, *Korekore* and *Ndau* Zimbabwean tribes to whom the name *Shona* refers in the present Zimbabwe.

The *Shona* are mainly located in Masvingo, Midlands, Manicaland, Mashonaland East, Mashonaland Central and Mashonaland West Provinces while Bulawayo and the Matabeleland’s North and South Provinces are mostly inhabited by the *Ndebele* speaking people (Rutsate 2011:1), see Figure 1. According to Bradshaw and Ndengwa, these five *Shona* tribes comprise nearly “80 per cent of the Zimbabwean population” (2000:2). In this study the terms „parishioners“ and „*Shona* composers of Catholic liturgical music“ refer to individuals belonging to any of the five *Shona* tribes. Although the word *Shona* is regarded as controversial and some scholars abhor its use, I have retained it to refer to “Zimbabwean *Shona* ethnic groups, who are *Manyika*, *Karanga*, *Zezeru*, *Korekore* and *Ndau* who share similar local language and cultural traits” (Chitando 2002:2). Furthermore, since local liturgical composers and participants belong to *Shona* ethnic groups of Zimbabwe, I have interchangeably referred to the selected musical repertoires in this study as „*Shona* liturgical songs“, „*Shona* liturgical music“ and „*Shona* songs for the Mass“ (Makonese 2012:iv).

1.3 Significance of the study

This research sets out to discover the different interpretations of inculturation by local parishioners, composers and bishops and their understanding of inculturation as a concept that influences music in the liturgy of the Catholic Mass. In a joint venture, the parishioners, composers and bishops function as performers, creators and regulating authorities of *Shona* liturgical songs respectively. This research aims to consider the elements of the *Shona* culture portrayed in *Shona* songs for the Mass and to assess how an understanding of inculturation of *Shona* liturgical music has been taken into practice in the local parishes of St Theresa Seke

and Glen Norah-Budiriro. These two parishes are well known for composing large numbers of *Shona* liturgical songs, yet an understanding of inculturation of *Shona* liturgical music is missing from literature.

This study uniquely assesses how Catholic liturgical composers have creatively approached their work. Furthermore, it informs on the personal, cultural and social experiences of *Shona* Catholic composers in Zimbabwe and suggests ways of enhancing *Shona* liturgical music composition which includes dance, language and instrumentation.

This research might break new ground in the study of Catholic liturgical music and assessment of the impact of inculturation processes in the Zimbabwean *Shona* cultural context.

The questions raised and results of this research may contribute meaningful knowledge and pertinent analysis to address cumbersome topics and debates concerning inculturation. Such unanswered questions include how *Shona* composers creatively approach their work and how *Shona* liturgical music functions in expressing the *Shona* culture according to the bishops“, composers“ and parishioners“ views and thus contribute to the musical field at large.

Above all, practitioners and collaborators in the realisation of *Shona* songs for the Mass such as bishops, composers, dancers and instrument players, may possibly find direction from findings of the current study, and a further affirmation of the importance of inculturation of *Shona* songs for the Mass.

1.4 The concept of inculturation and other theories framing this study

This study is underpinned by an interpretation of the concept of inculturation as the insertion of local culture into Christianity, Cowdin (2003:243) and Winters (1997:26) in order to explain how liturgical composers and parishioners articulate their understanding of *Shona* culture in musical practices for the Mass. Inculturation accommodates local culture in the Catholic liturgy of the Mass. It is a concept originally framed in different contexts from those characterising St Theresa and Glen Norah-Budiriro (the local setting of this study). It is of major importance in this research to find out how inculturation was initially explained by missionaries and the Vatican II prior to its application to Zimbabwean Catholicism. The original conceptualisation of inculturation in its cradle formulations provides a background to

the elicited interpretations of inculturation by local bishops, composers and parishioners. The local understandings of inculturation and its influence on *Shona* songs for the Mass are dependent on the original explanations of the concept.

The term „inculturation“ is said to have been used by Joseph Masson⁵ who introduced the term „*Catholisme inculture*“ into the preparations for the Vatican II (Linden 2012:194). Masson was referring to how his fellow Jesuits would be accommodative to the African local cultures in their missionary work. Laamann cited by Menegon (2008:147) uses the word „inculturation“ as a term used in Catholic circles to describe the process undergone by Christianity “to adapt to and to absorb features of local cultures” so as to avoid a form of imposed culture on the locals in liturgical music. Inculturation was initially a missiological⁶ approach by which missionaries intended to incorporate the local culture of the African people into Christianity in an effort to evangelise Africans. Such an integration of the local culture into Christianity was based on the fact that each society has its own culture, system of practices and symbols, so Christianity must operate within the local patterns of thought, language and symbols of a culture. Inculturation would make Christianity accommodative to the local cultural practices so that the local peoples would feel comfortable with liturgical music.

Inculturation was later approved and adopted as a concept into the Vatican II Council. In Vatican II documents, inculturation was documented in the Constitution on the Liturgy, *Sacrosanctum Concilium* that allowed the use of the vernacular (language of the people) and also the use of the musical culture of the local people in the liturgy (Chapter 1 section 36, 1, 2). These two changes opened way for composition and performance of music under study in his thesis. Local people could compose and perform their music in the liturgy. The Constitution of the Liturgy was approved by bishops in the Vatican meeting and promulgated by Pope Paul VI on December 4 1963. In the Vatican II context and discussion of inculturation, bishops as initial interpreters and regulators of inculturation were represented. The Vatican II conception of culture was unspecified, without much detail regarding the parameters to which „insertion of culture“ was set in the musical area. Furthermore, the Vatican II Council proposed a non-concretised discussion of inculturation without the actual

⁵ Joseph Masson was a professor and lecturer at the Gregorian University in Rome (Maseno 2011:128).

⁶ Missiology is an area of practical theology that projects, investigates and evaluates the message and mission of the Christian church, especially the nature of missionary work (Born 2009:6).

practice of the concept. Vatican II possibly did not have foresight of the cultural interpretations and ramifications implied by „inculturation“ to the local people in the African context generally, and specifically in this study, Zimbabwean parishioners and composers.

According to the Vatican II Council intention, inculturation would motivate Africans to enable them to identify with Christianity. In the musical sense, the local culture had to be inserted into liturgical music. According to Doyle, great care had to “...be taken not to impose unnecessarily an alien culture upon people... so that they preserve whatever is legitimate in their own cultures” (2000:76). The local practice of inculturation was intended by Vatican II to assist local people identify with liturgical music and enable them to be at home with it. Inculturation would also enable local peoples to be natural, to bring into Christianity the practices, elements and symbols which were meaningful and comprehensible to their own culture. In the absence of inculturation, Catholic liturgical music would suffer some “irrelevance with the culture of the people as it would be alien to the local people” as argued by Nkurunzinja (1985:212).

In the Zimbabwean St Theresa and Glen Norah-Budiriro context inculturation meant “the insertion of the local culture into liturgical music” implying that *Shona* cultural elements had to be inserted in liturgical music. Local parishioners took discursive roles through their diverse *Shona* ethnicities, cultural and social orientations and made different interpretations to the inculturation process. Initial interpretation of inculturation was conducted by the local bishops, but composition of songs incorporating *Shona* culture and performance thereafter had to be put into practice by the local Zimbabwean parishioners. The practice of inculturation in the two Zimbabwean parishes under focus was a realisation of inculturation in its diverse cultures within one place or country or nation as Odozor says, “Inculturation in African localities was an expression of the awareness of cultural diversity within a region or nation” (2008:585). By advocating for an authentic local interpretation of inculturation, the missionaries exposed inculturation to different understandings by different members of the Catholic Church at St Theresa Seke and Glen Norah-Budiriro. The local parishioners who had long been undermined in their cultural and musical practices by “emulation of Western culture” (Ashcroft 2001:10) were now afforded an opportunity to articulate their musical and cultural practices through their language, instruments and dance. At the St Theresa and Glen Norah-Budiriro parishes in Zimbabwe the practicality of inculturation becomes important

since all members of the hierarchy of the Catholic Church became implicated in the inculturation process.

The idea which inculturation advanced is that each group of people in society has its own culture, functioning as an integrated system of assumptions, practices and symbols. Walligo (1986) asserts that inculturation is a process which “makes liturgical music understood by peoples of every culture locality and time, a reformulation of Christianity into the very thought patterns of each people”. In resonance with Walligo (1986), Nkurunziza (1985:215) also explains inculturation “as efforts to make a system or institution more meaningful to the people of different cultures.” Therefore in the musical field, inculturation makes a cultural change in music, so that it becomes culturally understood and identified with by the local people. However, as inculturation is an alien formulated concept, it had to be understood locally. It is also important in this research to find out how inculturation has been understood by composers through the manner in which they approached their creative work and by parishioners in performing the *Shona* songs for the Mass.

Inculturation involves culture, a concept that implies complexity. Culture has been viewed from a variety of perspectives and no single definition is sufficient to describe it. Mulholland (1991) defines culture as “a set of shared and enduring meaning, values, beliefs that characterise a group of people and orient their behaviour”. According to Hofstede (1980:24) culture is “the collective programming of the mind which distinguishes one group from another and is passed from one generation to another”. Bhola agrees with Hofstede by asserting, “Culture is a collective knowledge that is created, tested, organised, accumulated and communicated within and across generations” (2003:3). The three authors seem to agree on the fact that culture is that which is believed to distinguish one group from another, it is shared by members of a group and it can be passed on from one generation to another. It is shared mental software of how a group distinguishes itself from another. However, culture changes from one time to another as one group can alter or add something to an aspect of culture before passing it on. Any form of inculturation allows the people to experience in liturgical celebrations a „cultural event“ which they are able to identify as elements of their culture (Chungpungco 1989:29). In this research it is important to find out the musical elements that parishioners, composers and bishops regard, and identify as expressing *Shona* culture.

Language is used in verbal expression and is not universal, but it is deeply rooted in a particular culture as stated by Hargie and Dickson (2004). Quan-Baffour (2008) supports this view of language as a component of culture saying, “culture and traditions are transmitted through language and without language there would be no culture ... musical instruments such as drums and rattles are also embodiments of culture, the rhythms of Ghanaian songs and drums are embodiments of their culture, identity and valued traditions” (2008:166). Dance is also believed to be an embodiment of culture as it “uses a thinking body in relation to other dancers with continuous self-awareness to conform one’s movements within the constraints of culture and custom.” (Herbst et al. 2003:218). Dance and musical instruments constitute the visual component of cultural musical arts. These three cultural elements have a utilitarian value of cultural expression in the indigenous creativity theory of Nzewi (2007). Underpinned by the foregoing theoretical perspective, this research evaluates how *Shona* songs are an expression of the locally recognised *Shona* cultural components.

As an idea and concept conceived within the Vatican hierarchy of the Roman Catholic Church, inculturation diffused to other non-Vatican members of the Church such as the local bishops, *Shona* liturgical composers and local parishioners. The latter two groups assumed a prominent role in the local interpretation of inculturation as they created compositions and performed the compositions.

1.5 Further theories resonating with this study

1.5.1 Post-colonial liturgies

Post-colonial liturgists consider formerly colonised people as any group of people that has been under political domination of another (Iverson 2002:40). Different post-colonial liturgy theorists point out that Western colonisers imposed their foreign religious knowledge, values, musical practices and culture on their subject nations. As pointed out by Wiredu cited by Quan-Baffour, “colonialism was not only a political imposition, but also a cultural one and African religions were gravely affected or even infected” (2008:166). African culture and traditions were looked down upon as missionaries stigmatised the African culture and also “tended to disparage African customs and music which they not only believed inferior, but also sinful” (Stone 2000:328). Quan-Baffour (2008) also supports the idea that African

culture was undermined by colonialists saying that African culture was scorned and Africans themselves were looked down upon during colonial rule.

It is realistic that Western logical standards cannot represent and justify African practices, thus some of the African cultural and religious opinions were not considered in missionary liturgy and musical practices (Gitari 1994:21). Missionaries passed on Eurocentric hymnody and psalmody around the world for generations as noted by Brink & Witvliet cited in (Vischer 2003:331), and then utilised them in congregational song and the liturgy. In the colonial Zimbabwean Catholic liturgy, Western chant, the Gregorian and Western hymns and ways of singing were given prominence over the local *Shona* or *Ndebele* musical practices. Missionaries embarked on a presumably „civilising mission“ and developed a hostile attitude towards African music and dissuaded Africans from maintaining their musical tradition (Falola and Fleming 2003:3). The use of African traditional musical instruments, language and dance was emphatically prohibited by being labelled as profane, heathen and primitive. “The *ngoma* [drum] and *mbira* which had carried the tradition of the *Shona* people’s history were dismissed by missionaries as pagan and unholy”, as stated by Kwaramba (1997:2).

Missionaries stereotyped African cultural and musical practices negatively, as suggested by Mlama (cited by Barz 2003:19) “traditional performance genres such as *ngoma* [dance or drum or music] the principal site for production of social knowledge, were both forcibly and willingly abandoned...the missionaries denounced these *ngoma* forms as barbaric and devilish” Implied in these words is the fact that Christianity brought negative stereotype and „censorship of traditional culture“ particularly of the music culture, and traditional musical practices were regarded as wicked. Mwakasak also cited in (Barz *ibid*), noted the evil conception of African musical styles by missionaries and how “the term indigenous songs became synonymous with pagan songs associated with darkness, evil and sin”. When conducting liturgical procedures, the local indigenous musical practices were not considered and liturgy became an instrument for power and oppression of others as said by Lukken (1994:174).

Post-colonial liturgists aim to clear the space for expression of African musical practices that had been previously censored and silenced by the dominant stereotyping of colonial ideologies. In this research, the theory of post-colonial liturgies gives impetus for speculation of how the local *Shona* composers compose songs and insert the language, how

instrumentalists insert *Shona* traditional instruments (the drum and rattles), and dancers create dance, as post-colonial liturgists. The *Shona* composers and parishioners, as if to expunge the colonialist *Shona* cultural negativity, made an unprecedented representation of their culture in *Shona* songs of the Mass through traditional *Shona* musical instruments, dance and language. The local *Shona* composers and parishioners exploited their cultural capital as a way of “contending various forms of missionary cultural and musical colonisation” (Ashcroft 2001:12). By playing a role in post-colonial representations, the local *Shona* composers and parishioners in the two studied parishes practice their customary musical performances and *Shona* traditional music practices which had been “demonised and belittled by missionaries as tied to indigenous pagan traditions and cultures” (Falola and Fleming 2003:3).

1.5.2 Indigenous creativity

The theory of indigenous creativity is based on the musical assertion that that musical arts creations are meant for achievement of cultural events (Nzewi 2007:304). Dance should be considered in relation to culture and in order to understand any music regarded as cultural, the song dance styles ingrained in that culture need to be included in the study. Music provokes dance; music and dance reciprocate in a cultural performance. The outward movement and gestures displayed by dancers are an expression of their inner feelings about their culture, music and occasion of the performance (Wanyama 2008:434). Along this vein, Nzewi (2007:214) maintains that “indigenous dances encode musical meaning and are designed and exhibited primarily for celebrating a culture”’s artistic creativity in dance.” The cultural constituents of music include language, musical instruments and dance. These cultural components of music are being evaluated in this research study in terms of their utility in cultural expression according to the views of the bishops, composers and parishioners.

1.6 Research methodology

This research project took a qualitative form embracing document study and ethnography. The qualitative approach was employed since it explores attitudes, behaviour and experiences of people thus giving an in-depth insight and analysis of human behaviour through contact with the study subjects.

Document study was employed to obtain information from the Catholic Church documents on inculturation. I wrote notes from those documents. The research question answered was: How do local interpretations of inculturation influence localised practices of *Shona* liturgical music at St Theresa Seke and Glen Norah Budiriro Parishes?

Interview guides used in this research were pretested before undertaking the study. I used ethnography to study cultural affinities between the Catholic parishes under focus. Before engaging in fieldwork, I sought permission from the responsible authorities; the parish priests of the two parishes under study. I conducted fieldwork through engaging with the parishioners of St Theresa Seke and Glen-Norah Budiriro Parishes within an uninterrupted period of three months. True understanding of the parishioner interpretations of *Shona* cultural representations in songs for the Mass would not be sufficient without my „complete involvement and without safeguarding the people“s viewpoints“ during the long stay at the parishes (Gitari 1994:20). The long stay helped in familiarisation and establishing contact in order to obtain valid information “through human closeness not separation” (Reason and Bradbury 2001:83). I participated in Masses and *Shona* liturgical music (depending on the situation), observed and interviewed St Theresa and Glen-Norah Budiriro Catholics so as to contextualise those congregations“ experience of *Shona* liturgical music, observing responses (physical, verbal, emotional) from respondents during interviews, focus group discussions, and Masses.

Responses to *Shona* liturgical music composition and performance were obtained from information rich candidates concerning the three aspects of *Shona* liturgical songs. Snowballing assisted the researcher to use referral networking. Knowledgeable informants especially the parish chairpersons directed me to other candidates for interviews.

I interviewed focus groups of 6-10 people consisting of music makers (choristers, composers, dancers, and drummers) and ordinary congregants (men, women and youths) each by itself. From the focus groups, I conducted individual semi structured and informal interviews with candidates of special interest to me. During interviews, each one hour long, interview guides were used. Subjects responded to the question “How do *Shona* songs for the Mass in this Parish reflect inculturation?”

I documented interviews in writing using field journals and electronic recording to obtain verbatim information from the interviewees and for accurate data capturing. As a person brought up in family where *Shona* liturgical music was performed, it has been a challenge to find a standing and articulate my opinions about *Shona* songs for the Mass which I feel I am greatly associated with. I examined the ideological power relations within the Roman Catholic Church as structures which have been restrictive in terms of transforming and shaping liturgical music by local cultures, an ideology which has never been so significantly challenged as by post-colonial theorists and practitioners (local parishioners and *Shona* composers). Due to localisation of Catholic liturgical music through the process of inculturation, the interpretations of inculturation, opinions and contributions of the local *Shona* composers and parishioners in the composition and performance of *Shona* songs for the Mass became important in this research.

Although I have been exposed to *Shona* songs for the Mass and had read some literature about inculturation, I remained with unanswered questions as to how *Shona* composers consider their *Shona* culture and come up with their different songs, musical instrument and dance compositions for the songs of the Mass. I have deemed myself an insider in performance of *Shona* songs for the Mass. Through reflexivity and using a reflexive journal, I constantly examined my insider views as a *Shona* Catholic and a participant in songs of the Mass, which might affect the research process. I was reflexive in my research considering (Hughes“ 2012) argument in support of reflexivity quoting Shacklock and Smyth:

As we see it, the process of reflexivity is an attempt to identify, do something about, and acknowledge the limitations of the research: its location, its subjects, and its process ... how accounts recognize that the construction of knowledge takes place in the world and not apart from it. ... For us, being reflexive in doing research is part of being honest and ethically mature in research practice. ... To not acknowledge the interests implicit in a critical agenda for the research, or to assume value-free positions of neutrality, is to assume „an obscene and dishonest position“.

As a researcher, I had to be honest enough to consider my own views and be aware of them. Since I originate in a parish different from St Theresa and Glen Norah-Budiriro, I am of the opinion that *Shona* liturgical songs differ in their expression inculturation from one place (parish) to another. The *Shona* songs for the Mass at these two parishes are an expression of a „*Shonanised*“ culture; that is to say, a culture which the *Shona* people identifiably recognise as

their culture. I consciously maintained a distance from my subjects in respect of their views and beliefs. Thus I have also found a way of conveying my views through the ideas of my *Shona* interviewees whose experiences, feelings and views match and oppose mine. I lived for three months among the Catholic parishioners not only with the intention to live as part of them but as an individual somehow experienced in *Shona* songs for the Mass. In my evaluation of Catholic songs, I considered specific meaningful and useful *Shona* songs and elements for study such as dance, musical instruments and language.

CHAPTER 2: LOCAL INTERPRETATIONS OF INCULTURATION

This chapter outlines the inculturation concept and its interpretation by members of the Catholic Church hierarchy. It is centred mainly on the views of bishops and the ordinary parishioners who are not composers of *Shona* songs for the Mass.

2.1 The concept of inculturation within the Roman Catholic hierarchy

This study is informed by an understanding of the concept of inculturation⁷ as the insertion of local culture into Christianity, Cowdin (2003). The concept of inculturation informs this research study as it attempts to explain how Catholic liturgical leaders (bishops), *Shona* composers and parishioners articulate their understanding of the *Shona* culture in musical practices for the Mass. Changes associated with the liturgy and music inculturation run within the Roman Catholic hierarchy and so does inculturation as a concept that precipitates liturgical music transformation. The organisational structure of the Roman Catholic Church is explained in the Zimbabwean Conference of Catholic Bishops' Article (1972:32) which says that the highest Catholic human authority is the Pope followed by the rest of the members of the Catholic Church.

The Hierarchy of the Roman Catholic Church

The structure of the Roman Catholic Church is portrayed in the form of a hierarchy. In the Roman Catholic organisational structure the Pope is the highest human leader followed by cardinals, archbishops, bishops, priests and the parishioners (laity).

The Pope

⁷ Inculturation gained prominence from the Vatican II Council. The Constitution of the Sacred Liturgy, *Sacrosanctum Concilium*, was one document of the Vatican II that allowed the use of the local people's music and the vernacular in the Mass. Henceforth inculturation has been interpreted, advocated and explained by different scholarly, ideological documents and actors in different local contexts Kurgat (2009). The Zimbabwean localised interpretations of inculturation are also based on the scholarly, Church and actor documents. Inculturation is also explained by Laamann in Menegon (2008) as the domestication of Christianity so as to make the local parishioners identify with it. Thus, in the musical sense, the local aspects of music were supposed to be incorporated into Christian music, (the Gregorian Chants). In this research the Catholic Church music has been domesticated and localised in Zimbabwe at the parishes of Glen-Norah Budiriro and at St Theresa Seke Parish.

At the top of the human leadership of the Roman Catholic Church is the Pope. The Pope is the Bishop of the Vatican City and in charge of the rest of the members of the Roman Catholic Church. The Pope is elected by Cardinals.

The Cardinals

The Cardinals are the Council of the Pope's advisors. They are in charge of large regions within the Roman Catholic Church, for example the continents and large portions of continents such as regions encompassing two or more countries. They also elect the Pope from among their number.

The Archbishops

The Archbishops rule over a large area called an Archdiocese and they make sure the bishops keep the Church rules.

The Bishops

The bishops run the dioceses which are the main administrative units within the Roman Catholic Church. They are the local authorities who make and implement liturgical changes within the dioceses.

The Priests

The priests work hand in hand with the bishops, the deacons and the laity (ordinary parishioners). The priests are in charge of the individual parishes.

Deacons

The deacons are assistants to the priest in the service of a parish.

Parishioners

The ordinary people constituting the Catholic membership at parish level are called parishioners or the laity. A cluster of parishes constitute the dioceses of the Catholic Church. In this research, parishioners at the two parishes of St Theresa Seke and Glen Norah-Budiriro are under focus. The two parishes are run by the above explained administration system.

Explanations about the Roman Catholic Church Hierarchy have been adopted from the Zimbabwean Catholic Bishops Conference Article (1972), the Organisational Structure of the Roman Catholic Church.

Although it was originally explained and documented in the Vatican II Council, the concept of inculturation was later communicated to the rest of the members within the Roman Catholic Church hierarchy at different national and diocesan levels. It also became a local practice within particular parishes such as St Theresa and Glen Norah-Budiriro.

Internationally, the Pope, cardinals and bishops were activists in promoting inculturation. The concept of inculturation was transmitted to the community of parishioners by local bishops who attended the Vatican II Council in accordance with the understandings of the missionaries and bishops as the transmission of the gospel and music. Communication of inculturation as a concept according to the missionaries' understandings is emphasised by Magesa, who says "what Christian missionaries do, rather, is to transmit to their listeners their own understanding of the gospel" (2004:7).

On a parish level, local bishops and priests were the first communicators of inculturation and the parishioners were recipient practitioners. As the Vatican II formalised the practice of inculturation, the centre of operations was shifted from the Pope, as maintained by Doyle, "Not only can Rome be the centre of Catholicism but all other nations and locations outside it" (2000:76). Through the process of inculturation, liturgical music produced different cultural results in various places. The formalisation of inculturation outside of Vatican II discussions elicited strong and diverse meanings and interpretations of inculturation at a local diocesan or parish level. It is therefore important in this research to find out how local bishops, priests, composers and parishioners of the St Theresa and Glen Norah-Budiriro interpreted and prioritised certain aspects of inculturation which shaped liturgical music, and how they feel about the resultant *Shona* liturgical songs.

2.2 Inculturation and the beginnings of *Shona* liturgical music

When Christianity came to Zimbabwe (formerly Southern Rhodesia) around 1886, Catholic liturgical music was in the form of an internationally recognised corpus of the Gregorian Chants which were the "music for the Roman Catholic Church," (Kamien 2004:83). Western missionary hymns later became part of the Catholic liturgical music mainly because, "as missionaries introduced the Christian religion to Zimbabweans, they indoctrinated Catholic converts with their own Western Christian hymns" (Mushayapokuvaka 1997:32, Lenherr 2008:86). Kamien (2004), Mushayapokuvaka (1997) and Lenherr (2008) concur in suggesting that with the advent of Christianity in Zimbabwe, only Western Christian hymns in German, English and Spanish were sung during the Catholic Mass, and as a result Western musical practices were given prominence over those of the *Shona*. The undermining of *Shona* traditional musical practices and musical instruments in Christianity by missionaries is also stressed by Muranda (2010:77), who asserts, for example, that "St Theresa's Hama Catholic

High School never allowed students to play traditional music because it was regarded as evil and traditional musical instruments were unwelcome among African Christian believers”. Due to the de-emphasised value allotted to *Shona* musical practices by missionaries, local individuals such as Ephert Mujuru, a renowned Zimbabwean musician who possessed an orientation and finesse towards *Shona* instrumental practices such as *mbira* playing, were convinced not to play such instruments (ibid). Individuals inclined towards *Shona* musical indigenous practices were dissuaded from practising their musical culture. African musical practices suffered unpopularity from the local people through the missionaries’ civilisation campaign. Falola and Fleming say that “missionaries and colonialists alike encouraged Africans to adopt European musical styles and songs since they saw it as part of their quest to civilise a savage people” (2003:3).

As observed by (Kurgat 2009), inculturation was explained, advocated and insisted upon by numerous Vatican II related movements and books by scholars such as Flannery (1975), Cowdin (2003), Shorter (1988) and Parrat (1996). By its acceptance and then emphasis on the necessity for inculturation, the Vatican II Council and local Catholic leadership from 1965 onwards after the Second Vatican Council meeting conclusion, acknowledged the existence of formal disregard for local cultural songs hence the need to compose *Shona* songs for the Mass. In the Zimbabwean situation, the existing formal disregard for *Shona* cultural musical practices was later counteracted by the Swiss missionaries who encouraged native Zimbabweans to compose songs inclusive of their own musical culture especially the *Shona* language and traditional rhythms.⁸ The necessity for inculturation is thus emphasised in the observation of the cultural theologian Walligo (1986) in connection with the need for a reciprocal relationship which must exist between the Catholic faith and the local culture. Walligo says “The synthesis between culture and faith is not only a demand of culture but also of faith. ... A faith which is not a part of culture is a faith which is not fully accepted, not entirely thought out and not faithfully lived” (1986:113). Walligo’s statement implies the necessity of inculturation in such a way that the Catholic Church leadership accepted a form of liberalisation and change in liturgical music so as to accommodate the local *Shona* elements of culture which had long been suppressed in the songs for the Mass. The Catholic Christians’ experience of an impractical alien culture in the songs of the Mass necessitated the inclusion of local culture in locally composed and performed songs. Locally composed

⁸ Interview with Chaka Chawasarira at St Theresa LCBL House, Seke Chitungwiza on 19 December 2013 and interview with Fr Joseph Lenherr at Driefontein Mission on 14 May 2014

Shona liturgical songs therefore replaced the Gregorian Chant in the Zimbabwean liturgy of the Mass.

2.3 The stages of the Mass in their relation to the concept of inculturation

The stages of the Mass have incorporated elements of the *Shona* culture through the process of inculturation promoted by local *Shona* composers, bishops and the laity. The Roman Catholic Mass moves in the sequence of the Entrance, the Kyrie, the Gloria, the Gospel, the Offertory, Agnus Dei, Holy Communion and the Exit. However, in this evaluation the Gloria, Gospel Procession, Offertory and Communion are considered as the stages of Mass under study.

The meanings that composers, as creators of the music and parishioners as performers of the songs have attached to the aforementioned constituents of the Mass are investigated. Songs that accompany these stages of the Mass have been influenced by inculturation and are of concern in this research. It is not the examination of the songs as the final product that is important but the opinions of composers, parishioners and bishops in what they acknowledge to be culturally *Shona* in the songs. Possibly the composers' views as deployers of cultural elements of *Shona* music might be agreeing or disagreeing with the parishioners who are the performers of the songs.

The Catholic Mass comprises two main parts, both of which are referred to as „liturgies“ – the Liturgy of the Word and the Liturgy of the Eucharist. These two liturgies are the major and most important parts of the Mass. In support of the fact that the Liturgies of the Word and the Eucharist are the major parts of the Mass, Karecki (1990:101) says that “the Mass is made up of two parts: the Liturgy of the Word and the Liturgy of the Eucharist; the introductory rites, the presentation of gifts and dismissal rites are secondary parts which serve as transitions before, in between and after primary parts of the Mass.” The validity of the liturgies of the Eucharist and the Word as the major parts of the Mass provides a justification for the choice of the songs of the Gospel Procession, the Offertory and Communion as the main focus for this research as sufficient representation of the Mass in its two major parts. Furthermore, these two liturgies are so closely related that they are both referred to in the jargon of the Catholic documents as communion stages of the Mass. Schmidt (1958:389) calls the two major parts of the Mass “the Communion of the Word of the Lord and the Communion of the

Body and the Blood of the Lord (Eucharist)” due to their interrelationship. These two stages form hinge components on which the liturgy of the Mass rests, as stated in the Constitution on the Sacred Liturgy, “The gospel and the Communion are the immutable components of the Mass” cited by (Karecki 1990:20). They can only be redefined, re explained and readjusted. In Zimbabwe, these stages of the Mass have been exposed to the influence of inculturation and thus the research sought to establish what sort of the *Shona* culture has been incorporated into such indispensable parts of the Mass. The stages of the Mass under focus are thus discussed hereafter.

The Gloria

The Gloria is part of introductory rites. The term Gloria comes from the Latin „*Gloria in excelsis deo*“. Translated in the *Shona* songs of the Mass, the Gloria is called *Mwari Ngaarumbidzwe*, meaning “Glory to God”. The Gloria is a song of thanksgiving, praise, worship, joy and cognisance of God’s mighty works by Christians (Dewis 1989:21).

The Gospel Procession

The Gospel Procession falls under the Liturgy of the Word. The song for the gospel reading is sung by the parishioners before the reading of the gospel by the priest. It derives its name from the gospel thus the name Gospel Procession song. It is a song honouring God’s Word in the Gospels. After the reading of the Word by one parishioner, the rest respond to the reading using music in the Gospel Procession song. It is sung while a group of the parishioners carry the gospel book to the priest so that he can read it. A Gospel Procession is usually carried out in Sunday Masses or in feast-day Masses otherwise it is omitted and downplayed in ordinary Masses.

Offertory

The offertory and the Communion songs studied in this research are part of the liturgy of the Eucharist. Offertory is a stage of giving gifts to God. During the offertory, parishioners make a procession to place gifts of money and items such as fruits, and foodstuffs into the offertory containers. Offertory songs are sung to enhance the bringing in of gifts to the containers by the parishioners. In the two studied parishes, *Shona* songs for the Offertory are composed and

performed according to the *Shona* composers' and parishioners' understandings of offering gifts and thanksgiving as part of their culture.

Communion

The liturgy of the Eucharist is regarded by Catholics as the most important cherished constituent of the Mass. The Communion is also known as the Holy Eucharist. During the Communion, the priest and other ministers distribute bread and wine as elements of communion for consumption by parishioners. It is initiated in the reception and concluded with consumption of the bread and wine after it has been prayed over (consecrated) by the priest. As stated by Glazier and Hellwig (1994:185), "The Eucharist, often called Holy Communion is the reception and consuming of consecrated bread and wine". Dix (1980:929) maintains that, "Communion is the partaking of the consecrated elements at the Eucharist where there is a communion participation in Christ". Moore (2011:296) points out that Communion means "getting into contact with", therefore, according to Catholics, such as those represented in this research, denotes a personal encounter with Jesus in person.⁹ The explained stages of the Mass in the *Shona* set up are enhanced by *Shona* songs due to inculturation.

An evaluation of the *Shona* liturgical music is being provided in this research by investigating how *Shona* songs express the *Shona* culture in the stages of the Mass according to the views of the composers and the parishioners. The Gospel Procession, Offertory and Communion stages and their respective *Shona* songs are under focus. As a local practice of inculturation in the two parishes, the dance, musical instruments and language used in these songs are also elements of special attention.

2.4 Local interpretations of inculturation in the composition and performance of *Shona* songs for the Mass

Inculturation as an „inclusion of the culture“ facilitates an interfaced interactive process between the culture of the local people and songs for the Mass. This research investigates elements of *Shona* culture that have been deployed by the *Shona* liturgical composers and

⁹ Interview with Oscar Mare at his home Unit A, Seke in Chitungwiza on 14 April 2014

how the parishioners as performers feel and perform the songs of the Mass as the expression of the *Shona* culture. Culture is seen as “a process of construction of meaning, and music as a field of cultural meanings” (Akrofi et al 2007:367). In the conception of music as a field of cultural meanings, it is of pertinent importance to find out how composers interpreted inculturation and inserted elements of culture into music and how parishioners interpreted inculturation for performance of *Shona* liturgical songs. *Shona* composers and parishioners possibly concur on how certain aspects of the music portray the *Shona* culture and vice-versa. Elements of the *Shona* culture such as language, dances and musical instruments including *ngoma* [drums] and *hosho* [drums and rattles] will be given special attention in this research as „inclusions“ of the local people’s culture into the liturgy. These aspects are evaluated in this research in terms of how they express the *Shona* culture according to the knowledge and opinions of composers and parishioners of the two Catholic parishes in this study. It is important to first find out the participants’ constructed understandings of inculturation (cultural musical insertions) and to use these as a base for evaluation of the cultural elements of music.

According to Kanu, inculturation implies bringing the contextual meaning of culture into the liturgy (2012:34). However, as a liturgical music practice that expresses *Shona* culture, inculturation has not been evaluated in the Zimbabwean localities. This research evaluates the locally composed *Shona* songs for the Mass and how they express the *Shona* culture of local Catholics at St Theresa and Glen Norah-Budiriro parishes.

Culture, as a broad term in the inculturation process, is open to diverse interpretations. Different members in the Catholic hierarchy have their own habits of mind which determine their interpretation of inculturation. Jones cited by Magesa (2004:7) supports the idea that different groups of people will interpret the same concept differently, saying: “The message will never be the „same“ after it has been assimilated and interpreted through a new group of minds”.

The outlook and meaning of inculturation as proclaimed by the Vatican II Council was interpreted in the locality of Harare in Zimbabwe at St Theresa and Glen Norah-Budiriro. Depending on the individual’s view of culture, social class position and access to information in the Catholic organisational structure, diverse interpretations of inculturation emerged. The bishops and priests were the first people to be informed about inculturation, then other people

in prominent positions within Catholic Church circles such as leaders of various parishes and groups within the Church. This chapter determines how inculturation is understood as the bringing of the *Shona* culture to liturgical music by the bishops and parishioners. *Shona* composers' interpretation of the concept of inculturation in bringing about *Shona* cultural insertions into liturgical music will be discussed in Chapter 3 wherein the *Shona* composers' respective compositions will be transcribed and analysed.

Local cultural contexts and interpretations of inculturation by *Shona* liturgical composers and performance of the songs by parishioners have resulted in characteristics which can be considered to be *Shona*. The local bishops, *Shona* liturgical composers and local parishioners have played an integral part in the local interpretation of inculturation as said by Crichton (1993:67) "through the Vatican II, the Church acted in and through the local Church". *Shona* songs for the Mass were composed by local people through the practice of inculturation. As Mushayapokuvaka (1997) noted, "by 1968, Mr Stephen Magwa Ponde of Masvingo Diocese and Mr Chaka Callisto Chawasarira of Harare Diocese had come up with the first compositions of *Shona* liturgical songs in Zimbabwe to bring inculturation to the Zimbabwean situation." The compositions from these two composers constitute some of the landmarks and important features of inculturation of Catholic liturgical music in Zimbabwe and still serve as reference points for the composers who join the Zimbabwean Catholic Composers' Association.

Through Ponde's first compositions of *Shona* liturgical songs in Gweru Diocese, *Shona* songs began to be considered for use within the Mass. Ponde's compositions have been considered as pioneering *Shona* liturgical composition in Zimbabwe (Tracey 1970). *Shona* traditional musical instruments, dance and the *Shona* language found their way for the first time into the Catholic liturgy through Ponde's *Shona* compositions for the Mass. Lenherr alludes to the initial use of these *Shona* cultural elements of songs, in particular those by Ponde, saying, "Ponde's *Shona* songs for the Mass were set to *Shona* drums, rattles and dances" (2008:8). Lenherr's reference to the existence of *Shona* traditional musical instruments in Ponde's songs resonates with Creary's observation, according to which Ponde composed 19 new hymns "ten of which are accompanied by *ngoma* [drums] and *hosho* [rattle]" (1999:185). This initial composition of *Shona* songs and the use of *Shona* traditional musical instruments also ushered in further composition and instrumentation of *Shona* songs for the Mass in other

localities, including those belonging to the Archdiocese of Harare under study. Chaka Chawasarira composed alongside with Ponde, in pioneering *Shona* songs for the Mass.

2.4.1 Interpretation of inculturation by local bishops

Consequent to the formulation of the concept of inculturation in the Vatican context, inculturation was disseminated by the local bishops in different national and diocesan levels. Jesuit scholarly discourse was the invention point of the inculturation concept and then it diffused to other places after the formalisation of the concept in the Vatican II Council. According to Stone, “there is a single point of invention and over time the trait moves outward from that original location” (2008:28). Seemingly, the concept of inculturation was communicated through a hierarchical diffusion process since the bishops, who are regarded as overseers of the parishes, had initially considered and discussed inculturation in the Vatican II Council. As stated in the Constitution on the Sacred Liturgy, Chapter 2 Article Number 41, in each diocese the bishop is the regulator of the liturgical life in the diocese. In support of the idea that the bishop is in charge of liturgical matters in the diocese Lercaro states, “It pertains to the bishop to regulate the liturgy within the limits of his diocese” (1964:733).

In the Zimbabwean liturgical musical arena, the Catholic Bishops probably interpreted the foreign formulated concept of inculturation along the lines of the frequently quoted authors Cowdin (2003) and Shorter (1988) who refer to inculturation as an inclusion of the local culture into Christianity. In the case of the local *Shona* or *Ndebele* or *Kalanga* people, the insertion of culture into liturgical music had a certain meaning. However, there is a scarcity of evident written documentation in which the Zimbabwean Catholic bishops spell out guidelines for *Shona* musical inculturation. It seems as if the bishops’ instructions to local composers and parishioners were orally transmitted.¹⁰ Two late Bishops, Alouis Haene of the Gweru Diocese and Patrick Fani Chakaipa from the Archdiocese of Harare took an initial major active role in matters regarding interpretation of musical inculturation. Haene appointed Fr Joseph Lenherr who delegated his responsibility for composition to Ponde to come up with *Shona* songs for Mass with indigenous *Shona* rhythms. As Lenherr (2008) reiterates, “I did not know anything about *Shona* rhythms and compositions so I assigned

¹⁰ Interview with Fr Joseph Lenherr

Ponde to compose *Shona* local compositions for the Mass.”¹¹ Chakaipa also initiated formation of the *Shona* Composers’ Association in the Archdiocese of Harare to compose *Shona* songs and appointed Chaka Chawasarira to compose a drumming rhythm¹² for use in *Shona* songs for the Mass. The two local Zimbabwean bishops prompted the local practice of inculturation and *Shona* elements of music found their way into Catholic liturgical music (see Chapter 3 for transcriptions of some of the compositions that Ponde and Chawasarira came up with). *Shona* liturgical music thus gradually replaced the Gregorian Chant in the Zimbabwean Catholic liturgy of the Mass.

To this day, no document has been discovered to explain the local Zimbabwean Bishops’ interpretation of musical inculturation¹³ as gathered from interviews with Fr Kennedy Muguti¹⁴, Fr Joseph Lenherr¹⁵, Fr Mabonga¹⁶ and Bishop Xavier Munyongani¹⁷ (Bishop of Gweru and Liturgist). Inculturation has been interpreted as the inclusion of *Shona* cultural aspects in liturgical music.¹⁸ The longest serving *Shona* composers are currently Fr Emmanuel Ribeiro, Mr Nicholas Muchenu and Chaka Chawasarira. They also confirmed the lack of literature from the Zimbabwe Catholic Bishops Conference¹⁹, from the two previous bishops (those who took a role in the pioneering works of Ponde and Chawasarira) and the current Bishop(s) regarding specific musical inculturation instructions.

Local *Shona* composers’ understandings of inculturation are regarded as interpretations which composers consider when creating songs under the guidance of the spiritual directors who represent the Bishops among the Composers’ Association.²⁰

2.4.2 Interpretation of inculturation by parishioners in the performance of *Shona* liturgical music

¹¹ *ibid*

¹² Interview with Chaka Chawasarira

¹³ Interview with Fr Kennedy Muguti at the Archdiocese of Harare Offices on 24 March 2014

¹⁴ *ibid*

¹⁵ Interview with Fr Joseph Lenherr

¹⁶ Interview with Fr Mabonga at the Catholic Book Centre on 12 April 2014

¹⁷ Interview with Bishop Xavier Munyongani at 77 Kopje Road Bishop’s House Gweru on 10 May 2014

¹⁸ Interview with Fr James Chabuka at St Theresa Parish on 21 January 2014

¹⁹ The Zimbabwean Catholic Bishops Conference is the National Commission of Bishops in charge of Catholic liturgical and faith matters in the eight Catholic Zimbabwean dioceses, namely Harare, Bulawayo, Mutare, Chinhoyi, Gweru, Hwange, Gokwe and Masvingo.

²⁰ Fr Emmanuel Ribeiro in an interview at his Highfield Priests’ House on 04 January 2014

The St Theresa and Glen Norah-Budiriro parishioners have their own verbally articulated understanding of inculturation. Parishioners occupy the lowest rank in the Catholic Church hierarchy as explained in Section 2.1 above. However, in the cultural consumption and performance of the songs, they play a prominent role as they create and attach cultural meaning to inculturation practices. Through performance of *Shona* songs for the Mass the parishioners consume the musical product thereby approving or disapproving some liturgical compositions and elements in the practice of inculturation. As pointed out by a Glen Norah-Budiriro composer Mr Nicholas Muchenu, “Parishioners can either approve or attack some cultural compositions by desisting from singing them and regarding them as non-*Shona* as they did in 1989 with Fr Ribeiro’s *Hwayana yaMwari*”.²¹ It is claimed that parishioners refused to sing the song composed by Fr Ribeiro saying it was rather culturally non-*Shona* and difficult for them to grasp. Parishioners’ understandings of inculturation act as a determining factor for the evaluation of inculturation. In this research, it is of relevance in the views of the performing parishioners to find out what inculturation should entail and enable in the performance of *Shona* songs for the Mass.

For parishioners, inculturation is expected to enable the use of cultural practices such as the use of a variety of *Shona* musical instruments, dance and language in songs for the Mass. Inculturation is also supposed to: localise and domesticate the songs for the Mass, bring a satisfactory shift from Western musical practices, give room for cultural liberation, accommodate cultural creativity in compositions, bring cultural motivation, enable cultural rehabilitation and activity, accommodate for functionalism of songs, allow for *Shona* vocal production, promote *Shona unhu* [expected behaviour], and facilitate an experience of joy in *Shona* songs for the Mass.

Inculturation as „the inclusion of culture in songs for the Mass“ should enable the use of all known *Shona* traditional musical instruments.²² According to parishioners, *Shona* traditional musical instruments include *ngoma* [drums], *hosho* [rattles], *zviki* singular *chiki* [raft rattles], *ngororombe* [bamboo pipes], *hwamanda/mabhosvo* singular *hwamanda/bhosvo* [horns], *zvigufe* [flute vessels], *zvipendani* [mouth resonated bows] and *mbira*. Parishioners suppose that inculturation should accommodate a wide variety of *Shona* traditional musical instruments. There should be non-selective use of musical instruments in *Shona* songs for the

²¹ Interview with Mr Nicholas Muchenu at Glen Norah-Budiriro Catholic Church on 08 January 2014

²² Interview with Mr Jengwa Shonhiwa at Glen Norah-Budiriro Parish on 22 December 2013

Mass, according to Mr Clemence Ndambakuwa.²³ Traditional musical instruments used at St Theresa and Glen Norah-Budiriro are described below.

Ngoma [traditional drums]: *Ngoma* (both in singular and plural form) is a *Shona* traditional musical instrument made of dried cow hides fastened on a wooden hollowed body. The dried cow hides on the top part form a flat surfaced circular head that is fastened to the wood trunk by *hoko* [small wooden dowels]. The top (head) is struck by hands or sticks to produce sound as the membrane vibrates. *Ngoma* is usually used in the celebration of *Shona* rituals of invoking the traditional ancestral spirits and in the performance of different *Shona* traditional dances such as *mhande*, *jerusarema*, *muchongoyo* and *jiti*. Below is Figure 4 showing the *ngoma* currently in use in the two parishes under focus.

Figure 4: Ngoma [traditional drums]



Hosho [hand rattles]: *Hosho* (both singular and plural form) has been used in the performance of *Shona* traditional dances and in accompaniment of *ngoma*. *Hosho* was originally made of an outer shell of fruit shells or small pumpkin gourds (Figure 5). Seeds or small pebbles are placed inside the fruit shells or gourds to produce sound when *hosho* is played by way of shaking. Modern *hosho* makers use plastic or fibreglass spherical containers, pebbles and wooden handles. *Hosho* sets shown in Figure 5 were the ones used at the two studied parishes.

²³ Interview with Mr Clemence Mudzinganyama Ndambakuwa at the Glen Norah-Budiriro Parish House on 22 December 2013

Figure 5: *Hosho* [hand rattles]



Mbira: Mbira (both singular and plural form of the word). This *Shona* traditional musical instrument is made of metal keys which are suspended on a wooden sound board (Figures 6-7). The *mutanda* [metal cross bar] on top of the keys screws the keys to the sound board and keeps them in place. Another thinner metal bar called *gwariva* is also placed between the metal keys and the sound board to keep them in a suspended position. The *mbira* instrument exists in different types distinguished by the number of keys, function in the different *Shona* traditional ceremonies, and place of origin. Usually the *mbira* instrument is played in a *deze* [resonator] made of pumpkin gourd as practised by many indigenous musicians among the *Shona* people including Chaka Chawasarira. Nowadays, some *Shona* people place the *mbira* in fibreglass or a wooden resonator as shown in Figure 6 below. The *mbira* is played by plucking the metal keys which vibrate to produce sound.

Figure 6: The *Nyunga Nyunga mbira*



Figure 7: The *Nhare mbira*



The *mbiras* in Figures 6-7 were constructed by Chaka Chawasarira. Photos were taken by the researcher courtesy of Chaka Chawasarira on 26 December 2014

Hwamanda/Mabhosvo* [Horns]:** in the singular form ***Hwamanda/Bhosvo (see Figure 8). Parishioners in the two studied parishes make use of *mabhosvo* [kudu or ox-horns] during *Shona* liturgical music performances. Although the term *mabhosvo* might refer to any other trumpets in the class of air blown trumpets, in this study the term refers to ox-horns or kudu horns as the currently used horns in performance of *Shona* liturgical songs.



Figure 8: Men playing *mabhosvo* or *hwamanda* [Horns]

The second and third men in the picture are playing *mabhosvo/hwamanda* [horns] in a *Shona* liturgical song performance.

Picture extracted from the JESCOM *Mwari Ngaarumbidzwe* Video.

Picture extracted with the kind permission of Sr Tendai Makonese, a representative of JESCOM.

Shona songs for the Mass must be in the *Shona* language.²⁴ Language is one of the major African marks of the African culture and identity. Africans from Nigeria, Malawi, Kenya, Zimbabwe and South Africa use unique speech tones specific to their language structures. As a departure from Westernised musical practices, *Shona* liturgical songs must be in the *Shona* language.²⁵ The *Shona* language in the songs for the Mass should portray the different dialectical inflections under the dictates of a particular *Shona* dialect. Examples of the *Shona* dialects include *Korekore*, *Zezeru*, *Karanga*, *Manyika* and *Ndau* whose specificities of tones and pronunciation of the words should be portrayed in *Shona* songs for the Mass. The language employed in liturgical songs must always be *Shona* not an Asian, Western or any other African language such as *Chewa* and *Bemba* for instance.

Inculturation is also expected to adapt songs for the Mass for expression of culture²⁶ through language and dance associated with the different *Shona* tribes in Zimbabwe.²⁷ The composed *Shona* liturgical songs in expression of their particular language tones should point to the tribe of the *Shona* liturgical composer.²⁸ For example in localities associated with the different *Shona* tribes in Zimbabwe, the *Shona* people originating from the Dande, Mt. Darwin and Hurungwe areas are known as the *Korekore*, those from Zvimba, Marondera and Wedza are known as the *Zezeru*, those from Mutare, Rusape and Headlands are the *Manyika* and people from Masvingo are the *Karanga*. These *Shona* tribes also use distinct tone specificities of language peculiar to their tribe and have specific traditional dances such as *mafuwe* for the *Korekore*, *mbende/jerusarema* from the *Zezeru*, *mhande* for the *Karanga* and *muchongoyo* unique to the *Ndau*. The use of local Zimbabwean *Shona* dance exemplifications and speech tones should be reflected in Zimbabwean local *Shona* liturgical songs. The expression of elements unique to such localities should make it easy for Catholics as well as non-Catholics conversant with the *Shona* musical practices of local Zimbabwean areas to identify with the *Shona* songs for the Mass.

Inculturation should bring a satisfactory transformative shift from the non-*Shona* type of musical cultural practices so that the parishioners will be satisfied and not feel a lack of their

²⁴ Interview with Mr Simbi Mapurisa at his home, Chitubu Shopping Centre Glen Norah- Budiriro on 08 January 2014

²⁵ Interview with Mr Clemence Mudzinganyama Ndambakuwa

²⁶ *ibid*

²⁷ Interview with Mr Ignatius Chabata at Green World Harare on 26 January 2014

²⁸ Interview with Mr Paul Adwin Katenge at St Theresa Seke Parish on 22 December 2013

culture in liturgical songs as they did during the missionary era.²⁹ Inculturation should be transformative enough to depart from Western missionary form of music performance to the *Shona* cultural performance.³⁰ As such, inculturation must eradicate passivity, coldness and immobility associated with the Gregorian Chants and their subsequent Western hymns in Spanish, German, and English context. *Shona* songs should enable parishioners to express their cultural practices of music such as the natural use of the *Shona* voice, traditional musical instruments, dance and language. Abandonment of the inculturation process would otherwise bring an unsatisfied longing for the *Shona* culture in songs for the Mass. Inculturation should mean that Western styles of performance are replaced by a *Shona* performance of songs for the Mass as stressed by Mrs Guzha³¹, Mrs Chawafambira³², and Mrs Gapare.³³

Inculturation must provide an opportunity for freedom of creativity and cultural liberation. *Shona* songs for the Mass should liberate Catholic Christians from imitation of Western prescribed and stereotyped musical practises in Mass. The Western ways of composition, moulding the voice, musical instruments and language should not be the norm in the music as previously encouraged when Western superiority was emphasised as stated by Mr Paul Adwin Katenge³⁴ and Tariro Muchenje.³⁵ The non-inclusion of *Shona* musical practises, language, musical instruments and dance were a form of suppression in the Catholic Church. The Catholics in the two studied parishes do not have to imitate Western cultures by way of direct imposition, but they should be free to express their own *Shona* culture in the songs for the Mass.

Motivation in performance of songs should be facilitated by inculturation. Inculturation should bring an incitement for participation and performance in *Shona* songs for the Mass. If parishioners are allowed to participate in cultural music which they identify with, there should be some motivation and urge to partake in *Shona* liturgical music. Mrs Mariya Arifaneti³⁶ and Mrs Regina Vambe³⁷ would expect an extra inspiration to perform their culture that has been inserted in *Shona* songs for the Mass. When parishioners identify with

²⁹ Interview with Mr Clemence Mudzinganyama Ndambakuwa

³⁰ *ibid*

³¹ Interview with Mrs Susan Guzha at St Theresa Catholic Church on 23 December 2013

³² Interview with Mrs Loveness Chawafambira at St Theresa Parish on 23 December 2013

³³ Interview with Mrs Maria Gapare at Makoni Shopping Centre Chitungwiza on 10 January 2014

³⁴ Interview with Mr Paul Adwin Katenge

³⁵ Interview with Tariro Muchenje at Glen Norah-Budiriro Parish on 06 January 2014

³⁶ Interview with Mrs Mariya Arifaneti at St Theresa Seke Parish on 10 January 2014

³⁷ Interview with Mrs Regina Chivambe at St Theresa Seke Parish on 09 January 2014

Shona liturgical music, it should be spontaneous for them to take part in this music through activities such as singing, clapping, dancing and playing instruments.

The culture of locals inserted into liturgical music should bring about functionalism of songs within the Mass.³⁸ For the *Shona* people music is associated with a particular purpose in community and individual activities such as hunting, fishing, game songs and songs for the enthroning of traditional chiefs. The function of music in African societies is supported by Agawu (2003:98) who maintains that “music in Africa must take into account the activity to which it is attached ... and ... serves”. *Shona* songs for the Mass should meet the purpose of each component of the Mass. Parishioners expect that *Shona* liturgical music should match the components of the Mass and their specific themes such as the Gloria for praising God, the Gospel Procession for welcoming God coming to the people and the Offertory for giving as explained by Mr Vincent Tigere³⁹ and Mrs Lindsay Murahwa.⁴⁰

Expression and appreciation of cultural identity is also expected of inculturation.⁴¹ For most of the parishioners in the two parishes under focus, inculturation should facilitate a realisation and appreciation of the *Shona* cultural identity. The *Shona* songs of the Mass should enable parishioners to experience sensibility, realisation and pride in their cultural identity. The once derided cultural identity should be realised, expressed and appreciated. A cultural rehabilitation should be expressed through *Shona* songs for the Mass. As expressed by the different parishioners, their different *Shona* ethnicities should be expressed through the songs in their elements of dances, language and musical instruments. These three elements of *Shona* liturgical songs must reflect *Shona* ethnicities.

Community cohesiveness should also be expressed by inculturation.⁴² When parishioners participate in a music that they identifiably recognise and perform as part of their culture, a sense of community cohesiveness should be created through that music. Collective identification of parishioners with the music is necessary in the songs of the Mass. Inculturation should enable parishioners to take part and possess the music as a group.

³⁸ Interview with Mr Jengwa Shonhiwa

³⁹ Interview with Mr Vincent Tigere at Glen Norah-Budiriro Parish on 11 January 2014

⁴⁰ Interview with Mrs Lindsay Murahwa at Chitubu Shopping Centre, Glen Norah A on 08 January 2014

⁴¹ Interview with Mrs Loveness Chawafambira

⁴² Interview with Mr Susan Murwira at St Theresa Seke Parish on 26 February 2014

The insertion of culture into liturgical music should reflect the expected behaviour of the *Shona* people as existing in *Shona* culture.⁴³ *Unhu* [expected behaviour] such as respect, humility, gratitude and obedience is defined by the local *Shona* people through gestures and words which reflect and express „*unhu*“. Additionally, various gestures which include kneeling, sitting, and greeting are also expressions of „*unhu*“.

Inculturation should enable parishioners to feel a certain joy when they sing their songs for the Mass especially through the use of musical instruments and dance. The *Shona* people are a celebrating people in all life occasions; at work, in the fields, at a funeral and at social occasions such as weddings they are celebratory.⁴⁴ Therefore joy should be more expressible than it has been in the past, in the *Shona* songs for the Mass. In performance of *Shona* songs for the Mass, the parishioners should feel and express a joy due to the fact that they are performing a music that matches their local culture.

The *Shona* vocal usages should also be accommodated for by inculturation for instance, the *Shona* have two vocal parts, *izwi repamusoro* [female voice] and *mahon’‘a* [male voice]. These two vocal parts should be expressed with their independent entry points in *Shona* songs for the Mass.⁴⁵ The two voices should never be lacking in *Shona* songs for the Mass. *Shona* songs for the Mass should use the natural *Shona* culturally portrayed voice, with *magure* [meaningless words or sounds or syllables] from both the male and female voice, *kudeketera/kudetemba* [female voice leading phrases done by leaders and providing room for improvisation] and *kupururudza* [ululating].

The parishioners’ and bishops’ interpretations of inculturation have been explained in this chapter. Chapter 3 will be an explanation of how the pioneer and current *Shona* liturgical composers interpreted inculturation and how their interpretations influence *Shona* compositions for the Catholic Mass in the two parishes under focus. The composed songs will also be transcribed and analysed in Chapter 3.

⁴³ Interview with Ms Memory Munzwanenzeve at St Theresa Seke Parish on 23 December 2013

⁴⁴ Interview with Mr Jengwa Shonhiwa and interview with Fr Kennedy Muguti

⁴⁵ Interview with Mr Phineas Gilbert Kwenda at Glen Norah-Budiriro Parish on 11 January 2014

CHAPTER 3: THE INTERPRETATION OF INCULTURATION BY *SHONA* CATHOLIC COMPOSERS

3.1 The interpretation of inculturation by *Shona* Catholic composers through local *Shona* compositions

This chapter investigates the interpretation of inculturation as an insertion of the *Shona* culture into local *Shona* liturgical songs by Catholic composers. Furthermore, the chapter explains how the interpretation of inculturation influences *Shona* compositions. Inculturation has been interpreted diversely by various *Shona* composers who, as a result, composed songs and instrumentations which they recognise as expressive of the *Shona* culture. These songs and instrumental representations are explained and transcribed in this chapter. Firstly, the pioneering works of Stephen Magwa Ponde and Chaka Chawasarira in the field of *Shona* composition and inculturation are investigated. Secondly, the compositions of the current Archdiocese of Harare *Shona* Composers are also transcribed and analysed. However, prior to the evaluation of how the composed songs are a reflection of the *Shona* culture, localised understandings of the term „composition“ need to be explained.

According to Strumpf cited by Sanga (2006:252) composition has been regarded as referring to two different things. Firstly it refers to the sequence of different activities undertaken by individual(s) to bring a musical work into existence. Secondly, it is also conceived as a product of the above creative activity, as a musical work or a song. In the context of *Shona* liturgical songs, composition is named *kuruka* [to knit or weave or come up with a song or an instrumentation]⁴⁶, or *kukomboza* [to create or adopt a *Shona* cultural song or *Shona* traditional instrumental rhythm].⁴⁷ Composition involves any one of the processes such as imagining the idea(s), adopting traditional musical instrumentation(s) or composing a prayer in words constituting the *Shona* language or dances, teaching, rehearsing and performance of

⁴⁶ Interview with Chaka Chawasarira

⁴⁷ Interview with Fr Joseph Lenherr

any of these.⁴⁸ A *Shona* liturgical composition includes any one or more of such *Shona* liturgical song components as one or two vocal parts, words in the *Shona* language, instrumental parts and dance movements. Ranade (2003:95) outlines composition as the procedure of bringing together or organising of various features in a song. In this researched *Shona* context however, a *Shona* composer does not necessarily bring in all features such as the vocal lines, the instrumentation and dances of a *Shona* song. As gathered from this research study's findings, composition refers to the act of creating one or more vocal lines in a song or inserting a dance or adopting *mutinhimira* [a *Shona* traditional instrumental rhythm] or *mutsetse* [melodic line] into songs for the Mass, teaching or rehearsing in any of these song elements such as a dance or instrumentation. Any one of these activities can be viewed as a process of composition. Composition can also in addition be explained as the process of engaging in activities that lead to a composition of a song dance or instrumental insertion.

For the purposes of this research study, composition will be referring to any one of the above explained terms depending on the composer's verbalised explanation of a composition. It is also significant to take note of the fact that *Shona* liturgical composers are not academically trained to do their work. As *Shona* cultural specialists, *Shona* composers employ indigenous creative ability from their *Shona* traditional cultural practices. This research therefore is not meant to rearrange the composer recognised *Shona* liturgical compositions which are already in use in the Catholic Church, but to evaluate these songs as an expression of *Shona* culture. Transcriptions of the songs in this research therefore are based on the performance of the songs by the composers and the parishioners. In cases where the composer did not perform the composition, his /her recommended performance of the composition was recorded and transcribed.

3.2 Notes on transcription of *Shona* liturgical compositions

This section aims to transcribe and analyse *Shona* liturgical songs that are significant to this study, especially those significant to the expression of the *Shona* culture according to the researcher's understanding of the interviewed composers' and parishioners' articulations.

⁴⁸ Interview with Mr Nicholas Muchenu

Culture is always transitional and changing and some of the musical cultural traditions have disappeared. This however, does not mean that culture is non-existent. The Zimbabwean *Shona* traditional situation is unique as stated by Jones, “Zimbabweans are fortunate in that their musical traditions are strong enough...and it is important to try to preserve these traditions...” (1992:20). Since culture exists, the *Shona* culture was inserted into the Catholic liturgy. The practice of *Shona* culture has become a norm within the Catholic Mass in Zimbabwe. While engaging with the *Shona* composers of the songs hereby studied, I acquired significant information about the *Shona* compositions in the Roman Catholic Church. I therefore found it valid to transcribe a number of songs and instrumentations from the *Shona* Composers’ repertoire. It is also my opinion that these transcribed songs will be a source of reference for other ethnomusicologists interested in *Shona* liturgical songs that are currently not yet transcribed. I have also provided audio-visual compact discs for reference to the actual performance of the songs as demonstrated in the two researched parishes (see Appendix II).

Songs transcribed in this section of the research are based on specific performances recommended by the composers since the songs have been taught to the parishioners by rote memory and the composers do not transcribe or write their music. These songs are subject to change due to improvisation in the use of voices and musical instruments, *kuombera* [clapping of hands], use of the *ngoma*, *hosho* [rattles], *mabhosvo* [horns], the voice improvisations such as use of *mhururu* [ululations] and *mahon’era* [vocables and yodelling] and creativity in choreographed and non-choreographed dance by the local parishioners. It is also important to note that these songs will always be performed differently by the same or different parishioners at different times and places. The difference in performance of traditional improvised songs is also noted by Professor David Dargie in his great inspiring doctorate research about Xhosa music and musical instruments in the Eastern Cape of South Africa. Dargie notes that improvised songs are usually performed differently each time because of several factors and writes, “It is highly unlikely that any song will be sung in exactly the same way twice” (Dargie 1988:10). The improvisation abilities of performers such as the *vavambi* or *vashauri* [callers or leaders], the *vabvumiri* or *vadaviri* [followers or respondents], the drummers, rattle players including their number and mood always bring differences in the song performances. Therefore staff notation is unsuitable for notation of these songs as it will always have some aspects of the songs missing. I will use a combination of some aspects of staff notation (the lines and spaces as well as symbols) because of its universality and the greater part of Andrew Tracey’s pulse notation due to its appropriateness

to transcription of African music and African musical instruments. The pulse is the basic measure of the time that however does not have specified duration as in Western music notation. Key signatures will be used rarely since the studied *Shona* songs for the Mass have not yet been transcribed (except the Ponde songs provided by Fr Joseph Lenherr) and people make use of a manageable pitch without key specifications.

In this chapter, I have transcribed the *Shona* songs for the Mass and traditional musical instruments by local composers as an expression of *Shona* culture by them. In Chapter 4, I explain how parishioners are performing these songs and how they view the compositions as an expression of the local *Shona* culture. Sometimes, the composers' view of inculturation will be shared by the parishioners or it will be different. In analysing the songs for the Mass in this research, I will consider the different elements of the *Shona* culture referred to by the interviewees. These elements might be in the structure of the songs (form, rhythm) or in the performance of the songs (such as the dance, vocal production, and musical instruments). The views of the parishioners are important in my analysis of the songs as people invest music sounds and performances with meaning. In other words, the meaning of music resides in people (Brandley 2003:365). Music is meaningful because of the meaning that its users give to its context (Hawn 2003:5). In this research, it has been discovered that the *Shona* people have special terms referring to different elements of musical structure such as *mutinhimira* [rhythm], and *kushaura nekudavira* [the call and response activity]. Call and response is described as an activity in the performance of *Shona* liturgical songs not as a musical form. I will refer to this activity as the call and response form as it is called by most musical authors except Turino (1992) who also realises that it is an activity not a music form. However, they do not have terms for harmony and form which exist in Western music form, therefore I would rather refer to elements as explained by interviewees and not in the Western sense which does not seem meaningful to them. Furthermore, it is not the musical structure analysis in musicological terms which is important in this ethnomusicological research but rather the responses of interviewees to the *Shona* cultural expression in the music which is the major focus of this research.

This research is mainly aimed at investigating how communally sited and culturally aligned actors endow certain sounds with meanings (Erlmann 1996:49). The bishops, composers and parishioners in the St Theresa and Glen Norah-Budiriro Catholic Churches invest musical

sounds with meanings that relate to their cultural practices. For an understanding of the transcriptions, I hereby provide an explanation of the terms used in the transcriptions.

Terms used in the transcriptions

Hosho: the hand rattle rhythm(s).

Izwi repamusoro: the female vocal part which usually leads the songs in a calling and answering activity.

(Dav) Kudavira: the responding vocal part.

(Sh) Kushaura: the leading vocal part.

Mazwi evanhukadzi: female voice(s).

Mazwi evarume: male voice(s).

Mahon'era: male voices.

Mangwiro: the smallest drum among the three played in the *Shona* songs for the Mass.

Mhiningo: the medium sized drum.

Mutumba: the biggest drum.

Ngoma: the drumming rhythm.

VAR: varume: males.

VAK: vakadzi: females.

Symbols used on the transcriptions

The dark shaded dots represent vocal parts in most of the transcriptions except in the *dinhidza* drumming rhythm, the *mbira* songs and the *hosho* rhythm where the dots represent the two *dinhidza* drumming, *mbira* and *hosho* rhythms respectively (Transcription 6, 8 and 11).

Letters x, c, o and e are used alternatively to represent the *ngoma nehosho* [drumming and rattling] rhythms as indicated.

The bass clef represents the male voices.

The treble clef represents female voices.

If sharps and flats are used they represent their usual meaning in staff notation.

3.3 The pioneering *Shona* liturgical compositions of Stephen Magwa Ponde and Chaka Chawasarira

Through the influence of the two Bishops, Alouis Haene and Patrick Chakaipa, two pioneer *Shona* composers, Stephen Magwa Ponde and Chaka Chawasarira appeared on the

Zimbabwean *Shona* liturgical music scene. The researcher is especially interested in investigating how these two pioneer *Shona* composers interpreted inculturation and which elements of the *Shona* culture they included in their compositions. The interpretations of inculturation by the current *Shona* composers in the Archdiocese of Harare, particularly in the two studied parishes follow thereafter.

Shona compositions of Ponde and Chawasarira epitomise the landmarks, and possess important peculiar features of dance, language and musical instruments in Zimbabwean *Shona* liturgical compositions studied in this research. These founding elements in *Shona* liturgical songs are points of reference for *Shona* composers today. In their own way of interpreting inculturation, the two distinct figures came up with unique *Shona* compositions which were expressive of *Shona* musical characteristics. The compositions of Ponde and Chawasarira mark the earliest known appearance of *Shona* musical elements in *Shona* liturgical music. The distinctive *Shona* musical instruments (drums and rattles), dances and the *Shona* language were used for the first time within *Shona* liturgical music in Ponde and Chawasarira's landmark *Shona* compositions.

3.3.1 Compositions by Stephen Magwa Ponde

The late Ponde initially composed 19 compositions around 1965 and many more songs later.⁴⁹ Some of the earliest compositions of Ponde were accompanied by the *mutinhimira wengoma nehosho* [the drumming and rattling rhythm] of the *Karanga* people as in the two songs *Omberai Tenzi*, [Applaud and honour the great king] and *Yesu Ari Pano*, [Jesus is with us here] in Transcription 4 and 5. Some are accompanied by clapping that provides rhythm. Of all Ponde's compositions, only five were written down by Fr Joseph Lenherr in staff notation and preserved at Mambo Press Archives. The rest have not been transcribed up to this day. I am indebted of gratitude to Fr Lenherr for the provided transcriptions and audios of the Ponde compositions. I also feel really grateful and privileged to have been granted opportunity to interview Lenherr in his humble, simple, yet so knowledgeable disposition. The transcribed songs of Ponde include those from his Misa *Shona I* Compositions; *Ndinotendera Mwari*, *Nguva Inotevera Musi woMweya*, *Taura Mambo* and *Haiwa Mambo*.

⁴⁹ Interview with Fr Joseph Lenherr

The last two songs in the list are hereby transcribed as reflections of the first manifestations of the *Shona* cultural elements in Zimbabwean Catholic liturgical music.

Transcription 1: *Taura Mambo* [Speak Lord] composed by Stephen Ponde

Performed by Stephen Ponde and Fellow Parishioners (Audio Clip 1)

Transcribed by Fr Joseph Lenherr

Song provided courtesy of Fr Joseph Lenherr

CLAPPING $\frac{2}{8}$

Ant. Ta - u - ra Ma - mbo Ta - u - ra Mambo Ta -

M. Ta - u - ra Ma - mbo Ta - u - ra Mambo Ta -

V. Muranda wako a - no - te - re - ra, al - le - lu - ia, an - o - te - re - ra, al - le - lu - ia.

PSALM

M. 1. Ta - ri - ra, ndauya ndinofara kwazvo ku - i - ta cha - u - no - da. (Antifon repeated)

Transcription 2: *Haiwa Mambo* [How Great Are Your Works Lord] composed by Stephen Ponde

Performed by Stephen Ponde and Fellow Parishioners (Audio Clip 2)

Transcribed by Fr Joseph Lenherr

Song provided courtesy of Fr Joseph Lenherr

CLAPPING $\frac{2}{8}$

Ant. Ha - i - wa Mambo Ha - i - wa Mambo Ha - i - wa

M. Ha - i - wa Mambo Ha - i - wa Mambo Ha - i - wa

V. Maba - sa a - ko a - nosha - mi - sa, Mambo anosha - mi - sa kwa - zvo.

PSALM

M. 1. Ma - ba - sa a - ko ma - zhi - nji wakaaita o - se ne - nje - re. Ant.

In these two songs, **Ant** stands for the *kushaura* [call] **M** stands for *mushauri* [the leader in the song(s)]; **V** stands for *vabvumiri*, the respondents in the song. The leader sings the verses and the group goes back to the response as is done after the first call (antiphon).⁵⁰ These two songs are accompanied by clapping as a way of keeping the rhythm and they are also sung in

⁵⁰ This statement has been borrowed from Joseph Lenherr's transcriptions

the rhythm of the *Shona* language. The *Shona* language is the key factor for rhythmic performance of the two songs.⁵¹

Transcription 3: *Hwayana YaMwari* [Lamb of God] composed by Stephen Ponde

Performed by Stephen Ponde and fellow parishioners (Audio Clip 3)

Audio Clip provided courtesy of Fr Joseph Lenherr. Transcribed by researcher

TRANSCRIPTION 3: HWAYANA YAMWARI COMPOSED BY
STEPHEN MAGWA PONDE

Hwayana YaMwari [Lamb of God] marks some of the early appearances of the drum and rattle(s) in *Shona* songs for the Mass. *Hwayana yaMwari* was composed by Ponde so that the song could portray *Karanga* cultural practices.⁵² The song is claimed to have originated from the *Ngondo* melody and rhythm.⁵³ *Ngondo* is a *bira* ritual ceremony. *Bira* is a *Shona* indigenous religious ritual ceremony performed to invoke ancestral spirits to communicate with the living community members. There are different types of ancestral spirits invoked in *biras* and therefore *ngondo* is a *bira* performed to invoke family ancestral spirits. It is a secretive ritual ceremony and only close family members and relatives attend. *Hwayana yaMwari* is performed by two voices interacting in *kushaura nekudavira*. *Hwayana yaMwari* is also accompanied by a drumming rhythm. The drumming rhythm in *Hwayana YaMwari* does not clearly fit into the *Ngondo* drumming rhythm. It is not obviously explicit as an

⁵¹ Interview with Fr Joseph Lenherr

⁵² *ibid*

⁵³ *ibid*

identifiable pattern associated with the *Karanga* culture; it is rather in a background passive role. The voices are dominating and probably the drum was still finding its way into a well-established ideology of the Roman Catholic liturgy of the Mass.

Two other Ponde compositions important in this research are, *Omberai Tenzi* whose translation is [Applaud the Great King] and *Yesu Ari Pano* [Jesus is here with us]. *Omberai Tenzi* was Ponde's first composition, and the first Zimbabwean Catholic *Shona* composition by a Zimbabwean *Shona* native. *Yesu Ari Pano* and *Omberai Tenzi* ushered in the distinct use of the *Shona* traditional musical instruments; mainly the *ngoma* and *hosho* into *Shona* liturgical songs. *Omberai Tenzi* is a gospel procession song and *Yesu Ari Pano* falls under Communion songs. These two songs composed by Ponde are currently in use in the two Catholic parishes under study. Transcription 3 and 4 show the two song presentations and Audio Clip 4 and Video Clip 1 could be referred to for the actual performance of the songs. Fr Emmanuel Ribeiro, a companion and fellow composer with the late Mr Stephen Ponde as they grew up and in *Shona* composition⁵⁴ explained the songs as they were originally performed. These songs are not transcribed anywhere. The study and transcription of Ponde's songs in Zimbabwe has been highly restricted by the Diocese of Gweru to which Lenherr and Ponde belonged. The researcher transcribed and analysed these songs after seeking permission from Bishop Xavier Munyongani of Gweru Diocese.

***Omberai Tenzi* [Applaud and Honour the Great King]**

Omberai Tenzi, the first *Shona* song for the Mass composed in Zimbabwe by a *Shona* individual is a song initially composed not for the Mass but as an accompaniment to a theatrical performance entitled *Chitambo Chepanyika*⁵⁵ [The Worldly Theatre] that was staged at Gokomere Mission.⁵⁶ *Chitambo Chepanyika* was originally a Spanish drama performance by local Christian converts under the influence of missionaries. It depicted the different titles that people have – the rulers, the affluent, farmers and peasants – people with different backgrounds and different social and economic alignments. In explaining and expressing the different backgrounds of different individuals in society, the social contexts of people were considered prior to composition. Ponde and Fr Emmanuel Ribeiro as *Shona* composers were tasked by Fr Fischer to find *Shona* traditional songs and rhythms which

⁵⁴ Interview with Fr Emmanuel Ribeiro

⁵⁵ *ibid*

⁵⁶ Social Communications' Video on the life history of Stephen Magwa Ponde

would match different individuals' backgrounds.⁵⁷ An example of the songs found out in the process was, *Gutu Huya Uzoona* meaning [Lands and People of Gutu, Come and See], a *Shona* traditional song for honouring traditional rulers and chiefs that influenced Ponde's composition of *Omberai Tenzi*. Although conceived in the social context of the *Shona* community, the song *Omberai Tenzi* was adopted for use during the Catholic Mass. Ponde composed this song to express the *Shona* culture of honouring traditional leaders and rulers in *Chitambo Chepanyika* but finally it was used in the Mass and up to this day it is in use.

Omberai Tenzi has short and precise vocal lines. By making the vocal lines of *Omberai Tenzi* so short, Ponde probably wanted the song to gain approval by being easily accessible and joined in by the audiences in the *Chitambo Chapanyika* theatrical performance. *Omberai Tenzi* sought to gain the approval of the audiences. According to Nzewi, approval is necessary in any theatrical art intended to portray cultural musical sonorities and sensations (2007:214). Audience approval is usually shown by the crowd joining in to sing with the composer or it is articulated verbally and through gesticulations. Such approval is also implied in the theorisation of indigenous creativity buttressing this research. The absence of audience approval conveys dissatisfaction from the audience and implies that performance of the musical event is unacceptable. Therefore, to attract audience approval, *Shona* cultural song components such as Ponde's short melodies in *Omberai Tenzi* are possibly necessary in the performance. It is my conviction that *Omberai Tenzi* did obtain a high audience approval as it is still in use today in the Roman Catholic Mass and it is much loved.

⁵⁷ Interview with Mr Nicholas Muchenu

Transcription 4: *Omberai Tenzi* [Applaud and Honour the Great King] composed by Stephen Ponde

Performed by Glen Norah-Budiriro and St Theresa Seke Parish (Audio Clip 4)

Audio recorded by researcher on 10 March 2014. Transcribed by researcher

TRANSCRIPTION 4: OMBERAI TENZI COMPOSED BY STEPHEN MAGWA PONDE

The transcription shows four systems of music. Each system consists of a vocal line (treble clef) and a 'Hosho Ngoma' line (bass clef). The lyrics are written below the notes. The lyrics include: 'Omberai Tenzi', 'Nha si Omberai Tenzi', and 'Mba-marke mutsvene Omberai Tenzi'. The notation uses dots for notes and 'x' marks for rhythmic patterns in the Hosho Ngoma lines.

There are basically two vocal lines, the *izwi repamusoro* and *mahon'era*. These are the two voices in *Shona* music. Chitando (2002:3) characterises the use of voice in *Shona* music with the two – the high pitched voice for females and the lower one for males.

The leading female voice is calling and the response comes from both the *izwi repamusoro* and *mahon'era*. The use of call and response is very prominent in *Shona* traditional music. However, call and response coincides with the Gregorian Chant form. Since *Omberai Tenzi* is one of the earliest composed songs of the Catholic Church, some influence could possibly be

attributed to missionaries and the use of Gregorian Chants that existed in the call and response form.

The song is cyclic and repetitive of the same words in the responses of the male and female voices. The *madetembo* [refrains] are improvised by the female voices whilst the responses of both parts repeat the same words and lines.

This song makes use of *Shona* traditional musical instruments such as *ngoma*, *hosho* and *mabhosvo*. The female singers also produce *mhururu*, to accompany the voices and musical instruments in this song. The drumming of this song commences with the first call of the female voices and continues to accompany the voices to the end of the song.

***Yesu Ari Pano* [Jesus is with us here] composed by Stephen Ponde**

Yesu Ari Pano is a short phrased repetitive song. It is said to have probably come from a background of *ngano* [folktale] and *mitambo yevana* [children's game songs] that possess similar rhythms and short calls and responses.⁵⁸ *Ngano* and *mitambo yevana* are *Shona* cultural recreation and entertainment practices. In *ngano* children sit around the fire with an elder and engage in a *nhandaro* or *dandaro* [recreational] encounter of folktales and their accompanying songs. Tracey (1970:38) calls these *Shona* recreational songs, *kutandara* songs; those used whilst "sitting out by the fire in the evening". Ponde composed such *mitsetse mipfupi* [short lines] in songs to possibly keep the parishioners focused and keen to sing.⁵⁹ As in *ngano*, vocal lines should be short for simplicity in teaching and grasping of the songs.⁶⁰ In *ngano*, there is a narrator who leads and teaches the songs to the audiences. The leader must teach the songs as quickly as possible to keep the listeners focused on the story being narrated otherwise the audiences, who are usually children, will fall asleep and stop listening. By using short calls and responses, Ponde had intended to produce a short song which stimulates parishioners to sing. For the actual performance of *Yesu Ari Pano* see Video Clip 1.

⁵⁸ Interview with Fr Joseph Lenherr

⁵⁹ Interview with Fr Ribeiro

⁶⁰ Interview with Mr Clemence Mudzinganyama Ndambakuwa

Transcription 5: *Yesu Ari Pano* [Jesus is Here with us] composed by Stephen Ponde
 Performed by Glen Norah-Budiriro Parish (Video Clip 1)
 Video shot by researcher on 7 January 2014
 Transcribed by researcher

TRANSCRIPTION 5: YESU ARI PANO COMPOSED BY
STEPHEN M. PONDE

The image shows a handwritten musical score for the song 'Yesu Ari Pano'. It consists of several staves. The top staff is for the voice part, labeled '(Sh)' and contains the lyrics 'Ye su Ma mbo'. Below it is a staff for '(Daw)', which is a drum part, with notes corresponding to the lyrics 'Ye su a ri pa no a no ti sha mi si sa'. The next section is for 'HOSHO' (shouters), with three sub-staves for 'MANGWIKO', 'MHININGO', and 'MUTUMBA'. This section has notes marked with 'x' and 'o' corresponding to the lyrics 'A no ti si mbi si sa' and 'Nga ti o mbe re i'. The bottom section is for 'DETOMBO' (another group of shouters), also with three sub-staves for 'MANGWIKO', 'MHININGO', and 'MUTUMBA', with notes marked with 'x' and 'o' corresponding to the lyrics 'Nga ti o mbe re i'.

The line is short, simple and straight forward. The song is in the *kushaura nekudavira* [call and response] form with one voice of the females calling then both males and females voices are supposed to be responding in unison. However, the voices are sometimes overlapping especially in the joining of the calling and responding part of the song. The fact that the two parts are in unison could possibly come from the influence of the Gregorian chants. The song is characterised by the use of *Shona* traditional musical instruments which are mainly the drum and the rattle. The time is compound, signified by quavers in sets of three.

3.3.2 Compositions by Chaka Chawasarira

Chawasarira created the *dinhidza* drumming rhythm, *Ini Nдини Chiyedza*, the 19-key *Karimba* and other *Shona* songs for the Mass. The *dinhidza* drumming rhythm was an instrumental composition to accompany *Shona* songs for the Mass. The 19-key Chawasarira *Karimba* is a term referring to the Chawasarira self-invented *mbira* instrument, and also to his *Karimba* songs that comprise at least six *Shona mbira* songs for the Mass.⁶¹ The six Chawasarira *mbira* songs include songs for *Kupinda* (an Entrance song), *Tsitsi* (Kyrie), *Mwari Ngaarumbidzwe*

⁶¹ Interview with Chaka Chawasarira

(Gloria), *Kugamuchira*, *Kana Tichidya* [If we eat the body of the Lord] a Communion song, and *Mwari Tipeiwo Mvura* [Oh God give us rain we plead with you] an offertory song to appease God to send rains. Later Chawasarira composed many songs that are accompanied by *hosho*, *ngoma* and *kutamba kwekudzana* [aggressive dances], for use in the Roman Catholic Mass. However only the first two compositions of the *dinhidza* drum rhythm and *Ini Ndini Chiyedza*, the recent 19-key *Karimba* songs, *Mwari Tipeiwo Mvura* and *Kana Tichidya* are hereby transcribed in Transcriptions 6, 7 and 8 (shown on Video Clips 2, 3, 4 and 11 respectively). All of the Chawasarira compositions hereby presented were performances by Chawasarira which were video recorded and transcribed by the researcher.

The *Dinhidza* Drumming Rhythm

When Chawasarira was tasked to compose a drumming rhythm for use during Masses in the Archdiocese of Harare, he was instructed by Archbishop Chakaipa to create an original drum rhythm. The drumming rhythm was supposed to be independent of any traditional drumming style influences, similarities or associations.⁶² In response, Chawasarira adopted a *dinhidza* traditional cultural drum from the *Korekore* people of Mt. Darwin, Rushinga in Zimbabwe, as if to subvert Archbishop Chakaipa's instruction that the rhythm was supposed to be original and without any similarity with the other traditional drumming rhythms existing in the *Shona* culture. The researcher asked Chawasarira the reasons for bringing such a traditional drum and Chawasarira stressed that out of his personal understanding of inculturation, composition meant he had to draw musical practices from his *Korekore* indigenous culture.⁶³ Chawasarira adopted the *Korekore* indigenous drumming rhythm that his father and grandfather played. *Dinhidza* was a harvest drum whose echoes were heard very early in the morning to mark and accompany harvesting procedures and especially the beer drinking ceremony in thanksgiving to the ancestral gods for good field yields. Chawasarira said, "I adopted a traditional drum of my ancestral *Korekore* forefathers that they used to thank God during harvests in the Shamva Rushinga area of Zimbabwe so that people could use that drum to bring a *Shona* cultural experience of songs in my Church".⁶⁴

Chawasarira inserted the *Korekore ngoma yedinhidza* [the *Korekore dinhidza* drum] and *hosho* into the Roman Catholic Mass songs in the Archdiocese of Harare. I will refer to this

⁶² Interview with Chaka Chawasarira

⁶³ *ibid*

⁶⁴ *ibid*

drumming pattern as the *dinhidza* in short. However, people especially youths could not grasp his style of the rattle. John Kina Dzingai later brought the *hosho* rattle style into *Shona* songs for the Mass. Chawasarira's drum, the *dinhidza*, is meant for a thanksgiving harvest among the *Korekore* people. The *dinhidza* drum was played after the *Korekore* crop harvests. People would then brew beer during the process of *kupura* [threshing] the harvest. While gathering to thresh the harvested crop, people would drink beer and play the *dinhidza* drum. They would work together honouring their God who provided them with the good harvest. The *dinhidza* drum also symbolised the honour of the local king and the great honour given to God as he provides all good things. Chawasarira also stated that the *dinhidza* drumming rhythm as portrayed in its original *Korekore kupura* performance is meant to portray *matendo*; the celebratory and grateful musical performances⁶⁵ in the *Shona* Catholic songs for the Mass.

Chawasarira brought two drums into *Shona* songs for the Mass; the *mutumba* [big drum] and the *mhiningo* [medium sized drum] both made of *dehwe remombe* [cow hides] on the head of the drum and *miti* [tree trunks] on the drum body. He brought such drums from a totally *Korekore* traditional background. The drum he brought is a *Shona* cultural drum called the *Korekore dinhidza* drum. *Dinhidza* was supposed to be played using the palms. He brought it to represent specifically the culture of the *Korekore* in the manner that the drum is played as well as in the rhythm it produced.

Although nicknamed *fata murungu*⁶⁶ as it is currently and familiarly known, the drum is to a certain extent still an original representation of the *Korekore dinhidza*. Chawasarira claims that he composed the *dinhidza* drum pattern for four major reasons that express his personal interpretations of inculturation. Firstly, it was an expression of the *Shona* culture, as portrayed in the *Korekore* ethnic culture.⁶⁷ The drum symbolises *Shona* culture as it was a key instrument in *Shona* cultural occasions. Secondly, Chawasarira's drums were supposed to give a *dinhidza* rhythm which he calls *mutinhimira* or *mutoo* in his own *Korekore* language.⁶⁸ Thirdly, drums were intended to give a distinct *Shona* cultural background which brings enjoyment for the *Shona* songs. He composed such a *Korekore* drumming rhythm to provide a cultural sound that is supportive to the singing voices in *Shona* liturgical songs thus making the songs enjoyable. Finally, Chawasarira also wanted to give *kunyaudzirwa* [motivation or

⁶⁵ *ibid*

⁶⁶ Almost all interviewees call Chawasarira's *dinhidza*, *fata murungu* meaning „the priest is a white man“.

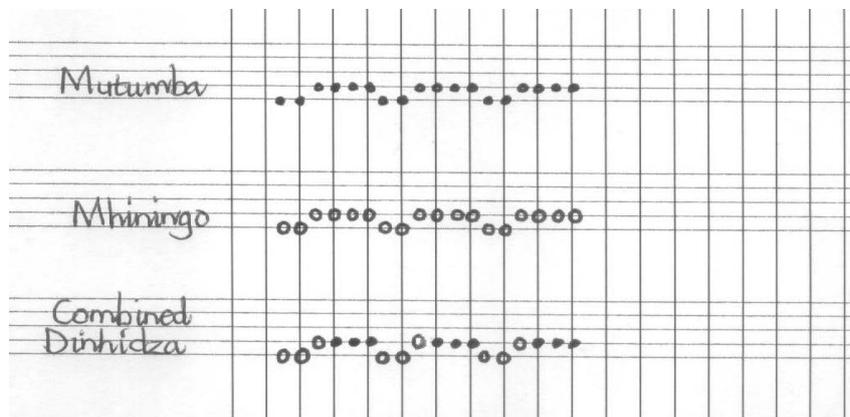
⁶⁷ Interview with Chaka Chawasarira

⁶⁸ *ibid*

stimulation], for parishioners to participate in *Shona* liturgical songs. In his words, “*Ngoma dzinoita kuti vanhu vanyaudzirwe, vaimbe uye kuti kuimba kwedu kunakidze uye kuratidze tsika nemagariro edu eChiShona*”⁶⁹ [Drums provide participants with the motivation to sing with distinctive *Shona* cultural enjoyment to the music]. Chawasarira also brought the *mbira* traditional instrument into the Catholic Church. He invented and constructed his *mbira* instrument which he calls the 19-key Chawasarira *Karimba*.⁷⁰ On his *mbira* instrument, Chawasarira played the 19-key Chawasarira *Karimba* or *Misa Karimba* Mass songs to ask God for rains.

The *dinhidza* drumming rhythm is currently in use in the two studied parishes. In the process of evaluating the practices of inculturation, the next chapter will investigate the function of the drum in expressing inculturation as articulated by the local parishioners. The parishioners’ identified functions of the drum in cultural expression will be compared with Chawasarira’s views. The *dinhidza* drumming pattern is transcribed by researcher in Transcription 6 below.

Transcription 6: The *Dinhidza* drumming rhythm composed by Chaka Chawasarira
Performed by Chaka Chawasarira (Video Clip 6)



The *dinhidza* drumming rhythm is in 6/8 time. It is played on two drums and each drum is played in the same rhythm but producing different accentuations and sonorities.

In the transcription above I have used the dark shaded dots to represent the quaver beats played on *mutumba*, and the unshaded circles to represent the quaver beats played on the *mhiningo* drum beats. The positioning of the dots on the horizontal lines is also significant.

⁶⁹ Interview with Chaka Chawasarira
⁷⁰ *ibid*

Dots on the bottom line represent quaver beats played on the bottom part of the drum and those on the top line represent quaver beats played on the upper part of the drum. The *mutumba* is the deep sounding drum and the *mhiningo* sounds lighter.

The *mutumba* drum is played in 6/8, as well as the *mhiningo*. On the *mutumba*, three beats are played, two at the lower part of the drum and one at the top. These are the three beats for the *mutumba* drum. On the *mhiningo*, four beats are played, the first one overlaps into the *mutumba* last quaver beat and the four are played on the upper part of the drum with the lighter sound of the higher pitched *mhiningo* as an answer to the *mutumba* rhythm. The combined *dinhidza* rhythm shows both the three quaver beats of the *mhiningo* and three quaver beats of the *mutumba* drums. The drum notated above is played in a repeated cyclic rhythm without room for variations.⁷¹

Ini Ndini Chiyedza [I am the Light]

After composing the *dinhidza* drumming rhythm, Chawasarira was challenged by Archbishop Chakaipa as to whether or not his composed rhythm would fit into liturgical songs which were composed in the *Shona* cultural manner. Chawasarira was supposed to compose a song and play the drum to accompany it. He composed the song, *Ini Ndini Chiyedza*, his first *Shona* song for the Mass and the first song in the Archdiocese of Harare to be accompanied by the *ngoma* [drum] and the *hosho* [hand rattle]. Chawasarira claims he composed that song to depict the *Korekore* culture in its dialectical tones of language and to demonstrate the alternating rhythm of the *kudzvura* [pounding traditional activity]. When the voices of the males and females compete against each other and alternate, in *Ini Ndini Chiyedza*, they produce the rhythmic representations of the *Korekore* people where women alternate when pounding edible foodstuffs such as groundnuts, maize and rice. Chawasarira claims that there are mainly two dominant voices in the song. The third voice is a second female voice that is not as prominent as the *izwi rinoshaura* [leading voice] and the *izwi revanhurume* [male voice].

However, the song has three voices and in actual fact the song portrays a second female voice running in mainly intervals of thirds from the root. In the first part of the response, the third voice runs in unison with the male voices, a characteristic possibly inclined to the Gregorian

⁷¹ *ibid*

Chant influences. The second female vocal representation in the third from the root note probably also portrays an influence of the Western approach to composition. As explained by Kaemmer (1993:72), “in *Shona* music harmony emphasises the root and the fourth or fifth with the third being omitted”. Most probably Chawasarira got influenced by the Western musical practices from the missionary education system that partly influenced him especially as he was a student at St Paul’s Musami Mission where he was also a member of the choir in his high school days.

Transcription 7: *Ini Ndini Chiyedza* [I am the Light] composed by Chaka Chawasarira
 Performed by St Theresa Seke (Video Clip 3)
 Transcribed by researcher

TRANSCRIPTION 7: INI NDINI CHIYEDZA COMPOSED BY CHAKA CHAWASARIRA

The score is organized into three systems of staves. Each system includes a vocal line and three instrumental lines.

System 1:

- Izwi repamusoro (Sh):** I ni
- Kudavira:** Ndini chiye dza a nengea chindi te ve ra
- Mahon'era:** chindi te ve ra
- Hasho:** x x x x x x x x x x x x x x x x
- Mutumba:** o o o o o o o o o o o o o o o o
- Mhuviringo:** e e e e e e e e e e e e e e e e

System 2:

- Izwi repamusoro (Sh):** a cha zovane chiye he dza ndi ni chiye dza chapa si ne chi
- Kudavira:** ne chi ye dza ne chi ye dza ha
- Mahon'era:** ne chi ye dza ne chi ye dza
- Hasho:** x x x x x x x x x x x x x x x x
- Mutumba:** o o o o o o o o o o o o o o o o
- Mhuviringo:** e e e e e e e e e e e e e e e e

System 3:

- Izwi repamusoro (Sh):** ye dzachou pe e nyu
- Kudavira:** a chou pe nyu
- Mahon'era:** ne chi ye dza
- Hasho:** x x x x x x x x x x x x x x x x
- Mutumba:** o o o o o o o o o o o o o o o o
- Mhuviringo:** e e e e e e e e e e e e e e e e

The 19-key Chawasarira *Karimba*: *Mwari Tipeiwo Mvura* [God, Give us Rain we Plead with you]

„The 19-key Chawasarira *Karimba*“ is a name used by Chawasarira to refer to two different items, firstly to the *Shona* liturgical songs that he composed and performed on his invented and constructed *mbira* instrument. Secondly, the *mbira* instrument on which Chawasarira performs Mass songs is also called the „19-key Chawasarira *Karimba*“. Alternatively, the songs played in accompaniment of the 19-key *Karimba* are also called „The *Misa Karimba*“. The *Misa Karimba* was a composition from his interpretation of inculturation as an opportunity for the employment of *Shona* traditional musical instruments particular to his own people in the Mass.⁷² Chawasarira realised the uniqueness of the *Shona mbira* instrument to appease the ancestral spirits so he believed God could be appeased with the use of the *mbira* instrument.⁷³ In the song *Mwari Tipeiwo Mvura* Chawasarira appeals to God using the *Korekore* appeasing language used when pleading with the ancestral spirits to convince God to send rains to the people. Chawasarira stresses in his *Korekore* tones of language, “*Mukarangarira zvivi Mambo, ndianiko angararame, Mwari makatsamwa hapana angararame, Mwari topera here Mambo muripo, Tipeiwo Mvura tava kupera Mwariwee*”. Translated into English, these words mean “Oh God, if you remember our wrong doings no one will survive, if you hold your anger against us, no one will survive, and shall we perish when you could help us; we plead with you, give us rain we are perishing.”

Chawasarira composed the *mbira* songs out of the desire to play a *Shona* indigenous instrument and songs different from his usual and known *dinhidza* drum.⁷⁴ Chawasarira also intended to portray the *Korekore* culture through an instrument constructed from his own culture (a visual component of his culture, linked to the indigenous creativity theory underlying this thesis). Also when Chawasarira constructed his 19-key Chawasarira *Karimba*, he had long been playing the *Nyunga Nyunga* and he intended to play some of his *Korekore* songs such as the *Musengu* based *Kana Tichidya* that could be performed on the *Korekore nhare*⁷⁵ (24 key big *mbira*) and *matepe mbiras* (33 key big *mbira*). In attempting to play *Korekore* songs, he found out that two subdominant keys were missing on each manual of the *Nyunga Nyunga*. The two subdominant keys were existent on his other constructed *mbiras*, the *nhare* and the *matepe*. He therefore added these two keys on each of the two *Nyunga*

⁷² Interview with Chaka Chawasarira at St Theresa Seke Parish on 26 December 2013

⁷³ *ibid*

⁷⁴ *ibid*

⁷⁵ *ibid*

Nyunga manuals to enable him play songs originating in the *Korekore* indigenous language that needed a complete F scale on the *mbira*. He had to modify the *Nyunga Nyunga* by constructing the 19-key Chawasarira *Karimba* to suit his *Korekore* melodies. Through the Chawasarira *Korekore* composed melodies such as the *Musengu*⁷⁶ related liturgical song *Kana Tichidya*,⁷⁷ he would also portray the *Shona* culture. By modifying the *Nyunga Nyunga* into the 19-key Chawasarira *Karimba*, Chawasarira intended to express the *Korekore* culture through his performance of such songs as *Mwari Tipeiwo Mvura* (Transcription 8) and *Kana Tichidya*. Chawasarira also wanted to portray the *Korekore* culture in liturgical contexts of praying for rains. He thought Catholic Christians could engage in a Mass to pray for rains to somehow represent the *Mukwerera*⁷⁸ *Korekore* rain making ceremony.⁷⁹ The Mass for rains was an interpretation of inculturation by parishioners which never existed in the missionary liturgical celebrations. The appeasing language and the *mbira* metallic sounds were meant to create a *Shona* cultural environment marked with the use of *Shona* traditional instruments and a language of appeasement to God.

Through the use of different keys on the *mbira*, Chawasarira would also portray his *Korekore* culturally unique *mbira* playing techniques which he called *Musambo waChawasarira weChiKorekore*. He posits that he employed the *Korekore mbira* playing techniques supportive of his special type of *mbiras*. He said he could perform on the *mbiras* in an effort to encourage people to sing in *kushaura* using the *mushanguro* keys on his *mbira*. Then he could jokingly insult *kunemera* using *mamhenemene* keys and he could sing in a deep male voice, *kudzvova*, using the *nzvovera* keys moving his finger to deflect the keys downward from above.⁸⁰ The use of such *Korekore* indigenous practice based keys in the *mbira* playing performance would encourage all people and be inclusive of all despite their different vocal abilities and weaknesses. In his words emphasised:

*Pandakaruka nokuimba nziyo dzeMisa nembira ndaive nembavairo
yekukurudzira vanhu vose kuti vaimbe vachibatsirwa nemishanguro
nemamhenemene nenzvovera. Munhu wese anezwi rechirume kana rechikadzi,*

⁷⁶ *Musengu* is a *Korekore* traditional song performed to plead with ancestral spirits of the clan or the tribe or the nation, *mhondoro*.

⁷⁷ *Kana Tichidya* is a *Shona* liturgical song for Holy Communion is composed by Chawasarira and played on his 19-key *Karimba* in the imitation melody of *Musengu*.

⁷⁸ *Mukwerera* is a *Shona* indigenous *bira* ritual performed to appease the ancestral spirits, to revoke their anger so that the living community can possibly get rains. When a bad life experience occurs, the practitioners of African Traditional religion believe that the ancestral spirits are angry and they need to be appeased.

⁷⁹ Interview with Chaka Chawasarira

⁸⁰ *ibid*

*rinonzi rakatsetseka kana risina aigona kuimba nenziyo dzembira idzi mubira reMisa. Isu pedu paChiKorekore munhu wese anoda kuimba anokosheswa uye haafaniri kushorwa asi ngaakurudzirwe kuimba. Hurudziro yekuimba ndiyo yaive vavairo yangu paMisa Karimba. Maimbiro embira yeMisa Karimba anokurudzira vanga vave kuneta nokuimba kuti vaimbe.*⁸¹

The English translation of these words from Chawasarira mean:

When I composed and sang the *Misa Karimba* songs, I purposefully intended to encourage all people to sing along with the assistance of the *mushanguro*, *mamhenemene* and *nzvovera* distinctive *mbira* keys. Anyone in possession of a male and female voice regardless of it being fine or unmoulded could sing the *mbira* songs in the ritual of the Mass. In my *Korekore* cultural practices, anyone who intends to sing is highly esteemed and should never be snubbed but be encouraged to sing. Encouraging people to sing was my main aim in the *Misa Karimba* songs. The *Misa Karimba mbira* instrument sings in encouragement to those who might be too weary to sing.

The different playing techniques on his distinctive *mbira* keys, *mamhenemene* [the jocular insulters], *mushanguro* [the calling keys], and *nzvovera* [the deep male voices], were learnt from his late father and grandfather. He has always used these indigenous and non-academic techniques. For a picture of the Chawasarira 19-key *Karimba* section 4.2.2 in chapter 4.

Transcription 8: The 19 key Chawasarira *Karimba* (*Mwari Tipeiwo Mvura*) composed by Chaka Chawasarira

Performed by Chaka Chawasarira (Video Clip 4) Transcribed by researcher

TRANSCRIPTION 8: 19 KEY CHAWASARIRA KARIMBA
MWARI TIPEIWO MVURA

RT FOREFINGER
Mukarangarira Zvi vi Mambo Ndiyaniko angararame

RT THUMB

LT THUMB

⁸¹ ibid

Both Chawasarira and Ponde's compositions exemplify the use of the *Shona* language and *Shona* traditional musical instruments in songs for the Mass in quite a distinctive manner. The two composers made use of indigenous *Shona* musical instruments including the *ngoma*, *hosho* and the *mbira* used in the performance of rituals such as the *biras* [spirit possession ceremonies]. While evaluating *Shona* liturgical music, it is important to allude to the fact that even in its earliest days *Shona* liturgical music expressed the *Shona* culture.

Chawasarira and Ponde composed instrumentations and dances for liturgical songs⁸² and they are the only two known *Shona* composers who composed all the *Shona* liturgical elements under study. However, the dances and rattling rhythms of the two pioneering ethnomusicologists did not survive. Chawasarira claims that his composed rattling rhythm was played using one hand and only one rattle which was very difficult especially for some non-dexterous youths and it went extinct.⁸³ The dances composed by Chawasarira were also complicated for parishioners and they disappeared from *Shona* liturgical music. As a way of reviving them, he once performed his choreographed dances with Mrs Christine Takura⁸⁴ and a group of dancing women in 2003 during the ordination⁸⁵ of Father Kennedy Muguti and Father Joseph Mahlahla. However, the dances have gradually disappeared from the *Shona* Mass songs. He so wishes he could teach those dances to current Mass dancers as they are an expression of the *Shona* culture that match his own composed *Shona* songs for the Mass.⁸⁶ Chawasarira has so far composed 65 *Shona* liturgical songs for the Catholic Mass,⁸⁷ and he survives as one of the longest serving *Shona* Composers for the Roman Catholic Church of Zimbabwe.

3.4 The interpretation of inculturation by the current Archdiocese of Harare *Shona* composers and the St Theresa and Glen Norah-Budiriro composers

Consequent to the interpretations of inculturation and the creation of *Shona* songs for the Mass by Ponde and Chawasarira, a group of *Shona* composers was formed in the different

⁸² Interview with Chaka Chawasarira on 19 December 2013

⁸³ *ibid*

⁸⁴ Mrs Christine Takura is one of the *Shona* composers in the Archdiocese of Harare who assisted in rehearsing and performing the Chawasarira composed *Shona* liturgical dances in an attempt to revive and preserve them.

⁸⁵ An ordination is a Mass celebrate to anoint, initiate a priest into his work and to vest him with the priestly regalia.

⁸⁶ Interview with Chaka Chawasarira

⁸⁷ Interview with Tendai Mupandawana at his house in Unit L Seke Chitungwiza on 22 March 2014

Catholic dioceses of Zimbabwe. This section considers the interpretations of inculturation by the Archdiocese of Harare Composers as the group to which the St Theresa and Glen Norah-Budiriro composers belong. These composers also interpreted inculturation in various ways so as to guide them in the composition of *Shona* songs for the Mass. *Shona* liturgical music is composed for enhancement of the Catholic Mass in the two parishes under study. This research makes an investigation of how the current *Shona* composers in the two studied parishes interpreted inculturation, how they have approached their work and how their music is regarded as reflecting the *Shona* culture by parishioners in the two studied parishes.

Generally, the composers' articulations and their compositions point to the manner in which they have incorporated the *Shona* culture into the *Shona* songs for the Mass. An African composer is depicted by Bugeke and Eriyo as a person who ought to be conscious that he is a product of a cultural environment and consequently, "composes according to and for that cultural mentality" (1986:24). The interpretations of inculturation articulated by composers in this section reveal the rationale underlying the insertions of the *Shona* culture that *Shona* composers bore in mind when they composed their songs. *Shona* liturgical composers in the two studied parishes also mentioned that their understandings of the *Shona* culture influenced their *Shona* liturgical compositions. The composers' understandings of the *Shona* culture are explained in this section of the research.

The songs are supposed to be in the form of call and response⁸⁸ [*kushaura nokubvumira*]. This is a representation of the *Shona* form of music whereby an individual or a group of people leads and the rest respond to the call. In call and response the opening line of the song is sung by the leaders alone before the rest join in the singing. "Call and response form is very typical of African music" (Steinert 2007:10) although in Western liturgical music Gregorian Chants were also performed in call and response.

Shona songs for the Mass should take a *Shona* traditional rhythm.⁸⁹ A composer must have at least three or four *Shona* traditional rhythms from *Shona* traditional work activities or traditional dance song styles to guide his/her rhythmic composition. Music marks important occasions and events in the life of the *Shona* people in rhythmic representations of activities such as hunting and grinding and so should *Shona* liturgical music take on a *Shona* traditional

⁸⁸ Interview with Chaka Chawasarira

⁸⁹ Interview with Fr Emmanuel Ribeiro

rhythm. A *Shona* liturgical composer could consider the rhythms from *Shona* traditional activities which include *nhimbe/hoka/jakwara* [working together], *kupura* [threshing], *kudyara* [planting], *kukohwa* [harvesting], *kutswa* or *kudzvura* [pounding], *kuvhima* [hunting], and *kupira mudzimu* [ancestral spirit worship]. According to Fr Joseph Lenherr,⁹⁰ Chawasarira⁹¹ and Muchenu⁹² “*Muruki anofanira kutsvaga nziyo dzechinyakare nhatu kana ina dzinobatsira kupa mutinhimira parwiyo rwake rwaanoruka*”⁹³ [The composer must find at least three or four *Shona* traditional songs that assist him/her into rhythmic composition]. The discovery of the rhythms explains that the composer is making an effort to come up with a *Shona* rhythm.

The song is supposed to be in the *Shona* language.⁹⁴ Whilst bringing the *Shona* culture into liturgical music, the *Shona* composer is expected to compose in *Shona* which is a Bantu language. *Shona* as a Bantu language has tone specificity for pronunciation of the words and composition of *mitsara/mitsetse* [lines]. The deep and shallow pronunciations in the *Shona* language are a natural direction into *kuruka mutsetse* [coming up with a melodic line] in *Shona* composition which the composers must never abandon. As explained by Fr Ribeiro and Chawasarira, the *Shona* composer is supposed to follow the strict *Shona* pronunciation grammatical rules in his compositions and never deviate from them. It is improper to pronounce *Shona* words in the English or *Chewa* or any other African language pronunciations.

Shona songs for the Mass are supposed to be original.⁹⁵ According to Chawasarira, Fr Ribeiro and Mr Nicholas Muchenu, the song composed must not be a replica of any Catholic or non-Catholic composition. The song is not supposed to be a duplication or to be a song with any associations of any other traditional, Western or popular song. Plagiarism should be held as a taboo in the composition process of *Shona* songs for the Mass. The song is also supposed to be Catholic liturgically correct. Correctness in the liturgical sense meant the songs were supposed to be based on constituents of the Mass shown in *Mupiro*⁹⁶ or *Mapisarema*⁹⁷ or any

⁹⁰ Interview with Fr Joseph Lenherr

⁹¹ Interview with Chaka Chawasarira

⁹² Interview with Mr Nicholas Muchenu

⁹³ Interview with Fr Emmanuel Ribeiro

⁹⁴ *ibid*

⁹⁵ *ibid*

⁹⁶ A *Shona* book showing the stages of the Mass and song texts that depict the theme for each stage of the Mass

⁹⁷ The Psalms

other prayer created by the composer or parishioner. These prayers have been composed by *Shona* individuals belonging to the Composers' Association.

Composers are supposed to compose a song based on the functionality of the songs in the segments of the Mass.⁹⁸ The *Shona* culture makes use of songs that are functional and songs have to match the occasion for example, songs for a wedding, a funeral, children's games have to be sung specifically for that occasion. As emphasised by Tracey the *Shona* culture uses "bodies of songs that are strictly reserved only for their prescribed occasions" (1970:38), so *Shona* liturgical songs must express the *Shona* cultural aspect of functionality. Locally composed *Shona* liturgical songs are supposed to be supportive of any of the chronological stages of the Mass. If a *Shona* liturgical song suits any of the stages of the Mass; the Entrance, Kyrie, Gloria, Offertory, Communion and Exit, then it could possibly be regarded in composers' view as a *Shona* composition for the Mass. Mr Nicholas Muchenu explained the need for consideration of functionality of *Shona* liturgical songs saying, "...*muruki werwiyo anofanira kuve nenzwisiso yezviitiko zvematanho eMisa uye kuti rwiyo rwaanoruka rwunoimbwa panguva ipi yeMisa*". This statement explains that a composer must have an understanding of the meaning and activities in the stages of the Mass so that his/her song becomes functional and relevant to that particular stage.

The song for the Mass is supposed to be accompanied by *Shona* traditional musical instruments⁹⁹ especially the common "*ngoma nehosho*" [drums and rattles]. Whenever a *Shona* composition is created, a composer must make sure that the composed song is set to *ngoma nehosho* [drums and rattles], *hwamanda* [horns], or any of these: *zvigufe*, *marimba* and *mbira* to provide accompaniment to the songs. The most widespread musical instruments in the composers' understandings of inculturation are *ngoma nehosho* [drums and rattles]. Every *Shona* composition must at least include *ngoma* and *hosho*. All songs under focus indeed are accompanied by the *ngoma* and *hosho*. The composers' understandings of inculturation seem to be somehow emanating from their understanding of *Shona* elements of music which influences the composition of *Shona* songs for the Mass. Most of the composers mentioned the above as their interpretation of how elements of *Shona* culture can be inserted into their composition of *Shona* songs for the Mass.

⁹⁸ Interviews with Chaka Chawasarira and Mr Nicholas Muchenu

⁹⁹ *ibid*

3.5 Transcription and analysis of other *Shona* compositions significant to this study

Song for the Gloria

***Mwari Ngaarumbidzwe* [Glory to God] composed by Francis Shonhiwa and fellow parishioners**

Mwari Ngaarumbidzwe is a song which is sung during the Gloria in the Catholic Mass to express thanksgiving and praise of God. *Mwari Ngaarumbidzwe* was composed by a group of parishioners at Highfield Catholic Church led by the late Mr Francis Shonhiwa. For information on how the composers inserted *Shona* culture into this song, the researcher considered the explanation and recommended performance of the song by Fr Ribeiro, one of the first *Shona* composers to listen to this composition.¹⁰⁰ Fr Ribeiro interacted with the group of composers as they explained how they inserted *Shona* cultural elements in the song.¹⁰¹

¹⁰⁰ Interview with Mr Paul Zavazava in Harare at 157 Livingstone Street on 15 April 2014

¹⁰¹ Interview with Fr Emmanuel Ribeiro

Transcription 9: *Mwari Ngaarumbidzwe* [Glory to God] composed by the Francis Shonhiwa Parishioners

Performed by St Theresa Seke, Glen Norah-Budiriro Parishes (Video Clip 5)

Video provided courtesy of Jescom represented by Sr Tendai Makonese

Transcribed by researcher

MWARI NGAARUMBIDZWE COMPOSED BY THE FRANCIS SHONHIWA PARISHIONERS

Mwa ri

HOSHO NGOMA

Ngaar ru mbi dzwe

Mwa ri

HOSHO NGOMA

Ngaar ru mbi dzwe

Mwa ri i

HOSHO NGOMA

Ngaar ru mbi dzwe

Mwari Ngaarumbidzwe has a short *mutsetse*, which is sung by both male and female voices in unison except for the *kushaura* and *madetembo* [call and refrain]. When the group of parishioners composed it, they intended to portray the culture of the *Zezeru* people. *Mwari Ngaarumbidzwe*'s call and response form and rhythm were conceived in the *Shona Zezeru* traditional *mapemberero ekutambira vawanani* [celebratory and joyous songs for welcoming the newly married couple], as stated by Fr Ribeiro. It was composed as such a short line so that people could easily grasp it. When the group of parishioners composed it, they wanted the song to portray the culture of the *Zezeru* people and to boost numbers of participants in response – for most parishioners to always remember such a short line so more of the people present were likely to respond. The melody is said to be a creation of the composers not an imitation of any other *Shona* traditional, African or Western song.

Mwari Ngaarumbidzwe is cyclic in nature. The female voice is leading and improvises on the *madetembo*; refrains. Musical instruments used in this song include *ngoma*, *hosho*, *hwamanda* and *pembe/pito*; whistles.

Song for Gospel Procession.

***Omberai Tenzi* composed by Stephen Ponde (see pages 41-3 above).**

Omberai Tenzi is a gospel procession song meaning “Praise and honour the great king”.

Song for the Offertory

***Tenzi Imi Rumbidzwayi Narinhi* [God, be You Praised Forever] composed by Nicholas Muchenu.**

Tenzi Imi Rumbidzwayi Narinhi in short *Tenzi Imi Rumbidzwayi* is an offertory song. The song was composed for thanksgiving and offertory. Thanksgiving is part of the offertory theme in which the parishioners bring gifts to the altar. Gifts in cash and kind (foods, crops and money) are presented at the altar by the parishioners as a sign of gratitude to God. Mr Nicholas Muchenu says he composed *Tenzi Imi Rumbidzwayi* so that the song could serve as a form of the *Shona* cultural activity on a special occasion, the *Shona* cultural Catholic Mass called *Matatenda /Matendo* [Many thanks], Mass of thanksgiving for the harvests. The *Matatenda* Mass did not exist originally in the missionary provided liturgies. It surfaced in the liturgy of the Mass as inculturation was implemented by the local *Shona* people in different parishes. *Matatenda* celebration in the *Shona* Catholic Mass of Zimbabwe originated from the *Shona* traditional harvest activity called *Matatenda* by the *Shona Karanga* people to which Mr Muchenu belongs.¹⁰²

Muchenu claims he considered a *Matatenda* thanksgiving ceremony among his own *Karanga* people as a route for inserting the *Shona* culture into the Catholic liturgy of the Mass. When the *Karanga* people harvest crops, they perform *Matatenda* to thank their ancestral God through performance of a harvest thanksgiving celebration. They follow procedures of *kukohwa* [harvesting] the crops by *kupura* [threshing] and finally storing the harvest. The usual procedure in this communal activity is to hit the sacks containing the crop foods using sticks so as to thresh the crop. Although the *Matatenda* is meant to express gratitude to the ancestral God, the celebration does not necessarily involve ancestral spirit possession. The

¹⁰² Interview with Nicholas Muchenu

Karanga harvest the crops, sing songs for gratitude, drink their traditionally brewed *doro* [beer] whilst thanking God in joy and pleasure for the commendable *gohwo* [harvests], they clap hands, dance in thanksgiving and even play the musical instruments such as *ngororombe* [pan pipes] and *ngoma*.¹⁰³ The joyful and celebratory musical context in *Matatenda* is what Muchenu intended to portray in *Tenzi Imi Rumbidzwayi*. He wanted *Tenzi Imi Rumbidzwayi* to excite *Karanga* traditional cultural associations of joy, communal life and gratuitous celebration and therefore gain cultural approval from individuals with deep *Shona Karanga* cultural celebratory tendencies. The threshing process is usually carried out in [*kudzudzana*] turns in a rhythmic style performed by the threshing sticks. The threshing rhythmic style was adopted by Mr Muchenu to compose the vocal entry points and the rhythm in *Tenzi Imi Rumbidzwayi*.¹⁰⁴ The female and male voices, take turns in the style of the alternating sticks in the *kupura* work song. He adopted the *mutinhimira*, a rhythm from the *jakwara rekupura* in the *Karanga ngororombe*¹⁰⁵ traditional musical dance so that *Tenzi Imi Rumbidzwayi* would portray such a *Shona* traditional rhythm. The *mitsara/chuni* lines of the song were his creation.

Mr Nicholas Muchenu says the words for the song came from a social context when he heard one of his companions being warned against ingratitude. He said, “I cautioned myself saying, *Kusatenda uroyi*” an idiom of the *Shona* people meaning “ingratitude is a grave form of witchcraft”. Muchenu states that he later contemplated the various achievements and privileges he enjoyed and therefore composed a song of thanksgiving to God. A transcription of *Tenzi Imi Rumbidzwayi* is provided below.

**Transcription 10: *Tenzi Imi Rumbidzwayi Narinhi* [God, be You Praised Forever]
composed by Nicholas Muchenu**

Performed by St Theresa” S&e and Glen Norah-Budiriro Parishes (Video Clip 6)

Video shot by researcher on 6 January 2013

Transcribed by researcher

¹⁰³ Interview with Mr Nicholas Muchenu

¹⁰⁴ *ibid*

¹⁰⁵ *Ngororombe* refers to *Karanga* dances that accompany harvests and the playing of traditional pipes. *Ngororombe* dance is also practised by the *Shona Buja* people of the Mutoko Nyamapinga area in Zimbabwe.

TRANSCRIPTION 10: TENZI IMI RUMBIDZWAYI NARINHI
 COMPOSED BY MR. NICHOLAS MUCHENU

(Sh) Tenzi mi rumbidzwayi rari rini

(Dav)

(Dav) Mviri We duti no kutendaa i

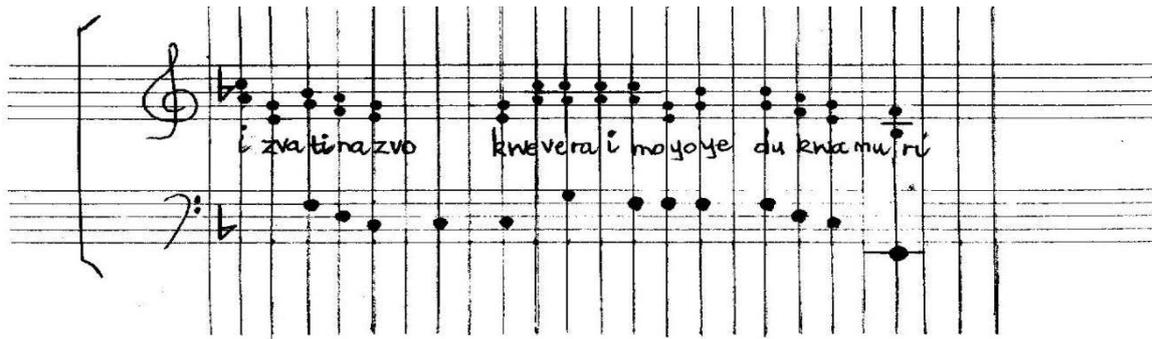
ti chirumbidza zitareruguri nembiri u pfuminechire

I mi muridzi

me ra zvinobva kwa muriri hapanachitunga

ku pa i Mviri chati si na ku pi hwa ne mvi

ta u ya ti chi fa ra kuzo kupa



Tenzi Imi Rumbidzwayi is in the call and response form and in its performance *Shona* traditional instruments are used. Two main voices alternate as the male and female voices. However a second female voice is also existing showing possible influences of Western forms of composition.

Songs for Communion

Yesu Ari Pano composed by Stephen Ponde is a song for Communion. It has been transcribed by researcher under songs by pioneer *Shona* composers, (see page 45 above).

3.6 Transcription of *Shona* traditional instrumentations composed by local *Shona* Composers

(For the transcriptions of *dinhidza* drum and the 19-key Chawasarira *Karimba* Transcriptions see 6 and 8 on page 48 and 54 respectively).

Two Archdiocese of Harare *Shona* composers came up with instrumental compositions to accompany the *Shona* songs of the Mass. Chaka Chawasarira composed the 19-key *Karimba* and the *dinhidza* drumming system and John Kina Dzingai created the rattling pattern to accompany the *Shona* liturgical songs, (see transcriptions 6 and 8). In this section, the question that needs to be addressed concerns the opinion of the composer regarding how the musical instrument and its rhythmic style are representative of *Shona* culture inserted by composer into *Shona* songs for the Mass. In Chapter 4, an evaluation of the instruments will be done, based on the views of the local parishioners in terms of how the instruments express the *Shona* culture, as the views of the composers have at times differed from those of the parishioners.

Musical instruments

Shona musical instruments like the drum and rattles were introduced into the Zimbabwean Catholic music by Stephen Ponde, Chaka Chawasarira and John Kina Dzingai in Harare. Drums are prominent in the *Shona* traditional culture, where they are played during the performance of different dance styles such as *ngororombe*, *chinyambera*, *mhande*, *dinhe*, *shangara* and *muchongoyo*. In essence, the drum is played differently for each of these dances such that it produces a unique rhythm.

***Hosho* [rattles]**

Following Chawasarira's composition of the *dinhidza* drum pattern, John Kina Dzingai composed a rattling pattern to complement the *dinhidza* drum rhythm. Dzingai's rattling system was demonstrated to and considered a *Shona* traditional rhythm (approved) by his fellow members of the Harare *Shona* Composers' Association as an accompaniment to the drum. According to Dzingai, the rattling pattern he composed is culturally *Shona* in that it suits and matches the rhythm of the *dinhidza* drum as Dzingai affirms that he imitated the rhythm from the *dinhidza* drum.¹⁰⁶ (See Video Clip 7 for the actual performance of this *Shona* rattling pattern by Dzingai and transcription of the rattling rhythm below).

¹⁰⁶ Interview with John Kina Dzingai at Glen Norah-Budiriro Parish on 17 January 2014

Transcription 11: The *Hosho* Rhythm composed by John Kina Dzingai

Performed by John Kina Dzingai, Mrs Joyce Kazembe and Mr Chinondo (Video Clip 7)

Transcribed by researcher

According to Dzingai, the *hosho* is an expression of the *Shona* rhythm in which he replicated the *dinhidza* drumming rhythm. It is an approach used to exhibit the *Shona* culture into the songs of the Mass. *Shona* traditional songs were accompanied by both *ngoma* and *hosho* so Dzingai composed the *hosho* rhythm to accompany Chawasarira's composed *dinhidza* drumming rhythm¹⁰⁷. According to Dzingai, the rattle rhythm is played in four different stages and after each stage, the basic line is played.

The *hosho* rhythm was composed in a 3/4 rhythm as shown in the basic line. Four other variations of the 3/4 rhythm are played, the first of which is the division of the crotchets into quavers and upto 12 quavers are played, then a crotchet, two quavers and finally a crotchet. This style is played four times. In the second stage of the *hosho* rhythm, six crotchet beats are played. The third stage comprises twelve quaver beats, a crotchet and two crotchet rests

¹⁰⁷ Interview with John Kina Dzingai

/pauses (the *Shona* people and composers do not have a name for rests). This order of beats is played four times.

In the fourth stage, three crotchet beats are played at the beginning, followed by three quavers played thrice followed by a quaver and a crotchet. The order of these notes is played three times and concluded by six crotchet beats. After each stage of the rattle rhythm cycle, the basic pattern is played once.

Rattles as part of the *Shona* insertions of culture in liturgical music will be evaluated in terms of the parishioners' views in Chapter 4. However, it seems as though the insertion of the rattle into *Shona* songs for the Mass precipitated the addition of a third drum into the drumming pattern for the Catholic Church.¹⁰⁸ Chawasarira is not certain as to who inserted the third drum into the rhythm which he composed. Dzingai seems to acknowledge that it was inserted by another composer by the name of Chamaunorwa Augustine who started to compose with Chawasarira and later joined Dzingai when he was composing the rattling rhythm for the Catholic Mass. It is not clear as to who brought the third drum and the slackening of the initial 6/8 *dinhidza* rhythm to a 3/4 rhythm.

Chapter 3 has been an explanation of the interpretation of inculturation in *Shona* songs of the Mass by the composers, and transcription and analysis of the songs composed by the local *Shona* composers. In Chapter 4, the interpretations of the composers will be placed alongside those of the parishioners to find out how parishioners perceive *Shona* culture in the performance of *Shona* liturgical compositions and also the feelings of the parishioners about the songs as an expression of culture will be considered as part of the evaluation of *Shona* songs for the Mass.

¹⁰⁸ Interview with Chaka Chawasarira and also interview with Mr Elton Kadyanyemba at St Theresa Seke Parish on 26 February 2014

CHAPTER 4: HOW *SHONA* SONGS FOR THE MASS REFLECT THE *SHONA* CULTURE

In the previous chapter, the composers' views of the *Shona* culture in liturgical music have been dealt with. This chapter explains how *Shona* songs for the Mass are a reflection of the *Shona* culture especially to the parishioners as performers of the songs. Although centred mainly on parishioners' articulations, composers' views are also considered alongside those of parishioners. Points of agreement and disagreement between composers and parishioners on how *Shona* liturgical songs express the *Shona* culture are examined in this chapter. As explained by members representing the two local parishes of St Theresa Seke and Glen Norah-Budiriro, *Shona* liturgical songs reflect the *Shona* culture in various ways. Elements regarding the performed music structure and other performance features are investigated to find how they reflect the *Shona* culture in *Shona* liturgical songs.

Elements of *Shona* liturgical songs that express the *Shona* culture will be addressed according to the parameters referred to by interviewees in their verbal and non-verbal articulations and according to the researcher's views as a participant in *Shona* songs for the Mass. The importance of songs in expressing culture is explained by Akrofi et al. who suggest "culture is seen as a process of construction of meaning and music as a field of cultural meanings" (2007:367). Music is also viewed as expressive of culture by Erlmann (1996:48), "people invest certain sounds with meaning". In addition to Erlmann's opinion of people investing sound with meaning, it can also be said that people attach meaning to performance and to musical instruments in their performance, design and structure. The cultural meanings that parishioners attribute to the elements of musical structure and performance in the *Shona* liturgical songs differ from one individual to the other. Different parishioners have different interpretations of the same concept and information, in accordance with their different experiences of the same concept.

Marante (2001:1) believes that "by socializing, communities are creating knowledge when putting together interpretations, meanings, values and culture. This is a fusion of each individual's interpretations, as they each have their own flavour". The meanings that individuals create out of a concept differ and are a product of their individual experiences as

well as social group interactions. Drawing from Marante's view, the meaning of music in the *Shona* songs for the Mass is also different from one individual to another, also elements that individuals refer to as music differ from one person to another. In view of the different understandings of the musical concept, Kaemmer (1993:4) observes that "the *Shona* and *Venda* people of Zimbabwe consider drumming and shouting as a form of playing and singing simply because of the presence of rhythm even though the voice is not used". In this chapter, parameters regarding musical structure and elements in performance of the songs are considered. These have been particularly taken into consideration because of their observable expression in the performance of the *Shona* liturgical songs, their relevance to the verbal discourses of the interviewees in question, and their relevance to me as a practitioner in the field of *Shona* songs for the Mass.

Emotional views of the parishioners with regard to *Shona* songs for the Mass as a reflection of the *Shona* culture are also considered as an evaluation of the songs. Participants' emotional distance during and after a musical performance is considered an important aspect in any cultural performance by Nzewi (2007:68) who asserts, "the expression of approval of music as cultural product ... could be performed (factor of creativity), verbally articulated or gestured, which will be explicit in the tacit satisfaction or rejection marking the moods of the users of the music, as well as the emotionally distanced audience". The feelings of the parishioners about *Shona* liturgical music show how it functions as an expression of the *Shona* culture to the parishioners. In terms of structure of music, I investigate the form, rhythm, harmony and melody used in *Shona* liturgical songs. In terms of visual or performance elements of *Shona* liturgical music, I examine how elements such as traditional musical instruments, vocal performance and dances are a reflection of *Shona* culture in songs of the Mass under study. Finally what the people feel about *Shona* songs for the Mass as a cultural expression will be taken into consideration.

4.1 How elements of musical structure reflect the *Shona* culture in *Shona* songs for the Mass

Parishioners referred to the structural elements of rhythm and melody in their articulations. However, they did not specifically refer to and do not have names for musical elements such as musical form and harmony but the elements are somehow implied from discussion with them. Therefore evaluation of such elements as an expression of the *Shona* culture will

consider the views of parishioners to the extent of their understanding of their own culture. Parishioner views show how their *Shona* culture is reflected in *Shona* songs for the Mass. It is however not the main focus of this research to make analysis of the musical structures and forms but to examine the cultural meanings that parishioners attach to these music structures if at all parishioners acknowledge such structures. As supported by Hawn, the culturally allotted meanings are important. The emphasis of this thesis work was not on the internal structure of the songs themselves, melodic constituent, rhythm, harmony, form, but on the lives of the people who sang them, the *Shona* cultural practices and values undergirding these people, the context in which they were composed and sung, and the culture that shaped both the people and their songs, Hawn (2003:25).

Musical form

According to Kaemmer (1993) musical form marks the path of music through time and form involves larger units that create a type of pattern as the performance proceeds. There are major distinctions between linear and cyclic forms. Linear form exists in fixed pieces of music having a definite beginning and ending. Often, two or three distinctive parts are repeated in a certain order as in European music. The anthropologist John Kaemmer in his book, Music in Human Life: Anthropological Perspectives on Human Life is of the opinion that linear form exists in European music and cyclic form is predominantly manifested in African music:

Linear forms characterise most European music forms, in which pieces often progress from beginning to a climax and then an ending. The cyclic form consists of repeated cycles. Cyclic form is the basis of music characterised by improvisation, in which a basic musical idea is repeated but varied with each repetition. African music has a cyclic form termed call and response, in which one person leads out with a phrase and the rest of the people join in with a reply. The call and response form can be repeated indefinitely, this form not only characterises African music, but also spiritual songs of African-Americans (1993:102).

The African-American call and response form emanates in African musical practices since its practitioners are believed to be Africans who were taken to America as slaves to work on plantations. The call and response form is present in *Shona* songs for the Mass and is called

kuvamba/kushaura nekudavira/kubvumira, as observed by Mr Paul Adwin Katenge¹⁰⁹ of St Theresa.

The call and response musical form has been acknowledged as existing in *Shona* traditional songs. As said by Palmberg and Kirkegaard (2002:36) “the basic structure for *Shona* music is based on the commonly used basic pattern of *kushaura* (leading) and *kutsinhira* (following) ... together the two interlocking patterns form the basic structure of the song”. *Kutsinhira* is also termed *kudavira* [response] (*kudavira* as shown in most of my transcriptions) or *kutevera mushure* [following or coming after]. The leading and following pattern of *Shona* songs is even found in their different instrumentation forms such as the rattles and drums. The drums used in *Shona* songs for the Mass are played in ensembles of three drums with one leading drum and two other answering drums. The non-composed ordinary rattle rhythm (*hosho* rhythm that was not composed by Dzingai) is also played in the form of call and response as one person will start playing and the rest play in response or the voices call in the songs and then the rattles and drums follow the voices in a response. All songs studied under this research take a call and response form and they are cyclic in the sense that they are repetitive as exemplified in *Ini Ndini Chiyedza and Yesu Ari Pano* shown in the transcriptions below.

¹⁰⁹ Interview with Mr Paul Adwin Katenge

Transcription 12: *Ini Ndini Chiyedza* as a reflection of the *kushaura nekudavira*; call and response form

Performed by St Theresa Seke Parish

Transcribed by researcher

The image shows a handwritten musical score for the song 'Ini Ndini Chiyedza'. It consists of four staves. The first staff is for the female vocal part 'Kushaura', starting with a treble clef and a key signature of one sharp (F#). It begins with a call 'ni' followed by the lyrics 'a ne nge a chi ndi te ve ra'. The second staff is for the male vocal part 'Kudavira', also with a treble clef and one sharp, responding with 'Ndi ni chi ye dza a ne nge a chi ndi te ve ra'. The third staff is for 'Mahon'era', using a bass clef and one sharp, with lyrics 'Ndi ni chi ye dza a ne nge a chi ndi te ve ra'. The fourth staff is for 'Mangwiro Mutimba Mhiringo', showing rhythmic notation with 'x' and 'o' symbols. The score is transcribed by a researcher.

In this song, the female vocal part labelled *kushaura* is calling and the male voice *mahon'era* represents *kudavira*, the response in the song.

In *Yesu Ari Pano* there is a call, *kushaura* indicated by the abbreviation (Sh) done by the leading female voice(s) and these have room for making improvisations in the *madetembo*. The males and other females not involved in the calling do the *kudavira* [response] as represented by (Dav) in transcription 13 below.

Transcription 13: *Ari Pano* reflecting the *kushaura nekudavira* [call and response form]

The image shows a handwritten musical score on a five-line staff. The top staff is labeled '(Sh)' and contains four notes with the lyrics 'Ye su Ma mbo'. The middle staff is labeled '(Dav)' and contains a series of notes with the lyrics 'Ye su a ri pa no a no ti sha mi si sa'. Below the staves are three parts: 'HOSHO' with 'x' marks, 'MANGWIKO' with 'c' marks, and 'MHININGO MUTUMBA' with 'o' marks.

In *Yesu Ari Pano* there is a call, *kushaura* indicated by the abbreviation (Sh) done by the leading female voice(s) and these have room for making improvisations in the *madetembo*. The males and other females not involved in the calling do the *kudavira* [response] as represented by (Dav) in transcription 13 above.

Harmony

Kaemmer (1993: 105) defines harmony as a musical concept referring “not only to notes that are sounding together (chords), but also to notes that are perceived together even though they may sound successively. Harmony is basically the progression from one type of prescribed sound combination to another”.

Most of the parishioners expressed that in *Shona* traditional songs, harmony is mainly expressed through the use of two voices, *izwi repamusoro nemahon'era*¹¹⁰ [male and female voices respectively]. These two voices have been identified by the interviewed parishioners in this research although interviewees did not specifically explain the two harmonised voices in terms of intervallic distance. From observations made in this research, the *Shona* do not have the word of harmony and intervallic distance in their language. They explain *Shona* harmony as a representation of two voices but not with specific intervallic distances neither do they have a word for intervals in their language. For example Mr Clemence Mudzinganyama

¹¹⁰ Interview with Mr Phineas Gilbert Kwenda

Ndambakuwa pointed out that voices in the *Shona* culture work in combinations of the male and female voices only, somehow meaning harmony can be worked out using two main voices only in the *Shona* culture. According to Andrew Tracey,¹¹¹ the two distinctively recognised vocal parts are harmonised by use of the root note and the fourth or fifth above or below it. The harmonic sounds, or intervals, that sound good to the *Shona* ear, which may sound rather inharmonic to a Westerner and any other non-*Shona* person are the sounds of 4ths, 5ths and octaves. Thus a *Shona* chord usually has two different notes always spaced in fourths or fifths (and often helped by the same two notes in higher or lower octaves). The third which is considered important in Western music is often left out in *Shona* harmony, as explained by Kaemmer:

Chords in Western music require a third and a fifth note above the root note, with emphasis on the third. Chords among the *Shona* emphasise the fifth with the third often being omitted. The result is heard as parallel fifths and fourths that move in patterns involving leaps of thirds and fourths (1993:105).

In the songs transcribed for this research, one male and one female voice are present in most of the songs, although some of the songs make use of two female voices and two male voices. However, in some of the songs, the second female voice exists in the intervals of major and minor thirds as exemplified in *Mwari Ngaarumbidzwe*, an initially unison performed song, that now has a second male and female voice probably inserted by parishioners in performance of the song. In compositions such as *Ini Ndini Chiyedza* and *Tenzi Imi Rumbidzwayi* a second female vocal part has been inserted by the composers. The second female voice placed in thirds must have come into *Shona* liturgical music as an influence of Western musical practices.

In some *Shona* songs for the Mass, the harmonic notes are placed in fourths for instance, in *Tenzi Imi Rumbidzwayi*. Tracey says fourths are good to the *Shona* ear, the harmonic sounds, or intervals, that sound good to the *Shona* ear are the sounds of 4ths, 5ths and octaves.¹¹² Although the composer of *Tenzi Imi Rumbidzwayi* might have been composing in another manner which is different from the *Shona* one such as the Western popular approach, his reference to harmonies in fourths might indicate he has some *Shona* harmonisation

¹¹¹ Interview with Professor Andrew Tracey at the University of Fort Hare, East London Campus during the Sasrim Conference on 25 July 2013

¹¹² *ibid*

background influencing his composition (see transcription below). The bracketed notes are probably showing *Shona* harmony of fourths.

Transcription 14: *Tenzi Imi Rumbidzwayi Narinhi*

Some of the bracketed notes in the above transcription show the *Shona* harmonies in movements of fourths from the root note. The harmonisation of the fourth and the root might sound inharmonic to a Westerner or a non- *Shona* person but to the *Shona* it is good to the ear.

Representation of the *Shona* culture by the use of two male voices or two female voices probably originates from Western culture through the education systems or through interaction of parishioners and composers with musical culture that emphasises the use of

such voices in compositions. The use of the second female voice in thirds is possibly emanating from the Western culture. It is the use of two male and or two female voices that is to a certain extent disowned by most parishioners who identify it as alien to the *Shona* cultural representation. Whilst representing and identifying with some fellow parishioners, Mrs Loveness Chawafambira expressed disapproval of two male and female voices, saying:

We are shocked at the use of two vocal parts among males as well as females in *Shona* songs for the Mass and we wonder where that feature is emanating from. We are the *Shona* cultural people with only two voices, male and female as represented by two sexes. Now when we sing in Mass, we sometimes have more than two *Shona* cultural voices ... these second voices destroy our cultural practices, we do not want this exaggerated addition of voices in our songs. These are rather exaggerated as they are sustained throughout the song and extinguish the common *Shona* independent entry of male against female voices. It is so disturbing and I wonder where we are going, it is improper.¹¹³

Rhythm

Rhythm refers to the occurrence of music in time. Rhythm is often conceptualised differently in various societies. According to Kaemmer (1993:98):

Rhythm is patterned differently in many societies. Rhythm without a pattern of accent, stress, or rests present is called free rhythm as represented in the chant. Metric rhythms are basically duple, triple or asymmetrical. Duple rhythms are those in which two beats appear to belong together triple rhythms have three beats perceived as grouping.

Tracey maintains that African rhythm particularly that of the Zimbabwean *Shona* people is triple in nature. The *Shona* rhythm is predominantly based on a triple-meter and is cyclic. According to Tracey, “the *Shona* music family is a strongly triple region. That is to say each main beat, is usually made up of three quick pulses”. Tracey also says that “some regions of Africa have duple rhythms but some are broadly triple, for example Zimbabwe” (1988:44). The *Shona* rhythmic structure also resembles movements associated with *Shona* communal work tasks, entertainment activities such as children’s games and folktales and their songs.

¹¹³ Interview with Mrs Loveness Chawafambira

Songs transcribed in this research are triple in rhythm fitting in cycles of 3, 6 or 12 pulses which are triple rhythms. For example, *Mwari Ngaarumbidzwe* studied in this research could be transcribed in 12 and 9 pulses as in Transcription 9 and Transcription 22 respectively. Both rhythms are cyclic and triple in nature.

Kaemmer further explains African rhythm and also cites Kaufmann concerning multi part music. He says:

Asymmetrical or irregular rhythms are often used in African music. They consist of patterns combining groups of 2 and groups of 3 equal pulses. These rhythmic patterns have been called additive because they appear to be formed by adding small pulses together into different sized beats. When a song is sung by an individual or a group performing everything in unison there is no multipart music system. When more than one phenomenon is occurring, we have the phenomenon of multipart music. The presence of multiple parts in Western music is called polyphony, but the term is closely connected with specific European features, so that the term multipart is preferable for purposes of cross cultural study and comparison. The nature of multiple parts differs considerably from one society to another. A common type of multipart music occurs when various musical parts produce different pitches at the same time (1993:98).

Rhythm in the studied *Shona* songs for the Mass is reflected by individual vocal lines, musical instruments, drums, rattles, clapping and song language – each set to its own rhythm. The earliest *Shona* liturgical songs composed by Ponde were set to the rhythm of drums and rattles, with texts sung in the rhythm of the *Shona* language¹¹⁴ according to Lenherr (2008: 10). The current *Shona* songs for the Mass are multi-rhythmic. The rhythm reflected in the vocal parts is unique to each of the voices, the dances and the instruments as well reflect a rhythm which is different from the rhythm reflected in the vocal parts. The combination of these different rhythms in one musical performance results in multiple activities in music such as voices, instrumentals and dances. Although it is not the intention of the researcher to engage with the different terms used to refer to the multiple rhythms in African music by

¹¹⁴ This statement is based on the interview with Fr. Joseph Lenherr and on the notes accompanying his five transcribed *Shona* compositions of Stephen Ponde such as *Taura Mambo* and *Haiwa Mambo* in transcriptions 1 and 2 in Chapter 3.

different scholars such as Merriam, Agawu and Tracey to describe rhythm in African music, it is important to distinguish the *Shona* rhythm in relation to that portrayed in *Shona* songs for the Mass. *Shona* songs for the Mass are multi-rhythmic.

Melody

Melody refers to a progression of pitches “from one pitch to the other in a succession of downward or upward movements” Karolyi (1998:18). As explained by Kaemmer (1993), melodies are based and built upon the notes of a scale to give a line of notes. Melodies do not necessarily include all notes of the scale and some notes of the scale are given more emphasis than others. Although this element of music was not mentioned by the interviewees, it is somehow implied in the discussions and in the composition of *Shona* songs for the Mass.

Some of the interviewees indirectly called it *mutsetse* plural *mitsetse* [line(s)]. *Shona* composers such as Mr Nicholas Muchenu¹¹⁵ also referred to melody as *mutsetse*. The composers said the *mutsetse* in *Shona* songs for the Mass is supposed to be unique, without associations of any traditional or indigenous and popular songs such as melodies of popular musicians’ compositions. All composers interviewed in this research referred to their songs as unique in terms of *mutsetse* that is, melodic line. Composers also emphasised the necessity to compose a unique melody without likenesses to any other music or songs in the *Shona* traditional, popular music genre or other songs composed in other Churches and with songs composed by other *Shona* composers in the Roman Catholic Church. In spite of the composers’ understanding that a song must be unique, two of the songs under focus have been identified as cultural by parishioners because of their melodic likenesses with some *Shona* traditional songs. These songs are *Mwari Ngaarumbidzwe* and *Tenzi Imi Rumbidzwayi Narinhi*.

The composers of *Mwari Ngaarumbidzwe* stated that it originated from celebrations among the *Zezuru* people in terms of rhythm (see Chapter 3). However, according to some parishioners, *Mwari Ngaarumbidzwe* reflects the *Shona Korekore* traditional culture due to its melodic similarities with *Kuruma Nzeve* or *Tamba Muzokoto*. Unlike claims by the composers that *Mwari Ngaarumbidzwe* is a song originating from the *Zezuru* traditional

¹¹⁵ Interview with Mr Nicholas Muchenu

celebrations of the newlyweds“ welcome, parishioners claim it is a *Korekore dinhe/chimuzokoto* song performed in the Mt Darwin Rushinga area as emphasised by a parishioner by the name of Mr Ishmael Chishanu.¹¹⁶ *Kuruma Nzeve* means „You are being forewarned“ and *Tamba Muzokoto* means „Dance in the *Chimuzokoto* traditional dance song performance“. It is an encouragement for adolescents to participate and dance in their fertility celebrations. *Tamba Muzokoto* is only the name of the song that is sung to the words, melody and rhythm of *Kuruma Nzeve* as shown below. For the sake of this research, I will use the name *Kuruma Nzeve* that corresponds to the exact words in the song.

Kuruma Nzeve is a celebratory song for the harvests and the initiation of young adolescent boys and girls into adulthood. In an explanation about the original song by a parishioner, Ishmael Chishanu, *Kuruma Nzeve* means a person should be aware of one’s position as a servant and take the rightful place. Despite being praised, the individual should not discard the status of a servant and regard self as the master. The song warned the young adults to remain humble, well behaved adolescents and not to grant themselves full adulthood status as they were still maturing into adulthood. *Dinhe* or *chimuzokoto* is danced to the fast traditional rhythm of the drum and it involves *kudzana*, vigorous dance movements.¹¹⁷ (See Video Clip 8 from www.youtube.com/watch?v=rtfGRjjJgy0) for a performance of *dinhe* or *chimuzokoto* traditional dance. For a comparison of *Mwari Ngaarumbidzwe* and *Kuruma Nzeve* see the melodic resemblances shown below.

Transcription 15 - *Mwari Ngaarumbidzwe* and *Kuruma Nzeve* *Korekore Dinhe/Chimuzokoto* (Traditional Dance Song)

Kuruma Nzeve was sung by Ishmael Chishanu on 06 January 2014 at Glen Norah-Budiriro Parish.

MWARI NGAARUMBIDZWE

¹¹⁶ Interview with Mr Ishmael Chishanu at Glen Norah-Budiriro Parish on 06 January 2014

¹¹⁷ *ibid*

Melodic similarities exist between the two songs. *Kuruma Nzeve* is claimed to be the original song from which *Mwari Ngaarumbidzwe* was composed. Both songs reflect the use of dotted notes although the original song takes some shorter duration notes in the form of dotted quavers whilst the composed song uses dotted crotchets. The first bar indicates the *kushaura*, call, and the rest of the bars constitute *kudavira*; the response in both songs. Melodic similarities exist in the opening pitch representation which moves up from the mediant E, to the dominant G respectively. In the response, in both songs the pitch moves similarly from the tonic C, one octave higher, then down to the leading note B, the submediant A and to the dominant G. Melodic similarities are also reflected in the third bar in which the melody moves from the mediant E twice and to the dominant G twice. Melody is also similar on the closing phrase (not that the *Shona* people have a term for this otherwise they would have a *Shona* name for it) in both songs as it moves from the mediant E, to the supertonic D and finally the low pegged tonic C. Although the liturgical song uses crotchets and dotted crotchets, the traditional song uses mostly quavers and semi quavers which account for the fast rhythm of *dinhe* traditional dance to which *Kuruma Nzeve* belongs. The composers of *Mwari Ngaarumbidzwe* might possibly have used longer duration notes to create a difference from the traditional song in their own understanding that liturgical songs were not supposed to be imitations of any other songs; popular or indigenous. Probably these similarities justify parishioners' claim that *Mwari Ngaarumbidzwe* was derived from the song „*Kuruma Nzeve*“.

Tenzi Imi Rumbidzwayi Narinhi is said to reflect the *Shona Karanga* cultural rhythm and melody by some parishioners unlike the assertion by Mr Nicholas Muchenu that his *Tenzi Imi Rumbidzwayi Shona* liturgical composition is only *Karanga* cultural in its rhythm. Both parishioners and composer agree in saying that *Tenzi Imi Rumbidzwayi* has some associations with the traditional threshing *kupura* song of the *Karanga* people. Parishioners claim that *Tenzi Imi Rumbidzwayi* has been adopted from and reflects some melodic and rhythmic likenesses with *Nezviyo Zvekwa Chigoko*, a traditional threshing song of the *Karanga* people. These melodic similarities might imply that the composer adopted some parts of the melody from the traditional song, which exists in the *Shona* social and cultural context to create the *Tenzi Imi Rumbidzwayi* liturgical song.

The composer, Muchenu, declared that he adopted the rhythmic alternate entry of the male voices and the female voices from *kupura* but not the melody. However, according to Tauya

Muvotanisi¹¹⁸ and Yananai Mutambiri¹¹⁹ parishioners from the Zaka Gutu area of Zimbabwe have identified it as expressive of the *Shona Karanga* traditional *kupura* social commentary song, *Nezviyo Zvekwa Chigoko*. *Nezviyo Zvekwa Chigoko* is a song from *jakwara reкупura zviyo*, the traditional communal work song of threshing rapoko, maize, sorghum or any other cereal (see Figure 9). Jones (1992:19) confirms *kupura* threshing as a community activity saying, “Threshing is often done communally, involving joking [*jakwara*] and (*chihora*) *Shona* songs sung to the rhythm of the sticks”.



Figure 9: Threshing as a *Shona* traditional community activity (Jones 1992:19).

Nezviyo Zvekwa Chigoko intends to criticise and reprimand the misbehaving members of the *Karanga* community in a humorous manner. In this song, a community of the *Karanga* people openly comments on stories happening in the village about ill-behaved individuals and societal nonconformists. In order to reprimand the socially defiant members sarcastically the *Karanga* community engages in a dialogue called, *kunemerana*. *Kunemerana* is a jocular manner of reprimanding a member of the society in public. *Chigoko* is the name of the person under discussion and any other name could replace it. Once the leader mentioned the name of the person in the song in *kushaura* [call], the rest of the people could engage in *kubvumira*, responding to the song while taking turns narrating the individual’s story, commenting on the misbehaviour of the person and in that manner reprimand the individual. The individual could also change his/her behaviour to some level as expected by his/her society. Whilst reprimanding the individual in public, the community also “monitors or conscientizes individuals by publicising the individual members” socially critical issues” (Nzewi 2007:314).

¹¹⁸ Interview with Tavuya Muvotanisi (not his real name) at Glen Norah-Budiriro Parish 20 April 2014

¹¹⁹ Interview with Yananai Mutambiri (not her real name) at Glen Norah-Budiriro Parish on 13 May 2014

Tenzi Imi Rumbidzwayi reflects the *Shona* culture in terms of the melody, the original context from which the song was composed, its rhythm *mutinhimira* and the *kunemerana Shona* cultural practice. Both parishioners and composer say that the song *Tenzi Imi Rumbidzwayi* was composed imitative of the *Karanga* threshing context though some parishioners mention a different work activity. Some parishioners suggested that the alternate entry and rhythm of *Tenzi Imi Rumbidzwayi* is an adoption of the *Karanga kudzvura* [pounding] work song.¹²⁰ However, parishioners could not remember the title of the *kudzvura* song. The non-provision of the song title by parishioners in the suggested *kudzvura* context makes it quite reasonable to associate the song with the *Karanga kupura* work activity explained above rather than *kudzvura*.

Transcription 16: *Tenzi Imi Rumbidzwayi Narinhi* composed by Nicholas Muchenu and Nezviyo ZvekwaChigoko/Karanga Kupura (Traditional Threshing Song)

The letter notes show the similar and dissimilar notes in each song.

Notes in brackets indicate similarity in pitch content whereas the notes outside the brackets indicate dissimilarities in pitch.

An examination of the two above transcribed songs shows some similarities in rhythmic content, melodic content or notes and the entry points for the female and male vocal parts in both songs. In terms of rhythm, the smallest beat in each of the two melodies is represented

¹²⁰ Interview with Mrs Marian Kachimanga at St Theresa Seke Parish on 15 March 2014

by the quaver beat and there are groupings of three quavers in a beat making the beats compound and accounting for the cyclic nature of the *Shona* rhythm. In terms of melodic content and progression, both songs start with the call on the high pegged tonic F, down to the dominant C, back to the tonic F. On the next three notes, in *Tenzi Imi Rumbidzwayi Narinhi*, pitch progresses down differently, in a step-wise intervallic distance from the leading note E in three quaver beats leaving out the dominant to the subdominant B flat. On the dotted crotchet the dominant note C is sounded then the melody moves down to the low pegged tonic F. In *Nezviyo ZvekwaChigoko*, pitch progresses from the fifth note from the beginning to the higher pegged tonic F in a stepwise movement, to the leading note E and the submediant D, then to the dominant C and to the tonic F.

In the response all note values are similar, presented in the same rhythmic content and in the same melodic content and progression. Only the cadence (*Shona* people do not explain it as such and do not have a name for a cadence) in the 3rd bar has different pitches in both songs. The response begins on the high pegged tonic F, the high pegged supertonic G on three notes, back to the high pegged tonic F on three notes and to the leading note E. The cadence notes are represented by a quaver and a crotchet. The melody then progresses from the low pegged submediant D to the mediant A sounded on three quaver beats, down to the low pegged tonic F sounded on three quavers and finally to the submediant D. *Tenzi Imi Rumbidzwayi Narinhi* and *Nezviyo Zvekwa Chigoko* show direct similarities in rhythmic content, melodic content as well as progression. Possibly these similarities have been especially observed by *Karanga* parishioners, Muvotanisi and Mutambiri from the Zaka Gutu area.

Shona songs for the Mass reflect the *Shona* culture through use of the *Shona* tonal character of language. All of the *Shona* dialects – the *Korekore*, *Karanga*, *Manyika*, *ZeZuru* and *Ndau* – fall under the *Shona* language which is a Bantu language and has tone specificity for pronunciation. This tonal character of Bantu languages has been observed by Steinert (2007:10). Thus, tones in the *Shona* language have a role in determining the melodic contour of *Shona* songs for the Mass bringing a reasonable link between the tonal character of the *Shona* language and the melodic line flow according to grammatical rules. *Shona* language is almost certainly a determinant of the melodic contour.

All *Shona* liturgical songs studied in this research are in the *Shona* language and reflect some tonal character of that language in some way, especially the songs *Yesu Ari Pano* and *Ini*

Ndini Chiyedza. In *Yesu Ari Pano*, the use of the *Karanga* language pronunciations possibly greatly influenced descending and ascending movement of the melody. In the song *Ini Ndini Chiyedza*, the *Korekore* speech undulations have been identified as influential in melodic rise and fall by parishioners such as Mr Joseph Gambukira¹²¹ and Mrs Lindsay Murahwa.¹²² In each of the *Shona* dialects, there are depressions – points of heavy, deep pronunciations; and anti-depressions – points of lighter sounding word pronunciations, and these are reflected in *Shona* songs for the Mass. The importance and reflection of the language tones in melody is expounded by Merriam (1958:12) who writes, “Since tone is important in so many African languages, it follows that verbal pitch contours are likely to be important factors in creation of melodies ... words control pitch”.

The ignorance of speech pronunciations as determinants of melodic contour was one of the major “complaints from the locals that the missionary liturgies were insensitive to these two values” (Agordoh 2005:12). Songs composed by the local *Shona* composers have been partly put in place to counter the pronunciation challenges brought about by the missionary translation of their Western composed songs into the local *Shona* language.¹²³ For instance, in some of the earliest vernacular songs missionaries usually just “translated their own hymns into African languages, unaware of the importance of linguistic tones to the understandability of music” (Stone 2000:328). In the Zimbabwean Catholic Church context, missionaries made use of their Western based (German, Spanish and Swiss) hymns which were translated into the local *Shona* language.¹²⁴ As hymns with a readily available melody, the Western hymn tunes applied to *Shona* texts make no allowance for the speech tones of the text. *Shona* composers made an endeavour to compose songs reflecting their speech tones for use in the Mass.¹²⁵ Several scholars including Blacking (1967), Rycroft (1967) and Morris (1964) have concerned themselves with finding out the relationship between pitch and melodies as noted by (Agordoh 2005). The two songs, *Yesu Ari Pano* and *Ini Ndini Chiyedza* are transcribed below to show some reasonable implied influences of speech inflections of the *Shona* language. In the songs, the rising and falling of the melody is shown by the symbols used by Kaemmer (1993: 72),

¹²¹ Interview with Mr Joseph Gambukira at St Theresa Seke Parish on 27 December 2013

¹²² Interview with Mrs Lindsay Murahwa

¹²³ Interview with Chaka Chawasarira

¹²⁴ Interview with Fr Joseph Lenherr

¹²⁵ *ibid*

- High tone /
- Low tone \

Transcription 17: *Yesu Ari Pano* showing the rise and fall of melody

The transcription shows the following parts and their lyrics:

- (Sh)**: Ye su Ma mbo
- (Daw)**: Ye su a ri pa no a no ti sha mi si sa
- Hosho**: A no ti si mbi si sa Nga ti o mbe re i

The accompaniment includes instruments: MANGWIRO, MHININGO, and MUTUMBA. The notation uses 'x' for chords and 'o' for notes.

In this song, the melody reflects pitch that is influenced by the rising and falling of speech tones in the *Karanga* language that Stephen Ponde spoke. The song starts on a call in stepwise descending tones from the high pegged tonic, the leading note, the submediant and the dominant. The response starts on a high pegged tonic on five crotchet beats, falling to the submediant, the subdominant, rising to the submediant, falling to the dominant and finally to the mediant, taking three stepwise leaps from the mediant down to the tonic. On the *detembo*, the melody rises again to the subdominant F in four quavers then to the mediant E in step wise movements to the supertonic down to the tonic. Further, the melody moves to the dominant G, then to the mediant E, the supertonic D and finally to the tonic C. Basically *Yesu Ari Pano* is a descending melody.

As mentioned by some parishioners, *Ini Ndini Chiyedza* also portrays the depths and shallows of pitch influenced by the *Korekore* speech inflections;¹²⁶ it portrays the *Korekore* language

¹²⁶ Interview with Ignatius Chabata

pronunciation of words. On several points of the song, the melody rises and falls following the rising and falling of the speech patterns among the *Korekore* people. In support of language tone and its influence on melody, Kaemmer says, “Tonal languages, in which the tones of the word affect the meaning, cause a severe restriction on melodic inventiveness. When such restrictions occur, on the rise and the fall of the language, members of those societies will naturally deal with tune and rhythm in different ways from those of the Western world,” (1993:72). In the *Shona* songs for the Mass, melodic flow is probably related to the existing *Shona* language speech tones.

Transcription 18: *Ini Ndini Chiyedza* by Chaka Chawasarira showing the rise and fall of melody

TRANSCRIPTION 7: INI NDINI CHIYEDZA COMPOSED
BY CHAKA CHAWASARIRA

System 1:
 Izwi repamusoro (Sh) I ni
 Kudavira Ndini chiye dza a nengea chiindite ve ra
 Mahon'era chiindite ve ra
 Hosho Mutumba Mhuvungo

System 2:
 Izwi repamusoro a cha zovane chiye he dza ndi ni chiye dza cha pa si ne chi
 Kudavira ne chi ye dza ne chi ye dza ha
 Mahon'era ne chi ye dza ne chi ye dza
 Hosho Mutumba Mhuvungo

System 3:
 Izwi repamusoro ye a zhou pe e nyu
 Kudavira a zhou pe nyu
 Mahon'era ne chi ye dza
 Hosho Mutumba Mhuvungo

Shona traditional music is functional and composed for different purposes. Karolyi refers to the distinctive functionality of African music saying, “African music is predominantly functional and performed for specific purposes” (1998:5). Functionality of music is also

found in all *Shona* songs for the Mass under focus in this research, the songs for the Gloria, *Mwari Ngaarumbidzwe*, and the song for the Offertory, *Tenzi Imi Rumbidzwayi Narinhi*.¹²⁷ *Shona* songs for the Mass express an extra-musical utility of praising and thanksgiving during the Mass. They fulfil the purpose for which they were created in each component of the Mass. These functions range from praise of God, thanksgiving and dismissal of the people during the Mass.¹²⁸ *Shona* songs for the Mass reflect the *Shona* culture through their functionality in the stages of the Mass. The Misa *Karimba* songs however present function challenges to some parishioners (see section 4.2.2).

Parishioners in the two studied parishes, as represented by Mr Paul Adwin Katenge,¹²⁹ and Mr Jengwa Shonhiwa¹³⁰ believe that the *Shona* people have a unique harmony of voices, with mainly two voices; *izwi repamusoro* which is subdivided into *vashauri* and *vabvumiri* [call and response], and *mahon'era* [the male voice]. The two voices which are male and female are typical of the *Shona* traditional use of the voice. There are different vocal uses of the voice such as *mhururu* [ululations], *magure* [vocables or non-meaningful sounds] and *mahon'era* [deep male voices]. *Shona* songs for the Mass accommodate the different *Shona* vocal techniques.

Shona songs for the Mass also portray the *Shona* culture through the independent entry of voices at different points in songs. The independent entry of vocal parts is reflective of the *Shona* cultural activities such as *kudzvura* [pounding], *kupura* [threshing] and *kukuya* [grinding]. These *Shona* cultural activities have been identified by parishioners as linked to the alternating use of voices in the *Shona* songs under study. As an example, *Tenzi Imi Rumbidzwayi Narinhi* portrays the alternate entry of the two voices after the call such as demonstrated in *kupura*¹³¹ and in that way the parishioner view tallies with that of composer. *Ini Ndini Chiyedza* is also claimed by parishioners to be associated with the independent entry of voices imitative of *kudzvura* stick alternation during the threshing activity of the *Shona* people. The female voices respond first and then the male voices alternate at several points in the song.¹³² In the alternate entry of the voices, the female voices seem to take the lead and

¹²⁷ Interview with Lloyd Kwambana at House Number 1035 Mutova Close Glen Norah on 12 January 2014

¹²⁸ Interview with Mr Stewart Chinyama Musevenzo at St Theresa Seke Parish on 26 December 2014

¹²⁹ Interview with Mr Paul Adwin Katenge

¹³⁰ Interview with Mr Jengwa Shonhiwa

¹³¹ Interview with Mr Paul Adwin Katenge

¹³² Interview with Mrs Marian Kachimanga

male voices follow them. On several points in *Tenzi Imi Rumbidzwayi Narinhi* female and male voices alternate their entry points in the song.

Transcription 19: *Tenzi Imi Rumbidzwayi Narinhi* female and male voices alternate their entry points in the song

The image shows a handwritten musical transcription for the song "Tenzi Imi Rumbidzwayi Narinhi". It consists of three systems of musical notation, each with a vocal line and a bass line. The lyrics are written in Shona below the notes.

- System 1:** The vocal line starts with a treble clef and a key signature of one flat (Bb). The lyrics are "Tenzi mi rumbidzwayi nari nhi". The bass line starts with a bass clef and a key signature of one flat (Bb).
- System 2:** The vocal line starts with a treble clef and a key signature of one flat (Bb). The lyrics are "Mwari We duti no kutenda i". The bass line starts with a bass clef and a key signature of one flat (Bb).
- System 3:** The vocal line starts with a treble clef and a key signature of one flat (Bb). The lyrics are "ti chirumbi dza zitare nyuri nembiri u pfuminechire". The bass line starts with a bass clef and a key signature of one flat (Bb). The lyrics "mi mudi dza" are written below the bass line.

Improvisation

In *Shona* liturgical songs there are several forms of improvisations which are a reflection of the *Shona* culture. Improvisation is a characteristic of African music especially that which takes the call and response form. The *mushauri* may improvise in several sections of the song where the *mushauri* [leader] sings alone and the *vabvumiri* [followers] may also improvise at certain points of the song to make songs more interesting. According to Karolyi (1998:49) African music is characterised by the concept of improvisation which is closely related to the variation technique. Improvisation is the repetition of short phrases, that is the melodies and

rhythms are characterised by being repeated short motifs rather than larger units and improvisers elaborate on and deviate from the original theme. As improvisation is prominent in African music, *Shona* liturgical music is no exception.

By way of improvisation of some vocal parts by creative parishioners, *Shona* songs for the Mass reflect the *Shona* culture. *Shona* liturgical music is owned by the community of *Shona* people for whom improvisation of the original songs is permissible so as to make the songs interesting. According to Miss Fatima Jasi,¹³³ the additional improvised parts in *Shona* songs for the Mass are an indication of the parishioners' effort to make liturgical songs more interesting by *kurunga nekukaringira*, meaning [adding salt and spices] to make the musical food tasty. An aspect of adding flavourings to songs has been called seasoning and salting. Professor David Dargie in his great, scholarly and inspiring study of Xhosa songs borrowed the term and called this improvisation „salting“ by way of reference to the Xhosa people's attempt to make their songs interesting. One of Dargie's interviewees, a musician of the Ngqoko group, Mrs A. N. Matiso said, “Xhosa people like to put salt in their songs”. Dargie emphasises that Xhosa people like to put salt in their songs, to bring their songs to life and calls that improvisation „Mrs Matiso's principle“ of salting (1988:v,95). The improvisation element is performed by either group or individuals. In explaining improvisation, I would like to borrow Dargie's term and use the term „salting“ in a similar way that he does to refer to improvisation.

Different forms of salting and seasonings are reflected in the performance of *Shona* liturgical songs. These improvised or „salted“ elements include melodic, harmonic, instrumental, vocal and rhythmic improvisations on musical instruments.

Melodic „salting“ is demonstrated through the improvisation of short phrases in the original melodies or by improvising new vocal parts (vocal parts that do not exist in composers' original composition) in *Shona* songs for the Mass. For instance, a performance of *Omberai Tenzi* and *Yesu Ari Pano* exhibits an improvised melody in the female voices and male voices as shown in the transcription below. Both *Omberai Tenzi* and *Yesu Ari Pano* also show some melodic „salting“ as shown in the bracketed part below.

¹³³ Interview with Miss Fatima Jasi at Glen Norah-Budiriro Parish on 23 March 2014

Transcription 20: Omberai Tenzi [Applaud and Honour the Great King] composed by Stephen Ponde

Performed by Glen Norah-Budiriro Parish (Audio Clip 4)

The musical notation for 'Omberai Tenzi' consists of two staves. The top staff is labeled 'Kushaura' and the bottom staff is labeled 'Kudavira'. The lyrics are: 'OMBERAI TENZI AS PERFORMED mbera i te nzi mbera i te nzi'. The second measure of the female part is enclosed in brackets, indicating an improvised section.

The bracketed section of the melody of the female voices has been improvised and the original melody by the composer does not include that part. Therefore in some performances of the song the bracketed part may be left out.

Transcription 21: Yesu Ari Pano [Jesus is here with us] composed by Stephen Ponde

Performed by St Theresa Seke (Video Clip 1)

The musical notation for 'Yesu Ari Pano' consists of three staves. The top staff is labeled 'Kushaura' and the middle staff is labeled 'Kudavira'. The bottom staff is labeled 'Kudavira Mahon'era'. The lyrics are: 'YESU ARI PANO AS PERFORMED Ye su Mambo Ye su a ri pa no a no tu sha mi si sa'. The first measure of the female part is enclosed in brackets, indicating an improvised section.

The song *Yesu Ari Pano* also reflects melodic and harmonic improvisation in the bass line. As originally composed, the song was sung by both males and females in unison. However, the performance of the song by parishioners has accommodated some improvised harmonisation in the male voice as shown in brackets below.

Harmonic ‘salting’

Some parts of the songs have been „salted“ through harmonised vocal part improvisations as well as instrumental improvisations. *Mwari Ngaarumbidzwe* is a song that was initially composed for a unison performance of both the male and female voices; a second female voice and a second male voice have been improvised by parishioners in their performance of the song. Transcription 22 below shows the currently performed harmonised vocal parts.

Transcription 22: *Mwari Ngaarumbidzwe* composed by Francis Shonhiwa and Fellow Parishioners
As Performed by St Theresa and Glen Norah-Budiriro Parishes

The image shows a handwritten musical score titled "MWARI NGAARUMBIDZWE (HARMONISED VOCAL PARTS)". It consists of two systems of staves. Each system has two staves: a treble clef staff for "Mazwi" and a bass clef staff for "Evanhurume". The lyrics are written below the notes. The first system covers the lyrics: "Mwa ri Ngaa ru mbi dzwe Mwari Ngaa ru mbi dzwe". The second system covers: "Mwa ru i Ngaa ru mbi dzwe". The notes are placed on the lines and spaces of the staves to indicate pitch, with some notes beamed together. The transcription is handwritten and appears to be a field sketch.

Through improvised harmony, a second female and male voice has been added to the vocal parts, the second female voice is mainly singing in intervals of thirds from the tonic.

Vocal ‘salting’

The voice has been used in different ways in the *Shona* songs for the Mass in the two parishes under focus. The vocal performances of the studied songs include *mahon''æa* which is the deep, hoarse male voice, and *mhururu* used in *Omberai Tenzi* and the *Tenzi Imi Rumbidzwayi Narinhi*. *Mhururu* [ululation] is a term denoting a performance and communicative element that is found in *Shona* indigenous or traditional songs. This is a sharp exclamation that can be given abruptly by some singers (mostly women) during a peak in the intensity of a song. *Mhururu* also occurs outside of musical performance, for example in other happy communal situations, such as in welcoming visitors. Ululating was originally regarded by missionaries as an incongruous element to church songs. It has found its way into *Shona* songs for the Mass through the inculturation transformative processes in parishioners’ music performances and is currently viewed as an appropriate declaration of praise.¹³⁴ In the St Theresa Seke and Glen Norah-Budiriro parishes there are various forms of ululations employed. These vocal salting techniques are also an indication of the flavouring of songs during execution.

The studied parishioners acknowledged ululations as part of their *Shona* culture and distinguished different functional *mhururu* one from another.¹³⁵ An ululation expressing joy at the birth of baby boy is distinguished from that used *pakuberekwa kwemwanasikana* [to welcome a newly born baby girl], *pakushanyirwa nekuzivisa kusvika kwaMambo* [at the occasion of and the announcement of the visit by a traditional leader] such as a chief, *pakuroorwa kwemwanasikana* [at a traditional *Shona* marriage ritual] or at the *gohwo guru* [celebration of a bumper harvest of field crops].¹³⁶ Thus in the *Shona* songs for the Mass, depending on the interpretation of the song, occasion and Mass component by the performers, ululation is dependent on and connotes the mood of the song. In *Omberai Tenzi* ululations have been used in response to the song and to other ululations as forms of improvisations (listen to Audio Clip 4).

Instrumental ‘salting’

¹³⁴ Interview with Mr Paul Adwin Katenge

¹³⁵ *ibid.*

¹³⁶ Interview with Mr Clemence Mudzinganyama Ndambakuwa

Shona songs for the Mass usually make use of *ngoma*, traditional drums and *hosho*, hand-shaken rattles. In the two parishes under focus however, different instruments have been added to the performances in songs. In the songs *Omberai Tenzi* and *Mwari Ngaarumbidzwe* for example, horns and whistles were made use of especially in the climactic stages of songs, when drummers and dancers were at the peak of their performances. *Pito/pembe*, instrumental whistles, were filling in the gaps when the voices were low at the end of the vocal phrases and in between the *madetembo* and the responses with their high pitch and the horns seemed to go hand in hand with the *mhiningo* drums coming in and out at certain points during the performance of a song.

The above mentioned forms of improvisation in *Shona* songs for the Mass are an indication of the fact that the parishioners are performing the songs and passing them on by memory since these are not part of the composer's creation. It is impossible for one song to be performed twice or more in exactly the same manner. As explained by Dargie (1988:10), songs characterised by improvisation will rarely be performed in exactly the same manner, and this occurs even in the transcribed songs because performers will never be exactly the same people who performed the song previously. *Shona* songs for the Mass are not written down; therefore the tendency to improvise is the standard in performance of *Shona* songs for the Mass.

4.2 *Shona* cultural elements in the performance of *Shona* liturgical songs

4.2.1 How dances portray the *Shona* culture in the *Shona* songs for the Mass

Dance is an important performed element of *Shona* songs for the Mass in the two parishes under focus. In the missionary forms of the liturgy of the Mass, dance was intolerable and was held as taboo as stated by Coplan (cited in Glasser 1990):

Under the colonial regime, the missionaries were responsible for both the conversion and education of the indigenous black population. Most missionaries saw traditional dancing as part of the pagan rituals which they believed must be suppressed. The converted Christian black people who were forbidden to dance in their customary way at communal occasions channelled their need for social musicalisation into Christian congregational singing.

For such Christians, dance became opposed and alien to their everyday lives. However through inculturation of *Shona* liturgical songs, dance has been incorporated into the liturgy of the Mass. *Shona* liturgical dance is therefore investigated in this section in terms of how it is a carrier of the *Shona* culture.

In this research dance has been referred to as *kutamba* and conveyed in different forms such as *kudzana* [dancing vigorously] and *kutamba zvinyoro nyoro* [dancing gently]. The dancers are called *vatambi* the plural form of *mutambi*. The dance movements are named *madhanzi* [dances] or *masitepi* [steps]. Agordoh (2005:25) conveys the idea that “In Africa more than elsewhere music is associated with dance”. In *Shona* liturgical songs, as in most African music performance, dance is part of the music. Dances employed in *Shona* songs for the Mass include both choreographed and non-choreographed movement. Choreographed dances in this sense refer to dance movements created and arranged by special groups of parishioners,¹³⁷ although these dances have not yet been written down or notated. Parishioners engaging into the process of choreographing *Shona* liturgical dance are not academically or professionally trained for their work.¹³⁸ As articulated by some of the dancers in this research, they make use of dance skills and movements from their *Shona* culture.¹³⁹ Nzewi (2007:59) thus elucidates on the choreographed dances by calling them stylised dances, “The stylised dance is pre-choreographed dance that is learnt and performed only by members who are organised according to common interest groups.”

In the process of choreography, the parishioner(s) create dance movements or gestures. They practise, demonstrate and teach dances to fellow dancers in the absence of the rest of the parishioners and outside Mass settings. No single member of the dancing groups is accredited for designing *Shona* liturgical dances however, mainly because the dances become part of the *Shona* liturgical songs that are communally owned by the local community of Catholic parishioners. Secondly no accreditation is given to a single dance designer because when they create and recreate the dances during practice and demonstration processes all dancers contribute to the designing process in form of group improvisation. When fellow dancers have grasped the dance, they perform such dances during *Shona* liturgical songs. Spontaneous

¹³⁷ Groups of parishioners voluntarily commit themselves to designing dance movement out of their own interest.

¹³⁸ Interview with Mrs Ellen Takawira at St Theresa Seke Parish on 28 February 2014

¹³⁹ Interview with Mrs Emelda Madondo at Glen Norah-Budiriro Parish on 12 January 2014

mass participatory dance is performed by the crowd of parishioners, yet the pre-choreographed dance comes from the creativity of parishioners in different dancing groups such as age, gender, ability and guild¹⁴⁰ based dance groups. When participants perform the medley dance spontaneously without formal group choreography, such creativity is natural and spontaneous as a response to music being played.

In choreographed dance, the participants, designers and dancers are solely voluntary. Some of the pioneer *Shona* liturgical composers composed their own dances such as those composed by Ponde and Chawasarira in the earliest *Shona* liturgical songs.¹⁴¹ The dancers are directed by the leader of the group who might be a dancer or not. In other instances, individuals identified as dancers might be asked by the choir or the group of dancers to choreograph and perform dances. In the two parishes under focus, all dancers and choreographers volunteered to do that work. In this section I examine both the medley and also the distinctly choreographed dances respectively as an expression of the *Shona* culture. Of special interest in this research is an investigation of how identifiable with *Shona* culture the dances created by parishioners are.

The parishioners in the two studied parishes recognise *Shona* liturgical dance as an expression of the *Shona* culture. As explained by some of the parishioners in this research, the *Shona* people are a dancing people. They have a natural response to *Shona* liturgical dance in Masses. When *Shona* people dance, they can freely and vigorously stamp feet yet they can also be gentle depending on the purpose of the dance.¹⁴² A dancing pattern associated with a joyful and praising part of the Mass such as singing the *Mwari Ngaarumbidzwe* [Gloria] is also accompanied by *kudzana* [vigorous bodily movements]. Dancing represents dignity and is culturally acceptable to us as the *Shona* people.¹⁴³ Dance associated with the gods is done in a dignified manner;¹⁴⁴ a manner that is perceived dignified by the dance designers and practitioners themselves.

¹⁴⁰ Guild refers to different groups of men, women, children and youth formed out of the same interests in the Church.

¹⁴¹ Interview with Chaka Chawasarira

¹⁴² Interview with Mrs Loveness Chawafambira and interview with Mr Paul Adwin Katenge

¹⁴³ Interview with Fr Kennedy Muguti

¹⁴⁴ Interview with Mrs Maria Arifaneti

Women, youths and men create and engage in dance as a form of *Shona* cultural participation and response to the *Shona* songs for the Mass. Nearly all Mass stages include dance¹⁴⁵ except Consecration¹⁴⁶. During the different Mass segments dancers express different moods and actions of the song's words. Dance goes hand in hand with the segments of the Mass and function to express the theme of that particular stage. For example, at Offertory, Catholic participants offer gifts and thank God. During the gospel procession, dancers employ dances in order to welcome Jesus who exists in the scriptures.¹⁴⁷ In the *Shona* culture, dances are performed at the time of welcoming a highly respected guest such as a king. After Holy Communion, usually the dances will not be used as this is a stage of silence since the guest has arrived and has been welcomed. It will be the time for the king to be listened to.¹⁴⁸

The dances, especially non-choreographed dances performed in *Shona* liturgical songs express unity and freedom of the parishioners as they are all inclusive and non-selective.¹⁴⁹ Due to the fact that everyone is welcome to dance in the form of medley dance, parishioners feel free to participate, expressing their cultural activity in dance songs. As said by Tariro Muchenje, "In union of community, everybody is allowed to dance without selectivity of capable individuals and we do not undermine our culture of being a dancing people".¹⁵⁰ *Shona* liturgical dance is an expression of a community that is free to dance and that holds dance in high esteem regardless of one's capability in dance. Such a form of dance is non-competitive, non-threatening, realising and accommodating individual differences. Everyone is welcome and allowed to dance in *Shona* liturgical songs.

The *Shona* liturgical dance movements involve all faculties and culture of a person.¹⁵¹ Tariro Muchenje in her words suggested, "We feel free to express ourselves in body and inner being. When we dance as the *Shona* people, dancing involves the whole person who is free to perform his thoughts, feelings and culture through dance". Implied in these words is the idea that dance is not only movement but the involvement of the body, being, cultural values and expression. As postulated by Mac Donald (1999) dance involves the articulation of feelings

¹⁴⁵ Interview with Mrs Alice Chiwora at St Theresa Seke Parish on 17 January 2014

¹⁴⁶ Consecration is regarded as the most solemn part of the Catholic Mass in which the priest prays over the bread and the wine which are believed by Catholics to be the body and blood of Jesus Christ.

¹⁴⁷ Interview with Mrs Alice Chiwora

¹⁴⁸ Interview with Mrs Christine Sosono at her home, Unit C Seke Chitungwiza on 28 February 2014

¹⁴⁹ Interview with Tariro Muchenje

¹⁵⁰ *ibid*

¹⁵¹ *ibid*

and thoughts. It involves participants intellectually, physically and emotionally. The person is involved in dance as a whole person not only physically. Such an experience is articulated by *Shona* liturgical dancers as exemplified by Tariro Muchenje.

Shona liturgical dancers create their dance based on the drumming rhythm.¹⁵² *Shona* liturgical dance is associated with the bodily movement especially that of the feet and hands. Dance movements are built upon the motivational power of the song portrayed by the rhythm. When choreographing the dances, the designers listen to the drumming rhythm and they make that rhythm visible through dance. The drumming rhythm provokes powerful responsive dancing as stated by Mrs Ellen Takawira:

*Kana munhu anzwa simba riri kubva mumutinhimira wengoma, simba remutinhimira rinomupa manyuku-nyuku, anongowerekana atamba. Vanhu vanotamba kuti ngoma ipfumbire.*¹⁵³

Translated this means:

When dancers feel the powerful rhythmic pattern of the drum, that rhythm gives them an equally powerful drive to dance.

The people dance to stimulate the drummers with the transcendence of the dances. The dance movements are a portrayal of the *Shona* culture that reciprocates with the motivational rhythmic power of the songs and the drummers also respond to the powerful visible movements of the dancers. The dancing styles are created particularly from the rhythmic style of the particular drum played within the song.

Dance portrays *Shona* cultural movements attached to actions from *Shona* culture and based on the message conveyed by the lyrics of the songs. As maintained by parishioners, the command of dance movement comes from action words in the *Shona* language.¹⁵⁴ Gestures that accompany dance are embedded in the traditional *Shona* culture, for instance kneeling, clapping, walking, smiling and enjoying are the action words that direct dancers¹⁵⁵ during performance of the *Shona* liturgical songs. *Shona* liturgical dances are gestures that express *Shona* doing words in *Shona* liturgical songs as said by Mr Paul Adwin Katenge.¹⁵⁶ Action

¹⁵² Interview with Mrs Ellen Takawira

¹⁵³ *ibid*

¹⁵⁴ Interview with Mr Paul Adwin Katenge

¹⁵⁵ Interview with Mrs Ellen Takawira

¹⁵⁶ Interview with Mr Paul Adwin Katenge

words are accompanied by corresponding gestures, for example, *tinokupfugamirai* [we adore you] is shown by kneeling, *tinokutendai* [we thank you] demonstrated by a clapping movement, *tinokurumbidzai* [we praise you] shown by lifting of hands, *tinofara* [we are joyful or happy] shown by smiling, *tinofamba* [we walk] accompanied by walking paces and *tinokuomberai* [we applaud you] which has a dance movement of clapping. The message implied by the lyrics of a song also forms the basis for dance movements. For example, when the words of a song refer to the process of *kuteerera* [listening], dancers touch their ears, when the singers' words refer to *mwoyo nenjere* [the heart and brains], the dancers touch their chests and heads respectively and when lyrics refer to *kudenga/kumusoro soro* [the highest], the dancers look up to the skies with their hands raised up. In other words, dance is a bodily language drawn from the everyday meaning of *Shona* verbs and nouns.

Shona liturgical dances portray the *Shona* culture by accommodating dance movements that resonate with the parishioners' associated tribal *Shona* traditional dance styles. The dance styles represented in the various *Shona* tribes are incorporated into *Shona* songs for the Mass. Traditional *Shona* dance styles include *mapfuwe* from the *Korekore*, *chidzimba* from the *Manyikas*, *muchongoyo* from the *Ndau*, and *mhande* from the *Karanga* (Rutsate 2011:3). Movements from such *Shona* traditional dances have been incorporated in *Shona* liturgical songs. The forward and backward movements in most of the *Shona* liturgical songs for example, are associated with those found in *shangara* and *dinhe* dancing styles from the *Zezeru* and *Korekore* people respectively.¹⁵⁷ In the *Tinokutendai Mambo* video clip by Glen Norah-Budiriro the women employ *kuenda mberi neshure* [a back and forth movement of feet] similar to that used in some traditional dances such as *mhande* and *dinhe* (see Video Clip 14). *Shona* liturgical dancers also pick styles from their *muchato* [traditional wedding], *kuvhima* [hunting], *mitambo* [game], *hondo* [war] and *kurima* [farming] songs which fit into the *dinhidza (fata murungu)* rhythmic style.¹⁵⁸

Through the use of non-musical *Shona* cultural symbols, dances in *Shona* songs for the Mass express the *Shona* culture, as observed by Mrs Ellen Takawira.¹⁵⁹ The symbols used in *Shona* liturgical dance reflect the *Shona* culture as they have been used in traditional *Shona* culture. Different symbols utilised during performance of *Shona* liturgical songs include *tsero*

¹⁵⁷ Interview with Mrs Susan Murwira

¹⁵⁸ Interview with Mr Nicholas Muchenu

¹⁵⁹ Interview with Mrs Ellen Takawira

[bushels], *makate* [claypots], *ndiro* [plates], *ivhu* [soil], *mbeu* [seeds] and *machira/mazambia* [cloths] that reflect the *Shona* culture. For pictures of *tsero* and *makate* see Video Clip 13. The St Theresa dancing women held *tsero* [bushels] in their hands and carried *hari* and *makate* [clay pots] on their heads. Symbols such as *tsero*, *mbeu*, *hari* and *machira* are also used in *Shona* traditional dances. The bushels and plates are used in dance to represent respect and honour. When handing over a gift, a bushel is used as a sign of respect.¹⁶⁰ Bushels also used during the harvesting process for gathering and carrying crops such as maize, rapoko, beans, potatoes and wheat. Soil and seeds represent simplicity of life and the farming activities with which they are associated.¹⁶¹ Clay pots have been used to cool water in the traditional way.¹⁶² The cloths wrapped around the waists by women are used during dances to represent a focus on impending work, traditionally women use cloths as a way of showing their preparedness to partake in challenging, dirty and laborious work.

Popular music dances are claimed to have influenced dance styles within the Catholic Mass of Zimbabwe though to a lesser extent. For instance, youths watch dances from other countries such as Nigeria, Kenya, Zambia and others and copy these for purposes of the liturgy. Also, dances for leisure activities such as popular music galas and soccer have also been incorporated into *Shona* songs for the Mass. Most of the parishioners are complaining about popular dancing styles such as *Zora Butter* performed by fans during Alick Macheso's performances.¹⁶³ The *Zora Butter* is a term which means [Smear the Butter] and is performed usually as a conclusion to a popular musician's band performance. Parishioners express that they do not understand why other parishioners especially youths should imitate dances from the soccer stadiums and the popular music performances into a worship setting.¹⁶⁴ The elderly members of the parishes expressed a shunning attitude to the performance of *Zora Butter* as part of *Shona* songs for the Mass. They stated that some of the gestures that accompany *Zora Butter* such as the clapping and movement of one hand from the palm to the arm to the chest, the lifting of chests and the shaking of hips are improper for the Mass.¹⁶⁵ Furthermore in the stadiums, when these dances are used any forms of words such as vulgar words are used and as such contexts, their accompanying verbal and bodily language cannot be associated with a

¹⁶⁰ Interview with Mrs Christine Sosono

¹⁶¹ Interview with Mr Paul Adwin Katenge

¹⁶² *ibid*

¹⁶³ Interview with Mrs Florence Gwagwa at St Theresa Parish on 13 January 2014

¹⁶⁴ Interview with Mrs Killiana Bepura at St Theresa Seke Parish on 29 December 2013

¹⁶⁵ *ibid*

service for prayer in the church.¹⁶⁶ Youths however enjoy the *Zora Butter* and they use it as a way of indirectly defying the controlling adults in their Mass and they suppose, if adults are against the *Zora Butter* dance, they will abstain from youth Masses¹⁶⁷ and let the youths be independent of their control.¹⁶⁸

4.2.2 How musical instruments reflect the *Shona* culture

The two parishes under focus do not use Western musical instruments in their performances of *Shona* liturgical songs. Musical instruments have been regarded by Nzewi (2007) as an aspect of indigenous visual musical elements that need to be considered in this research's underlying theorisation of indigenous creativity. My evaluation of *Shona* liturgical songs is centred on finding out how musical instruments used in the two parishes are recognised by parishioners as a portrayal of the *Shona* culture. This section focuses on the articulation of the different cultural instruments' special features such as their names, sizes, playing techniques, function, materials and rhythmic styles by composers and parishioners.

In evaluating the musical instruments one question needs to be answered. The question pertains to how, according to the composer and according to parishioners, the musical instruments are representative of the *Shona* culture and if composer's view agrees or disagrees with that of the parishioners as users of the instrument. For example, Chawasarira composed the drumming rhythm for *Shona* liturgical songs and Dzingai composed the accompanying rattle rhythm. It is important to investigate how in the composer's view, the instrumentation is a reflection of the *Shona* culture and whether this view is shared by parishioners. The *ngoma* and *hosho* rhythms currently used in the two parishes were not jointly composed. The insertion of the *dinhidza* drumming pattern by Chawasarira prompted the necessity of a corresponding *hosho* rhythmic pattern that Dzingai later composed. The two instruments have become a combined performance constituent of *Shona* liturgical songs.

Musical instruments such as the *ngoma* [drums], *hosho* [rattles], *mbira* and *mabhosvo* [horns] are unanimously regarded by all composers and parishioners under focus as an expression of

¹⁶⁶ Interview with Mrs Florence Gwagwa

¹⁶⁷ Youth Masses are conducted in both parishes in which the youths organise the parishioner activities such as *Shona* songs and dances. The adults are allowed to attend such Masses, however but youths take up the previously mentioned activities

¹⁶⁸ Interview with Mrs Florence Gwagwa

the *Shona* culture. They represent the *Shona* culture in its indigenous cultural instrument constructs; those that are not imitations of another culture. The aforementioned instruments portray the identity of the *Shona* people in musical practices. Playing such indigenous musical instruments enables the *Shona* people to express their *Shona* identity.

The use of the *Shona* musical instruments in *Shona* liturgical songs is a demonstration of the cultural expressiveness enabled by inculturation.¹⁶⁹ Through the local practice of inculturation the local *Shona* people are liberated to be themselves in *Shona* liturgical songs and instrumentations. The association of the *Shona* people with their distinct traditional musical instruments is alluded to by Graham (1992:194) when he says, “*Shona* traditional music is associated with the *mbira* and other instruments which include *hosho*, *ngoma*, *nyanga* and *mabhosvo*”. As emphasised by Mr Paul Adwin Katenge¹⁷⁰, “*kubva pasichigare*” meaning, “from time immemorial” until today, the *Shona* people still play these instruments. *Shona* traditional dance performances which include *jerusarema*, *mhande*, *jiti*, and *chinyambera* have always made use of rattles and drums (Rutsate 2011). Some of the *Shona* traditional musical instruments such as the *ngoma*, *hosho* and especially the *mbira* are used for ceremonial musical activities, such as in the ritual invocation of ancestral spirits among the *Shona* people. The use of the *ngoma* and *mbira* in *Shona* ancestral spirit worship ceremonies is alluded to by Jones, “Depending on the area within Zimbabwe, either drums or *mbira* are favoured by the ancestral spirits and are played at religious ceremonies where spirit possession takes place” (1992:19). In agreement with Jones, Matiure (2009:i) explains the association of *mbira* with ancestral spirit invocation saying, “*Mbira* music in the religious life of the *Zezeru* is quite significant in that it is used to evoke spirits in spirit mediums during occasions when the *Zezeru* communicate with their ancestors”. The drum is well known and used in nearly all *Shona* traditional dance song styles.

Musical instruments express the *Shona* culture as motivators for cultural participation and enjoyment. They give an energetic incitement and liveliness to *Shona* liturgical songs, according to Mr Vincent Tigere,¹⁷¹ Tendai Mangiza¹⁷² and Mrs Colleta Nyazema.¹⁷³ Musical

¹⁶⁹ Interview with Mr Bartholomew Shonhiwa at Glen Norah-Budiriro Parish on 28 January 2014

¹⁷⁰ Interview with Mr Paul Adwin Katenge

¹⁷¹ Interview with Vincent Tigere

¹⁷² Interview with Tendai Mangiza at St Theresa Seke Parish on 09 January 2014

¹⁷³ Interview with Mrs Colleta Nyazema at Glen Norah-Budiriro Parish on 07 January 2014

instruments such as the drum have an amazing motivational power driving people to participate by singing, listening and dancing as explained by Mrs Killiana Bepura:

*Ngoma dzichinge dzaridzwa munziyo dzedu dzeChishona dzeMisa unongonzwa kungoti unofanira kuita chimwe chinhu sokuti kuimba, kuombera, kana kunzwa kungoti nyamu wave kutamba.*¹⁷⁴

Translated this means:

When the drums are played in *Shona* liturgical songs, they induce one to be active in the best possible manner such as singing, clapping or to hastily rise and at once find oneself dancing.

Musical instruments in African music have been recognised as boosters of different cultural participatory activities such as dance as recognised by Nzewi in saying that “motivation instruments would be combining to energize the psychical disposition that stimulates and sustains the dancers” (2007:248). The musical instruments thus propel participants to be active and participate in different possible ways during the performance of *Shona* liturgical songs.

Musical originality of the *Shona* people is portrayed by musical instruments.¹⁷⁵ These visual elements of material culture represent the indigenous practices of the African *Shona* people. The *hwamanda* instrument is made from kudu or ox horns, drums are made of ox skins and wood, rattles are made of pumpkin gourds and wild fruit shells; *mbiras* are made of metal keys and wood board. In the construction of these musical instruments, simple natural resources are used to make instruments that produce appreciated sound and this takes a great deal of the originality and creativity of the *Shona* people. Some of the instruments such as the drum, rattle and *mbira* have survived the test of the times, from time immemorial; *pasichigare* of the existence of the *Shona* people to this day and are still useful in performances of *Shona* cultural music.

Drums and rattles

Chawasarira who composed the drumming rhythm through adoption of the *Korekore* drumming pattern maintains that the names and sizes of the two drums – *mhiningo* and

¹⁷⁴ Interview with Mrs Killiana Bepura

¹⁷⁵ Interview with Tashinga Marimo at St Theresa Seke Parish on 09 January 2014

mutumba – which he used in the Catholic Church are an expression of the *Shona Korekore* traditional culture. These are the same *Korekore* cultural names used in the two parishes as testified to by Elton Kadyanyemba and Simbi Mapurisa, “The bigger drum is named *mutumba* and the smaller one *mhiningo*”.¹⁷⁶ These names are also significant in denoting meanings attached to the musical instrumental nomenclature in *Shona* traditional culture. *Mutumba* is named after its bigger size in comparison with the other drum, *mhiningo* which in turn is named after its responding role when played in relationship with the bigger drum.¹⁷⁷ *Mhiningo* is an answering drum, playing the higher pitch in the drum rhythm and these names are traditional names from the *Shona* culture.”¹⁷⁸ *Mhiningo* comes from the *Shona* verb *kupiningira* meaning to answer back when playing drums. The names of the two drums match those original names adopted from the *Korekore* culture. However, some parishioners do get confused and mistake one drum for the other in terms of naming and function.

The original *dinhidza* style was expressed through the use of two drums only. These two drums were played in a 6/8 rhythm which is fast, continuous and cyclic. Currently in addition to the original two, one small drum is also played to make three in total. The third drum has been added to the two possibly by parishioners in interpretation and performance of inculturation as this drum is named after a *Shona* cultural drum *mangwiro*.¹⁷⁹ A *mangwiro* drum is existent among traditional *Shona* drums and it is the smallest among those used when performing the *dinhidza* rhythm. Parishioners also relate the *Shona* cultural importance of such a drum in establishing *bango rerwiyo*¹⁸⁰ literally meaning [the pole of the song] or rather [the pole that holds the house intact].¹⁸¹ In *Shona* traditional music *bango rerwiyo* reasonably refers to the instrument that is influential in maintaining stability/metric nature of rhythm in performance. It is not clear who inserted the *mangwiro* drum into *Shona* songs for the Mass. Mr Augustine Chamunorwa is said to have played the third drum in *Shona* liturgical songs.¹⁸² Some people associate the existence of the *mangwiro* drum with Dzingai¹⁸³ who composed the rattle style for *Shona* liturgical music in the Archdiocese of Harare because his basic rattling rhythm goes hand in hand with the third drum. However, it can be concluded that the

¹⁷⁶ Interview with Elton Kadyanyemba

¹⁷⁷ Interview with Chaka Chawasarira

¹⁷⁸ Interview with Mr Clemence Mudzinganyama Ndambakuwa

¹⁷⁹ *ibid*

¹⁸⁰ Interview with Simbi Mapurisa

¹⁸¹ Interview with Mr Bartholomew Shonhiwa

¹⁸² Interview with Taurai Madzairanganwa (not his real name) at Hunyani River Zvimba on 20 May 2014

¹⁸³ Interview with Tashinga Marimo

rhythm that Chawasarira meant to express in two drums was initially accepted and later interpreted by parishioners as performers as that which could be played on three drums. The two parties hereby disagree in their verbal articulations.

Chawasarira, the composer of the *dinhidza*, a drumming pattern nicknamed „*fata murungu*“ drumming claims that the rhythm has been changed by the addition of a third drum. Literally translated, „*fata murungu*“ means „the priest is a white man“. It is not a term that exists in the *Shona* vocabulary but an invention possibly coined in approval of the adoption of the drum in the *Shona* songs for the Mass. Parishioners, intending to express the desirability of prescribing their own cultural practices, used the term to recommend abandonment of the missionary advocated musical and cultural practices. *Fata murungu* is meant to imply that whilst the white missionary priests prescribed musical practices within songs for the Mass, local parishioners could make their own prescriptions and use the *Shona* traditional instruments such as the *ngoma* in the liturgy.¹⁸⁴ To this day, *fata murungu* is used often as a vocal imitation of the sounding of the *dinhidza* drumming pattern. Parishioners even sing the words *fata murungu* using voices. The third drum has changed the rhythm of the original *dinhidza* drumming pattern to 3/4. A comparison of the two drumming patterns shows that the drum is still played in the same rhythm only with different accentuations. The 3/4 version is a slower version of the 6/8 rhythmic pattern. In present practice there are three drums used in the performances of Chawasarira’s *dinhidza* pattern. One of these, the *mangwiro* is the leading drum and which, in accentuating the crotchet beat, makes the drum rhythm sound slower than Chawasarira’s 6/8 pattern. Also, the current drumming pattern gives more room for variations on the other two bigger drums as the small one does not change in rhythm. It plays a crotchet beat which is never subdivided into a faster beat nor does that beat have to play a longer duration. For purposes of this research, the drumming pattern that Chawasarira originally composed and the currently performed drumming will both be referred to as the *dinhidza* because it is the name from the composer, and the current drumming pattern is only a slower version of Chawasarira’s drumming pattern. Parishioners in performance of the drumming pattern did not compose a new drumming pattern; they only added a third drum and slackened the 6/8. Chawasarira is not in favour of the addition of a third drum and he claims it changed his drumming pattern in a manner that is way off his expectation.

¹⁸⁴ Interview with Mr Tatenda Mudzingwa at Glen Norah-Budiro Parish on 26 January 2014

Drums provide the rhythm, *mutinhimira* or *mutoo* in *Shona* liturgical songs. The composer, Chaka Chawasarira, and parishioners agree on the notion that the drumming pattern is a *dinhidza Korekore* rhythm provided by the drums. Nearly all interviewees in the research emphasised the point regarding the provision of rhythm by drums, especially Mr Jackson Katonha¹⁸⁵ and Mr Clemence Mudzinganyama Ndambakuwa.¹⁸⁶ A reasonable number of interviewed parishioners acknowledge the rhythmic pattern as *dinhidza*.¹⁸⁷ Although Chawasarira claims he adopted an archaic and almost forgotten drum rhythm from among his people, it is notable that some interviewees in the research equally identified the drum as a *Korekore dinhidza* rhythmic pattern. The greater portion of interviewed parishioners acknowledged it as a *Shona* drum without naming its specific rhythmic pattern.

Both Chawasarira and parishioners agree in viewing the *dinhidza* drumming pattern as a *Shona* traditional rhythm. Some parishioners however, recognise the *dinhidza* rhythm as a resemblance of the rhythmic pattern of the drum accompanying *Shona* traditional dances and their associated activities. Mr Ignatius Chabata¹⁸⁸ and Mr Jackson Katonha¹⁸⁹ said it represents a *Shona* traditional rhythmic style in the categories of other *Shona* drumming styles and dances. Examples of the *Shona* traditional dance styles that use drumming rhythms include *Shangara*, a *Zezeru* dance and drumming style played to celebrate harvest; the *mbakumba* drum which accompanies leisure celebrations; the *mhande* drum performed in the *Karanga* rituals of ancestral spirit possession; and *dinhe* in the *Korekore* celebrations of initiation of youths into adulthood. Whilst Chawasarira particularly deems his composed drumming rhythm to be representative of the *dinhidza*, parishioners in a different view of *Shona* traditional rhythm, recognise it as cultural in a broad category of drumming styles and dances. There are also several other ways in which the drumming rhythm represents the *Shona* culture according to the parishioners' views.

Some parishioners agree with Chawasarira that the drumming rhythm performed in *Shona* liturgical songs is a *Shona* cultural practice originating from and associated with the *Korekore* people of the Mt Darwin Rushinga area. The number of drums also, is said to be prominent in *Korekore* cultural performances. Different views exist among parishioners concerning the

¹⁸⁵ Interview with Mr Jackson Katonha at Glen Norah-Budiriro Parish on 11 January 2014

¹⁸⁶ Interview with Mr Clemence Mudzinganyama Ndambakuwa

¹⁸⁷ Interview with *Shona* liturgical drummers including Tatenda Macheza and Tashinga Marimo

¹⁸⁸ Interview with Mr Ignatius Chabata

¹⁸⁹ Interview with Mr Jackson Katonha

acknowledged original cultural context of the performance from which Chawasarira adopted the drumming rhythm. Whilst a number of parishioners recognise the drumming rhythm as *dinhidza* and identify it as originally based on a *Korekore* harvest context, a rare but significant parishioner view of the *dinhidza* rhythm is manifest predominantly Glen Norah-Budiriro. In this view, parishioners say Chawasarira's drumming pattern originated from and is associated with the *Korekore* people's *Kanhu or mhondoro mapira*¹⁹⁰ singular *bira* ritual context. *Bira* refers to ancestral spirit invocation ceremonies in which the living community of the *Shona* people communicates with the dead through spirit mediums (Turino 1992). In these *Korekore bira* rituals at least two drums namely, *mhiningo* and *mutumba* (names of Chawasarira's drums) as well as *mbiras* were played. In some of the *Korekore biras*, up to three or four drums are played.¹⁹¹ However Chawasarira disagrees with such associations of the drumming pattern with that played in *biras* and declares that his drumming pattern is a *dinhidza* style associated with the *Korekore* harvest activities.

From other parishioners' view, the *dinhidza* style is a representation of the *Shona* cultural drumming rhythm associated with two *Korekore mapira* ancestral worship ceremonial drumming patterns. The *Kanhu* ritual refers to an ancestral worship ceremony for a family spirit and *mhondoro* refers to a national or tribal or clan ancestral worship ceremony¹⁹² *bira*. The drumming rhythms and number of drums in these two rituals probably provide a rationale for parishioners to associate *dinhidza* with the two *Korekore* ancestral spirit worship drumming patterns. In *Kanhu* two drums are played (number of drums is similar to Chawasarira's originally played *dinhidza*) and in *mhondoro* three drums are played (three drums as played in the current Chawasarira composed *dinhidza*).¹⁹³ However, the *Kanhu* ceremony has fast *mbira* rhythms and fast drumming rhythm in 6/8 that is similar to Chawasarira's original 6/8 rhythm. In *mhondoro* a slow rhythm is played.¹⁹⁴ In *mhondoro* three drums are played namely *mutumba*, *mhiningo* and *usindi* [smallest drum]. In *mhondoro* performances, the names of the Chawasarira *dinhidza* drums are existent except the last; *usindi*. Whilst Chawasarira says his drumming rhythm is a *dinhidza* style, it could be mistaken for *Kanhu* drumming pattern because the two drumming patterns originated among the *Korekore* people, the matching 6/8 rhythm and the presence of two drums. The view that

¹⁹⁰ Interview with Jacob Murwiramoto (not his real name) at Makumbi Mission on 20 January 2014

¹⁹¹ Interview with Taonashe Janyure (not his real name) at St Michael's Mhondoro Mission on 16 January 2014

¹⁹² *ibid*

¹⁹³ *ibid*

¹⁹⁴ Interview with Jacob Murwiramoto (not his real name)

dinhidza could have originated from ancestral spirit worship is possibly based on these arguments; however it is important to note that the two drumming patterns are probably similar in rhythm but different in their supposedly accompanying moods. *Dinhidza* is a drum originating from and accompanying enjoyment of harvests and *Kanhu* is for ancestral worship rituals involving contacts with the *Korekore* cosmological world.

Both parishioners and composer are of the opinion that the *ngoma* [drum(s)] also portray *Shona* culture by expressing unity of people within a community performance.¹⁹⁵ In terms of the rhythm played on the three drums, each drummer expresses his own unique rhythm which is different from the other two drums' rhythm. The three drummers combine into one rhythm, as explained by Elton Kadyanyemba¹⁹⁶ and Tashinga Marimo:¹⁹⁷

*Pakuridzwa kwengoma nhatu idzi, ngoma yoga yoga ine mutinhimira wayo.
Ngoma dzose dziri nhatu dzinopa mutinhimira mumwechete wakadzama
waunonzwa padzinoridzwa.*

Translated this means:

Drums provide a single deep rhythm which you hear and feel when they are played in *Shona* songs for the Mass.

The three drummers complement each other to create a single rhythm during the performance. The integration of rhythms and playing of different rhythmic patterns in combination to bring about a single rhythm has been explained by Brandel in Agordoh's book on African music as the mental organisation of African rhythm. Brandel expounds, "The listener has a choice of whatever he wishes to hear; one dominant line or an intricate assemblage of opposing patterns". Citing Nketia, Brandel also explains, "In theory, all drummers and not only one master drummer are supposed to hear all the parts simultaneously, but in practice they only hear the part which is their own part" (Agordoh 2005:6). This means that, in the integration of the rhythms of the three drums, each drummer listens to the other two drummers so as to contribute to one single element of the *dinhidza* drumming pattern. The playing of the three rhythms by the drummers is a demonstration of unity of performers in African music. The three drummers combine into one rhythm. Furthermore, all performers in the *Shona* songs for the Mass, namely, dancers, singers and

¹⁹⁵ Interview with Chaka Chawasarira

¹⁹⁶ Interview with Elton Kadyanyemba

¹⁹⁷ Interview with Tashinga Marimo

instrumentalists make one communal performing group as symbolised by the combined rhythm of the drums.¹⁹⁸

Both the composer of the drum rhythm and parishioners agree in saying that the drum brings a *Shona* cultural enjoyment of *Shona* songs for the Mass. The *Shona* people are a celebratory people¹⁹⁹ and the drum played in *Shona* liturgical songs goes well with the celebrations and expression of joy by the parishioners. By composing the drumming rhythm for songs in the Catholic Church, Chawasarira intended to make songs enjoyable. In agreement, parishioners do cite an experience of enjoyment of songs through the sounds and the rhythms from the drums. They remarked:

*Ngoma idzi dzikaridzwa mutinhimira wadzo nemuriro wadzo unounza mufaro mukuru munziyo dzeMisa. Kana dzisipo nziyo hadzinakidze uye hapana mufaro mumaitiro edu enziyo. Mushure mekuridzwa kwengoma idzi, mariro anga achiita ngoma nemutinhimira wayo anoramba akanamira rufaro mundangariro nemukati mangu zvokuti mufaro wabva pangoma idzi hauperi mandiri.*²⁰⁰

The aforementioned is an utterance from Tashinga Marimo a drummer at the St Theresa Parish. Tashinga's words explain that:

When the drumming sounds and rhythms are performed they bring a lot of enjoyment to *Shona* songs for the Mass. In the absence of the drums, there is a marked absence of joy during performance of songs. After the drumming performance, the merry making experience of the drum, the sound and rhythm of the drum adheres so much onto my memory, remains with me, keeps sounding deep inside my being that the joy associated with these drums is unending and keeps me going.

Chawasarira might not have predicted the extent to which enjoyment would carry parishioners when he composed the drumming pattern. He expected the drum to bring an enjoyment during performance of the *Shona* liturgical songs. However, for some parishioners, the joyful experience is not restricted to the moment of performance of the drum in songs; as

¹⁹⁸ ibid

¹⁹⁹ Interview with Fr Kennedy Muguti

²⁰⁰ Interview with Tashinga Marimo

represented by Tashinga in the above statement, the joy is so much that it is an unending experience of happiness, drumming sounds and rhythms in the parishioners' minds.

Although Chawasarira brought the drum into *Shona* songs for the Mass to express *Shona* cultural enjoyment in songs, some parishioners believe that the drum reflects other moods as well that accompany different occasions in the *Shona* culture. Drums portray moods of activity, enjoyment, sadness, warmth, tragedy, mourning, conviction and entertainment²⁰¹ as expressed by some parishioners. The drum suits different moods when played accordingly; it portrays and invokes such moods among the participants. Chawasarira is claimed to have once played the drum in such a way that its percussive sound and rhythmic productions blew Mrs Tarisai Viyaji into an ecstatic experience of trance.²⁰² On one occasion during fieldwork, the researcher was privileged to witness a non-identified individual from another parish that saw and listened to Chawasarira and youths playing his drum and acclaimed the rhythmic vibration of Chawasarira's drum as the one that moved him. As expressed in his own words and amazement the man said, "The rhythm of your drums has touched my psyche, and I wish we could play such a rhythm during our Church services". The man said the repetitive nature of the Chawasarira drumming rhythm seems to propel individuals into different moods.

For some parishioners, the *dinhidza* drumming rhythm being a harvest rhythm represents the *Shona* traditional *Zunde raMambo* community harvest and social ceremony.²⁰³ *Zunde raMambo* literally refers to the [chief's gathering of crops or granary]. It is a *Shona* traditional concept intended for the increment of the chief's *dura* [grain reserves] to be used for relief of the needy and as food for the chief's guests. *Zunde raMambo* is currently rife among the *Shangwe* people of Gokwe, Ngarra et al (2014). The *Zunde raMambo* in short can be called *Zunde*. During the *Zunde* gathering the community cooperates in *nhimbe* [work feast] for *kurima*; farming (planting, weeding, harvesting and gathering) the crops, or *kuzadza dura* [filling the granary] or distributing the grain to the hunger stricken community members in a chief's area. *Zunde* is a social enterprise with an extensive economic and social appeal to the community, (Sadomba 2011). *Zunde* is accompanied by beer drinking, such dances and songs as those of freedom of expression among the community members. *Mhururu* [ululations] and *mheterwa nemiridzo* [vocal whistling] are also markers of such *Shona*

²⁰¹ Interview with Simbi Mapurisa

²⁰² Interview with Mrs Tarisai Viyaji in Tafara Mabvuku on 20 March 2014

²⁰³ Interview with Mrs Colleta Nyazema

traditional cultural instances. The original setting of the *dinhidza* harvest drumming goes hand in hand with the traditional *Zunde nhimbe* setting so the *dinhidza* represents it in several concepts including harvests, communal work, songs and ululations.²⁰⁴ The association of *Zunde* with Chawasarira's *dinhidza* rhythm settings is somehow a different opinion from Chawasarira's *Shona* cultural view which was rather a *Korekore* harvest set up not specifically that of *Zunde*. *Zunde* is also held as a free association ceremony between the chief and his subordinates in casual communication.

Instrumental composers and parishioners are in agreement that drums and rattles are *Shona* cultural, indispensable and integral elements of *Shona* songs for the Mass. It can be said that the *ngoma* and *hosho* have become so essential, inseparable and obligato instruments that they now cannot be omitted in the *Shona* songs for the Mass. All parishioners mentioned that omission of drums and rattles implies a performance void of much meaning. As explained by Dzingai:

Ngoma nehosho hazvichagona kusiiwa munziyo dzeShona dzeMisa uye muno muZimbabwe ukaimba nziyo dzeShona pasina ngoma nehosho Ha...ha...ha... (Laughing) tinokuita classify semunhu akapfeka blouse risina skirt.

Translated into English these words mean:

Drums and rattles have become a concomitant part of *Shona* songs for the Mass, in such a way that if you sing these songs without these instruments "Ha... ha... ha..." (Whilst laughing), we classify you as someone dressed in a blouse without a skirt.

Implied in these words, is the idea that once *Shona* songs for the Mass are performed in the absence of drums and rattles, the songs thus performed are incomplete. The drum and rattle resonances constitute a *Shona* cultural texture that cannot be circumvented in the enactment of *Shona* songs for the Mass.²⁰⁵ Parishioners do agree that both *ngoma* and *hosho* are necessary when performing *Shona* liturgical songs, and a performance without these two is dry and lacks the *Shona* cultural meaning.²⁰⁶

²⁰⁴ Interview with Mrs Marian Kachimanga

²⁰⁵ Interview with Mrs Loveness Chawafambira

²⁰⁶ Interview with Mr Jengwa Shonhiwa

Drums are prominent because in the *Shona* community, people adopted their musical instruments from their indigenous cultural practices. The drums are prominent in different *Shona* traditional dance styles of Zimbabwe such as *ngororombe*, *chinyambera*, *mhande* and *dinhe*. Each of these *Shona* traditional dance styles is associated with a distinct drumming rhythm on which the dance is dependent. Drums give a *Shona* traditional cultural background, accompaniment and complement the voices, dancers and other instrumentalists, which in *Shona* can be translated as, “*Ngoma dzinopa kuperekedza, kutsigira manzwi nokunyaudzira*²⁰⁷ *vanhu*”. When *Shona* songs for the Mass are sung, the drum is played to provide a kind of *Shona* cultural support to the voices according to both Chawasarira and the parishioners. When the songs are sung without the accompaniment of the drums, the voices remain plain without support. The heavy percussive sound from the drums provides a *Shona* traditional feel echoing in a supportive background to the voices.²⁰⁸ These percussive sonorities from the drums are claimed to be present in the indigenous drum-supported activities of *Shona* ethnic groups such as *bira* [ancestral songs], *nziyo dzevavhimi* [hunting songs], *nziyo dzhondo* [war songs] and many other songs such as *nziyo dzejakwara* [work songs] where drums are played. The drums provide an echoing sound which creates a *Shona* soundscape that encourages singing in response to the drum.²⁰⁹

Ngoma also provoke a natural and spontaneous dance to participants in *Shona* songs for the Mass. As the drums and rattles are familiar traditional instruments to the *Shona* people, they ignite the different dance sensations in them. When the three drum players interlock and blend well; they inspire and induce dance feelings within the individuals. Mrs Killiana Bepura²¹⁰ alluded to how the drums and rattles induce dance as follows:

When the song reaches intensity of the well played drums and rattles, my feet are propelled and driven to dance and when this happens I know that the climax for my natural spontaneous dancing response must be fulfilled through my dance.

Parishioners are of the view that when the drums and rattles are well played, people are driven to dance. They are uplifted to a dancing level that has not previously existed in them without the instruments and they rise to dance.

²⁰⁷ Interview with Chaka Chawasarira

²⁰⁸ Interview with Mr Clemence Mudzinganyama Ndambakuwa

²⁰⁹ Interview with Mrs Emelda Madondo

²¹⁰ Interview with Mrs Killiana Bepura

The drumming pattern performance is viewed by Chawasarira as representative of the *dinhidza* performance. However according to some parishioners the *dinhidza* drumming expresses the *Shona* culture by significantly imitating the performance technique and names reflected in a *matepe mbira* band performance of two related *matepe mbiras* of the *Korekore* tribe. In the performance relationship of two *dinhidza* drums, two activities are demonstrated, *kushaura* [calling] which is done by the *mutumba* drum and *kupiningira* [response] done by the *mhiningo* drum. These two activities are also found in *matepe mbira* band performances among the *Korekore*. The two activities of the drums are also demonstrated by two types of *matepe mbiras* of the *Korekore* people, the *shauriro* and *mhiningo*.²¹¹ One *matepe mbira* that leads the band is the *shauriro* and the one which responds is the *mhiningo*, both named according to their roles in a *Shona* traditional *Korekore matepe mbira* band. In their relationship with one another, the two drums demonstrate a resemblance and similar names to two *Korekore mbiras*. Tracey states the names of the two *Korekore mbiras* as *shauriro* and *mhiningo* and these two *mbiras* are found in the Makuni and Dotito areas of the *Korekores* (1970:42).

Among the drummers in the two studied parishes, the Glen Norah-Budiriro parishioners Simbi Mapurisa, Tatenda Macheza and Nicholas Muchenu have been identified by the composer as capable of playing a drumming rhythm that represents the original Chawasarira *dinhidza* drumming pattern.²¹² The drum played by Simbi Mapurisa and his two aforementioned friends is claimed to be closest to Chawasarira's composed drum rhythm as it is void of variations, is cyclic, repetitive of its rhythm and forms a drumming pattern. At St Theresa Seke Parish only the *dinhidza* basic pattern played on the *mutumba* is represented. The *dinhidza* drumming rhythm in its original representation of the two drums seems to be disappearing. According to Chawasarira, the drum rhythm pattern that he originally played is currently misrepresented. In agreement with Chawasarira, Mrs Susan Murwira²¹³ said that the *fata murungu* rhythm is bypassed. In her actual words Murwira said, "*Fata murungu yave kudarikirwa tave kungoisirwa nekuridzirwa zvingoma zvatisinganzwisise munziyo dzedu dzeMisa dzeChishona*". These words explain that the *fata murungu* rhythm of the *dinhidza* drum is overlooked and by so doing, drummers are conveying a new drumming rhythm which parishioners do not grasp at all. In agreement with this view, Chawasarira, the composer said

²¹¹ Interview with Mr Clemence Mudzinganyama Ndambakuwa

²¹² Interview with Mr Chaka Chawasarira

²¹³ Interview with Mrs Susan Murwira

although the basic rhythm is still represented, the cultural *dinhidza* rhythm seems to be disappearing. According to Mr Clemence Mudzinganyama Ndambakuwa²¹⁴, Chawasarira's drumming rhythm was an echo in the background without any variations and it was repeated over and over again as a rhythmic pattern. The present rhythm mostly played in the two parishes under focus does not really articulate a clearly cyclic rhythm and is full of variations which distort the simplicity of pattern in Chawasarira's rhythm. The major reason for the disappearance of Chawasarira's original rhythm pattern is that the youth membership of the Catholic Church in the two parishes never played it as they joined the Church when a third drum had already been added to the first two.²¹⁵

***Hosho* [Hand rattle]**

The rattle also portrays the *Shona* culture in the songs for the Mass. According to John Kina Dzingai the composer of the rattle rhythm used in the Archdiocese of Harare, the *hosho* rhythm is imitative of and is played in the same rhythmic style as the *dinhidza*. Played in its four different phases, the rattle of Dzingai portrays a 3/4 rhythm (see Transcription 11). It has also been important for the researcher to find out how parishioners as performers and users of the Dzingai-composed rattling style view it as a reflection of the *Shona* culture. Responses to the rattle in the performance of *Shona* liturgical songs differ from one individual Catholic parishioner to another. Among instrumentalist parishioners there is an appreciation of the *hosho* as an expression of *Shona* culture in performances of *Shona* liturgical songs. Parishioners recognise the importance of the rattle sound as complementary to *Shona* cultural instruments such as the *mbira* and the drum. According to Ignatius Chabata, rattles function in *Shona* traditional musical performances as a complement to the rhythmic sound of the drum. The rattle is thus necessary in *Shona* songs for the Mass as a complement to the drum. When the drum is played, the rattle is also played as an accompanying instrument as signified in *Zezeru bira* and ancestral spirit possession ceremonies.²¹⁶

Some parishioners acknowledged the rattle as an expression of the *Shona* culture as it enables mass participatory performance in *Shona* liturgical songs. The *hosho* rhythmic style gains much authenticity and recognition in liturgical songs if played in an ensemble as the

²¹⁴ Interview with Mr Clemence Mudzinganyama Ndambakuwa

²¹⁵ Interview with Chaka Chawasarira

²¹⁶ Interview with Ignatius Chabata

performance context for which it was composed.²¹⁷ When all stages of the rattling pattern are followed, the beauty of the style is manifest. Dzingai emphasised that the *hosho* rhythmic style should be played in an ensemble because this encourages the coming together of a group and more numbers to participate in the music.

In as much as there is appreciation of the rattle as an accompaniment to the drum, there is also a general difference of opinion between the composer and the parishioners as performers of Dzingai's rhythmic pattern. Some parishioners are of the opinion that the rattling rhythm in *Shona* liturgical songs should only reflect its basic rhythm which is repetitive, as explained by one parishioner, Balbina Nyakambiro.²¹⁸ According to such parishioners, the rattle rhythm must not have such variations as the Dzingai composed style reflects. It must be simple and repetitive so as to produce a background instrument and it should not have any changes of rhythmic variations as it supports the drums. Drums should have variations since they are played in three different rhythms and are pitched differently.

Although it is true that the rattle is being played in an ensemble, such an ensemble is not all inclusive; it impedes communal participation due to its numerous variations,²¹⁹ as emphasised by some parishioners. In other words, parishioners are saying that the variations in Dzingai's rattle are not good for their performance mainly because of the challenge the rattling rhythm poses for performers. The necessity for correct sequencing of these variations demands skill on the part of the rattle players. An amateurish player will not perfectly play it to the end so it appears as if the rattling style composed by Dzingai is only meant for the extremely skilful and rhythmically intelligent player.²²⁰ I was privileged to have witnessed John Kina Dzingai teaching the rattling pattern at St Albert's Mission while youths took him for granted and laughed in disinclination to the rattling style. Youths were rather disgruntled by the rattling style. When asked about their discontentment, these youths emphasised their need for music that is interesting to all events of its performance, practice and use during liturgical songs. This form of rattle playing is partly not interesting to parishioners as it does not call for spontaneous response in performance of the *Shona* songs for the Mass.²²¹ There is some form

²¹⁷ Interview with Mr Joseph Chinondo at the Fourth Street Repository in Harare on 20 February 2014

²¹⁸ Interview with Balbina Nyakambiro at St Theresa Seke Parish on 28 January 2014

²¹⁹ Interview with Ms Memory Munzwanenzeve

²²⁰ Interview with Ignatius Chabata

²²¹ Interview with William Ndembo at St. Albert's Mission in Centenary during a Catholic Youth Congress on 17 December 2013

of artifice in the restrictiveness of Dzingai's composed rattling rhythmic style.²²² When performing the rattle rhythm, one must strive to perform it correctly in all its stages and thus playing the rattle is regarded by some as an unnatural procedural response to music.

Among all rattle players in the two parishes under focus, none has been acknowledged by the composer as performing the rattling pattern perfectly. According to Dzingai, he has been invited to teach the rattling rhythm in many parishes but to his disappointment only two rattle players have grasped it well. These are Mrs Joyce Kazembe and Mrs Chinondo (see Video Clip 7.) The two ladies managed to play the rattle rhythm out of their keen interest to play the *Shona* cultural rhythm.²²³ However, in this research, it has been discovered that as Dzingai claims, and as shown in the performances of *Shona* songs for the Mass in the two studied parishes, only the basic and first stage of the rhythmic style exists, the rest have been abandoned. Looking at the patterns of the rhythm played in the *Shona* songs for the Mass, the basic and stage one predominantly exist in most of the *Shona* liturgical songs [see *Omberai Tenzi* and *Yesu Ari Pano* transcriptions]. When other stages of Dzingai's rattling pattern are played, only a small portion of the stage is performed and the sequencing of the stages is not maintained as in the original style. On the general outlook stage four is never played at all.

Mbira

The *mbira* is well known as a unique and well developed *Shona* musical instrument according to Turino (1992:172), "*Mbira* is one of the most developed instruments of the *Shona* people of Zimbabwe". *Mbiras* used in this research have been constructed and played by Chawasarira. These are the 24-key *Nhare*, the 15-key *Nyunga Nyunga* and the 19-key Chawasarira *Karimba* which was invented by Chawasarira. However in this research the researcher's self-recorded and transcribed songs have only been performed on the 19-key Chawasarira *Karimba* as his *Shona* liturgical songs are only performed on that *Karimba*.

Chawasarira believes his 19-key *Karimba* is an expression of the *Shona* culture in several ways. The *mbira* is a *Shona* musical instrument used in the *Shona* traditional ritual to pray for rains. Chawasarira composed *Misa Karimba*; *Misa Yekukumbira Mvura* (Mass to pray for rains) based on his *Korekore Mukwerera* ritual (see footnote 78). The *Korekore mbira*

²²² Interview with Oscar Mare

²²³ Interview with John Kina Dzingai

playing techniques which he employs on that *mbira* are also an expression of the *Shona* culture, to encourage people to sing. The 19-key *Karimba* also reflects the *Shona* culture in its material and construction as explained in this section in connection with the parishioner views about the *karimba*.

As an indigenous musical instrument, the 19-key Chawasarira is an expression of particularly the *Korekore* culture according to Chawasarira. However, according to some parishioners, the 19-key *Karimba* represents a cultural instrument belonging to all the *Shona* people because the *mbira* is well known as a Zimbabwean *Shona* instrument. It is an expression of the *Shona* culture in all its tribes.²²⁴ According to Jones (1992:112,113) the different tribes of the *Shona* people are associated with unique *mbiras*, the *Zezeru* with the *mbira dzaVadzimu* with 22 to 25 keys, the *Korekore* and *Buja* are known for playing the *matepe* or *madhebhe*; the 26 to 33key *mbira*, the *Ndau* in Chipinge play *mbira dzavaNdau* and the *Karanga* of Masvingo play *njari* that ranges from 25 to 35 keys. Andrew Tracey also affirms that all *Shona* tribes make different types of *mbiras* “the *Shona* people of Zimbabwe are well known for constructing and using this unique *mbira* instrument in its different varieties and its various functions” (1988:43). Parishioners who associate the Chawasarira *mbira* with all the *Shona* tribes might however be expressing their view of how this cultural instrument expresses culture in a way that differs from the composer’s as he thought it would express the *Korekore* culture.

Chawasarira composed the Misa *karimba* songs to express the *Shona* cultural beliefs of praying to God for rains. Whilst tapping from his deep rooted *Korekore* indigenous cultural practices, Chawasarira was aware that in *Shona* traditional beliefs people pray to or through ancestral spirits for rain.²²⁵ Chawasarira however, did not intend to pray to ancestral spirits but to God. He believed that God would be appeased by the prayer of the people through *mbira* songs and send rains.²²⁶ He also believed that people with deep associations of the *mbira* sounds would love and approve his *karimba* songs. In the sense of inserting culture into liturgical music, he believed he was precise and would attract many to *mbira* practices within the context of their religious practice. Just as there is a Mass for the Dead, parishioners and priests could engage in a Mass for Rains with the *mbira* songs being performed. The

²²⁴ Interview with Simbi Mapurisa

²²⁵ Interview with Chaka Chawasarira

²²⁶ *ibid*

Mass to pray for rains does not exist among missionary Roman Catholic Masses. It was an interpretation of inculturation by local parishioners that prompted the need for a Mass to pray for rains.

While both Chawasarira and parishioners agree that the *mbira* expresses a *Shona* traditional culture, they differ in some way. Chawasarira asserts that his melodies and playing techniques express the *Korekore* culture, whilst some parishioners assert that it is an expression of the *Zezeru* culture. An example of such an expression is demonstrated in the *Musengu Korekore* traditional song on whose melody and cycle Chawasarira composed a *Misa Karimba* song, *Kana Tichidya*. *Kana Tichidya* has been claimed to take melodic and cyclic resemblances of a *Korekore* traditional song, *Musengu*, by Chawasarira whilst some parishioners believe it takes imitations of the melody of a *Zezeru* traditional song, *Taireva*. According to Chawasarira, *Musengu* is a *Korekore* traditional *mbira* song melody played in honour of family ancestral spirits²²⁷ whilst according to some parishioners it is a *Zezeru* traditional *mbira* melody.²²⁸ According to Matiure (2009:57), “*Taireva* is a sixteenth century song used to invoke *mhondoro* or family spirits”. *Musengu* can also be played on Chawasarira’s constructed *matepe*.²²⁹ The same *Musengu* can be played on an ordinary *Korekore matepe mbira*²³⁰ as maintained by Tracey (1970:37,57) and on a *nhare mbira*²³¹ but Chawasarira plays it on the 19-key *Karimba* to include the *Korekore* culture when appeasing God for rains in his church. The use of a traditional melody such as *Musengu* seems to be a contradiction to one of the *Shona* composers’ interpretations of inculturation that guide *Shona* composition as discussed in Chapter 2. It is one of the composers’ expectations for a *Shona* composition that it should not be an imitation of another composition in the *Shona* traditional, African traditional or Western popular genres. For the actual performance of the *Musengu* based *Kana Tichidya* liturgical song, refer to Video Clip 11.

A few parishioners also feel that Chawasarira’s *mbira* songs for the Mass are expressive of the *Karanga* culture yet Chawasarira believes they are an expression of the *Korekore* cultural practices. In all his *Misa Karimba* songs, he employs *magure* [vocables or deep yodelling sounds] and *mahon’era* [deep male voice] that are very typical of the *Karanga* male voice

²²⁷ *ibid*

²²⁸ Interview with Ms Onilia Kariwo at the Sacred Heart Cathedral on 27 January 2014

²²⁹ Interview with Chaka Chawasarira

²³⁰ *ibid*

²³¹ *ibid*

usage.²³² He was also improvising on the *mbira* cycles by creating voice cycles in the performances. Although Chawasarira thought he employed the *Korekore* language and its accompanying use of the voice, some *Karanga* oriented individual parishioners identified with his *magure* [vocables] and *mahon'era* [deep male voices]. When he sings “*Mukarangarira zvivi Mambo ho ... Ndiyaniko angararame... Tino tadza zvakanyanya Mambo... Tipeiwo mvura tava kupera Mwari hwee... in most of his pronunciations at the end of the phrases he uses magure with the ,hoo ...ha...hwee”* deep sounds representing the *Karanga* culture.²³³ Chawasarira uses deep sounds represented by the male voice.

The Chawasarira *Karimba* is used with a lot of reservations in the parishes under study. It has met a lot of resistance and elicited antagonism towards the composer himself and anyone associated with his *mbira* songs. A number of parishioners and priests showed willingness to use the *mbiras* especially the Chawasarira *Karimba* as an instrument and as the 19-key Chawasarira *Karimba* songs in Masses. These include Fr Fanuel Magwidi, Fr Paul Maeresa and Fr Kennedy Muguti who is the Vicar General to Archbishop Robert Christopher Ndlovu of the Archdiocese of Harare. Fr Muguti said he likes the use of the *mbira* within songs of the Mass and he has no opposition to it. Parishioners who include Mr Simbi Mapurisa, Mrs Loveness Chawafambira and Mr Clemence Mudzinganyama Ndambakuwa also stated that they enjoy the 19-key Chawasarira *Karimba* for its tranquil metallic sound that sustains a peaceful emotional inducement.²³⁴

The playing of the *mbira* is an invocation of God and a reverence to Him according to Mrs Loveness Chawafambira.²³⁵ As in *Shona* traditional musical culture, *mbiras* are played during rituals to invoke God through ancestral spirits. The God invoked in the Catholic Mass is Jesus Christ of Nazareth who comes to people in Holy Communion.²³⁶ The playing of the Chawasarira 19-key *Karimba* sounds is one of the deepest *Shona* traditional expression of reverence and entreaty of God among the parishioners especially during consecration and Holy Communion as mentioned by Simbi Mapurisa.²³⁷ According to Mapurisa, the *mbira* is one of the distinctive *Shona* musical instruments associated with the spiritual life in the cosmological rituals and all *Shona* ethnicities have such instruments for the purpose of

²³² Interview with Mr Clemence Mudzinganyama Ndambakuwa

²³³ *ibid*

²³⁴ Interview with Mrs Loveness Chawafambira and interview with Mr Simbi Mapurisa

²³⁵ Interview with Mrs Loveness Chawafambira

²³⁶ *ibid*

²³⁷ Interview with Mr Simbi Mapurisa

invoking their God and contacting him using *mbira* sounds. Played within the songs of the Mass, the *mbira* represents the *Shona* culture of respecting and appeasing God using its metallic sounds, just as drums and rattles are used to appease God.²³⁸

While some of the parishioners accept the 19-key Chawasarira *Karimba*, it has generally received a negative attitude among the Catholics in the two parishes. The songs of the 19-key *Karimba* and the instrument itself are not being fully utilised. In actual fact, the *Misa Karimba* songs were used for some time and currently are rarely used as *Shona* songs for the Mass. Chaka Chawasarira had composed them for full usage in Mass. Furthermore, he disclosed that his expectation was that the 19-key Chawasarira *Karimba* would be regarded as fundamental in *Shona* songs for the Mass. To his surprise, it is being side-lined maybe because of the association of the *mbira* instrument with ancestral worship in the Zimbabwean *Shona* ethnicities.²³⁹ Parishioners expressed a lot of resistance to the playing of this *mbira* instrument to such an extent that on the day the researcher interviewed Chawasarira, some parishioners were interrogative, exasperated and surprised by the reverberations of the *mbira* instrument within the St Theresa Seke Church grounds and premises. The playing of the *mbira* instrument was so unwelcome that some of the parishioners confronted the researcher and cautioned her never to play the instrument within their Church grounds again. They even threatened the researcher to bring the research to an end and leave their parish. One parishioner who was asked by researcher about his views regarding the 19-key *Karimba* songs of Chawasarira said:

Chaka Chawasarira's *mbira* songs? We do not want to hear about him, his *mbira* songs and issues ... we do not understand what he wants our Church to be. His life is full of the *mbira* nonsense.²⁴⁰

These are some of the antagonist views and resistances that accompany the use the 19-key Chawasarira *Karimba*.

However, Chawasarira is hopeful that the *Karimba* compositions will at one time be accepted as *Shona* songs for the Mass. He said many people in the Church always resisted *Shona* traditional musical instruments at first sight; especially the drums but they later accepted the

²³⁸ Interview with Mr Simbi Mapurisa and interview with Mrs Loveness Chawafambira

²³⁹ Interview with Mr Chaka Chawasarira

²⁴⁰ Interview with Tawedzerwa Mhofu Hwatanga (not his real name) at the Sacred Heart Cathedral in Fourth Street Harare on 13 January 2014

instruments. For him, it is normal behaviour for parishioners to reject a *Shona* cultural composition, but they will end up fond of it. The rejection of indigenous musical practices and instruments is not new in his experiences as it once happened when he introduced the *Shona* traditional *dinhidza* drum to the Church. He said there are many people who enjoy his *Karimba* songs including the Vicar General,²⁴¹ Fr Muguti. When Fr Muguti was interviewed by researcher he remarked:

...*mbira* music is one of the favourites to me as a *Shona* person as it is very traditional, I on my part have no objection to the use of *mbira* and to Chawasarira's *mbira* songs in the Mass ... but Chawasarira's *mbira* songs present a challenge due to the fact that they are solo pieces and thus they ignore the community of participants' contribution in responding to and performing the songs.²⁴²

Possibly this could be a reason for the unpopularity of Chawasarira's 19-key *Karimba*. It seems as if parishioners enjoy songs that include them in participation. The *Misa Karimba* songs are sung only by Chawasarira and the community of parishioners' role in performance of *Shona* liturgical songs is overridden and parishioners might not like such a performance. One parishioner Chenesai Munyetera²⁴³ also realised and seemed not to like the lack of call and response in Chawasarira's *Karimba* songs and she said, the Chawasarira *mbiras* sing with him and for us, the *mbira* sings *mutsetse* [lines] so where do we respond to the *kushaura* [call]?²⁴⁴ Since the *mbira* is a pitched instrument and in Chawasarira's songs only he and the *mbira* sing, parishioners feel that their communal role in a cultural music practice is underutilised. Parishioner views convey that they prefer songs that facilitate participation through singing, dancing, and instrument playing. Parishioners who resist the *mbira* for being a pitched instrument are somehow misinformed of their *Shona* cultural musical performances. The use of a pitched instrument during performance is not an abandonment of community participation when singing; it is a source of encouragement and guidance for pitch. In addition, Chawasarira used the pitched *mbira* keys and his *Korekore* playing techniques to encourage people²⁴⁵ to sing the *Karimba* songs in their different voices. He also gives room

²⁴¹ The term Vicar General is used in the Roman Catholic to refer to any Deputies of Superiors in Religious Congregations or to the Deputy Bishops.

²⁴² Interview with Fr Kennedy Muguti

²⁴³ Interview with Chenesai Munyetera (not her real name) at the Mbare-City Footbridge on 16 May 2014

²⁴⁴ *ibid*

²⁴⁵ See footnote 81 and its explanation.

for call and response. However, since parishioners feel that they are not given room to participate, there is a real difference between composer and parishioner views.

Secondly some of the Chawasarira compositions are unclear as to where they fit into the Mass, as Holy Communion songs or into the Adoration and the Benediction songs.²⁴⁶ Some of the Misa *Karimba* songs seem to be non-functional for example; *Ngatirumbidzei Tenzi* and *Mwari Tipeiwo Mvura* (see Transcription 8 in Chapter 2). Therefore, when parishioners come together for the Mass, the most important prayer of the Catholic Church, they find it challenging to figure out where to fit in Chawasarira's *Misa Karimba* songs. However, if parishioners support the use of *mbira* songs in their Masses, then the other songs that are functional could be utilised. It remains unclear as to whether parishioners do not like *mbira* songs that have an unclear function in the Mass or they do not like *mbira* songs at all.

Some parishioners misinterpreted Chawasarira's intention of representing the *Shona* culture through *mbira* sounds and that misinterpretation must have led to the rejection of Chawasarira's 19-key *Karimba* songs for the *Misa yekukumbira Mvura* or rather, „Mass to pray for Rains“. The Mass to pray for the rains is based on and an imitation of a *Shona* (*Karanga*) rain making ceremony (in its theme to ask for rains and the use of the *mbira* indigenous instrument), a ceremony associated with the appeasing of the ancestral spirits so that God will send them rains. In the *Karanga* and *Korekore* cosmology, such a ceremony has special songs played on the *mbira* instruments, and there is a special role of the ancestral spirits and spirit mediums. Andrew Tracey acknowledges the ritual of praying for rains as existent among the *Shona* people and stresses the special role of the *mbira* in such a ritual. Tracey explains:

Whenever there is any ritual involving *vadzimu* or *mhondoro* be it a beer party for a sick person, the installation of a chief, praying for rain, a medium's *svikiro* possession ceremony, it is considered highly desirable that one or more *mbira* players should be present to play the right songs (1970:37)

Another interviewed parishioner became rather interrogative and thus said, “If Chawasarira is proposing the performance of such a cosmological ceremony, what role will ancestors take as

²⁴⁶ Interview with Chenesai Munyetera

they are a rejected concept in our Catholic Christian religion?”²⁴⁷ This question raises issues of the *Shona* ethnic ritual context from which the Chawasarira 19-key *Karimba* emerges which seem to contradict the Catholic songs for the Mass. Chawasarira however did not refer to ancestral spirit invoking procedures and prayers in his compositions.²⁴⁸ Thus, Chawasarira’s 19-key *Karimba* prompts divergence among parishioners. However, if from the inculturation standpoint, the composition of *Shona* songs or instrumentations is accepted and encouraged, the Chawasarira *Karimba* could be accepted for usage in liturgical songs. The attitude of parishioners rejecting the *mbira* songs because of the name given to the Mass appears to be an issue of being misinformed about one’s cultural practices and religious issues as ancestral spirits are not the focus of Chawasarira’s songs, God is and God existed in *Shona* traditional religion.

Possibly the 19-key Chawasarira *karimba* is being rejected because of the *mbira* instrument being associated with ancestral spirit worship.²⁴⁹ The researcher engaged in a discussion with Ms Onilia Kariwo who totally opposed the use of *mbira* in songs for the Mass. Ms Kariwo asked the researcher which model of *mbira* Chawasarira had used and why he used such a design of an instrument. It then became a point of interest for the researcher to investigate further on how and why Chawasarira constructed his 19-key *Karimba*.

The importance of particularising details about Chawasarira’s 19-key *Karimba* lies in the fact that instruments are one of the elements of *Shona* culture being studied in this research and their consideration is supported by the theory of indigenous creativity. Secondly, the 19-key Chawasarira *Karimba* is a relatively new invention in the area of inculturation of Catholic songs for the Mass, in the study of *Shona* cultural instruments in the liturgy and it is named after the number of keys 19-key and name of the inventor (Chawasarira) which is uncommon. Also the 19-key Chawasarira *Karimba* rarely appears in literature in terms of the composer’s and parishioners’ cultural views about it, its materials, construction and how similar or different it is from other *mbiras*.

The 19-key *Karimba* instrument constructed by Chaka Chawasarira is classified as a *mbira* by Jones (1992: xvii) who elucidates that *karimba* is a *Shona* term referring to “a member of the

²⁴⁷ Interview with Mr Makausi Nyengetera at Regina Mundi Convent Highfield on 17 May 2014

²⁴⁸ Interview with Chaka Chawasarira

²⁴⁹ Interview with Mrs Stella Mutashu at Glen Norah-Budiriro Parish on 15 April 2014

mbira family of tuned idiophones. The simplest type consists of 8 notes played by thumbs, but larger ones may have up to 23keys.” Jones also refers to the 19 key *mbira* constructed by Chawasarira but the construction and structure of the instrument is not explained. Jones (1992:111) writes “Nineteen-key karimba made by students of T. C. Chawasarira, unlike other karimba, the soundboard is made of softwood *mutiti* (Sh) hollowed out inside as on the *hera mbira*”. There was need for clarification on this relatively new *mbira* instrument constructed for use in the practices of inculturation under study. Chawasarira and parishioners also classify the 19-key Chawasarira *Karimba* as a *mbira* instrument although it is a relatively new version of *mbira*. The 19-key Chawasarira *Karimba* especially invented by Chawasarira for use in worship is in some way different from other *mbiras*. It is modelled on a 15-key *mbira* called *Nyunga Nyunga* with four more keys added onto the *Nyunga Nyunga*, made of iron projected fingers/keys and *Mubvamaropa* [*Pterocarpus angolensis* wooden soundboard]²⁵⁰ as different from Jones who says Chawasarira’s *Karimba* is made of *muti wemutiti* (*Erythrina abyssinica*). It also has a soundboard, *mutsigiro wemushenjere* [bamboo supporting stick], *mutanda* [metal rod used for fastening and keeping the keys in their correct position on the soundboard], *danhiko* [metal bridge that suspends the keys in the air for ease in vibration], *gwariva* [the soundboard made of *Mubvamaropa* wood], and *deze remanhanga* [pumpkin calabash resonator]. This is the explanation of the constituents of the 19-key Chawasarira *Karimba* that was provided by the researcher to Ms Kariwo. Below is a picture of the Chawasarira *karimba* placed alongside the 15-key *Nyunga Nyunga*.



Figure 10: The 19-key Chawasarira *Karimba*

²⁵⁰ Interview with Chaka Chawasarira



Figure 11: The Nyunga Nyunga mbira design from Jege Tapera (constructed by Chawasarira)

Photos for Figures 10-11 shot by researcher on 26 December 2013

Permission granted courtesy of Chaka Chawasarira

The study of both *mbira* instruments reveals that they are in the F key. The *Nyunga Nyunga* has no subdominant key which Chawasarira added onto his *karimba* to construct a complete scale in F. He added two keys onto the top row of keys and two onto the bottom row of keys. The Chawasarira *Karimba* keys are named and subdivided by him into four sets of keys. Keys on the right hand side constitute a set named *mamhenemene* and *nzvovera* referring to the top five and six bottom keys respectively. Keys on the left hand side are named *mbirimiro* and *mushanguro*, referring to the top four and lower four keys respectively. These names are symbolic of the *Korekore* manner of singing and the meanings of the names reflect the function of those keys in the *mbira* playing techniques.

Mamhenemene refers to female voices and among these are *mbirimiro* [the insulting keys]. These have been named after the act of *kunemerana* (see the explanation of *Tenzi Imi Rumbidzwayi Narinhi* in Section 4.1 of this chapter). These are the keys which encourage and goad people to sing. *Mushanguro* are named after *kushaura* [call] and they are the frequently played keys that always lead a *mbira* cycle. The *nzvovera* keys are named after *kudzvova* [singing in a deep male voice] and thus these keys represent the male voices in Chawasarira's *mbira*.²⁵¹ From the function of the keys of Chawasarira's *Karimba*, the names of the keys and the playing techniques, the Chawasarira *Karimba* represents the *Shona* culture. The instrument falls into the *mbira* class of instruments which Turino (1992:173) calls lamellaphones (plucked tongues or keys mounted on a soundboard) and some parishioners associate its performance with ancestral worship.

²⁵¹ Interview with Chaka Chawasarira

Ms Kariwo said that while its design is based on the *Karimba*, as long as the 19-key Chawasarira *Karimba* is modelled on and falls into the class of instruments well known for their association with appeasement of ancestral spirits, she could not be convinced to support its usage in *Shona* songs for the Mass. She said it is associated with the other spirit invoking *mbiras* on which its structure and playing techniques are founded; therefore it is unacceptable to play such an instrument in the Roman Catholic Mass. With regard to the *mbira* instrument being associated with ancestral spirit possession, Andrew Tracey (1988:44) says:

The *mbiras* are considered to play music and are an important part of ritual involving spirit possession ... and most of the song repertoire for the *mbira* is said to belong to *vadzimu* or spirits some of whom have their favourite songs associated with them. Another group of songs particularly played on the *njari* is associated with the *mashavi* spirits, a class of non-ancestral spirits.

However, according to the researcher's view the Chawasarira *Karimba* is not meant for the worship of ancestral spirits *mudzimu*, family ancestors or *mashavi* [bad or non-ancestral spirits] such as explained by Tracey in the above mentioned excerpt. Chawasarira's *Karimba* is meant for expression of culture and song performance in the Catholic Mass as explained by the instrument designer and composer.

A few parishioners feel that the 19-key Chawasarira *Karimba* is an expression of the *Shona* culture and support its use in *Shona* songs for the Mass. Of these few, some say Chawasarira *Karimba* is *Shona* cultural in that the *mbira* sounds are so powerful as to possibly fulfil all the cultural music purposes to a *Shona* person.²⁵² In the *Shona* culture, music can be played in all situations, moods and life experiences.²⁵³ Elias Magaya, an experienced *mbira* enthusiast groomed in a *mbira* playing family says the Chawasarira *Karimba* songs are more powerful than what his limited words can explain. He believes the playing techniques employed resonate with any *Shona* cultured person. He claims that the *mbira* that Chawasarira played has so much potential to invoke different responses. It can invoke feelings, thoughts, memories, activities, joy, and sorrow, also it can make people sing, and can invoke spirits and powers in the supernatural world.²⁵⁴ In Magaya's view point:

²⁵² Interview with Mr Elias Magaya at Glen Norah-Budiriro Parish on 28 April 2014

²⁵³ Interview with Simbi Mapurisa

²⁵⁴ Interview with Mr Elias Magaya

The *mbira* is a manifestation of the power of music in all life situations and side-lining the *mbira* is not the best choice. Therefore it is bad to limit the *mbira* in the Church or to discriminate against its sounds. It is part of our culture and by accommodating it as an indigenous instrument, the *Shona* culture could be expressed in a unique manner. The *mbira* cannot be limited in producing the required effect just as music accompanies all life situations to a *Shona* person. If songs are composed and played on the *mbira*, then inculturation could produce a distinctly *Shona* praying, composing and performing community.

The existence of such views in support of the use of *mbira* in the Mass as Elias Magaya's and Onilia Kariwo's antagonistic views brings opposition within Catholic parishes. As stated by Aldridge (2007:194), the practice of inculturation and its changes within the Catholic parishes causes problems of some unleashed controversies. Such controversies and antagonisms surround the usage of the 19-key Chawasarira *Karimba* in the two studied parishes and predominantly at St Theresa.

It remains unquestionable and uncontested that the parishioners in the two studied communities resist the use of *mbiras* in Catholic Masses. The *mbira* has been played with a lot of reservations. *Mbira* could be afforded more recognition in the Catholic Mass to bring more variety of *Shona* instrumental cultural practices into *Shona* liturgical music as emphasised by Chaka Chawasarira.²⁵⁵ The *mbira* has not been completely appreciated probably due to its association with the rituals of ancestral spirit possession of the various *Shona* ethnic groups. Chawasarira had designed and assembled the 19-key Chawasarira *Karimba* that is not intended for ancestral spirit ceremonies. It is a new development for inculturation of *Shona* songs and intended for appreciation of indigenous musical practices in the Roman Catholic Church. Despite the effort of Chawasarira in this contribution to inculturation, there is still a detected resistance to the *mbira* instrument in the two studied parishes.

It appears the *mbira* is mostly resisted in performance of *Shona* songs for the Mass. The researcher also experienced resistance during fieldwork and at another occasion from

²⁵⁵ Interview with Chaka Chawasarira

parishioners and Catholic nuns to the *mbira* when the LCBL Sisters²⁵⁶ held an 80th Jubilee Anniversary since the founding of their congregation. The researcher intended to play some self-composed *mbira* songs in the Mass with a group of trained youths and she encountered a lot of resistance. Through persistence, she was instructed by the Superiors to seek the bishop's permission which she obtained and played the instrument to the appreciation of most of the nuns present and even some priests who invited her to their parishes to teach the *mbira* instrument.

In the context of the discussion of the Chawasarira constructed *mbira*, it is clear that some parishioners do approve the use of *mbira* in *Shona* songs for the Mass. However, there are also some manifestations of some parishioner based resistances to the inner operations of their own *Shona* culture. The example of Chawasarira's 19-key *Karimba* and its perceived association with ancestral worship, related points of contention and dissatisfaction among parishioners is a form of a silencing of the *Shona* culture in a way. It is however not the first experience of resistance to Chawasarira; his *dinhidza* drum was also resisted in such a manner but it is now accepted.²⁵⁷ He supposes the *mbira* instrument will be accepted as well.

***Mabhosvo/Hwamanda* [Horns]**

Mabhosvo are recognised as traditional musical instruments that symbolise *Shona* culture. In the past and currently, these instruments are played during *Shona* cultural events. The blown *mabhosvo* musical instruments provide an echo and feel of the *Shona* cultural background just as the *ngoma* provide a heavy textured feel of the vibrating membranes.

All ethnic groups of the *Shona* people as represented in the membership of Catholics in the two studied parishes acknowledged *mabhosvo* as special instruments used particularly in celebratory musical practices of the *Shona* people such as the enthronement and installation of traditional chiefs and leaders. For example the *Zezuru* in Wedza and the *Maungwe Shona* people of Rusape celebrate the enthronement of their traditional chiefs by playing *mabhosvo* to announce the moment for them to dress the chief in his traditional regalia. His welcoming by the people is celebrated by song, dance and the loud sounds of *mabhosvo*.²⁵⁸ In *Shona*

²⁵⁶ The order of native nuns of Zimbabwe called Little Children of Our Blessed Lady

²⁵⁷ Interview with Chaka Chawasarira

²⁵⁸ Interview with Fr James Chabuka

songs for the Mass joyful celebratory songs and occasions are accompanied by the playing of *mabhosvo*, vigorous dances, ululations and joyful song. For example, the Episcopal Ordination of Bishop Xavier Munyongani (see Video Clip 9) was accompanied by punctuations of *mabhosvo*.²⁵⁹

Summary

Shona traditional musical instruments have been accepted by parishioners as a *Shona* musical practice in liturgical songs. According to the parishioners, the *ngoma*, *hosho*, *hwamanda* and *mbira* (to a certain lesser extent) have been appreciated and played in the Catholic Church as *Shona* traditional instruments and there should be continuation of the use of these instruments. Though the drum and rattles are being used, the composers of the initial style seem to agree that only the basic pattern is well played. There have also been some alterations and variations which distort the natural drumming rhythm. In the performance process by parishioners, the rattling rhythm has been played as simple as the basic stage that is fully envisaged in the two parishes' performances of *Shona* liturgical songs. It appears there is need for the reintroduction of the existing instruments in their traditional styles if the original rhythmic styles are to be retained.

The *ngoma* and *hosho* are perceived by both composers and parishioners as a *Shona* cultural accompaniment to the *Shona* songs for the Mass. They are not the main component of the music. However, sometimes in their performance by parishioners, *ngoma* and *hosho* are given more prominence over the voices by being played louder than the voices. A number of parishioners have put forward the suggestion that the *Shona* musical instruments, drums and rattles should only be played at a low volume, as accompaniment. As these instruments are not the main component of *Shona* songs for the Mass, they only give a feel of the accompanying component, so they should not be louder than the voices; otherwise they obscure the voices in the *Shona* songs for the Mass.

The *mbira* has been played with a lot of reservations. *Mbira* should be given more room and recognition in the Catholic Mass to bring more variety into *Shona* liturgical music as emphasised by Chawasarira at St Theresa Seke. The *mbira* has not been completely

²⁵⁹ Interview with Mr Phineas Gilbert Kwenda

appreciated probably due to its association with the rituals of ancestral spirit possession of the various *Shona* ethnic groups.

Pembe/Pito, [the whistles] are used in the two parishes but with a lot of reservation.

Other *Shona* musical instruments such as *zvisekesa/zvikitsi* [raft rattles], *marimba* and *ngororombe* [bamboo pipe sets] have not been used at all in the two parishes under study.

4.2.3 How language in *Shona* liturgical songs expresses the *Shona* culture

Language identifies a people more than other traits, including customs, traditions, dressing, attitudes and other behavioural patterns. It is therefore a very significant instrument of inculturation. Quan-Baffour (2008) refers to language as one of the most important tools in expressing one's culture and a distinguishing mark of one ethnic group from another. "Without a language there may be no culture". All songs under focus in this research are in the *Shona* language. Although some of the songs are also associated with biblical texts, the *Shona* language is used in a special way in composition, as a determinant for creation of the melody.

One of the songs under study that reflects the usage of the *Shona* language more than others is *Mwari Tipeiwo Mvura* by Chawasarira in the *Misa Karimba*. In this song Chawasarira uses an appealing language to plead with God to forgive the wrongs of his people and not punish them with the threatening peril of the drought. He expresses a *Shona* cultural belief that if people are suffering, it is because they have wronged God and they will need his forgiveness so that they can enjoy his favour again. The song words are:

Mukarangarira zvivi Mambo, ndiyaniko angararame? If you take our wrongdoings into consideration, Lord who will survive?

Tinotadza zvakanyanya Mambo, hapana angararame; We wrong you a lot and no one would survive.

Mwari topera here Mambo muripo tipeiwo mvura tava kupera Mwariwee;

God shall we die when you could help us; give us rain O God we are on the verge of perishing.

Zvisikwa zvose zvinotarira kunemika Mwari wee makatsamwa hapana agararame; All beings look to you if you hold your anger against us, none of us will survive.

Imi denga naisai mvura, makore donhedzaika donhodzo; You skies, let the rain fall and the let the skies pour down heavy rains.

The language that Chawasarira uses here is one of appeasing God and pleading with him in the deep *Korekore* pronunciations. When the *Shona* appease the ancestral spirits, they blame themselves for their wrong doings and portray their desperation as expressed by the words in this song that people are on the verge of perishing and without the help of God they will die. There is also a language of lamenting in this song. Lamenting is a cry for help with the hope to get an answer.

The words in this song also deeply exist in the *Shona* culture for example ...*angararame Tinotadza zvakanyanya kunemika tipeiwo mvura... Mwariwee donhedzaika donhodzo* are deep *Shona* words that possibly do not have corresponding English equivalents.

4.3 The feelings of the parishioners about *Shona* songs for the Mass

The emotional distancing of the parishioners during and after performance of the songs and when they listen to the songs is an assessment of *Shona* liturgical songs as an expression of *Shona* culture. The feelings of the parishioners are usually verbally articulated or even acted out during performance of *Shona* songs for the Mass.

Diverse feelings have been evoked in parishioners in connection with *Shona* songs for the Mass and how they express the *Shona* culture. The elicited feelings range from motivation, belonging, contentment, transcendence, pride, reinforcement, joy, tranquillity, rehabilitation, confidence, reconciliation, being entertained, ambiguity and resentment about the songs.

Parishioners feel fuelled by an enormous enlivened motivation, a strong desire to participate in *Shona* liturgical songs through dancing and singing. Parishioners have an enlivened connection with *Shona* songs for the Mass through the songs' language, musical instruments and vocal elements. The parishioners feel welcome to participate as they perform their music according to their own culture, a culture which they are habituated to and which they are

proud of. When they engage in cultural music, they feel that they are part of the performance and have a contribution to make in the *Shona* songs for the Mass.²⁶⁰

In the discourses of the parishioners, contentment was registered as a feeling elicited by *Shona* liturgical songs. In their words, they articulated that there is a general satisfaction that is associated with the *Shona* songs for the Mass. Parishioners do not need to go to other Churches for the sake of feeling and hearing a music that expresses their *Shona* culture. Contentment is facilitated by the sufficiency of *Shona* musical practices that have become a part of the parishioners and which they are accustomed to.²⁶¹ For example, the use of *Shona* traditional musical instruments such as the *ngoma* and *hosho*, the *Shona* language, free and self-choreographed dances have been a source of satisfaction. Parishioners no longer yearn for a missing *Shona* culture in songs for the Mass as was the situation during the colonial missionary dominated period of liturgical musical practice.

A sense of belonging is also induced by the *Shona* songs for the Mass. *Shona* songs for the Mass do not discriminate the best from the other weak performers among the drum and rattle players, the dancers and the choristers. All people in their different capacity to perform in any area are accepted. Furthermore no one will be evaluating and rating another's ability since they are all accepted. Parishioners who are thus accepted feel part and parcel of the performance and feel that they belong.²⁶²

Transcendence is another feeling alluded to by parishioners as an inducement triggered by *Shona* songs for the Mass. When *Shona* songs for the Mass are sung to a meaningful level as expected by parishioners, participants feel raised well beyond their normal behavioural operational level. *Shona* liturgical songs through their musical instruments especially the drum uplift the soul and raise the person to a level above the individual's usual level of behaviour and engagement in music.²⁶³ For example in Video Clip 9, there is an exhibited upliftment portrayed by the dancing elders to such an extent that they surpass their normal level of musical behaviour as elderly people. Their level of dancing could possibly be equated to that of energetic youths and they overcome the physical dance challenges usually

²⁶⁰ Interview with Mrs Chawafambira

²⁶¹ Interview with Arlington Dzawo at St Theresa Seke Parish on 13 March 2014

²⁶² Interview with Mrs Loveness Chawafambira

²⁶³ Interview with Wedenga Kadyanyemba at St Theresa Seke Parish on 09 January 2014

associated with their aging bodies. As expressed by parishioners “*Vanhu vanosimudzirwa*²⁶⁴ *kana kunyauudzirwa nenziyo nengoma*”²⁶⁵ meaning, “people are raised beyond their normal level of behaviour by songs and especially the drums”.

Shona songs for the Mass elicit a lot of pride and esteem among the local parishioners. Parishioners who articulated that they feel proud about these songs said the *Shona* culture is portrayed through their own language, through compositions from their own people, and through their own native musical instruments. “We as the *Shona* people are known through our *Shona* language and the use of our own traditional musical instruments, *ngoma nehosho* [drums and rattles]. These two elements of culture, namely the language and the traditional musical instruments are part of our cultural heritage”.²⁶⁶ As said by Tashinga Marimo, “The *Shona ngoma nehosho* traditional musical instruments are an example of the pride of Zimbabwean *Shona* people in their resourcefulness”.²⁶⁷ On the same note, Mr Simbi Mapurisa acknowledges and takes pride in the creativity of the *Shona* traditional musical people who designed such musical instruments as he says:

The musical instruments of the *Shona* people such as the drum, *mbira* and rattle have been made from simple natural resources and yet the instruments have stood the test of the time especially the colonialist negative attitudes ... whoever among our *Shona* ancestors invented these instruments demonstrated resourcefulness.²⁶⁸

Shona songs for the Mass also make parishioners feel confident during and after performance of *Shona* liturgical songs.²⁶⁹ The parishioners who expressed confidence in themselves said that through interrelating with their own culture in *Shona* songs for the Mass they feel assertive mainly because they are engaging in cultural musical practices which they identify with. They do not borrow or imitate another African culture from fellow Africans such as Zambians, Mozambicans, Nigerians and Malawians. The parishioners who feel so confident in their *Shona* cultural expression believe that they do not imitate other African or Western or Asian musical practices that they are unsure of.²⁷⁰

²⁶⁴ Interview with Mrs Alice Chiwora

²⁶⁵ Interview with Chaka Chawasarira

²⁶⁶ Interview with Lloyd Kwambana

²⁶⁷ Interview with Tashinga Marimo

²⁶⁸ Interview with Mr Simbi Mapurisa

²⁶⁹ Interview with Mrs Loveness Chawafambira

²⁷⁰ Interview with Tariro Muchenje

In their performance of *Shona* liturgical music, parishioners feel accommodated. There exists an all-inclusive opportunity for participation in *Shona* songs for the Mass. *Shona* liturgical music performance promotes the best as well as accepting the weak performers.²⁷¹ This non selective participation is referred to as follows by Nzewi,

Compositional or choreographic aspiration accommodates the capabilities or competence of the lesser endowed while humanizing or taming any obtrusive ego in the most gifted. There is action as well as spiritual space for every member of the community to benefit from the values and virtues of an open performance through active-participation. It is for such principles of coerced mass participation that the creative principle in African music does not emphasize the type of technical demands that would pamper the egotistic fancies of the exceptionally gifted few in exclusion of the less capable. Melodies are, therefore, within the vocal range and technical competence of every member of a community or group. Dances for mass participation recommend very simple dance motives. Every dancer exercises individual freedom to explore personal choreographic capability, body aesthetics and contextual disposition in elaborating on a common motif for a musical arts type (2007:252).

Implied in the above statement is the idea that in *Shona* songs for the Mass, there is freedom to participate in free medley dance wherein there is no selection of the best performers, in the voices and vocal technique. Participants sing in their natural voice with a manageable comfortable pitch, and those who ululate do it in a manageable kind of execution. Therefore *Shona* liturgical music as a cultural artistic performance accommodates unlimited participation of parishioners in the *Shona* songs for the Mass.

On another level of observation, as opposed to the previously mentioned feeling of the all-encompassing participation in *Shona* liturgical songs for the Mass, it is clear that parishioners who are specialist performers in *Shona* songs for the Mass feel meaningfully recognised and reinforced through their participation. Performers in specialised performances such as drumming, rattling and choreographed dance highlighted that they feel significant through

²⁷¹ Interview with Mrs Emelda Madondo

their performance in *Shona* songs for the Mass. As *Shona* songs for the Mass require indigenous specialist performance such as the correct drumming, specialist rattling and dancing, these *Shona* liturgical specialist performers feel recognised as capable. Nzewi (2007:252) observes the recognition of specialist performers in indigenous cultural performances as he says, “At another level of rationalization, some special musical arts types may stipulate the participation of specially accomplished artistes or category of performers for specific communal ends”.

The capable performers feel significant as they possess a specialised though non-academic ability to perform such *Shona* liturgical activities, as stated by Mr Joseph Jiri.²⁷² These significant performers relate in a special way to the group of fellow performers, as fellow instrumentalists, choristers, dancers, youths, choreographers, age mates, gender peers, guild peers, and composers. Smith et al refer to the feeling of significance as one of the feelings that arise when group members relate to other group members saying, “Most emotions that individuals experience arise in social contexts, sparked by interpersonal interactions” (2007:431).

Emotional and social security is created among the group of performers in *Shona* liturgical songs. Participants operating in groups such as composers, singers, drummers, rattle players and dance designers create relationships of support in that particular *Shona* liturgical activity and thus gain emotional and social security.²⁷³ When participants engage into their different *Shona* liturgical activities, social bonding and secure social environment are created. Thus emotional security and social support is facilitated through participation in *Shona* songs for the Mass.

The parishioners also stated that they feel joyful and good spirited when they participate in the songs for the Mass. *Shona* songs for the Mass boost pleasure during and post the performance period. The promotion of good spirits by *Shona* songs for the Mass can be likened to what Nzewi (2007:250) calls „medicure energy“ which “boosts good spirits and dispels low spirits by enhancing an individual’s consciousness of being bonded to a concerned and caring community”. Music that is played in an indigenous African community is an open invitation for mass participation. For parishioners such as Mrs Maria Gapare and

²⁷² Interview with Mr Joseph Jiri at the Sacred Heart Cathedral on 20 April 2014

²⁷³ Interview with Mrs Killiana Bepura

Mr Tendai Mupandawana, *Shona* songs for the Mass incite joy and pleasure especially through the use of drums and rattles.²⁷⁴

A feeling of rehabilitation or therapy is induced by the *Shona* liturgical songs as explained by some of the parishioners under study. St Theresa Seke and Glen Norah-Budiriro parishioners feel enormous healing contributed to their lives by the songs. The dancers and instrumentalists say that they feel a healing flow that comes from the rhythm of the songs and the energy that comes within the songs. Mrs Alice Chiwora, one of the dancers at St Theresa Seke Parish explained:

When I dance to the songs, listening to the rhythms and voices of the people blending, I feel an amazing therapeutic experience all over my body and psyche. I feel that healing relaxation, eradicating all negative physical experiences within my body, if I am sick, dance restores my health, if I am in a bad mood dance elicits a positive mood in me. I am only shocked that some parishioners run away from the utilitarian dance that is so therapeutic; I always love that special healing power in these dances.²⁷⁵

Some parishioners also stated that they feel reconciled to their fellows through *Shona* songs of the Mass. According to such parishioners, participation in *Shona* songs of the Mass is a community activity; you can rarely participate in community activity whilst in a tense relationship of unresolved conflict with your fellow participants. In the attempt to be a fully contributing member of the group of parishioners, conflict is resolved by participating in a community owned music that draws them closer to other members of the community. As explained by Mr Stewart Chinyama Musevenzo,²⁷⁶ *Shona* songs for the Mass ease conflict based tensions among parishioners as the songs are a form of group participation, group communication, group cohesion and the songs overcome forms of disagreement and disunity. In *Shona* songs for the Mass people come together as members of a single community and sometimes tension is overcome during participation and coordination of activities such as dancing, drumming, singing and rattling in an ensemble.

²⁷⁴ Interview with Tendai Mupandawana

²⁷⁵ Interview with Mrs Alice Chiwora

²⁷⁶ Interview with Mr Stewart Chinyama Musevenzo

Parishioners also cited a feeling of being entertained with the *Shona* songs of the Mass. Those associated with the songs for the Mass said some of the songs are a form of entertainment to them. The process of learning and practising of the songs, instrumentation and dance kept them entertained. *Shona* songs of the Mass especially those involving the drums, horns and *mbira* give a relaxing and pleasurable feeling.²⁷⁷ There was an emphasis on the drums as a form of entertainment. The playing and listening to the rough overtones from the drum is touching to both the drummer and the listener and keep them entertained.²⁷⁸ The practice sessions for *Shona* liturgical instrument players, dancers and choristers is conducted outside the actual performance in Mass. Whilst practising by themselves dancers, instrumentalists or choristers enjoy a relaxed and entertaining experience of the songs for the Mass.

A feeling of ambiguity is also expressed by some of the parishioners in the two studied parishes. Most of the parishioners expressing ambiguity propounded that while *Shona* songs for the Mass portray the *Shona* culture, sometimes it is not clear whether songs reflect the *Shona* culture or not. Some parishioners are questioning the authenticity of the cultural *Shona* vocal production especially when the singing is accompanied by sustained second female and male voices.²⁷⁹ For some parishioners there is one female and male voice in the *Shona* culture thus the second voices in liturgical songs are beyond the scope of their expectation. Songs with the second female voice at intervals of thirds as shown in *Tenzi Imi Rumbidzwayi Narinhi* and *Mwari Ngaarumbidzwe* are elements of composition borrowed from the Western form of composition. Another aspect eliciting some feeling of awkwardness arising from the voice production for the *Shona* liturgical songs is the employment of voice usages that seem foreign to the *Shona* culture such as *kukwatisa mazwi*²⁸⁰ or *kudederesas mazwi*²⁸¹

The *kukwatisa nokudederesas mazwi* denote employing a vocal vibrato. According to the two above quoted interviewees, such a trembling voice is a construct from a foreign culture; the *Shona* people do not have such an element of vocal use. According to parishioners, there is a need to revert to the natural voice production of the *Shona* culture in which the voice is natural and the trembling of voices is non-existent. Parishioners feel that there is an artifice in voice production. For some parishioners, the second male voice also exists but it is not

²⁷⁷ Interview with Elton Kadyanyemba

²⁷⁸ Ibid

²⁷⁹ Interview with Mrs Loveness Chawafambira

²⁸⁰ Interview with Mr Ignatius Chabata

²⁸¹ Interview with Mrs Colleta Nyazema

pronounced as experienced in some songs therefore, a pronounced second male and female voice in almost all songs for the Mass is unacceptable.²⁸² Parishioners expressed some wonder at the existence of some well sustained second male and or female voice in *Shona* songs for the Mass. Composers are coming up with such songs or parishioners are improvising the second male and female voices as exemplified in *Tenzi Imi Rumbidzwayi Narinhi* and *Mwari Ngaarumbidzwe*. However, these new aspects of vocal production and harmonisation could possibly indicate that cultures are changing and possibly it might be challenging to retain the *Shona* traditional natural voices and two vocal part harmonisations.

Furthermore, parishioners registered a feeling of perplexity at some incomprehensible body language accompanying such wobbly uses of the voice.²⁸³ Such a puzzling body language includes gestures of shaking heads; lifting of chests, shaking of hips and whistling which makes parishioners wonder what kind of *Shona* performance parishioners are engaging in.²⁸⁴ In view of the changing culture, it might be said that parishioners might have imitated these body movements from other countries’ performances such as those in the Western performances shown on television.

Resentment is also another feeling elicited by some *Shona* liturgical songs. A significant number of parishioners expressed a manifest antipathy to the use of the *mbira* instrument as explained in the Section 4.2 of this chapter, and at the youth’s dance styles. Youths have designed dances that are somehow similar to those used in sport stadiums to accompany music performances by popular musicians. For example, during the Macheso Power performances by popular *sungura* musician Alick Macheso, the *Zora Butter* dance and clapping are used and this is really a point of disagreement with the elderly members of the congregation who feel that such dances as the *Zora Butter* are not fit for worship.

Firstly some parishioners referred to such dances as alien to the *Shona* culture. Secondly the context of the form of entertainment from which they emanated, the accompanying gestures, bodily movements and verbal expressions are associated with parishioner unexpected behaviour.²⁸⁵ They stated that some of the gestures that accompany *Zora Butter* such as the clapping and movement of one hand from the palm to the arm to the chest, the lifting of

²⁸² Interview with Mrs Marian Kachimanga

²⁸³ Interview with Mr Jengwa Shonhiwa

²⁸⁴ Interview with Ms Onilia Kariwo

²⁸⁵ Interview with Mrs Maria Gapare

chests and the shaking of hips are improper for the Mass. Furthermore, in the stadiums when these dances are used any forms of words – sometimes even vulgar words – are used and such an original context cannot be associated with a service for prayer in the church. “Entertainment associated with sports stadiums and popular musicians must not be used when we worship our God, it is foreign to our culture” as said by Mrs Florence Gwagwa.²⁸⁶ Also, youths manipulate the *Zora Butter* dance as an assertion of independence from controlling adults when they need a youth dominated space in the liturgy. Some of the youths who performed the *Zora Butter* said they enjoy the dance as an expression of joy and youthfulness and as it is only a youth performance, it gives them room to be on their own and freedom to choose *Shona* liturgical songs.²⁸⁷ They perform *Zora Butter* as an indirect way of defying the controlling adults in their Mass and they suppose, if adults are against the *Zora Butter* dance, they will abstain from a youth dominated Mass and let the youths be independent of their control.²⁸⁸

Emotional attachments of parishioners to the songs of the Mass have been addressed in this section of the thesis. An evaluation of *Shona* songs for the Mass as an expression of the *Shona* culture can be made based on the parishioners’ emotional distance associated with the *Shona* songs of the Mass. The general feeling among parishioners is that *Shona* songs for the Mass are a reasonable reflection of the *Shona* culture. In consideration of the responses from the composers and parishioners, it might be said that although there are mixed feelings about the elements of the *Shona* culture expressed by *Shona* songs for the Mass, generally parishioners have positive emotional attachments to the liturgical songs under study. The feelings of the parishioners are probably a result of the level of their engagement with the cultural aspects in the *Shona* songs of the Mass.

Most of the composed *Shona* songs, musical instrumentations, dances and language are accepted by parishioners as expressive of the *Shona* culture. However on some songs, the composers and parishioners have different opinions on the *Shona* indigenous cultural expression, melodies and vocal parts. Examples of such songs include *Mwari Ngaarumbidzwe* and *Tenzi Imi Rumbidzwayi Narinhi* whose melodies have been declared to be harmonised in imitation of the Western culture that gives prominence to two male and or

²⁸⁶ Interview with Mrs Florence Gwagwa

²⁸⁷ Interview with Wayne Matoranyika at the Youth Centre in Harare on 14 January 2014

²⁸⁸ *ibid*

female voices. Such disagreements between composers and performers of *Shona* liturgical songs are the unintentional inconsistencies of inculturation.

Musical instruments and their rhythmic patterns are also appropriated in *Shona* songs for the Mass except for stages two to four of the rhythmic style of Dzingai's *hosho*, and variations on the improvised rhythmic expression of the drums. Also parishioners still feel restricted in terms of the range of instruments and the instrumental rhythmic pattern used in songs. Drum and rattling patterns composed by Chawasarira and Dzingai are the determinant rhythms used in *Shona* liturgical songs. Composers feel obliged to create songs that fit into these rhythms and no other. Among one of the interpretations of inculturation is the fact that *Shona* liturgical songs should accommodate all instruments valued in the *Shona* culture as exemplified by Mr Clemence Mudzinganyama's view (see Chapter 2 Footnote 23). The rich instrumental resources of the *Shona* people are still underutilised such as *marimba*, *chikitsi*, *pembe* and *zvigufe*. The aforementioned have never appeared in the two studied parishes.²⁸⁹ On the part of composers, it appears as if the composition process is not clear as to which *Shona* aspects of music should be included, especially for the youthful composers who are not aware of some of the traditional rhythms that composers have been using when composing rhythm.

Parishioners expected that inculturation would bring liberation in creativity and no imitation of the Western culture. From their responses and those of the composers, Catholic parishioners have been to a certain extent liberated in their creativity. However, total abandonment of the Western approaches to music seems impossible. Western ways of performing music such as harmonisation in the second male and female voices, as might be represented by altos and trebles still exists, for example, in *Ini Ndini Chiyedza* and *Tenzi Imi Rumbidzwayi Narinhi* Western ways of moulding the voices are now employed to a certain degree as represented by shivering voices.

Shona songs for the Mass are an expression of the *Shona* culture. However, the *Shona* culture is changing and there seems to be new expressions of the *Shona* culture which are beyond the purview of some composers and parishioners. There are some points of agreement between composers and parishioners on how *Shona* songs for the Mass express the *Shona* culture. At

²⁸⁹ Interview with Tendai Mupandawana

the same time, the manner in which *Shona* songs for the Mass express the *Shona* culture seems to differ from one individual to the other. This might be the result of different *Shona* traditional ethnicities, different social alignments and cultural views. The next chapter contains conclusions, suggestions and comments on the thesis.

CHAPTER 5: SUMMARY AND CONCLUSION

5.1 Summary

This research has been an evaluation of *Shona* liturgical songs as practices of inculturation in the two local parishes of St Theresa Seke and Glen Norah-Budiriro in Zimbabwe. Songs for the Gloria, Gospel Procession, Offertory and Communion have been discussed. The research focus was to investigate the diverse interpretations of inculturation by local bishops, composers and parishioners. Different interpretations of inculturation appear to have a bearing on both the composition of *Shona* songs for the Mass and on their performance by parishioners. However, the local bishops' interpretations of inculturation and their influence on *Shona* liturgical composition have not been confirmed as neither the bishops' guidelines nor documentation for inculturation of *Shona* liturgical songs could be located. The two bishops who availed themselves for short discussions with the researcher communicated an unawareness of any written guidelines into inculturation of *Shona* composition and performance *Shona* liturgical songs.

Most of the *Shona* liturgical songs are not yet notated, except the five Ponde songs notated by Fr Joseph Lenherr and kept at the Mambo Press Archives. Individuals who could explain the inculturation expectations only mentioned that they have been instructed to compose in the cultural way but no written document has been provided. However, seemingly, from the similarities in composers' interpretations of inculturation there are some orally transmitted interpretations of inculturation used by *Shona* composers. In order to establish how the *Shona* songs for the Mass express *Shona* culture in the two parishes under focus, my study analysed dances, musical instruments and language.

The ethnographical research methodology was employed as it was important for me to stay with the researched parishioners over some months. I used reflexivity in the belief that *Shona* songs for the Mass are an expression of the *Shona* culture. In various ways and in different meanings attached to music, culture and performance, *Shona* liturgical music reflects interpretations of the *Shona* traditional culture by composers and parishioners who perform the songs. In the two parishes under study, *Shona* cultural elements in liturgical songs manifest themselves mainly through dance, language and musical instruments. These *Shona*

cultural elements are expressed in different ways depending on composers'' and parishioners'' interpretations.

The parishioners unanimously concur that *Shona* songs for the Mass are an expression of the *Shona* culture in its several indigenous representations among local Catholic echelons. *Shona* liturgical instrumentation, dance styles and language do represent indigenous musical practices of *Shona* dialect groups such as *Korekore*, *Karanga*, *Ndau*, *Manyika* and *Zezuru*. During and after performances, parishioners attach meanings to the composed dances, language, instrumentations and songs. Furthermore, parishioners interpret the *Shona* liturgical compositions in different ways that might agree or disagree with the composers'' interpretations of the cultural insertions.

Parishioners also agree on the need for continued encouragement of composers to compose the *Shona* cultural way. The St Theresa and Glen Norah-Budiriro parishioners appreciated their fellows who compose dances, instrumental elements and *Shona* songs for the Mass. It is a source of pride for composers being acknowledged as the originators of the *Shona* songs and their respective visual, aural and utilitarian components in indigenous practices. The songs and rhythmic patterns used in the two Catholic parishes under study were composed by Zimbabwean *Shona* native figures such as Stephen Ponde, Chaka Chawasarira, John Kina Dzingai and Nicholas Muchenu.

Shona composers indicated some seemingly collective orally passed on interpretations of inculturation of *Shona* liturgical songs. *Shona* liturgical composers'' personal interpretations of the *Shona* cultural insertions also influenced their compositions. Some of the interpretations for *Shona* compositions sound rather too contradictory to implement, for example, the interpretation calling for originality in *Shona* songs for the Mass. This interpretation was articulated by both parishioners and composers who explained originality as the need for *Shona* compositions to reject all associations with any traditional, popular and Western music genres and this invites enquiry as the rhythms used are claimed to be adoptions of certain *Shona* traditional songs. Also composers who have been drawing melodies and rhythms from the *Shona* traditional songs are surprisingly stating that songs should not have any *Shona* traditional, African tradition or Western associations. As mirrored in some of the songs under focus (*Mwari Ngaarumbidzwe*, *Tenzi Imi Rumbidzwayi Narinhi*, *Kana Tichidya*, *Omberai Tenzi* and *Yesu Ari Pano*) some composers tapped their melodies

from *Shona* traditional songs. The effort towards making *Shona* liturgical songs original then becomes somehow impossible and self-contradictory on the part of the *Shona* composers.

Shona composers are *Shona* traditional cultural music specialists who are not academically trained (Kaemmer 1993) and thus use the indigenous creative process (Nzewi 2007) to compose songs, melodies, instrumental rhythms and dances. *Shona* composers are most probably therefore in need of actual academic training. Academic training will bring specificity, clarity of concepts in the area of composition and assist composers to boost their cultural compositional and creative capacities.

In the two local parishes' context of the composition process, *Shona* composers teach their composed songs, dances or instrument rhythm to fellow parishioners. Methodology for teaching songs is lacking, yet a necessary requirement for composers. Some compositions have been acknowledged by parishioners as functioning in expressing the *Shona* culture but have never been grasped by parishioners as the composer is unable to adequately convey his *Shona* composition to parishioners. An example of such an occurrence was cited as what happened when *Tenzi Imi Rumbidzwayi Narinhi* was initially taught to parishioners.²⁹⁰ Some parishioners liked the song and identified the *Karanga* cultural *kupura* rhythms and alterations of *mahon'era* and *mazwi evanhukadzi*, but they did not grasp the song. It took some time for the song to be grasped. The composer had to invite his fellows who had grasped the song to teach parishioners how to sing the song. Composers are supposed to use appropriate teaching methodologies so that parishioners grasp and use their songs and not just have the words of a song written in the hymn book as said by Mrs Loveness Chawafambira:

Ibasa ranyakukomboza kuti rwiyo rwake rubatwe nevanhu... Chibhuku chaSr Tendai Makonese chakazara nziyo asi rumwe harusati rwamboimbwa kana kamwechete nokuti vanhu havana kurubata...nyakukomboza ngaave neshungu yekudzidzisa kuti rwiyo rwake rugonekwe nekudiwa.

Conveyed in these words is the idea that:

It is the responsibility of the composer to ensure that parishioners grasp his/her song...the „*Tinokutendai Mambo*“ hymn book written by Sr Tendai Makonese is full of words for the songs yet one song might be an example of a non-appreciated song that has never been sung at all, not even once because parishioners have not grasped

²⁹⁰ Interview with Mr Nicholas Muchenu

it. The composer must make an inexhaustible effort to teach so well that his composition is grasped and people love it.

There is an unanticipated proliferation of compositions without parishioners' understanding and mastering of songs. For example in 2012 and 2013 alone, many songs were composed most of which are rarely sung (Fr Joseph Mahlahla).²⁹¹ Workshops could be conducted to teach the songs and instrumentations already in use and to train composers about composition. Composers must provide parishioners with enough time to learn the songs as suggested by some parishioners, "*Ngavave nenguva yekuti nziyo dzinwire muvanhu nziyo dzimwe dzisati dzarukwa*" as stated by Mr Paul Adwin Katenge. This statement means "there must be enough time to make the songs sink in the minds and hearts of the people before the composition of new sets of songs". Parishioners need more time for learning the songs possibly in workshops and courses.

Shona liturgical songs present themselves through elements of rhythm, melody, performance of improvisations, vocal performance, musical instruments, language and dance that are expressive of the *Shona* culture. One of the parishioners' major complaints is that some songs are not clearly explained in terms of their functions. Composers should be responsible enough to explain the function of their songs fully to the parishioners, so that performance of songs in the Mass is also functionally organised. Songs such as the 19-key Chawasarira *Karimba* composition *Mwari Tipeiwo Mvura* and *Ngatirumbidzei Mwari* are rather confusing to parishioners in terms of the stage of the Mass to which they apply.

Among the instrumentations, *ngoma* and *hosho* rhythms are the most prominent as they occupy a central function and are played in the performance of *Shona* traditional songs. *Hwamanda*, *pito* and *mbiras* also exist to a lesser extent. *Mbiras* do exist with some sort of misunderstanding between composers and parishioners. The *mbira* has implicated some manifest misrepresentations of issues in religiosity and culture among the parishioners. While the *mbira* could be used as a musical instrument, some parishioners resist its usage as demonstrated by the example of Ms Kariwo in this study. Other *Shona* traditional instruments such as *zvikiitsi* [raft rattles], *marimba* [wooden slab mallet hit xylophones] and *ngororombe* [pipes] have not been explored in *Shona* songs for the Mass.

²⁹¹ Fr Joseph Mahlahla in a liturgical session at St Theresa Seke Parish

The *Korekore* originated *dinhidza ngoma* rhythmic style gained the broadest acceptance and approval among all the *Shona* dialectic group members of the two parishes in this research. The *dinhidza* rhythmic pattern is recognised by all parishioners as a traditional expression of *Shona* cultural practice. The *Korekore*, *Karanga*, *Manyika*, *Ndau* and *Zezuru* parishioners all identifiably recognised it as a *Shona* traditional drumming rhythm. The drumming pattern is properly played in Glen Norah-Budiriro. The variant St Theresa drummers have somehow lost the non-variant style of the *dinhidza ngoma*. The *hosho* was also recognised as *Shona* cultural although the Dzingai composed rattling rhythm did not gain unanimous approval among *Shona* people in the two studied parishes. Seemingly, the rattling rhythm poses a challenge for performers in the two parishes and this probably brings emotional disapproval to the *hosho* rhythm. Parishioners end up performing only the basic style and ignore the rest.

The *dinhidza* drumming pattern has become an influential rhythm for *Shona* liturgical song and dance performances. It appears as if all compositions have to suit the *dinhidza* drumming pattern. Ever since Chawasarira composed his *dinhidza* drumming pattern, no other composer has come up with a different drumming pattern. It is not clear as to the reasons that could be confining the composers to the *dinhidza* rhythmic style rather than coming up with new drumming patterns that could be related to other different drumming rhythms in the *Shona* culture. Similarly, it is not clear why composers have not come up with new songs that could be accompanied by another drum that is different from the Chawasarira *dinhidza*.

5.2 Conclusion

In conclusion, it can be said that *Shona* songs for the Mass function as an expression of the *Shona* culture as both composers and parishioners generally agree about this. The feelings of the parishioners about the songs are more on the positive side and this could possibly support the fact that *Shona* songs for the Mass at the two studied parishes have functioned to a commendable level in expressing the *Shona* culture. Elements of composition and performance of *Shona* liturgical songs such as melody, rhythm, dances, musical instruments and language have been acknowledged by parishioners as expressive of the *Shona* culture. However, differences in interpretations of *Shona* culture have precipitated some disagreements on how *Shona* liturgical songs are an expression of the *Shona* culture (see Chapter 4). The *Shona* cultural significances by the composers' works and the parishioners'

interpretations of *Shona* cultural elements in the same compositions are not always the same. Composers come up with songs and musical instrumentations but the interpretations, performance and emotional or cultural approval of the compositions by parishioners is unforeseen and out of their control. While composers intend to portray their indigenous *Shona* culture in a particular manner, parishioners interpret it in their own way. For example, the drumming pattern of Chawasarira was intended to portray the *Korekore* harvesting *dinhidza*, which might not be the case to a parishioner practising and conversant with the *Zezuru* or *Karanga* traditional culture and so it could be with other *Shona* compositions. Parishioners as performers are also making some alterations, subtractions and additions onto the *Shona* compositions through addition of variations, melodies, dances and bodily movements.

Shona liturgical songs studied in this research are a mirror of the *Shona* culture as composed, performed, articulated and culturally approved by the *Shona* parishioner membership of the St Theresa Seke and Glen Norah-Budiriro parishes in 2013-2014. The processes of *Shona* composition, performance and approval have created a “culturally meaningful environment” (Bell 1998) that is significant to parishioners in the two studied parishes.

Shona culture is changing and there seems to be new expressions of the *Shona* culture which are beyond the purview of some composers and parishioners. There are some points of agreement between composers and parishioners on how *Shona* songs for the Mass express the *Shona* culture. At the same time, the manner in which *Shona* songs express the *Shona* culture differs from one individual to the other. This might be an outcome of the different interpretations of culture, music and performances. In the composition and performance of *Shona* liturgical songs, a few borrowed elements of music composition, dance and performance are being incorporated into *Shona* liturgical songs. This research is therefore important in the ethnomusicological area of studying musical cultures, how they change over time and the preservation of music.

REFERENCES

- Agawu, K. 2003. *Representing African music: Postcolonial note, queries, positions*. New York and London: Routledge.
- Agordoh, A. A. 2005. *African music: Traditional and contemporary*. New York: Nova Science Publishers.
- Aldridge, A. 2007. *Religion in the Contemporary World*. Cambridge: Polity Press.
- Akrofi, E., Smit, M. and Thorsén, S-M. 2007. *Music and Identity: Transformation and negotiation*. Stellenbosch: African Sun Media.
- Ashcroft, B. 2001. *Post colonial Transformations*. London and New York: Routledge.
- Barz, G. F. 2003. *Performing religion: Negotiating the past and present in Kwaya music of Tanzania*. Amsterdam and New York: Rodopi.
- Bell, C. 1998. *Critical terms for religious studies*. "Performance." Chicago: University of Chicago Printers.
- Bhola, H. S. 2003. Reclaiming old heritage for proclaiming future history: The Knowledge for Development Debate in African Contexts. *African Today*, 2: 1-21.
- Bradshaw, York and Ndengwa, Stephen. (eds) 2000. *The Uncertain Promise of Southern Africa*. Bloomington and Indianapolis: Indiana University Press.
- Brandley, C. R. 2003. *Congregational song as shaper of theology: A contemporary assessment*. Minneapolis: Fortress.
- Bugeke, Conrad M. and Eriyo, Thomas H. 1986. Music and Inculturation. *The Spearhead*, 92 : 17-25.

- Chitando, E. 2002. *Singing culture: A study of Gospel music in Zimbabwe*. Uppsala: Nordic Africa Institute.
- Chungpungco, A. J. 1989. *Liturgies for the future*. New York: Paulist Press.
- Cowdin, D. (2003). Limits on the Evangelisation of Culture. In McLean, George F., Magliola, Robert and Gallo, Antonio. *Culture, Evangelisation and Dialogue*. Washington: Library of Congress Cataloguing-in-Publication Data 239-256.
- Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. [Online] Available: http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html [Accessed 17 February 2015].
- Creary, N. M. 1999. African Inculturation of the Catholic Church in Zimbabwe, 1958–1977. *Historian*, 61: 765-782.
- Critchton, J. D. 1993. *Christian celebration: Understanding the Mass*. London: Cassell Publishers.
- Dargie, D. 1988. *Xhosa music: Its Techniques and Instruments with a collection of songs*. Capetown: David Phillip.
- Dewis, J. 1989. *The weekday Roman missal*. London: St. Paul Printers.
- Dix, D. G. 1980. *The shape of the liturgy*. London: McGraw Hill Printers.
- Doyle, D. M. 2000. *Communion Ecclessiology*. New York: Orbis Books.
- Erlmann, V. 1996. *Nightsong: Performance, power and practice in South Africa*. Chicago: University of Chicago Press.
- Falola, Toyin and Fleming, Tyler. 2003. *Music, Performance and African Identities*. London: Taylor and Francis.

- Flannery, A. 1975. *Vatican II Documents Volume 2 Post-Conciliar Documents*. New Delhi: Rekha Printers.
- Gitari, D. 1994. *Anglican liturgical inculturation in Africa: The Kanamai statement with introduction, papers from Kanamai and a first response*. Nottingham: Grove Books.
- Glasser, S. 1990. Is dance political movement? *Journal for the Anthropological Study of Human Movement*, 6: 112-122.
- Glazier, Michael. and Hellwig, Monika. K. (Eds.) 1994. *The Modern Catholic Encyclopedia*. Dublin: Gill and Macmillan.
- Graham, R. 1992. *The World of African Music Stern's Guide to Contemporary African Music*. London: Pluto Press.
- Hargie, Owen and Dickson, David. 2004. *Skilled Interpersonal Communication: Research, Theory and Practice* (4th ed.). London: Routledge.
- Hawn, C. M. 2003. *Gather into one, praying and singing globally*. Michigan/Cambridge: Wm. B. Eerdmans Publishing.
- Herbst Anri, Nzewi M. and Agawu K. (Eds.) 2003. *Musical Arts in Africa: Theory, Practice and Education*. Pretoria: UNISA.
- Hofstede, G. 1980. *Culture's consequences: International differences in work-related values*. London: McGraw-Hill.
- Hughes C. 2012. *Developing reflexivity in research*. [Online] Available: www2.warwick.ac.uk/.../researchprocess/developing_reflexivity_in_research [Accessed 16 October 2012 2012].
- Iverson, D. 2002. *Postcolonial Liberalism*. Cambridge: The Press Syndicate of the University of Cambridge.

- Jones, C. 1992. *Making Music Musical instruments of Zimbabwe past and present*. Harare: Academic Books.
- Kaemmer, E. J. 1993. *Music in Human Life: Anthropological Perspectives on music*. Austin: University of Texas Press.
- Kanu, A. I. 2012. Inculturation and the Christian faith in Africa. *International Journal of the Humanities and Science*, 2 (17), 236-244.
- Kamien, R. 2004. *Music: An Appreciation*. London: McGraw Hill Companies.
- Karecki, M. M. 1990. *The inculturation of the Mass of the Roman Rite in the Catholic parishes of Soweto*. Master of Religious Studies, University of South Africa.
- Karolyi 1998. *Traditional African and Oriental music*, London: Penguin Books.
- Kurgat, S. G. 2009. The Theology of Inculturation and the African Church. *International Journal of Sociology and Anthropology*, 1(5), 090-098.
- Kwaramba, D. A. 1997. *Popular music and society: The language of protest in Chimurenga Music: The case of Thomas Mapfumo in Zimbabwe*. M. Phil, University of Oslo.
- Lercaro, J. 1964. Sacred Congregation of Rites. Instruction for the Proper Implementation of the Constitution on the Sacred Liturgy. *The Furrow*, 16 (11), 729-748.
- Lenherr, J. 2008. The Short History *Shona* Catholic Hymns in the Diocese of Gweru. Unpublished short paper. Gweru.
- Linden, I. 2012. Nicholas M. Creary, Domesticating a Religious Import: The Jesuits and the Inculturation of Zimbabwe, 1879-1980. (2nd ed.). *Social Sciences and Mission*, 25(1), 193-194.

- Lukken, G. 1994. *Per visibilia ad invisibilia: Anthropological, theological and semiotic studies on the liturgy and the sacraments*. Kampen, The Netherlands: Kok Pharos Publishing House.
- Magesa, L. 2004. *Anatomy of inculturation: Transforming the church in Africa*. Nairobi: Daughters of St. Paul Printers.
- Makonese, T. 2012. *Tinokutendai Mambo (Dzimbo DzeKirike Katorike) Shona liturgical hymns*. Harare: Life Line Productions.
- Map of Zimbabwe and Map of Harare High Glen [Online] Available: www.ezelion.com. [Accessed 21 January 2014].
- Zimbabwe Catholic Bishops Conference Conference. 1972. *The organisational structure of the Roman Catholic Church*. Harare.
- Marante, A. J. 2001. How do individuals construct knowledge and meaning according to constructivism learning theory? Hamline University. [Online] Available: http://www.westsidechs.org/files/ConstructKnowledgeandMeaning_2.11.pdf [Accessed 21 October 2014].
- Martley, E. 2009. *African Theology Inculturation and Liberation*. Eugene: Orbis Publishers.
- Maseno, L. 2011. Towards an Inculturated Sophiology: The Case of African Wisdom Traditions from Myths for Ecological Concerns. In Bedford-Strohm, H. and Drummond, D. *Religion and ecology in the Public Sphere*. London: British Cataloguing-in-Publication Data, 125-136.
- Matiure, P. 2009. *The relationship between Mbira Dzavadzimu modes and Zezuru ancestral spirit possession*. Master of Arts, University of KwaZulu-Natal.
- Mac Donald, C. J. 1999. Creative Dance in Elementary Schools: A Theoretical and Practical Justification. *Canadian Journal of Education / Revue canadienne de l'éducation*. 16 (4), 434-441.

- Menegon, E. 2008. Lars Peter Laamann: Christian Heretics in Late Imperial China. Christian Inculturation and State Control, 1720-1850. *Bulletin of the School of Oriental and African Studies*. 71 (01), 146-148.
- Merriam, A. P. 1958. *The anthropology of music*. Evaston II: Northwestern University Press.
- Mlambo, A. and Raftopoulos, B. 2009. *A History from the pre-colonial period to 2008: Becoming Zimbabwe*. London: McGraw Hill Printers.
- Moore, G. 2011. *We learn about the Mass*. Chicago: Liturgical Training Publications.
- Mulholland, L. 1991. *The Language of Negotiation*. London: Routledge.
- Muranda, R. 2010. The Nhare Mbira Trends in Zimbabwe since 1980. *Muziki: Journal of Music Research in Africa*, 7 (1), 76-87.
- Mushayapokuvaka, C. 1997. *The development of Christianity in Zimbabwe 1896-1980*. Bachelor of Arts in Religious Studies, University of Zimbabwe.
- Ngara Renias, Rutsate, J. and Mangizvo V. 2014. Shangwe Indigenous Knowledge Systems: An Ethnometrological And Ethnomusicological Explication. *International Journal of Asian Social Science*. 4 (1), 81-88.
- Nkurunzinja, D. R. K. 1985. Liturgy: The privileged arena for inculturation. *AFER*, 27: 209-215.
- Nzewi, M. 2007. *Contemporary Study of Musical Arts*. Volume 1,3 and 4. Pretoria: CIMDA
- Odozor, P. 2008. An African Moral Theology of Inculturation: Methodological Considerations. *Theological Studies*, 69 (3), 583-609.

- Palmberg, Mai and Kirkegaard, Annemette. 2002. *Playing with identities in contemporary music in Africa*. Sweden: Elanders Gotab.
- Parratt, J. 1996. *A Guide to Doing Theology*. London: St Pauls Publishers.
- Parish Records, 2012-2014. Parish Priest's Record Book with names, addresses and sections of the St Theresa Seke Parishioners.
- Quan-Baffour, K. P. 2008. Transformation and acculturation in Ghanaian Christian songs. *Muziki: Journal of Music Research in Africa*, 5 (2) 165-178.
- Ranade, A. D. 2003. Traditional musics and composition in the Indian context. *The World of Music*, 95-112.
- Reason, Peter and Bradbury, Hillary. 2001. *Handbook of Action Research Participative Inquiry and Practice*. London: Sage Publishers.
- Ruff, A. 2007. *Sacred music and liturgical reform: Treasures and transformations*. Chicago: Hillenbrand Books Liturgy Publications.
- Rutsate, J. 2011. *Mhande dance in Kurova Guva and Mutoro rituals: An efficacious and symbolic enactment of Karanga epistemology*. Doctor of Philosophy in Music, University of KwaZulu Natal. Durban.
- Sadomba, Z. W. 2011. *War Veterans in Zimbabwe's revolution: Challenging neo-colonialism & settler & international capital*. New York. Boydell & Brewer.
- Sanga, I. 2006. Composition processes in popular church music in Dar Es Salaam, Tanzania. *Ethnomusicology Forum*, 15 (2), 247-271.
- Schmidt, H. 1958. Structure of the Mass. *The Furrow*. 9 (6), 383-404.
- Shorter, A. 1988. *Towards a liturgy of inculturation*, New York: Obis Maryknoll Press.

- Smith, E. R., Seger, C. R., Mackie, D. M. 2007. Can Emotions Be Truly Group Level? Evidence Regarding Four Conceptual Criteria *Journal of Personality and Social Psychology*, 93(3), 431-446.
- Stanley, B. 2007. Inculturation: Historical Background, Theological Foundations and Contemporary Questions. *Transformation* 24 (1), 21-27.
- Steinert, C. 2007. *Mission through music: A South African case study*. Pietermaritzburg: Cluster Publications.
- Stone, R. (ed) 2000. *The Garland handbook of African music*. New York: Taylor and Francis Group.
- _____ 2008. *Theory for Ethnomusicology*. New Jersey: Pearson Education Incorporation.
- The Vatican II. [Online] Available: <http://people.bu.edu/wwildman/bce/vatican2.htm> Vatican II 1962-1965-people [Accessed 20 May 2014].
- Tracey, A. 1970. The Matepe Mbira of Rhodesia. *African Music Society Journal*, 4 (4), 37-61.
- _____ 1988. Workshop on transcription of African music. In Tracey, A. (Ed) Papers Presented at the *Sixth Symposium on Ethnomusicology*. Music Department Rhodes University pp 43-52. Grahamstown: International Library of African Music.
- Tracey, H. 1970. African Music Record review. *Journal of African Music*. 3 (4), 87-88.
- Turino, T. 1992. The music of sub-Saharan Africa. *Excursions in World Music*, 2 161-190.
- Vischer, L. (ed) 2003. *Christian worship in Reformed Churches past and present*. Grand Rapids, Michigan/Cambridge, UK: William B. Eerdmans.
- Walligo, J. 1986. *Introduction to to inculturation: its meaning and urgency*, Kampala: St Paul Publications.

Wanyama, M. N. 2008. Dance as a means of cultural identity: A case of the Bukusu Kamabeka dance. *Muziki: Journal of Music Research in Africa*, 5 (2), 213-222.

Winters, B.1997. *The process of inculturation of a spiritual theme of priesthood in a United States Context*. Rome: University Gregoriana.

Wiredu, K. 2005. Towards decolonising African religion and philosophy. [Online] Available: <http://web.africa.ufl.asq/v/4/3.html> [Accessed 18 October 2013].

Zimbabwe Catholic Bishops Conference. 1972. *The Organisational Structure of the Roman Catholic Church*. Harare.

APPENDIX I List of Interviewees

Name	Venue	Date
Arifaneti, Mrs Maria	St Theresa Seke Parish	10 January 2014
Bepura, Mrs Killiana	St Theresa Seke Parish	29 December 2013
Chabata, Mr Ignatius	Green World Harare	26 January 2014
Chabuka, Father James	Theresa Seke Parish	21 January 2014
Chawafambira, Mrs Loveness	St Theresa Seke Parish	23 December 2013
Chawasarira, Mr Chaka	St Theresa LCBL House	19, 26 December 2013
Chinondo, Mr Joseph	4th Street Repository	20 February 2014
Chishanu, Mr Ishmael	Glen Norah-Budiriro	06 January 2014
Chivambe, Mrs Regina	St Theresa Seke Parish	09 January 2014
Chiwora, Mrs Alice	St Theresa Seke Parish	17 January 2014
Dzawo, Mr Arlington	St Theresa Seke Parish	13 March 2014
Dzingai, Mr John Kina	Glen Norah-Budiriro	17 January 2014
Gambukira, Mr Joseph	St Theresa Seke Parish	27 December 2013
Gapare, Mrs Maria	Makoni Shopping Centre	10 January 2014
Guzha, Mrs Susan	St Theresa Seke Church	23 December 2013
Gwagwa, Mrs Florence	St Theresa Seke Parish	13 January 2014
Hwatanga, Mr Tawedzerwa Mhofu (not his real name)	Sacred Heart Cathedral 4 th Street Harare	13 January 2014
Janyure, Mr Taonashe (not his real name)	St Michael's Mhondoro	16 January 2014
Jasi, Miss Fatima	Glen Norah-Budiriro Parish	23 March 2014
Jiri, Mr Joseph	Sacred Heart Cathedral	20 April 2014
Kachimanga, Mrs Marian	St Theresa Seke Parish	15 March 2014
Kadyanyemba, Mr Elton	St Theresa Seke Parish	26 February 2014
Kadyanyemba, Mr Wedenga	St Theresa Seke Parish	09 January 2014
Kariwo, Ms Onilia	Sacred Heart Cathedral	27 January 2014
Katenge, Mr Paul Adwin	St Theresa Seke Parish	22 December 2013
Katonha, Mr Jackson	Glen Norah-Budiriro Parish	11 January 2014
Kwambana, Mr Lloyd	1035 Mutova Cl. Glen Norah	12 January 2014
Kwenda, Mr Phineas Gilbert	Glen Norah-Budiriro Parish	11 January 2014
Lenherr, Father Joseph	Driefontein Mission	14 May 2014
Mabonga, Father	Catholic Book Centre	12 April 2014
Madondo, Mrs Emelda	Glen Norah-Budiriro Parish	12 January 2014
Madzairanganwa, Mr Taurai (not real name)	Hunyani River (Zvimba)	20 May 2014
Magaya, Mr Elias	Glen Norah-Budiriro Parish	28 April 2014
Mangiza, Mr Tendai	St Theresa Seke Parish	09 January 2014
Mapurisa, Mr Simbi	Chitubu Shopping Centre Glen Norah	08 January 2014
Mare, Mr Oscar	Unit A Seke Chitungwiza	14 April 2014
Marimo, Mr Tashinga	St Theresa Seke Parish	09 January 2014
Matoranyika, Wayne	Youth Centre	14 January 2014
Muchenje, Miss Tariro	Glen Norah-Budiriro Parish	06 January 2014
Muchenu, Mr Nicholas	Glen Norah-Budiriro Parish	08 January 2014
Mudzingwa, Tatenda	Glen Norah-Budiriro Parish	26 January 2014
Muguti, Father Kennedy	Harare Archdiocese Offices	24 March 2014

Munyetera, Ms Chenesai (not her real name)	Mbare-City Footbridge	16 May 2014
Munyongani, Bishop Xavier	77 Kopje Road Bishop's House Gweru	10 May 2014
Munzwanenzeve, Ms Memory	St Theresa Seke Parish	23 December 2013
Mupandawana, Mr Tendai	Unit L Seke Chitungwiza	22 March 2014
Murahwa, Mrs Lindsay	Chitubu Shopping Centre	08 January 2014
Murwira, Mrs Susan	St Theresa Seke Parish	26 February 2014
Murwiramoto, Mr Jacob (not his real name)	Makumbi Mission	20 January 2014
Musevenzo, Mr Stewart	St Theresa Seke Parish	26 December 2013
Mutambiri, Miss Yananai	Glen Norah-Budiriro Parish	13 May 2014
Mutashu, Mrs Stella	Glen Norah-Budiriro Parish	15 April 2014
Muvotanisi, Mr Tavuya (not his real name)	Glen Norah-Budiriro Parish	20 April 2014
Ndambakuwa, Mr Clemence	Glen Norah-Budiriro Parish	22 December 2013
Mudzinganyama		
Ndembo, Mr William	St Albert's Mission	17 December 2013
Nyakambiro, Miss Balbina	St Theresa Seke Parish	28 January 2014
Nyengeterai, Mr Makausi	Regina Mundi Convent	17 May 2014
Ribeiro, Father Emmanuel	Highfield Priest's House	04 January 2014
Shonhiwa, Mr Bartholomew	Glen Norah-Budiriro Parish	28 January 2014
Shonhiwa, Mr Jengwa	Glen Norah-Budiriro Parish	22 December 2013
Sosono, Mrs Christine	Unit C Seke Chitungwiza	28 February 2014
Takawira, Mrs Ellen	St Theresa Seke Parish	28 February 2014
Tigere, Mr Vincent	Glen Norah-Budiriro Parish	11 January 2014
Tracey, Professor Andrew	University of Fort Hare East London	25 July 2013
Viyaji, Mrs Tarisai	Tafara Mabvuku	20 March 2014
Zavazava, Mr Paul	157 Livingstone Street Harare	15 April 2014

APPENDIX II Musical Excerpts in this thesis

- Taura Mambo* by Stephen Ponde Audio Clip 1
- Hwayana YaMwari* by Stephen Ponde Audio Clip 2
- Hwayana YaMwari* composed by Stephen Ponde Audio Clip 3
- Omberai Tenzi* by Stephen Ponde Audio Clip 4
- Yesu Ari Pano* by Stephen Ponde Video Clip 1
- Dinhidza* Drumming Pattern by Chaka Chawasarira Video Clip 2
- Ini Ndini Chiyedza* by Chaka Chawasarira Video Clip 3
- 19-key Chawasarira *Karimba: Mwari Tipeiwo Mvura* by Chaka Chawasarira Video Clip 4
- Mwari Ngaarumbidzwe* by the Francis Shonhiwa Parishioners Video Clip 5
- Tenzi Imi Rumbidzwayi Narinhi* Video clip 6
- Hosho* Rhythm by John Kina Dzingai, Mrs Joyce Kazembe and Mrs Chinondo Video Clip 7
- Dinhe* Traditional Song Dance Video Clip 8
- Parishioners respond to the drum in Dance Video Clip 9
- John Kina Dzingai the Lacking Part in *Hosho* Performance Video Clip 10
- 19-key Chawasarira *Karimba: Kana Tichidya* by Chaka Chawasarira Video Clip 11
- The dancing women with *tsero* and *makate* Video Clip 12
- Tinokutendai Mambo* Video Back and Forth movement in dance Video Clip 14

