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DEPARTMENT OF MUSIC AND MUSICOLOGY

**THE ROLE OF MUSIC PERFORMED DURING KOMBA GIRL INITIATION
CEREMONY OF THE LEMBA PEOPLE OF ZIMBABWE**

BY

BENGESA RUNOZA

(R133310C)

SUPERVISOR: DR P MATIURE

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DEDICATION

This document is dedicated to my Beloved Jesus Christ who made me reach thus far with my studies.

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ABSTRACT

This research is a qualitative ethnographic study with thick description of events. It was done in Mataruse village in Mberengwa. Its focus was on the role of music performed during *komba* girl initiation of the Lemba. The study used interviews and observation guide to collect the much needed data in the compilation of this research. Information gathered using the above mentioned data collection tools helped in the success of this research. The data was presented and thematically analyzed in a qualitative way. In this research the role of music used during *komba* ceremony was discussed and explained. It was established that music is the most important cultural element which the Lemba use in all their ritualistic performances and even during *komba* ceremony.

Table of Contents

CHAPTER 1	1
1.0 THE PROBLEM AND ITS SETTINGS	1
1.1 Introduction.....	1
1.2 Background.....	1
1.2 Statement of the problem	2
1.3 The Objectives of the Study.....	2
1.4 The research questions	3
1.5 Significance of the study.....	3
1.6 Delimitation	4
1.7 Limitation.....	4
1.8 Conclusion	4
CHAPTER 2	5
2.0 LITERATURE REVIEW	5
2.1 Introduction.....	5
2.2 The origin of Lemba and their spiritual beliefs	6
2.3 The role of music in the African societies	8
2.4 Rituals/ Initiations in different societies	10
2.5 Traditional music	13
2.6 <i>Komba</i> initiation ceremony.....	15
2.7 Conclusion	15
CHAPTER 3	16
3.0 METHODOLOGY	16
3.1 Introduction.....	16
3.2 Research Design.....	16
3.3 Location of the study	17
3.4 Data collection methods.....	18
3.4.1 Interviews.....	18
3.4.2 Observation	18
3.5 Administration of instruments	18
3.6 Population, sample and sampling techniques.	19

3.7 Ethical consideration.....	20
3.8 Conclusion	20
CHAPTER 4	21
4.0 DATA PRESENTATION, DISCUSSION AND ANALYSIS.....	21
4.1 Introduction.....	21
4.2 The Lemba people and their history	21
4.3 Lemba rituals	25
4.4 Stages in Komba	28
Stage 1.....	29
Initiate moves to the initiator of her choice	29
Stage 2.....	31
Lesson 1	31
Girlhood	31
Lesson 2	33
Behavior of a good person	33
Lesson 3	34
General work.....	34
Lesson 4	38
In law life	38
Lesson 5	40
Motherhood.....	40
Lesson 6	43
The wifehood life.....	43
4.5 Views concerning the <i>komba</i> ceremony	48
4.6 <i>Komba</i> graduation ceremony.	50
Summary of all the <i>komba</i> stages	51
Summary of <i>komba</i> songs	53
4.7 Musical instruments played during <i>komba</i>	54
4.8 Conclusion	55
CHAPTER 5	56
5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS.....	56

5.1 Introduction.....	56
5.2 Summary.....	56
5.3 Conclusion.....	57
5.4 Recommendations.....	57
References.....	59

LIST OF TABLES AND FIGURES

page

FIGURES

figure 3.1	17
figure 4.1	29
figure 4.2	35
figure 4.5	37
figure 4.6	38
figure 4.7	40
figure 4.8	41
figure 4.9	54
figure 4.10	54
figure 4.11	54

LIST OF TABLES

Table 4.1	22
Table 4.2	50
Table 4.3	53

CHAPTER 1

1.0 THE PROBLEM AND ITS SETTINGS

1.1 Introduction

The concern of this study is to find out the role played by komba music in Lemba life. This chapter is going to establish and discuss the purpose of the study. This covers background of the study, statement of the problem, research objectives, research questions and the significance of the study.

1.2 Background

It is generally understood that the Lemba people are a community whose history has existed in oral form over centuries. Very little has been documented concerning these people. It is believed that the Lemba are a descendant of Moses as indicated by *Parffitt* (2000) who confirm the *Cohenine* DNA in the Lemba of Mberengwa. Majority of the Lemba people are located in Mberengwa Midlands province while few are in Gutu in Masvingo. The Lemba people are living together with the *Karanga* people. Mberengwa is a name derived from “*kuverengwa kwavaremba*” counting of the Lemba people according to Shiri (2012:48) Shiri further say that the Lemba people used mountains for watch towers, fortresses, worshipping and for other ritual purposes for example male circumcision.

These Lemba people are a spiritual group who believe in *Mwari*. They conduct their different rituals in order to communicate with *Mwari* through their ancestors. The Lemba people are so organized that they share different roles on different rituals depending on how expert a clan the is. Such rituals are funeral rites “*bira*” and rain ceremony “*mutoro*” ritual ceremony done by *Hamisi* clan. In addition they occasionally conduct rituals of passage like *komba* (girl initiation ceremony) and “*ngoma*”(male circumcision) ceremony which is done and controlled by the *Seremani* house. According to *Parffit* (2008) models of male circumcised organs were found at

Great Zimbabwe which is evidence that the Lemba people also contributed on the construction of Great Zimbabwe. This shows that the Lemba people practice different rituals which some *Karanga* are not practising. However these Lemba people use music on all their different rituals for different purposes which this research is going to address in the study. This is because music changes ceremonial behavior as concurred by Gallanter(1989). Through music one can trace the history of the Lemba people.

The researcher is an in law (*murorora*) of the Lemba people. The researcher lived with the Lemba people for the past 18 years till now, however most of their traditional practices are hidden and unclear to her. Very few practices can be observed during the funeral rites of a true *Lemba* and some of the practices can be observed during the installation of chiefs. More so different rituals can be done during the *komba* girl initiation and *ngoma* boy circumcision. Only during graduation ceremonies can an uncircumcised or non-initiated person attend. There are a lot of myths around the *Lemba* people, therefore it is sufficient reason for it to become a subject for study by the researcher. Although the *Lemba* people are highly secretive in their traditional rites, the researcher will not divulge confidential information as prescribe by the Lemba. The researcher actually concerned with the music used by these Lemba people in the *komba* girl initiation ceremony.

1.2 Statement of the problem

African traditional music has been considered by the world view as having several functions in the communities in which the music is originated and practiced. Music has the function of aesthetics, entertainment, communication, evoking of spirits, validation of norms and values as well as authentication of traditional institutions. Like any other Zimbabwean community the lemba people of Mberengwa conduct rituals in which music is performed. The statement of the problem of this study is the role of music during *komba* girl initiation ceremony conducted by the Lemba people of Zimbabwe.

1.3 The Objectives of the Study

The study is guided by objectives which were to:

- 1.3.1. Trace the history of the Lemba people of *Mberengwa*.
- 1.3.2. Explain the spiritual beliefs of the Lemba people through music.
- 1.3.3. Explain what happens in *komba* girl initiation ceremony.
- 1.3.4. Identify the role of music during *komba* girl initiation ceremony.
- 1.3.5. Identify the role of musical instruments during *komba* girl initiation ceremony.

1.4 The research questions

The research questions of the study were:-

- 1.4.1 .Who are the Lemba people?
- 1.4.2 .What is the spiritual belief of the Lemba people?
- 1.4.3 .What is involved during *komba* girl initiation ceremony?
- 1.4.4 .What is the role of music during *komba* girl initiation ceremony?
- 1.4.5 .what role is being played by musical instruments during *komba* girl initiation ceremony.

1.5 Significance of the study

The study will assist the researcher to realize the importance of music in the Lemba culture and the linkage between music and ritual ceremonies. It will also benefit the music students particularly the Zimbabweans to appreciate cultural diversity within our boundaries. The study may also assist the historians and ethnographers to collect and preserve the prescribed songs, hence cultural preservation. The study may also help the ethno musicological scholarship to develop the sense of interrelationships of cultures, hence an attempt to trace the diverse cultures, through theoretical structural organization of traditional songs, drumming patterns and dance

routines. In addition it will also help people from other cultures to discover how music helps in enhancing different ritual ceremonies.

1.6 Delimitation

The Lemba people are scattered in Zimbabwe but Gutu and Mberengwa carries the majority number of these people. This research is focusing in Mberengwa district particularly Mataruse village.

1.7 Limitation

The research was carried out in Mberengwa where *komba* is also practised. The problems faced by the researcher are that *komba* is one of the confidential act/ritual therefore taking of the photos was not allowed. The respondents told the researcher that some of the secretive information was not for publication. Therefore what I complied was through their consent.

1.8 Conclusion

The chapter covered the background of the study, statement of the problem, research objectives, research question and significance of the study. The next chapter will cover the literature of the study concerning the Lemba people and their rituals.

CHAPTER 2

2.0 LITERATURE REVIEW

2.1 Introduction

There is limited literature concerning the Lemba people together with their music and also *komba* ceremony in spite of the fact that there is a lot of indigenous knowledge enshrined in the Lemba culture. This chapter is going to review related literature to the study. The chapter will

look at the history of the *Lemba* people, the *komba* girl initiation ceremony, rituals among different cultural groups, the role of music in the African society and traditional music.

2.2 The origin of Lemba and their spiritual beliefs

The Lemba people could be scattered in Zimbabwe due to migration but the majority are in Mberengwa. They could have adopted other Shona cultural practices in addition to their own unique cultural practices of circumcision *ngoma*, initiation *komba* and animal slaughtering. Paffitt (1993) said Lemba is a name derived from the Bantu word Lembi meaning non-African or respected foreigner. The *Lemba* is a black African tribe according to Parfitt (2000), who made a journey to study the *Lemba* people. It is believed that the Lemba people are a descendent of Moses as indicated by Paffitt who confirms the Cohenine DNA in the Lemba of Mberengwa. Parfitt (2008) argues that the *Lemba* people are a Bantu speaking group claimed the Jewish ancestry and observed many Semitic traditions. He further says these traditions are the kosher like dietary restriction and slaughter practice, male circumcision rites, strict rules against intermarriage and Semitic- sounding clan names. Parfitt (2002) discovered some sacred rituals which brought him to the conclusion that the origin of the *Lemba* tradition was indeed Semitic and not African. The *Lemba* people are a ritualistic group because they perform a variety of rituals. For example they recite a sacred prayer which is mixture of Hebrew and Arab during the animal slaughtering time. This helps to distinguish the *Lemba* people from other cultures.

According to Parfitt (2008) the *Lemba* have a religious artifact which is a replica of the biblical ark of covenant known as the Ngoma Lungundu –drum that thunders. This drum is believed to have being brought from Sena in Mozambique and rediscovered in Harare museum. In support of this, Shiri (2012) said the drum that thunders is called *NgomayoMurundu* and it is believed that this drum bring death to the Lemba enemies. The above matter reveals that the Lemba are a spiritual group which performs many rituals. The above researchers did not say much on *komba* and the role of music during *komba* girl initiation ceremony. Therefore this study sought to cover those aspects. Shiri talked about the Lemba history and male circumcision. She said that the Lemba people had sort to hide their identity even drop their former names and language to hide from their enemies. She said boys between the ages of 12 to 19 may go for circumcision (*ngoma*) for at most 3months if they wish.

Shiri (2012) concurs that the *Lemba* people were known for trading. They came to Zimbabwe as traders and started to trade with local people. They created a trade relationship with the *lozwi* people and in turn they were given a *Lozwi* girl for marriage. They also adopt the chieftainship from the *Lozwi* people. This history of trading is also described by Mhuri (2015) when he argues that two fellows like Arabs were seen at Great Zimbabwe around 1450 trading with locals then they settled there. According to Shiri (2012) the *Lemba* people are believed to have contributed in the construction of Great Zimbabwe because of the Stone Phallic symbol found there which they believe represents the male circumcision organ. To add on that Shiri(2012) further talks about other items which were left at Great Zimbabwe like the four stone dishes which the Lemba explain their different uses. She said one dish is believed to be used for circumcision, second dish for shaving hair of head for every family member at a new moon day. The third dish was used for shaving the hair of babies and the fourth was a private dish for husband and wife only called *shambiro*. Therefore it becomes clear that the Lemba indeed is a spiritual group who believe in many rituals.

Mhuri (2015) views the *Lemba* as a group of people which have good relationship with others; because they do not steal other people's property. They also made friendship with the Ndebele people whom they share with a shrine mountain *zame* (Matopo hills) for rain making rituals. Therefore one can say that the *Lemba* are a spiritual group who believe in ancestors spirit, because they do *mutoro* and ask for rain in *zame* from their God. On the other hand Shiri (2012) said the *Lemba* had knowledge and skill about medicine which gave them a good reputation among the local people of Zimbabwe. She said they were friends to Tshaka because they knew each other from Southern Africa. Their friendship continued with Mzilikazi and to his son Lobengula, who also had Lemba magicians. The Lemba had magic art of doctoring troops of war at battle. This made the Lemba people popular even with *karanga* and the *shangani* people who ended up adopting circumcision from the Lemba.

Mhuri (2015) view the Lemba as a secretive group of people. They perform some esoteric and sacred rituals in life, for example they even communicate with their ancestral spirits during sexual intercourse if a true Lemba is to be conceived. He further says all initiates are taught the Lemba rules during their training time. The rules include how to bear a true Lemba, one's behavior during pregnancy and to be a mother and how to be a wife. On the other hand Parfitt

(1993) concurs that the Lemba people have restriction on intermarriage with the non-Lemba. Parfitt continues and says if a Lemba man marries a non-Lemba wife he will be expelled from the group unless the wife agrees to join and live according to the Lemba tradition. This is supported by WaThiong'O (1991) concurs that "every society comprised of its own values and community views itself in the universe and in relation to other communities." This helps the researcher to notice that cultural groups have unique features. However the above researchers did not address the role of music during *komba* ritual. Therefore the aspect is being covered by the researcher.

2.3 The role of music in the African societies.

In Africa music is the one of the important tools for communication. Most events are graced by music. According to Merriam (1964:16) "music is a universal human phenomenon, it reflects the organization of society." He further says music may be useful as a means of understanding other things about different cultures. This means music helps in the understanding of people and their behavior. On the other hand Blackings (1974) says music is humanly organized sound. He also says that Venda music is occasional, and its performance is a sign of activities of a social group. This implies that music cannot be separated from people. The Lemba also use music during their *komba* girl initiation ceremony but very little has been documented about the role of the music used. This is what the research covers.

Generally it is also believed that summer (August to October) is good time to appease the spirit by the majority of the Shona people. This maybe so because people are no longer busy with the agricultural activities. Odediah etal (2012) denotes that the Shona culture is endowed with a wealth of cultural systems and values which could be portrayed through music. In support of that notion Kwaramba (1997) said that music is totally tied to the society. Therefore one can say that Shona people perform different rituals during different cultural activities like *mutoro*, *kurova guva* and funeral passages. Berliner (1967) argues that *mbira* is used to worship ancestral spirits by Shonas during *bira* ceremony. He further says *bira* can be used to impose the moral values of the society through music. The Lemba also perform similar rituals in addition to their circumcision and initiation ceremonies. Music cannot be separated from culture.

Matiure (2012) submits that *mhande* dance is used when people want to appease the spirit, especial when a spirit of the dead is to be recalled back home. Gundani (1994) agrees with Matiure when he says *kurova guva* ceremony is done to reinstate the spirit of the dead back into the family. He further said musical activities like dance are considered to be the inspirational basis for ancestral veneration and appeasement. Berliner (1981) asserts that music help transform the world of the living to make it part of the spiritual world. While Maraire (1990:2) says in the context of ritual ceremonies as *bira*, *mukwerera* and *mbende* (fertility dance) the Shona people believe that the songs with help of instrumentation and body movement will lead to complete spiritual immersion. Therefore music serves different purposes in societies. Berliner (1967) posits that music is believed to place believers in a meditative state to inspire their tireless participation in the ritual activities. Therefore music can be used to bridge the world of the living and the spiritual world. The above authors are of paramount important in this study because the Lemba also practice all those cultural activities and uses music. However the role of music during *komba* was not addressed hence this study becomes an answer to that.

Turino (2008) views music as powerful human resources often at the heart of the most propound social occasion and experiences. He also says music is used to create and express human beings' emotional inner lives. On the other hand Kwaramba (1997:27) says "music is tied to the society... the function and place of music and musicians in society have been greatly modified in the course of time." He further says songs have continuously played an important role in shaping social relationships. Therefore one can say that Africans grace almost all occasions with music. Music is a major communication tool for the people. Turino (2008) says music and dance in Zimbabwe are placed at the center of every social value. This helped the researcher to establish some meanings carried in the *komba* songs. Rutsate (2007) views music as a powerful tool to the people's healthy. He said generally the health of people depends on the musical opportunities made available to them. Open journal (2015) music plays an indispensable role in the being of African at work, politics, in their socio-economic engagement, in religious worship, integral development and in moral life. This helped the researcher because she has to establish the role of music performed in the *komba* girl initiation ceremony.

One scholar Agordor (1985) says music is used as social control and social integration and a tool for information dissemination. Herbst (2003) posits that in musical expressions,

communication is affected through instruments, voice, and verbal text and dance gestures. While Wiltkins (1980) believed that music enhances imagination, creativity, communication and transmits social values and norms to young generations. The open journal of (2015) states that music has rooted itself in Africa culture so that it has been part and parcel of their live. In the same journal music is said to be part of joy moment, sorrow moments, funerals and worshipping moment. Jones (1992) agrees with the above scholars by says in traditional Zimbabwean life, music is associated with almost every activity. For example there is music for hunting, war, drinking, mourning, work, games and entertainment. Therefore music in Africa penetrates in all various aspects of life, which means that the above views help in this research.

Merriam (1964) states that music is used as accompaniment of almost every human activity. It conveys emotions, used for communication but it is not a universal language though it is universal. Turino (2008) said that music sound is used for communication whilst dance is key to identity. For example Ndebele female dancers do not raise their legs far from the ground and in general Zimbabwean female dancers use their waist when dancing. Nzewi (2002) says music deals with mental spiritual sickness. In support of the above notion Berliner (1967) says *bira* ritual may be performed for the healing of the sick child. This shows that in our African culture every event is graced by music. This help the researcher establish the link between music and the different cultures.

Blumenfed (1993) concurs that different cultures have music which is unique from others. This becomes personal symbol for example Zimbabwe is a *mbira* country. This instrument gives Zimbabweans a sense of belonging when one hears *mbira* player one will quickly identifies himself with the player. Ghana is well known for its talking drum which is used for communication. Chenoff (1974). Eddie (2015) music is also used for entertainment at different occasions, like marriages, birth and political activities. Nketia (1988) in support of this view says when children are looking after the flocks they can play some instruments for their enjoyment. Therefore the researcher benefited from the above views to notice how unique the Lemba are in terms of circumcision and initiation practices and on which role do music play on *komba*.

2.4 Rituals/ Initiations in different societies

Bourdillon (1987) described different rituals like the ritual of greeting, kneeling, and ritual for sickness rite of passages and university initiation rites. He describes a ritual as an action which in some way prescribed and repeated and conveys an element of symbolism. The symbolism involves some type of communication. A ritual can be used to bring conflict person together, for example piece treat to maintain political balance. According to Bourdillon's research not all rituals use music for example piece treat, greeting and kneeling. On other rituals music is the major tool used as Bourdillon says music also used to evoke spiritual powers. The use of music during rituals is also supported by Matiure (2011) who submits that *mhande* dance is used when people are doing the ritual of re-calling the spirit of the dead back home. On the other hand Rutsate (2004) submits that *mhande* is used by the Karanga during the rain making ritual mutoro. The Ndebele people use iHosana dance during their rain making ritual. According to Merriam (1964) all human activities use music as an accompaniment or as part of the event. This implies that in all rituals music is essential. The above views help in this study in the sense that music is being used for a purpose.

According to Bourdillon (1987) a ritual of initiation is whereby a person joins a new age act or a group of people and the new status of a person is concerned. He further says ritual has an element of doubt about it, however desire effects are achieved. Bourdillon continues and talk about the transition of people from one state to another for example circumcision and initiation into adult hood. Bebey (1975) concurs that music cannot be disassociated from ceremonies for example on the initiation of boys music is used for communication. The above views help the researcher to establish when a boy/girl is initiated to joins a new group of adulthood.

On the other hand Boudillon(1987) says there are religious rituals on marriages, naming rites or accepting an infant and baptism. Shiri (2012) in her book explains how different rituals are performed. These are circumcision of boys, healing and worshipping and rainmaking rituals. She says the lemba people do their rainmaking ritual in "zame" Matopo hill. The Lemba also use Shrine Mountains for worshipping, the worshipping will be done by the Lemba priest with their Ngomalungundu. Shiri's finding helps the researcher in history of the Lemba.

Bourdillon (1987) says that certain rituals are performed to achieve specific social events, for example marriage, birth, funeral rites and evoking spiritual powers. All these fall under the social relation ritual. The other traditional ritual according to Bourdillon is rite of affliction which

responses to problems of sickness and finally the magic rite which manipulates the material world. All these different rituals are useful in this research because *komba* is also a ritual. Robert (2015) in some African culture girls' initiations are common but not common like boys. The girls are secluded in their communities while boys go to the bush. Robert further says girls learn about sexual life and the practicalities of managing a family. He also said girls dance during their initiation period. Generally in African societies they believe in initiation. A woman who hasn't gone through that is not considered a woman. Some researchers states that in Malawi girls from the age of ten are sent by parents for initiation where they are show how to have sex. The teaching is being done by elderly women who are initiators. They even go on top of the young girl and pretend to be a man as way of teaching. The girl is taught to dance when a man is on top. (Daily mail on line) The teaching has an element of child abuse since a girl is forced to do all these. The girl's parents look for a man whom they call a hyena who will break the girl.

Robert (2015) says initiation has to do with transformation. It is a rite/ceremony/ordeals or instruction with which one is made a member of a society. Women the ones who impart the cultural traits to girls, as stated by Boudillion (1987) in music and dance women could be participates and were recognized as serious cultural workers. This notion is supported by Mhuri (2015) when he says Lemba elderly women have a duty to teach the young Lemba different roles during *komba* initiation period. According to Shoko in the Lemba culture girls are initiated by well-trained Lemba women. Therefore one can say that women have some specific roles in their society.

Nancy (1989) says women in Africa perform agricultural labour, household duties and all the domestic work. Nancy further says that woman must be subservient to their husband, bear children, take good care for the family and there is an element of subordination to men. This shows that in Africa a woman is the back bone of the family. This also supported by Agarwal (1970) when he says motherhood refers to required responsibilities of a mother to her children and her husband. Therefore the responsibilities of a woman include nurturing of children. Mbiti (1978) in support of the above notion states that mothers cook for the family, nurse children, teaches the children moral and social values and how to maintain them. This shows that woman have important roles in the African society. The above views help in this

research because women are the key people who initiate girls during Komba. All the songs which the researcher collected are actually taught to girls by initiators' women"

2.5 Traditional music

Agarwal (1970) submits that in traditional African culture music is generally served as powerful instrument for psychological actions and to communicating with the supernatural. He further classifies that African instruments as follows chordophones, aerophone, membranophones. These instruments are played in different cultures depending on the availability of materials. On the other hand Pro Manu Ampm (2003) state that African traditional is different from western in the sense that African tradition is expressed through many different art forms like music, dance, art, sculpture and beadwork. This above views will help in this research to establish the types of instruments used during the *komba* ritual.

Pro Manu Ampm (2003) states that music is a form of communication and it also plays functional role of accompany marriage events and birth rites. This implies that music is important for the Africans as submitted by Jones (1992) who says music is also used for work where people may use their tools as instruments. Asante (2000) concurs that most Zimbabwean dances are spiritual dances. Therefore one can say that Zimbabwe is a spiritual nation. Rutsate (2011) supported the above nation by saying *mhande* the *karanga* dance is used during the rain making ritual. While Matiure (2012) states that the same dance is used to appease the spirit.

Mutero (2015) in Mhuri states that traditional music in Zimbabwe was convinced and applied to play a critical role in society of managing societal systems. On the other hand Blumenfeld (1993) says in many societies music is not an independent art form to be enjoyed for its own sake but is an integral part of the culture. He further says music may accompany human activities from cradle to death. Therefore music has a part to play in every Zimbabwean society. To add on that Bebey (1975) also describe some traditional music like lullabies as universal form of music found in all cultures to calm the babies. In general mothers are the ones who calm babies using these lullabies as suggested by Agarwal (1970). He says motherhood refers to the required responsibilities of a mother to her children, husband and to nurture the family. Mbiti (1978) also share the same view by saying mother cook for the family and she nurses the children. The

researcher will benefit from these views to establish how the Lemba teach their children to be responsible during ritual time.

On a different note Rodney (1972) submits that a good husband is marked by being responsible and provides for the wife. Therefore this implies that a man must work to provide for the family as supported by Nketia (1988). He says the men from Ghana could do their work accompanied by music and in a way follow the rhythm. He further says in African society music accompanies rhythm of work and is used to relieve monotony of work. Hugill (1961) in Blumenfeld states that the form of the song closely match the task. This means in Africa music cannot be separated from work because Hart (1990) says music in Africa was used during the war. This was done to inspire soldiers or to give them order. Different instruments were used like trumpets and drums depending with the material available. The above views will help in the study on responsibilities of people like who initiate girls and the type of instruments they use during the ritual time.

Nketia (1988) concurs that African songs are in call and response structure for example game songs. Nketia further says the song may often relate to dancing, skipping and rhythmic activities from the rules of the game. However in general the game songs are believed to help in teaching children for adult life. These game songs are also educative and to bring children together. On the other hand dance can be used for enjoyment or to accompany music these two cannot be separated. Chernoff (1979) posts that in music dance gives the implied beat and the music is polyrhythmic. While Hallman (1996) is of the view that, the rhythms of the African music are more multilayered and elaborative. Therefore African music can be easily identified by its unique rhythms and call and response style.

African music speaks the life of the tribes with dancing that is filled with cultural history Chernoff (1979). In West Africa they tell history of a culture using songs or recitation of music. This is usually done by professional musicians called griots. The griots can even tell their traditional life of a people because they are keepers of oral tradition. Berbey (1975) points out that music is performed for personal enjoyment and as a communication tool in African ceremonies like initiation. The leaders use music to teach these initiates. Merriam (1964) says music may be used as means of understanding other things of other cultures and useful in analyzing other cultures. On the other hand Maitire and Shoko (2012) state that music was performed as a way of solving problems. While Turino (1986) says music is used to express

people's inner emotions. Ngara (2014) says songs can be used to put pressure on people in authority so that they behave as expected by the community. Therefore people are free to express their feelings using music.

2.6 *Komba* initiation ceremony

Shoko (2013) submits that a rite called *komba* is done as an intention of moving a mature girl (*mhandara*) from the state of a girlhood to that of womanhood. This ritual is also done to initiate vashenji (non Lemba) who marries the Lemba. The above researcher dwells much on how the girl is taught to be a good mother and good wife. Shoko does not touch on the role of music during *komba* ritual; this study is covering that part. He however mentions that music is part of the ceremony; girls sing and dance sexually suggestive songs at night (Shoko 2009). Howse (1998) posits that sex should not be self-centered it should rather be dual act. This implies that African lembe women are taught roles of a wife. Nketia (1988) says African society link music to events which take place in their community.

According to Shoko (2013) for a girl to go to *komba* she should have commences her first menstruation. These girls are not supposed to divulge what they have learnt but due to modernization these Lemba norms are now not strictly followed.

2.7 Conclusion

This chapter looked at the Lemba history, role of traditional music, *komba* initiation ceremony, ritual and initiation in different societies and traditional music. The next chapter will address the methodology of the study.

CHAPTER 3

3.0 METHODOLOGY

3.1 Introduction

This chapter is aiming on explaining how this research was carried out. The chapter will focus on research design, population, location of the study, sample and sampling techniques, data collection procedures and research instruments for data collection.

3.2 Research Design

In this study the researcher used a qualitative descriptive ethnographic approach. Louis (1994) views ethnographic research as an in depth analytical description of any cultural scene. He further says ethnographical study involve the use of continuous observation trying to record virtually everything that occurs within the study boundaries. The advantage of using ethnographic approach is that it gives a complete picture of the environment under study.

Ethnographic approach is the research design which suits this study hence selected. Macmillan and Schumacher (1993:31) a research design is” the plan and structure of the investigation used to obtain evidence to answer research question.” Nachmics and Nachmics (1981:75) view a research design as “the program that guides the investigator in the process of collecting, analyzing and interpreting observations ...” while Cohen and Minion (1996) argue that research design “provides a method for obtaining answers by inquiring and studying the facts within parameters. Therefore one can say research design is the plan for the study stating how data will be collected.

3.3 Location of the study

The study was carried out in Mberengwa district under chief Mposi of the Lemba. Mataruse village was used as the sample. Below is the map of Zimbabwe showing where Mberengwa is located. Mberengwa is marked with a 'x'.

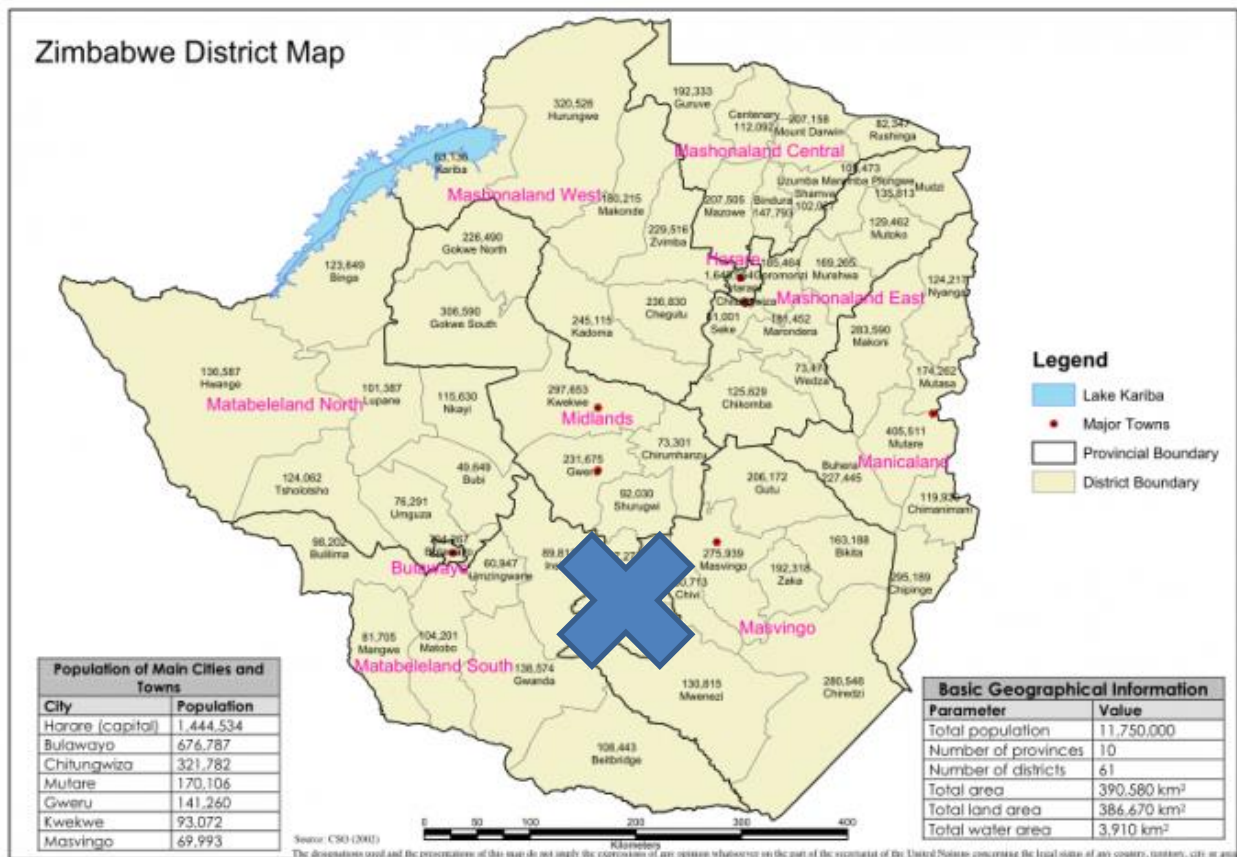


Fig 3.1

3.4 Data collection methods

The researcher used interviews and observation as her research data collection instruments.

3.4.1 Interviews

In this study the researcher used unstructured interviews to collect data. It helped a lot because of its conversational style. The researcher could probe the respondents to get information and questions were developed spontaneously. Unstructured interviews were preferred because the respondents could be free to express their thoughts. This is supported by Walter (1983) who highlighted that interviews help the researcher obtain data in great clarity and depth during a verbal interaction between individuals.

3.4.2 Observation

This research tool helped the researcher get an overview of what she gets from the interviews, and compare the findings. The researcher observed and recorded the findings. This technique is much used when capturing and comparing human behavior of all kinds. According to Marshall and Rosemary (1989) observation is the systematic description of events, behavior and artifacts in a social setup. One can conclude that observation helps the researcher to learn through exposure. This is so because during observation the researcher record what she has experienced with all her senses.

3.5 Administration of instruments

In this research the research interviewed 17 respondents. The first two interviewees were the gate keepers who happen to be the headman and his wife. The wife was selected purposively because

she is also an initiator. She then introduced the researcher to the other senior initiator. This initiator refers me to the next initiator within the same village. Then the researcher was later introduced to one initiate who refers me to the next initiates and so on. Finally the youngest initiate refers the researcher to her school mate who is not yet initiated. The researcher observed initiates doing their household duties and field work for a week during day light. At night they refused to let me be there they said unless if one is part of the group. However the researcher was advised not to ask them anything before graduation days. During the graduation days the researcher was free but they prohibited me from taking photos. I also had a chance on the *bira* of the true Lemba I did my observations on the music used.

3.6 Population, sample and sampling techniques.

The population of the study was all the Lemba people of Mberengwa. According to John and James (1993) a population is any group of individuals that have one or characteristics in common that are of interest to the research. On the other hand Walter (1983) views population as a collective term used to describe the total quantity of cases of the type that are the subjects of the study. While Gadamer (1982) concurs that a population is a total membership of a defined class of people, objects or events. This implies that population consists of objects, people, cases, organization or events. In this study the researcher used Mberengwa as her population. Mataruse village was used as the sample which helped the researcher deal with one small group which represents a big group. This view being supported by Borg and Gall (1985) who concludes that it is practically impossible to collect data from the whole population in the research one must choose a sample. John (1993) supports by saying that from the sample the researcher will then choose a correct research technique. On the other hand Leedy (1993:19) posits that "a sample should be carefully chosen that through it the researcher is able to see all the characteristics of the total population in the same relationship that another researcher may do." Therefore one can say that a sample is a subset of the whole the population. In this study the sample was 17 respondents.

Walliman (2014) says sampling must be done to help researcher get information from a fraction of the population or group or phenomenon that one want to study. In support of the above notion Borg and Gall (1996) state that sampling means selecting a given number of subjects from the

defined population. Therefore sampling saves the researcher the time and expense of studying the entire population. The researcher should have correct sampling technique which suits her type of the research. In this case purposive sampling was firstly employed because this sampling technique works with elements which have know characteristics of this research. Later the snowball sampling technique was used. Snow ball according to Walter (1983) is a technique that requires a researcher to contact a small number of members of the target population and get them introduces you to others and so on. Therefore the researcher got information through referrals too.

3.7 Ethical consideration

The researcher fully introduces herself and discloses her intentions to the respondents. She did that because it an ethical consideration to spell out the intention of the study. From the time she identifies the gate keeper until the final respondent. Nicholas (2014) values this idea when he describes ethics as the moral principles and rules of conduct. This implies that ethics helps on one's behavior and respect of other people. Nicholas further says it is people's right to know why one is asking those questions and how the questions are going to be used. Therefore the researcher followed the correct procedures on this study.

3.8 Conclusion

The researcher has discussed how the study was carried out. The research design, population, sample, sampling techniques location of the study and the data collection procedures were described and justified in this study. The next chapter will analyze, present and discuss the data qualitatively.

CHAPTER 4

4.0 DATA PRESENTATION, DISCUSSION AND ANALYSIS

4.1 Introduction

The chapter focuses on data presentation, discussion and analysis concerning the Lemba people and the music performed during *komba* ceremony. The data was collected using interviews and observation and presented, analyzed qualitatively using thematic analysis technique. The researcher avoided using real names for ethical reasons.

4.2 The Lemba people and their history

It is generally understood that the history of the Lemba people existed in oral form over centuries. There is a lot of myth speculating about the Lemba people. According to one of the interviewees aged 78 who is the headman, the Lemba are a descendent of Abraham, this is the reason why they follow the Jews way of life. This same information was concurred by Mhuri

(2015) who traces the Lemba history. He said the Lemba are found in Zimbabwe, South Africa, Malawi, Kenya, Tanzania and some in Somalia. He further says the Lemba reached Africa because of barter trade. In agreement with the scholars one elder of the Lemba says the history of the Lemba can be traced to from Sena to Yemen Republic. Then Sena ii, Somalia is also mentioned as Somaliland in their history. He also said what make them know their history is the song sung by boys during their circumcision ceremony (*ngoma*). It is called “*tiri kwedu Somaliland*” but he just mentioned it he did not sing it for me. The song help them to know where they came from. The respondent further said there are two reasons why the boys ceremony is called *ngoma* one is they are taught to make *ngoma* while they are out in the forest during training. Secondly most of their history is kept in songs which the boys sing during training. A song was called *ngoma* by the Lemba people long back. This short history shows that music is used to pass oral tradition from generation to generation as alluded by Manu Ampm(2003). When he was explaining how the griots work. One may conclude by saying music contributes in the Lemba oral history. It preserves cultural history.

One of the interviewees said the Lemba people use the Zhou totem. Their name of respect is *Musvavi or Mwenye*. *Mushavi* means the one who provide while, *Mwenye* means God bless it is a worship word according to Shiri (2012). The Lemba have some unique cultural practices which are done ones every year, *komba and ngoma*. These Lemba are not Karanga people by origin, but they share some cultural practices with Karanga in addition to their unique ones. The Lemba have sub division of their clan houses.” *tine dzimba dzedu dzakasiyanasiyana dzinoita mabasa akasiyana maringe nekukosha kwadzo.*” These clans have different responsibilities in the Lemba culture as shown by the table below;

Clan	Responsibility	Explanation
<i>Sadiki</i>	Chiefdom	It is believed to be among the First Lemba to come to Zimbabwe
<i>Seremani</i>	-Magical priesthood	The house which is rich in

	-initiations and circumcision	African medicine
<i>Hamisi</i>	-Rain ritual	Good on rain ritual
<i>Ngavi</i>	-help in priesthood duties	Good in magical science They also know how to deal with the spiritual world

Table 4.1 Clan responsibilities

The headman's wife who was selected purposely to link the researcher to other initiators agrees with other elders that Lemba people adopted the chiefdom style of living from the lozwi people who they met at Great Zimbabwe around 1450s. The above information is similar to what was discovered by Mhuri (2015) when he traces the history of the Lemba. She said the Sadiki people are the ones who rule Lemba of Mberengwa Mposi because they were among the first group to arrive at Great Zimbabwe where they met the Rozvi people whom the Lemba adopted the chiefdom style of ruling. The headman said the Lemba may have a hand in the construction of Great Zimbabwe because of some object seen on the building there. He did not say the real name but Shiri (2012) concurs that there is a stone Phallic symbol which may support the idea that the Lemba had a hand in construction.

He also talked about *mutoro* rain ceremony. The Hamisi elders are responsible for the rain ceremony. *Anoenda zame kunokumbiramvura ikoko, mangwana acho inobva yanaya. Izvi zvaivako kare. Iyezvino vanhu.vode mari zvonetsa kuti inaye.* He said long ago the elder responsible for rain could use his own means of transport for example ride a donkey to Matopo. However it may not be a donkey in actual fact, it is something spiritual. The community members will be preparing beer waiting his return. These days people want bus fare and monetary gifts to go to *Zame* yet long back the gifts were anything produced in one's area. This may be why the rain is no longer coming as usual. *Zame* is a place in the Matopo Mountain which the Lemba shares with the Ndebeles because they have long standing friendship. As one author indicated Shiri (2012) said the Lemba were the Ndebele doctors. The mountain was used for rain rituals even today people still use it. Therefore one can note that these Lemba people do *mutoro* ritual like the Ndebeles and Shonas as Maraire (1990) said.

All the interviewees stress the point that Lemba people are a good of people they do not take other people's belongings. One of the interviewees said the Lemba people long ago lived as a closed group living a secret life. However due to modernization, migration people are starting to open up to the general community. He said " *kumutorwa zvekomba /ngoma zvangazvisingataugwi*". *Kumitambo uku kwaenda munhu abva zera angangoita musha*. The initiation rite was not for children but was for mature people who can marry. This took 3 months to complete. These days it's one month course. Therefore its effectiveness can be compromised and be queried.

The things to do with initiations are being taken care of by the Seremani people, because a lot of magic is used during the ritual or even the surgical time. The Seremani knows all the medicine so much so that when one is bewitched they just ask you the name of the person whom you have crossed path with then they treat you. Therefore this simply shows that they are traditional scientists. According to the gatekeeper who happens to be the headman, *MuSeremani "hapana mushonga wakanaka kana wakaipawavasingazi"* He further said the Seremani was originally the clan to look after Ngomalungundu, the drum that thunders and could destroy the enemy. Shiri (2012) also alluded to that. The Ngavi house also assists the priestly offices.

The other major ritual by the Lemba people which all interviewees explain is the slaughtering ritual. The true Lemba recites a poem during the slaughtering time. This poem is taught to the boys during their initiation time. The true Lemba do not eat meat slaughtered by a woman, dead animals and the food that is cooked in pots of non Lemba "vashenji". They eat clean meat and pork is regarded unclean meat. "*Muremba haadyi nyama yashinjwa nemukadzi uye nyamafu*". *Nyamafu* is the meat from animal that died on its own. It was also a taboo for the true Lemba to marry a non Lemba long back, but these days it is common due to Christianity, education and modernization. This implies that some of the Lemba secrets are continuing to leak. One male interviewee said he wish he was young that he may write a book of his cultural practice to preserve it. This may help the young generation to observe clean diet which they read from books while young. He further proposes that if the government can help the Lemba by allowing them to have Jewish school and churches their cultures was going to be preserved in a better way. He churches have school so it will work if the Lemba are supported.

4.3 Lemba rituals

According to a female interviewee who is the headman's wife, one of the Lemba rituals is the initiation among others. This is a process where a girl/boy from the age of 12 is initiated into adulthood. Their trainers long ago were supposed to be someone who is aware of magic for a well done surgery process on boys and the girls' medicine. Male trainers are called "*nyamukanga anotemangoma*" while female trainers are *mudhabhi/ mbuya nyanye*. The males undergo their training in the bush while females do it in the villages. All the initiates are taught how to use African medicine on different problems. After the initiation process initiates are being handed over to their parents waiting for the graduation ceremony. The Lemba people take this process serious because all interviewees explained the initiation process.

One elder said "*kumutambo ndochaiva chikoro nechinamoto chavaremba muno.*" All the ritual processes *komba and ngoma* are done by the true Lemba. This was their religious life and educational life. *komba and ngoma* are now not being taken serious because many people have migrated to the urban areas for jobs. All the cultural bearers agreed that a true Lemba is one perform slaughtering rituals doing the liturgy which is taught during initiation. *Komba* ritual is done at home of *mbuya nyanye* who is also an expert in cultural practices.

Another ritual which one of the interviewees explained was the rain making ritual. This ritual is administered by the Hamisi family. He said people may spend the whole night singing, dancing and drinking beer. The beer for the ritual will have been prepared by elderly women who are no longer in the age of bearing children. The majority of the people will drink beer prepared by any one. After the ritualistic has returned the rain will fall. One elder said the rain ritual these days is not practiced as before. That is the reason why rain is not coming as usual. The other reason may be that people have stolen the gold or other minerals gifts which were at *zame* in Matopo. He further said long ago the issue of monetary gifts and bus fare was not a problem because the one who administer of the ritual could use a "donkey" to Matopo and on gifts he could take some grains. All the problems may be caused by modernization, education and Christianity people are not taking the cultural practices seriously they are concentrating on their modern way of life.

There is another ritual which is practiced when a child is sick or if the family is facing "*ngozi*" problems. This was done in a form of "*bira*" and an elderly person who does the ritual will

communicate with ancestors. The majority of the community people will be singing, dance and drinking. One of the songs they used to sing is below it is called *mudzimu mukuru*.

“*Mudzimu mukuru chirega chinya*

Zvowongouraya vanavako

Tarira vavamwe vanongotamba”

mudzimu mukuru

traditional

♩ = 100

Soprano

Alto

SONG 1

The Lemba people adopted many of the Shona rituals in addition to their unique ones. In all their rituals and other cultural practice music is used as an important element. Music actually enhances their activities.

The researcher also discovered that on the *bira* of a true Lemba all the people who have been initiated take part. The *bira* is given an important attention like initiates graduation where every community member participates. All people who passed through the *komba* and *ngoma* perform their music the way they did on their graduation ceremony. The non-initiates are not allowed to sing and dance inside the Lemba dancing area. What the researcher saw was exactly what the first female interviewee explained. The researcher also discovered that on the *bira* day all the daughters in law and the “*vazukuru*” must shave their heads like what they do during initiation graduation. This maybe a ritualistic stance but according to one of the respondents it is just cleanliness taught to the young adults. Some of the songs which were sung during initiation

ceremony are sung during *bira* time. This could be that the Lemba prepare the initiates adult roles. For example being able to sing at the *bira* ceremony. One of the songs below is called *nyamukanga*:

1. “*Nyamukanga wakati gora mushenji pachimwenye chedu.*
Iyeiyewoye
Nyamukanga wakati gora mushenji pachimwenye chedu”

nyamukanga

traditional



SONG 2

This song is done to consentise the young adults the dangers of marrying an alien. “*Nyamukanga*” is the name of the initiator who will give initiates instructions. *Gora* is bush cat so they will be saying if you marry an alien you are married to a bush cat. *Mushenji* is an alien name for non Lemba. *Pachimwenye chedu* they are stressing the point that initiates must be married to the Lemba. Under this scenario one can conclude that the Lemba people does not wish their children to be married outside their culture. This maybe so because if one is an outsider he can compromise other people’s culture. So the researcher belief the Lemba wants to preserve what they believe in.

From the above discussion the researcher has discovered that the Lemba people use music in every cultural practice. There is music for communication with the spiritual world, communicate with the young adults, warning songs and war songs. The Lemba history is also preserved in music. Therefore music becomes the most important cultural element among others.

Finally one of the female senior initiator explained the sexual ritual in detail than all interviewees. The whole detail is under the *komba* stages. The good thing on this ritual is that all interviewees talked about it but politely and briefly. This actually shows that the ritual is important to Lemba people. The purpose of this ritual is to come up with a true Lemba baby. This ritual is done on the first day of contact when a wife mates her husband. This ritual is considered a very strong communication with gods /*vadzimu*. The second sexual ritual is done on the first contact day after a woman is has given birth and is clean according to the Lemba culture. The couple must stick to what they were taught during their initiation time and the reminders from the aunt. There is also a ritual of the strings which are tied around the waist of the babies. This is done to control a child's sexual desire and the ritual is performed by a child's grandmother from father's side.

4.4 Stages in Komba

According to one of the senior initiator *komba* literally means *gavhu rakomba harichabikwi rava kumira rimwe basa rakakosha*. If the pumpkin skin is hard/ over ripe it is no longer suitable for cooking but rather preserved for other important use. Some of its uses include musical instrument, beer cup/ container or water container. *Komba* was part of education; long ago girls received some lessons during their *komba* time out. The first stage is when a girl moved to an initiator of her choice's home. Second stage different lessons are from different initiators and third stage graduation ceremony.

According to one elder *mbuya nyanye* /senior initiator aged 77 long ago a girl was supposed to go for initiation though nobody was forced, the girls did it because if not one would look like an outcast. From approximately 12 years of this generation a girl was fit to go for initiation. Long ago age was not important but maturity. *musikana akageza aiwa nekodzero yekuinda kunokura navamwe*. Before the menses a girl was not allowed go but could enjoy on the sister's *komba* graduation ceremony day like all the community members.

Stage 1

Initiate moves to the initiator of her choice

The first stage is when a girl moved from her home to the home of the initiator of her choice. According to one the senior initiator an initiate soon after her menses will look for an initiator of her choice. Mostly of the initiators were above child bearing age because of their experience in marriage life. These are culture bearers who have Lemba cultural rules and beliefs at their fingertips. The initiators were people who are well known for that job not all ordinary elderly women could do. For one to become any initiator you undergo training in addition to the komba training. This training is done when someone is above the child bearing age. You are trained to play drums *ngoma* and to train young girls the Lemba culture. *Kukwatira* is the name of the training.

The senior initiator further said after the girl has selected her initiator she would collect firewood tie them nicely and go to her chosen initiator's home during the evening. She just sits at the rubbish pit. When she is being discovered the initiator asks her about her intentions and she said I have come to grow *ndauya kuzokura*. She automatically joins that family and starts her lessons. The initiator will quickly notify the other initiators in her area. All the initiators will have a meeting. Then one of the senior initiator's traditional huts is selected to be the training house. They usually use the home which have few occupants especially young ones. It could be a granny and some grandchildren. All the parents of the initiates are notified within the space of seven days soon after the virginity assessment. The hut of the initiator may look like the one below;



Fig 4.1 hut / *bikiro*

Long ago the initiate could stay with the old lady her initiator for about the 3 months. The initiate was advised not to divulge the information that she received. However due to modernization, migration and Christianity initiates are becoming a scarce commodity. People have opted for one month training or even three weeks. This implies that people are no longer taking their cultural practice serious. This could be because some are staying in towns or in diaspora. They won't have that extra time for the initiation and other cultural practice. Therefore one can say that the time taken is now very short, this may lead to products that are half-baked. A course which used to take 3 months being fast tracked to be completed between 3 to 4 weeks may give out premature outcome. This is exactly what our country is doing on primary teacher training 2-5-2 crush program. 2 terms in college 5 terms in the field and last two in the college. This program gives teachers more practical time than the theory.

Stage 2

Lesson 1

Girlhood

According to one of interviewees after a week all the initiates meet the senior initiator and get rules of the course. The initiates wake up early in the morning at around 4am and go to the river. *Vanonyikwa mumvura kuona ushingi nokutarigwa umhandara*. They are told that a girl must behave well in the community. A good girl does not sleep around with all men. According to the senior initiator virginity was very important therefore they inspect their initiates. *Tikakuwana usiri mhandara unorobwa kusvika wataura munhu wakakukanganisa ne kwazvakaitikira*. The girl will be beaten after being discovered that she is no longer a virgin. The parents are notified but she won't be dismissed she continue to get her lessons with her colleagues up to 3 months.

She said these days people do the course for only 3 to 4 weeks. Due to education children are no longer getting that 3 months initiation period. Most of their time is now spend in formal education. This implies that this new set up will compromise results. Therefore as a result the Lemba culture is continuing losing its values and norms. This may also be caused by colonization where people took churches and education seriously than their culture. This was the colonizers' strategy of winning the blacks; by saying what you believe in is demonic. In actual fact the ideas of the colonizers was to wipe away African traditional practices so as to instill their ideology to people. Oral history also has it that the colonizers one time stopped the Shona people from practice their fertility dance *mbende* saying it is demonic. This is the reason why the Shona changed its name to *jerusarem*.

All the initiates interviewed agreed on the explanation of the pulling of labia, but the interview was done separately. This shows the researcher that the information is true and valid. Their explanations are also similar to that of most initiators who said girls are also being taught to pull the labia because with help of the clitoris the sexual desire is increased. All this is done to make the man enjoy the sexual pleasure. Below is a motivational song sung during training it is called *sisi shuvai*.

Vasikana sisi Shuvai

Hamunyari here kukundwa nakamba

Hona kamba kakakweva

Icho chine rimwe

vaskana shuvai

traditional

$\text{♩} = 60$

The musical score is written in 2/4 time with a tempo of 60 beats per minute. It consists of two systems. The first system has two staves: Soprano and Alto. The Soprano part begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The Alto part has a whole rest. The second system also has two staves: Soprano and Alto. The Soprano part starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Alto part has a quarter rest. The score ends with double bar lines.

SONG 3

This song encourages the girl to pull their labia because it serves an important role in the Lemba culture. Long ago the most important course for a girl was to get married. According to one of the elders the parents could organize the children's marriage. *Mukomana aitonyengavo musikana asarudzwa natete vake chero musikana akasaziva zvake*. This is the reason why the initiators took their time training girls to be good wives. The girls were encouraged to wake up early in the morning after their first inspection by the initiators. They were taught to help each other during that time. No men must see them during that process thus is why they fetch water, firewood and

bath early morning. All their lessons were done at night or very early morning except household chores and field work which could be done even in the day light.

The researcher discovered some roles of music during *komba* initiation period. Communication, education, encouragement and foster the required behavior are some of the roles. Through interviews and observation the researcher discovered that music is part and parcel of the whole *komba* process because each lesson is accompanied by an appropriate song. This implies that there is nothing taught during *komba* without the use of music.

Lesson 2

Behavior of a good person

According to senior initiators the girls are taught good behavior. This will help them in life. For example they were being taught to desist from gossiping, laziness, stealing and disrespectful to others. One of the interviewees said the Lemba are well known for being good people as supported by Shiri (2012) who concurs that the Lemba live well with others thus why they maintained their relationship with the Ndebeles. This lesson is also enhanced with music one of the song they sing is *mutemo*.

Mutemo mutemo

Mutemo ibwe

mutemo ibwe weduwe

traditional



SONG 4

A person must obey the rules which she received from the culture bearers during initiation period. One of the initiates said there is supposed to be a big difference between an initiate and

non-initiate. If someone scolds you, you must keep quiet as they were taught during training. This implies that the role of music in this lesson is to foster good behavior needed in the community. Music also helps to reduce conflicts among community members.

Lesson 3

General work

One of the senior initiators said a young girl is trained to be a hard worker so that if she became a mother she will be aware of the hardships of life. In support of the above explanation the initiates agreed that the training is hard. There is no time of relaxing one relax during meal times only. The researcher also observed that the girls are taught to work up early in the morning and start to do household chores. Soon after the chores one is required to go to the field. Some of the duties taught are how to weed, plough, winnowing and grinding. The researcher managed to attend the lesson of general work because it was done in the day light for a week. All the lessons that took place in the evening and very early morning were strictly for the initiates. So at evening I will go back to the headman's homestead this is where I was accommodated.

The researcher discovered that all the work was accompanied by music. Below are some of the song : *vasikana tinokura*.

vasikana hoye

handei tinokura

vasikana tinokura

traditional



SONG 5

varemba hariyeni

Hiyehiye hariyeni

variemba harieni

traditional

$\text{♩} = 110$

The musical score is written in 2/4 time with a tempo of 110 beats per minute. The Soprano part begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The Alto part begins with a treble clef, a key signature of one flat (Bb), and a common time signature. The accompaniment starts with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The score concludes with a double bar line.

SONG 6

The above songs encourage a girl to go to *komba* because it is their cultural mandate to do so. However, no one is forced but they are just encouraged through music. Therefore, music is used as a persuasive instrument by the Lemba people. Another song is called *nyamukanga*. The actual words are written under the ritual theme. It teaches the young adults to follow the cultural practices by marrying a true Lemba. The girls are encouraged to desist from marrying non-Lemba people. The song *mudzimu mukuru* is also sung during this occasion; here it serves the purpose of work songs. The words are explained under the ritual topic.

On this lesson, the researcher discovered that in the *komba* process, music is very much used. Its role here is to enlighten the work, correct behavior, encourage/persuade girls to follow their cultural practices. The songs exchange roles so that initiates are well equipped with the demands of their culture. The working tools can be used as musical instruments; for example, a bucket was

used in place of a drum. They said the train the young ones to be innovative. Pounding poles make a good rhythm. The researcher discovered that the Lemba use music on every activity. As Jonnes (1992) propounded “music is associated with almost every activity, there is music for hunting, music for war, drinking and for mourning. Below are some of the house hold tools.



Fig 4.2 winnowing basket / *tsero*



Fig 4.3 basket/*lingcebethu*



Fig 4.4 hoes / *mapadza*



Fig 4.5 pounding tools/*maturi nemitswi*

Lesson 4

In law life

All in laws are required to be perfect on general work in addition to that the in law must dress properly according to the Lemba rules. One of the initiators said that the in law must always have a dock and Zambia. She must cook for the husband's parents, brothers and his sisters. She must wash clothes for the family and iron them. There is a ritual of kneeling down and greeting which is also explained by Boudillion. The girl is taught to kneel when greeting, giving them food or asking for something from her in laws. She is taught look after husband's people and to polish the huts using cow dung and beautify the walls as illustrated below;



Fig 4.6 homestead /musha

There are some songs which help a girl to remember the teachings. One of the songs was explained on the general work. *Vasikana handei tinokura*. This song reminds the girl of maturity as an in law. Below is one of the song is called *wafunga*

Wafunga wafunga

chedmedza

Nhamo dzake

Chemedza.

wafunga nhamo

traditional

$\text{♩} = 70$

Alto

SONG 7

When girls are taught this song they will be beaten until they cry. The researcher asked one of the senior initiator and she said she is training the girls to be strong as the in law life requires that. *Kana uri muroora unotoshinga zvizhinji zvinotarisigwa kumuroora nemhuri yose.*

The role of music in this scenario is helping the initiates to be strong, and help them to remember what they were taught during their course.

Lesson 5

Motherhood

The senior initiator dealt much on the motherhood work and wifehood work. A good mother do all what is taught on the general work and on the in law's lessons in addition to hers. She said a Lemba mother is very industrious. She cooks, washes, nurses, nurturing, collect firewood, fetch water, do all the field work and house hold duties. As a mother the young adults is taught how to administer diseases at home. She is shown some simple medicine at home for example, ailments, eye, teeth, and ear medicines. Above all the initiates are taught that mothers must have soft heart, care and love for the whole family. The researcher thought this is because a mother is an important figure in the family she provides warmth and prepare food for the family.



Fig 4.7 mothers are pounding and grinding/ *kukuya nokutswa*



Fig 4.8 winnowing / kurudza

All the lessons are accompanied by different songs. The researcher has discovered that music is important in all the *komba* lessons. Music is used to help girls remember all they learnt. The other reason is for people to notice how important mothers are in the community and how industrious mothers are as illustrated by the pictures above.

Here are some of the songs

Hoyiye,hoyiye

Mai vauya woyere

mai vauya

traditional

$\text{♩} = 80$

Soprano

Alto

SONG 8

This song reminds people are now back they are ready for marriages. When mother are at home there is a need to be appreciated because all problems are going to be solved. Mothers are well known for their lovely hearts. They are also hard workers as the picture illustrates.

The other song is *mudzimu mukuru* which was explained in rituals. This song is taught so that women are able to sing during mapira and bereavement of a true Lemba. Another song is *varemba hariyeni*. The song is also used for entertainment. This clearly indicates that there is a link in all cultural practices because different songs exchange roles.

Lesson 6

The wifehood life

One of the senior initiator took her time explaining the role of a wife in the Lemba. She said this is one of the most important aspects in the Lemba culture because that is where the family grows or fails. The girl is taught all the courtship and the marriage virtue. Other initiators explained the life of wife similarly as the initiates did, they told me that the girl must get married to a true Lemba. Both should be initiated then the society endorses their adulthood so that they can make children. They told me that the girl is being inducted by the aunt before her honey moon. There is a ritual done on the first day of married and another ritual after conceiving a baby, when the

wife is clean to meet her husband. The researcher has discovered that the information is true because all the sources explained it the same way.

However the rest of the initiates and their initiators did not explain the two rituals done by the wife in details except their senior initiators. They explained to me everything and asked the researcher to document some and live some information because their culture does not allow them to divulge confidential information. This is what the researcher was allowed to document. Soon after graduation of a boy who has just gone through the rite of passage called *ngoma/dzingiso* and a girl who also has graduated from her *komba*, both may get married.

The couple is taught that sexual intercourse is not random it is ritualistic and ceremonial. Both are taught their responsibility in child bearing. *Iyi imhemberero inoyera kana vava kuda kuita mwana chitiko ichicho chinoereswa* .When they want to make a baby a ritual is very important. The couple holds a discussion as a way of informing the powers dwelling above about the matter. This ritual is very important in the Lemba culture. This is done to avoid children born from accident pregnancy. Therefore sexual intercourse is not a silent affair according to the Lemba culture. The wife will continuously cheering her husband by reciting the praise names of the husband's clan. Sex was done on a mat */mhasa* unlike these days where beds are used. During the *komba* session everything is communicated as it is all what is called vulgar by the Karanga people is just said during the Lemba training period.

The second step is that the progress towards conception shall be reported to the aunt who will be monitoring on behalf of the family. After conceiving the fetus is being safe guarded by the aunt. The mother is told not to eat outside the true Lemba's homestead when pregnant and during breast feeding time. The clinics were a no go area long ago fearing for the food they prepare. The fear is that if the child eats forbidden food he won't practice slaughtering among his people throughout his life. In the Lemba culture females do not slaughter. The researcher has discovered that all the food and travel sanctions are done to protect the male child. Hence one can say males are considered important than female because they bear the name of the clan.

Finally a baby is delivered in the traditional kitchen, under the guidance of the midwife who is a member of the clan. The caring of the baby is done by an elderly woman who checks for normality of the baby body features. The Lemba people were very responsible to their babies

because clinics and hospitals also do the checkups for the babies. They tied a string around the baby's waist to monitor growth. According these senior initiators the string is not an ordinary one. It also adjusts the level of libido as the baby grows. The Lemba believes that if the child reaches puberty he/she shall not have the command of high libido that may cause reckless behavior.

Six month after delivery a woman joins her husband in bed. The first occasion of mating between the parents is ritualistic for the baby. The baby is being anointed /*kurapiramwana* this is understood as the process that will make the baby behave normally according to the Lemba expectations. The process of anointing helps the baby to be strong when growing. An omission of this ritual will cause confused behavior and laziness in future. No remedy will be available anyway. The initiates are also taught how to feed the baby and look after him/her when sick.

The Lemba people are a group which wants to live a very secretive life and maintain their cultural practices. The researcher discovered that it is true when the Lemba said *komba* and *ngoma* were treated as form of education, its real education. A young adult is taught the requirements of life, from birth to death. The wives are also taught to respect their husband and call them with their clan praise names. However in this modern world people ignore all these educative ideas, they concentrate on formal education, church life and ways to get money. Music teaches initiates how behave as Lemba wife. Here are some of the bedroom songs:

Mukadzi asina musero

Pepeta musero

yiya pepepepe

mukadzi asina musero

traditional

$\text{♩} = 90$

Soprano

Alto

SONG 9

The song teaches the Komba girl how to treat her husband in bed. The way one does when winnowing, the movement of the basket in one's hands is the way a wife must move and cheer her husband in bed. The initiate is taught to train her body to be flexible not stiff, so that her husband enjoys sexual pleasure. The husband also knows what to do in bed because he is also taught during his training. The other song is ngwenyama.

Ngenya ngwenyama

Yiye woye

Ngwenya ngwenyama

Yiye woye

Nyatsobatisisa handisi maivako

Nyatsobatisisa

ingwenyama

traditional

$\text{♩} = 100$

The image shows a musical score for the song 'ingwenyama'. It consists of two staves: Soprano and Alto. The tempo is marked as quarter note = 100. The key signature has one flat (Bb) and the time signature is common time (C). The Soprano part begins with a melodic line of eighth and quarter notes, while the Alto part has a more sparse accompaniment with some rests.

SONG 10

This song is encouraging the girls to be brave enough for bedroom life because a man can't persuade her since she is not her mother. Ngenyama is a Ndebele word meaning a wild animal called leopard. Here the wife must take the character of the leopard being strong when fighting another animal. The leopard can remove its enemy's skin using its paws. *Mukadzi anofanira kubata murume zvikuru nokuti haizi hama yake. Ngwenyama kana ichitamba nedzimwe haishandisi samba asi pakaita nyama inotsamwa.*

Therefore the Lemba wife must know that when they are in bedroom they should hold their loved ones tightly. This will help the husband to stay and could not think of another woman. The above song reminds us of the Lemba history especially their friendship with Ndebele people. Hence language hybridization is noticed. This implies that music is used to preserve cultures as well as used as a communication tool.

Wafunga wafunga

chemedza

Wafunga Nhamo dzako

Chemedza

wafunga nhamo

traditional



This song is basically taught to remind the initiates to be strong because marriage life is not easy for a wife and an in law. Basing on the above songs one can say that the Lemba people are very good on educating their young adults on all aspect of life. For example marriage life, African medicine and spiritual life among others. This is done to protect their people from joining other cultural groups different from theirs. The other reason maybe that the Lemba wants intact marriages where one gets enough attention at home to avoid small house. The researcher noticed that all the *komba* teachings use music either to reinforce/ foster certain behavior or even remind them of the Lemba cultural values. Therefore music plays a major role in the *komba* ceremony. It is seen that all the lessons are graced by music. Music is performed from day one up to the end of the course. This will help the initiates not forget what they were taught because music also serves as a reminder.

4.5 Views concerning the *komba* ceremony

Most of my interviewees appreciated *komba* they say in general it moulds the behavior of the young people. One of the interviewees said *komba* education helps people to keep the secrets of their family and make marriages last forever. This is because girls are taught to respect their marriages and not to be found sleeping around with different men. It is up to a man to marry a second wife but they are encouraged not to cheat. In actual fact the first interviewee said the couple should discuss with the elder wife the need for another wife. It may be due to barrenness of the elder wife or if she bears girl children only. These problems may require another wife.

However all these possibilities are explained to a girl during initiation period. One thing which makes the wife to be tied to one man is because Zimbabwe is a patriarchal country. Therefore the wife ends up agreeing with man's decisions because man is considered the head of the family. He makes the final decisions that may affect the family.

On the other hand the four young initiates were saying that they were not happy with the treatment they got from their initiators. For example they were being beaten when they are taught the Lemba rules especially the bedroom acts. The initiators will tell the girl that their back must not touch the ground during the act. They were told that their body must be flexible not stiff. If one fails to follow the instructions you will be beaten or you can be hurt by the thorns put below your back. They said some initiators are rough they do not have patients and they forget that it is a girl's first time to do that. During training the other initiates will be singing. Therefore they did not enjoy that *komba* life. Music is also used even on painful events some will be cry but their mates will be enjoying the music and instruments played.

Two of these initiates said the initiators force them to follow the rhythm of the songs. The initiates are taught how to make her husband scream with the sexual pleasure. Therefore one can say that *komba* helps girls prepare sexual life.

The researcher thinks that the behavior of these initiators depends with one's personality. Some individuals are nice, patient and good trainers. This Lemba scenario is also common even in our educational system. There are some teachers who forget that children have different learning capabilities. They want to force learners to move with their pace yet some learners may be slow learners. This is the reason why the government introduced remedial work.

One of these interviewees who is an initiate said the other frustration is on the graduation day, where graduates are shown to everyone if one is a virgin or not. When the researcher heard that from the initiators before the real time of graduation, she also queried them. They said to her it helps the girls to be innocent always till marriage. From the researcher's own opinion girls will not get a life partner easily and the frustration will lead to be promiscuous because they have the skills already. Therefore not all the *komba* activities are good to the young people especial of today. They do not believe in all the value as compared to yester years.

The other initiate complained about the pulling of labia. She said you are forced and it's painful and one feels if you get a husband who does not know about that. She said it's embarrassing the pain you went through just been thrown in the drain. It is worse if one marries a non Lemba the *komba* become very useless. Therefore one can say that in this modern world it is very much possible to marry a non Lemba so *komba* value will depreciates.

Lastly I interviewed three non-initiates aged 14, 15 and 16. They said the *komba* thing is an old school program which forced people to behave like adults. One of the interviewee counts the girls who went for *komba* in this generation and soon after drop from school. These drop out either get married or decide to sleep around with different men. The other girl appreciated but she said she won't go because it wastes her school time. She does not want to fail. Therefore one can say that these days young people are not interested because of generational gap.

The 16 year non initiate said *komba* was good long back where girls could not meet boys regularly. In this day of age she said they meet boys at school then can date for the fun of it and parents won't know it. So for her *komba* will expose her mischief since they publicize one's virginity status at the graduation ceremony. This implies that girls do not want to be exposed after all boys are no longer taking virginity as important as before. So bothering girls is not good after all boys' status is not publicized.

4.6 *Komba* graduation ceremony.

During the *komba* graduation ceremony day all songs are sung pronouncing the words except bedroom songs which are hummed . Girls do their graduation at different days, each at her home stead. Girls dress smartly with their hair shaved. What the researcher found out through interviews was the same with what she observed during graduation. The girls were dance showing their skills to the community members. During the dancing time non initiates are allowed to join the graduates. Soon after the dance showcase the girls introduce themselves with their new names, but the names are not very important as of the boys. Maybe because a woman's name is rarely used after married. On this day community member will be present witnessing the greatest occasion according to the Lemba people. Initiates show their skills by singing, dancing,

ululating, and clapping their hands giving each other a chance. This occasion will be like traditional wedding. The majority of the community members will also join in and celebrates. The celebration is accompanied by drinking and feasting.

The senior initiator will hand over the graduates to their parents with the help of her core initiators. If the girl is a virgin her initiator gives her a basket full of mea lie meal or a plateful of rapoko/ sorghum. However if the girl is no longer a virgin her plate/basket will be half. Therefore half plate shows a sign of failure on the girl's part. All the girls are required to presents these presents to their mothers. This implies that there will be negative and positive reinforcement according to Skinner. The labeling of children will create hate rage among graduates and parents especial in this day of age. Long back it was better because everything could be kept secretly. Below is the table of the summary of the stages followed during *komba* ceremony.

Summary of all the komba stages

Stage	purpose	Explanation
1.Initiate moves from her home to the chosen initiator.	Growth / <i>komba</i>	Forced/ just for the fun of it Forced/ encouraged by the peers or parents.
2 <u>different lesson</u>		
a) girlhood	.be a virgin .pulling of labia .avoid sleeping around .smartness during menses.	.encourage the girls to grow with their pride of being a virgin .look similar to the komba age mates during training. .be a wife of one man.
b) good behaviour	Good behavior in the community Follow the Lemba rules.	Foster good behavior.

c) general work		
	.Wake up early in the morning to do- .field work .threshing, winnowing, grinding.	.Industrious so that they won't be lazy to work for the family. .hard worker . cultural heritage.
in law life	dressing respect, follow rituals of greeting.	In law must not cross line with her in law. .hard worker
Motherhood	.looking after the family .hard working .Household chores. .Field work	.Remove laziness .Hard working .good teacher .administering of medicine .treating simple ailments
a) wife hood	.bedroom rituals .entertain husband .child bearing	.maintain the Lemba cultural values .Entertain her husband.
<u>Stage 3</u> graduation ceremony	.Show that one has the Lemba qualifications.	.Teach the young ones to be proud of their true Lemba culture. .show case their virtuoso on the dancing and singing skills.

Table 4.2 Summary of the *komba* stage

Summary of *komba* songs

Role of the song	Songs	Explanation
Motivation	- <i>sisi shuvai</i> - <i>vasikana handei tinokura.</i> - <i>Varemba harieni</i> <i>Wafunga</i>	During <i>komba</i> training girls are encouraged to pull their labia. The girls are also encouraged to join cultural practices.
Education	. <i>Gora mushenji</i> - <i>musero</i> - <i>Ngwenyama</i>	The girls trained to be good singers and to be aware of the cultural practices. This will help them when they are also old enough to train other youngsters.
- Entertain	- <i>musero</i> - <i>ngwenyama</i> <i>Varemba hariyeni</i>	Entertainment is very key to the Lemba Girls are taught bedroom songs in order to entertain their husbands. The Lemba believe that sex is not random so the girls must know the best way to handle sexual life.
-Praise	- <i>mai vauya</i> <i>Varemba hariyeni</i>	Teaches the girl to be a strong woman. Praise woman for who they are.
Bereavement/bira	<i>Mudzimu mukuru</i> - <i>varemba hariyeni</i> <i>Gora mushenji</i>	-Communication with the spiritual world -calm the mourners
Work songs	- <i>mudzimu mukuru</i> <i>Gora mushenji</i> <i>Varemba hariyeni</i> <i>mutemo</i>	Help the girls to be able to sing during bereavement or bira time Enlightens the work.
Communication	Musero Ngwenyama Wafunga Mai vauya Mudzimu mukuru Gora mushenji Varemba hariyeni Vasika shuvai	Communicate marriage the virtues of courtship/marriage. Consentise girls on how to manage marriages. Relate cultural values of the Lemba transcending to young generations.

Table4.3 Komba songs

4.7 Musical instruments played during *komba*

During the *komba* ritual ceremony there are some musical instruments played. These are traditional drums/*ngoma*, *hosho*,*magagada* all the instruments are made with the available materials. During training and on girls' graduation women will play the instruments. On the graduation day the initiators play drums while their graduates will be dancing and singing. All the community members who have passed the initiation rite are encouraged to participate even those who come from Beitbridge and Chiredzi.

The musical instruments helps to keep the rhythm, beat and they accompany the songs. The musical instruments have another role of giving identity to the Lemba musical culture. Music for the Lemba is an element that they cannot do without. If one checks their history, their traditional practices and their rituals they use music to grace those occasions. They decided to name the boy circumcision ceremony *ngoma* because to them music is important, a song was referred as *ngoma* long back.



Fig4.9 *Magagada*/leg rattles



Fig 4.10 *hosho*



Fig 4.11 drums/*ngoma*

4.8 Conclusion

The chapter has presented and analyzed the data concerning the way of life of the Lemba, their spiritual life, their rituals practices and the role of music during *komba* girl initiation ceremony. The next chapter will conclude and summaries the whole research and recommend what could be done in future.

CHAPTER 5

5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS.

5.1 Introduction

The chapter is giving the summary of the whole study. The writer will make some recommendation to the music teachers and historians and the Lemba people to do some adjustment on how the music can be preserved.

5.2 Summary

In this study the researcher discovered that the Lemba people perform some rituals to authenticate their beliefs. The researcher gets information from the Lemba male cultural bearers and female culture bearers who happen to be the initiators. The other information was obtained from the young initiates and non-initiates. The researcher discovered that the *komba* practice help children to be accepted in the larger community. The behaviour of a *komba* graduate is very different from the non-initiated from the girlhood to the wifhood /motherhood.

The Lemba people practice all the traditions that the Shona perform, in addition to their unique *komba* girl initiation, *ngomaboys'* circumcision and the slaughtering practice. The concern of the study was the role of music during *komba* ceremony. I discovered that the music performed during *komba* ceremony is also performed at funeral rites, different *biras*, *mutoro* and they also serves as work songs. This is because the Lemba want to catch their initiates young so the train them all the angles of life. This is done to ensure that when the children grow up they won't depart from these cultural teachings. The other reason is preparation for adults' roles in the community. I also discover that the same music is performed during work time as a way of entertainment or just to lighten the work. I got some war /hunting songs from the Lemba history. This makes it clear that music helps the Lemba to remember their history. Therefore music cannot be separated from people's life.

The researcher's methodology was qualitative ethnography with thick description of event. Interviews and observation tools were used to collect data of all the Lemba rituals include *komba* stages and their music till the graduation ceremony day.

5.3 Conclusion

The results from chapter 2 and chapter 4 clearly shows that the Lemba people practice the rituals similar to the Shona. They also do all the traditions that the Shona do and they use music. There is traditional music, which the Shona uses even during work and sometimes for entertainment. Music changes roles depending with performance or programme. What makes the Lemba a unique people is their *komba/ngoma* and slaughtering rituals. Otherwise they fit well in the Shona culture. From their history they are the one to start circumcision in Africa, doctors have adopted it and do it with clean surgical equipment. However the Lemba claims that they use magic powers and no one goes home before the wound heals.

On the other hand *komba* tends to force children to drop from school during the training period because they train between June and August. This practice disturbs the child's rights to education and decision making and even her peace of mind. It also increases school drop outs, failure rate and unwanted pregnancy. When child come back from their ritual they may as well face stigmatization from their mates who don't belief in *komba* especially in this modern world. In the other way *komba* also sent a psychological impression that I have matured hence marriage or promiscuous.

5.4 Recommendations

The researcher recommends that the Lemba people must have a way of preserving their music. This will help them to preserve their culture because all the music I heard was orally transmitted of which the preservation method has some loop holes. For example the original information can be lost by the lapsing of time. The other recommendation is on the Lemba' clean diet and all their rituals, they must also be documented to help their new generations to adopt. The researcher also recommends that the *komba* ceremony be done when a girl is around 18 years while waiting

for the O/A Level results. Their reasoning capacity will be high and they may be mature enough to decide. Therefore cheated by men will be minimized unlike their younger sisters below 16 years who can get married or abused soon after their graduation ceremony. Another recommendation is that other researchers may collect the male song and preserve to serve the Lemba cultural history.

If the above recommendation may be tried it may help reduce the number of school drop outs, failure rate, stigmatization, unwanted pregnancy and early marriages. After being introduced to adult life the child between 12 and 16 will want to experiment what she have learnt. The other factor is that most parents took their families to urban areas so if the initiation rites are done after exams children may be released and join their cultural ceremony. As a way of reducing some of the above problems the Lemba decided to train *komba/ ngoma* during school holiday especially August. However this move has some problems for example all children have rights to holiday. The program has limited time frame of 3 to 4weeks hence the quality of the graduate may be compromised. They have also adopted this move from the government's 2.5.2 teacher program which is a crush program.

Finally some people who are not Lemba may benefit from the Lemba rite of passage/*komba* and *ngoma*. They have adopted the music and the practices circumcision for instance the whole country is now encouraging people do it. The researcher has discovered that boys prefer to do their circumcision at the clinics with the qualified personal. This may be one of the initiatives which our country borrowed from the Lemba people. The only difference is that the Lemba claim to be using magical powers and African medicine which doctors do not use. On *komba* the non Lemba are allowed to participate but they never become initiators.

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Appendix (i)

Letter of concern

Appendix (ii)

INTERVIEW GUIDE FOR THE LEMBA PEOPLE

DATE.....

PERIOD.....

PLACE.....

INTERVIEWEE.....

QUESTION:

1. Who are the Lemba people?
2. what are the different traditional practices the Lemba people engage in?
3. which rite of passage is important in the Lemba culture?
4. what the major ritual ceremonies in the Lemba culture?
5. what role is played by music in ritual ceremonies?
6. which traditional materials used during the ritual ceremonies?

Appendix (iii)

OBSERVATION GUIDE FOR THE LEMBA PEOPLE

ITEMS	CATEGORIES	CATEGORIES
ROLES DURING TRAINING	Boys /fathers	Girls / Mothers
COSTUME	Uniform	Casual
INSTRUMENTS	Mbira /rattle/	Drum /shaker
SONGS DURING TRAINING	1 / 2	3/4/ more
SONGS ON THE GRADUATION DAY	½	3/4/more
SINGERS	Males	Females
AGE GROUP OF ATTENDENTS	12-20	20 ABOVE
TRADITIONAL MATERIAL USED DURING TRAINING	Traditional	Modern
INSTUMENT PLAYERS	Males	Females

