



The Past, Present and Future of *chimazambi* instrument of the Ndaу people of Zimbabwe

Fortune Mbofana & Phineas Magwati

Midlands State University, Zimbabwe

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Abstract

This research investigated the factors leading to the decline of the *chimazambi* musical instrument of the Ndaу people of Rusitu Valley in Chimanimani District of Chief Ndimba area, Manicaland Province in Zimbabwe. *Chimazambi* is a Ndaу indigenous string instrument which is slightly similar to the *chipendani* of the Karanga people. While the instrument was performed by the Ndaу people in the past, there is no adequate scholarship regarding the origin, use of instrument in the modern times and the future of *chimazambi*. The study therefore traces the origin of *chimazambi* instrument. It investigates ways in which the instrument was played as well as its purpose within the Ndaу culture. The research adopted a qualitative method, an ethnographic field work. In depth interviews, participant observation, focus group discussions and document analysis were utilized to collect data. The study was mainly informed by postcolonial theory, supported by Ndaу epistemologies. The findings indicate that *chimazambi* is central in the lives of the Ndaу people. It has been revealed that *chimazambi* was well known for entertaining herd boys. The study further discovered that some identified elders were engaging *chimazambi* for spiritual healing purposes. Christianity, modernization and migration were discovered to be the major effects responsible for the decline of *chimazambi*. The study recommends the revitalization of the instrument through digitalizing, archiving and commercializing it. There is also a need to include the instrument in various modern ceremonies and festivals.

Introduction

The decline of the *chimazambi* musical instrument of the Ndaу is getting to another level that attracts scholarly attention. Since the contribution of Jones (2008), the scholarship concerning *chimazambi* and *chipendani* remains depressed. *Chimazambi* is the Ndaу indigenous string instrument which is to the *chipendani* of the Karanga people. However, the commonalities and differences between these instruments have not been discussed well. Also, the origin of *chimazambi* requires an academic exploration. Despite the mention of the *chimazambi* instrument of the Ndaу people elsewhere (Nota, 2018; Jones, 2008), the use and purpose of *chimazambi* are minimally mentioned. Generally, the coming of Christianity (Magwati, 2022; Chikowero, 2015) has been viewed as the major wave responsible for the decline of Zimbabwean indigenous music practices and instrument playing. However, there is still a need to specifically explore the effects of Christianity, migration and modernity on the availability and disappearance of *chimazambi*. It is widely accepted that traditional



music instruments portray the culture of the creators (Nzewi, 2007; Jones, 2008; Nketia, 1991). The study, therefore, traces the origin of the *chimazambi* instrument. It investigates how the instrument was played and the purpose within the Ndaau culture. This study is grounded in post-colonial theory anchoring on Ndaau epistemologies.

Ndaau epistemologies

The Ndaau are a Bantu ethnic group found in the Zambezi Valley in central Mozambique, stretching to the coast and eastern Zimbabwe in Chipinge, parts of Chimanmani and Chiredzi Districts, and south-central Mozambique (Muyambo 2018; Sithole, 2018). Ndaau religious life is similarly predicated on continuing relationships between the living and the dead. This paper is framed within the context of Ndaau.

Knowing ways here is broadly considered as Ndaau epistemologies, *Ndauness* (Macgonacle, 2007), which in this case is perceived as ChiNdaau (Gwerevende, 2022). A symbiotic relationship exists between the spirits and the living, who are always inextricably, mutually and coherently integrated in a single cosmos. On the one hand, VaNdaau (Ndaau people) depend on *midzimu* (spirits of the ancestors) (Sithole, 2018; Shenjere-Nyabezi, 2015), *madzvoiti* (spirits of Nguni warriors), *zvipuntha* (spirits of young girls), *zvaayungu* (spirits of African liberation fighters) and *mphongo* (Mozambican/Zimbabwean spirits) for healing, protection, guidance, fertility and security during times of personal, familial, and communal crises. On the other hand, the spirits rely solely on the living for physical embodiment to maintain and manage their spirit-to-spirit and spirit-to-man relationships in the human world. Drawing on ethnographic approaches, the study examines how Indigenous elements of spirituality continue to sustain, reinforce and reflect the multiple and sometimes contested notions of Ndaau identities (Sithole, 2018). Because most VaNdaau, including deep Christians, believe strongly in the spirit world, which conveniently is always in contact with the human world through spirit possession (Shenjere & Nyabezi, 2015) the study investigates the level to which both *mudzimu* (family) and *shave* (foreign) spirits' continuous engagement with VaNdaau have 'tied and kept Ndaau people together' (Patricio, 2013) through cultivating personal, familial, communal and even transnational relationships among Mozambicans and Zimbabweans despite their countries' geopolitical separation. It establishes that spirits have helped influence, (re)create, (re)shape, reinforce and solidify shared transnational Ndaau identities, histories, cultures, and languages that have thus far successfully defied the arbitrarily drawn artificial international boundary that separates Mozambique and Zimbabwe.

The Term Ndaau

The name "Ndaau" derives from the people's traditional salutation "*Ndaau wee!*" / *Ndauii*" (Shenjere & Nyabezi, 2015) *Ndaundau* (Sithole, 2018), in greetings. When the Ngoni observed this, they called them the Ndaau people, meaning the land, the place or the country in their language. Some less popular suggestions (Sithole, 2018) are that the name is derived from the Nguni words "*Amading'indawo*", which means "those looking for a place", as this is what the Gaza Nguni called them, and the name then evolved to Ndaau. This might be erroneous as the natives are described in detail as having already been occupying parts of Zimbabwe and Mozambique in the 1500s by Joao dos Santos (Rodrigues, 2019). Ancient Ndaau People met with the Khoi/San during the first trade with the Arabs at Mapungumbwe (Mapungubwe is "place of Jackals", not Shiriyantonnton) and is attributed to the Kalanga people, not Ndaau. They traded with Arabs on "Mpalu" "Njeti" and "Vukotlo" the red, white and blue coloured cloths together with golden beads. Ndaau people traded traditional herbs, spiritual powers, animal skins and bones.

The ancient Ndaui people are historically related to the Karanga tribe and were already in Mozambique and parts of Zimbabwe by the 1500s. Because of the large-scale conquests of the Nguni in the 1820s, a lot of the Ndaui ancestry evolved, including the Nguni bloodline and ancestry. This is evident in the wealth of Nguni words in the Ndaui language, names and surnames. In the 1820s, during a period of severe drought, northern Nguni armies, particularly the (Khumalo, Ndebele, Ndzwandwe, Swazi & Zulu) people who speak related Bantu languages and inhabit southeast Africa from Cape Province to southern Mozambique, began to migrate to Mozambique from what is now South Africa. One Nguni chief, Nxaba, established a short-lived kingdom inland from Sofala, but in 1837, he was defeated by Soshangane, a powerful Nguni rival. Eventually, Soshangane established his capital in present-day Zimbabwe's highlands of the middle Sabie River (Roberts, 2017). The Nguni-Shangaans established the Gaza Kingdom in southern Mozambique and subjugated many of the Ndaui people who were already living in that area. This history shows that the Nguni invaders raided many Ndaui men and took their wives. Due to this, many of the "Ndaui people" have a lineage with Nguni influences. This was further cemented by the intermarriages between the Nguni and Ndaui. Shangaan is the more appropriate term to describe the resultant group, including the modern Ndaui.

Chimazambi

Chimazambi, also known as *chizambi* or *chitambe* is a string instrument found amongst the Ndaui people since they settled in Chimanemani, Chipinge and parts of Mozambique. A third type of bow, common in eastern Zimbabwe and Mozambique, is termed a friction bow, *chizambi* or *chimazambi*, (Jones 2008, p.62). The ends of the stick are connected with a length of plastic strapping material (fronds from the *murara* palm are the more traditional material used for the string) or *mujehwe* tree, which is kept in tension by the bent stick. For sound production, notches are cut into the wooden bow, and the vibration is ensured by rubbing a stick across the notches; see photo 1, which is the picture of the *chimazambi*.



Photo 1 is *chimazambi*, source Tracey, 2011.

A stick rattle is used to indirectly initiate the string into vibration. It is made by threading a stick through holes in dried *mutamba* fruit shells (three of them on this instrument) that contain small seeds. Jones (2008) observes that *chimazambi* came with the coming of Soshangana from South Africa and was used by shepherds for personal entertainment and traditional healers (*n`anga*) during spiritual possession. It is played by putting the string on the mouth and rubbing a stick with *hoshho* on the middle of the bow. Ellert (1984) says the resonance of *chimazambi* is articulated through the player's mouth



cavity and jaw bones (Jones, 2008; Ellert, 1984). This kind of resonance is not audible enough to a large audience, hence relegating the instrument to become more of a solo instrument. The same reason makes *chimazambi* appearance in public performances very minimal. Earlier studies discussed *chimazambi* as a herd boy's instrument.

Origin of *chimazambi*

Indigenous African music and musical instruments, such as the *chimazambi* of the Ndaou-speaking people, have existed from time immemorial. This is because music is important in the lives of African people (Nzewi 2007). Africans make music at home, when herding cattle when working in the field, at the marketplace, and at social gatherings. Traditional African Music has roles in healing at trials, announcing the presence of very important people like chiefs and kings (Nwobu, 2013), weddings, funerals, and visits of important people. Literature on African music by scholars such as Nketia (1991) and Merriam (1964) have gone a long way towards promoting indigenous African music in their counties and elsewhere.

The decline of traditional musical instruments

The coming of the colonists to Africa, in particular with Christianity ideologies, has been stated as a major cause of the great decline in the usage of Indigenous musical instruments and practices like *ngoma*, *mbira*, *chipendani*, *chimazambi* as well as several dance practices, (Chikowero, 2015; Nota 2018; Maturi, 2019; Magwati, 2022). This is because not only do these elementary instruments, which are usually made from organic material reflect a country's history. They also reflect on their people's culture and lineage (Ganyata, 2020). In Africa, the person who plays the traditional musical instrument is usually the maker. Materials for constructing the instruments are usually from nature, like wood, gourds, turtle shells, animal horns or skin (Mapaya, 2014). Africans decorate their instruments so that they not only sound good but are so beautiful that they are considered works of art. Scholars such as Merriam (1964) and Ekweme (1996) have argued that music does not exist in isolation from the people who produce it. They further mention that to understand the music of a given people, the basic knowledge of the cultural factors behind the production of sound structure is critically important. This shows that traditional musical instruments are embedded in people's sociocultural history.

In Ndaou culture, like in many African cultures, traditional musical instruments have many functions besides music making. Ndaou traditional instruments are performed for religious, social, ceremonial and many other purposes (Muyambo, 2018). Hence, several traditional musical instruments are found in the Ndaou society. These include *gandira*, *chigufe*, *chimazambi* and some type of *ngoma* (Muyambo, 2018; Ganyata, 2020). These traditional musical instruments are used in Ndaou culture for communication, telling stories, relieving stress, entertaining and emotional strength, and marking various stages of life. Traditional music accompanies marriage, birth, rites of passage, hunting and even political activities (Nwobu, 2013; LaRue, 2016). Traditional music is also used in different African cultures to respect or welcome good spirits and ancestors and to ward off evil spirits. Specific instruments (*gocha*, *ngoma*, *ntxomana*, and whistle) and styles of music (*Ndaou*, *Nguni*, *mahlonga* and *Monhe*) are used and performed in these set ritual practices. Studies have shown that traditional musical instruments are an integral part of culture and have many functions.

Indigenous African communities have, over time, preserved distinctive traditions rooted in cultural experiences. These traditions are important in guiding relations among people in the community. These traditions and relations constitute a system broadly identified as Indigenous knowledge systems (Mapaya, 2014; Ganyata, 2020). According to Bruchac (2014), traditional Indigenous knowledge is a network of knowledge, beliefs, and traditions intended to preserve, communicate, and contextualise Indigenous relationships with culture and landscape over time. Traditional musical instruments such as *chimazambi*, which is the focus of this study, are specifically attached to tradition. In



a study by Lebaka (2018), the significance of traditional musical instruments during cultural and religious practices in the Bapedi tradition was discussed. The study revealed that the *morapa* (traditional drum) is the instrument without which no Bapedi social or religious ritual is complete. The Bapedi drum, commonly known, is reported to have played key roles in the lives of Bapedi in communication and community celebrations. Researchers (Tshivhalavhala, 2005; Nota, 2017; Netshivhambe, 2018; and Lebaka, 2018) note that the inevitable decline of traditional musical instruments in the face of the rise of modern music is a worldwide phenomenon. Traditional musical instruments are still integral to community cultures, like in this case, Ndaou.

While traditional musical instruments represent culture, a way of life and an embodiment of history, the sad reality is they are in decline (Agawu, 2016; Netshivhambe, 2018). According to Tshivhalavhala (2005), living in a structured society with better social services has become a priority in many communities. Hence, living in a society with improved road infrastructures, accessible hospitals, and affordable education for citizens has become a key part of modern life. Nonetheless, the more advanced societies become, the less indigenous cultural heritage knowledge a society consumes. Indigenous African music heritage becomes irrelevant in changing societies and becomes a victim of changing societies by default (Netshivhambe, 2018). Agawu (2016) reiterated that basic and advanced education systems are moving with global trends, and there is no space for indigenous cultural knowledge. There is no interest in studying such knowledge, particularly from the younger generation (Agu, 2006). Urbanisation thus makes indigenous music heritage look less formal to its people due to social changes. This implies that traditional musical instruments became fewer as modernisation and urbanisation took precedence in many societies, like the Ndaou and *chimazambi* instruments.

On the decline of traditional musical instruments, (Tshivhalavhala, 2005) notes that as people migrate from rural to urban settlements in search of jobs and a better life, Indigenous African music heritage is less practised by many communities. In his study, Tshivhalavhala (2005) argues that the education systems in South Africa and elsewhere have been changing over the years, coinciding with the loss of the important traditional knowledge that can be obtained from it. Knowing who you are and where you are coming from can give you some sense of pride in your culture (Tshivhalavhala, 2005). This suggests that future generations in African communities will likely face challenges in which traditional musical instruments are to become extinct in indigenous societies. For instance, a research study by LaRue (2016) on the decline of the *mūtūrūrū*, a bark flute used when herding and in certain ritual dances by the Agĩkũyũ people of Kenya. Initial investigations suggested that the flute was no longer played due to urbanisation, modernisation and the loss of certain rituals and dances. Findings revealed that so much of the Gĩkũyũ cultural memory has been lost to colonialism and Westernization.

A study by Dondo (2017) notes a decline in mbira performances in families that comprise great mbira players like the Gumira family that released a single entitled *Wanyanya* in 1960. The above study investigated the factors that contributed to the decline of mbira playing amongst the group members. In the study, the researcher noted that Christianity and other factors brought about by colonialism contributed greatly to the decline of mbira performances within Mhuri yekwa Gumira (Dondo, 2017). Findings also revealed that many family members and people in the community were converted to Christianity. As a result, some people disassociated themselves from African tradition, a religion now claimed by some as pagan (Dondo, 2017). Apart from Christianity, other reasons are also highlighted, such as searching for employment, resettlement programmes, financial constraints and failure to receive royalties from recorded works.

Significance of traditional music instruments

The significance of traditional musical instruments in African societies has been discussed by scholars such as Netshivhambe (2018) and Ganyata (2020). However, these studies have specifically focused



on investigating factors exacerbating these instruments' decline. Further research is needed to explore the nature of these factors across different contexts. Despite widespread appreciation of the importance of traditional musical instruments in preserving the country's indigenous knowledge systems (Mapaya, 2014), the decline of traditional musical instruments has rarely been a focus of inquiry. Little is known about the factors leading to the decline of mainly marginalised indigenous musical instruments like *chimazambi* in Zimbabwe. In this study, we examine the factors that have led to the decline of the *chimazambi* music instrument. This study can thus be placed within the broader framework of Indigenous Knowledge Systems (IKS). This study does not purport to fill that gap but to contribute to fulfilling the need to preserve traditional musical instruments.

The Importance of Traditional Musical Instruments in Ndaou Culture

Like other African countries, Zimbabwe has a rich culture in music. In Zimbabwean societies, musical skills have traditionally been passed down orally from generation to generation (Nzewi, 2007; Matiure, 2019). Each region and ethnic group in the country has its music and dance traditions, predominantly played by traditional instruments taught orally to younger generations. Ndaou musical performance helps to maintain and safeguard the continuity of tradition and historical facts and legends through deliberate re-enactment. The implication of this leads to having more confidence in the people, solidarity of common ancestry and strong social bonds. Agu (2006) pointed out that music is one of the strongest tools for cultural uniqueness and self-identity in the life of any society. This affirmation consequently situates music as a cohesive force for the unification of the different members of the various cultures co-existing in given urban settings.

Music was never played just for entertainment in the old African culture (Nzewi, 2007); there was an extra-musical purpose for every occasion music was made (Agu, 2006). This could range from religious intentions to social functions and recreation. For instance, the Ndaou occasionally conduct secular and sacred functions in which music is performed. The music they perform during these ceremonies is meant to create a devotional framework (*gokoro*) in which the spirit mediums (*masvikiro*) would get possessed by the ancestral spirits and then talk directly to the people on issues affecting them (Sithole, 2018; Matiure, 2019). In this case, music is the key that unlocks the doors of the spiritual world. It is important to note that traditional musical instruments accompany the songs sung during these ceremonies.

Migration and *chimazambi*

The Ndaou people in the eastern part of Zimbabwe and northern Mozambique are divided by the Zambezi River valley. The people of northern Mozambique generally share more cultural traits with eastern Africans. In contrast, the people of southern Mozambique share similarities with southern Africans, though there are important cultural overlaps between adjacent communities. The peoples of northern Mozambique include the *Swahili* and *Makonde* people (who also inhabit regions of neighbouring Tanzania) and the *Makua* and *Maravi* people. The people of southern Mozambique include the *Chikunda*, *Nyungwe*, *Sena*, *madanda*, *Cuabo*, *Thonga*, and *Shona* people, though the *Shona* (who the *Chopi* are culturally related) live primarily in Zimbabwe (Tracey, 2021). In addition to dividing these cultural groups, the Zambezi River also marks a general harmonic division noted by Jones (2000). Jones observed that harmonies employing 3rds and 4ths were generally found above the Zambezi, while harmonies using octaves and 5ths were found below (1959, p.222). This division is likely increasingly deteriorating, especially in popular music. However, it is important because it reflects the influence of geographic boundaries on musical practice and exchange. Therefore, there is a high chance that *chimazambi*, as an instrument and culture of the Ndaou, travels across with the culture creators. Hence, its presence both in Zimbabwe and Mozambique.



Modernity and *chimazambi*

The advent of colonialism and the influence of Western civilisation in Zimbabwe impacted the indigenous people, Ndaу in particular (Sithole, 2022). Ndaу traditions, values, and way of life were significantly transformed by these external forces. For instance, Ndaу traditional musical instruments such as *chimazambi* face the risk of extinction due to a lack of interest by the younger generation, who find other types of music more interesting. This lack of interest has been attributed to contact with other cultures worldwide. Agawu (2016) reiterated that Indigenous African societies are moving with global trends, and there is little space for Indigenous cultural knowledge practice. Consequently, there is little interest in studying such knowledge, particularly from the younger generation. This shows that the impact of colonialism and Western civilisation towards the demise of indigenous cultural knowledge is far-reaching. The study also revealed that other internal factors have led to the decline of the *chimazambi*. These factors include rural-to-urban migration and resettlement programs. This shows that future generations in African communities face the problem of traditional musical instruments becoming extinct.

Methodology

The research adopted a qualitative method, ethnographic fieldwork done for 6 months amongst the Ndaу people in the Rusitu Valley area, Ward 23. It utilised ethnographic methods to solicit information from the ten elderly Ndaу community members and 2 National Arts Council of Zimbabwe (NACZ) from Manicaland province. There were also 18 participants of different ages drawn from 5 families in Mutsvangwa, Ndieme and Chibasani villages. *Chimazambi* is a musical instrument believed to be a cultural product of the Ndaу people. Rusitu area in Chimanimani district is one of the areas where Ndaу-speaking people are located. While the Ndaу people, in general, constituted the population of the study, specific members from the three mentioned above villages were included in this research. The total number of participants in this research was 30. Out of 30 participants, 12 elderly people from Rusitu villages and 2 NACZ officials were involved in the in-depth interviews. The remaining 18 participants were involved in the focus group discussions (FGD). During the six months of ethnographic study, we had a chance to observe Ndaу people performing several community and cultural music and dance traditions. As part of gathering data, we consulted and analysed necessary documents and considered secondary voices from peer-reviewed published studies. The study was mainly informed by postcolonial theory supported by *Ndaу* epistemologies. The decision to engage postcolonial theory was considered since Zimbabwe suffered colonial disturbances before gaining political independence in 1980.

Ethical and gender considerations were observed as Chief Ndima and other stakeholders sought permission. All the 30 participants involved in this study were informed about the study and agreed to participate. We clarified to the participants that they could withdraw their participation commitment whenever they consider terminating the agreement. Out of the 30 participants, ten were female. The *chimazambi* was an instrument mainly performed by herd boys, and women had minimal chances of herding cattle. More men were sampled based on purposive and snowball sampling methods. The observation method was also used during social gatherings in Mutsvangwa, Ndieme and Chibhasani villages. These are places where some community members are known to be very active in music-making.

Findings, Discussion and Interpretation

Data from both primary and secondary voices suggests that *chizambi/ chimazambi* is a Ndaу-made instrument. Commenting on the existence of *chimazambi* Mundogwinya, (2021: Personal Interviews) says:



Chimazambi ndokupona kwedu isu vaNdau. Teiridza ngekudakara hedu nekukarakadze nengamo dziri mundaramo

Playing *chimazambi* is part of our life system as Ndau people. We used to enjoy it together by telling folktales.

The views and sentiments shared by Mundogwinya above contribute to existing evidence and claims that indicate *chizambi/chimazambi* to be a Ndau music instrument. The reason that Mundogwinya explained the playing of *chimazambi* to the level of life system of Ndau, this suggests the instrument being part of Ndau culture. On top of this primary voice, the consulted literature, (Nota, 2018; Jones 2008) about *chimazambi* also agree that it is Ndau musical bow instrument. Also putting weight to Mundogwinya's views, Mandaa (2021: Interviews) says:

Hey! madhodha! Akuna chinodakadza kudai ngechimazambi urikumafuro wakagara hako pashi pemuti wapedza kurya michero yemushango maguzubera pfungwa dzinoterema pamweni pacho unokanganwa kuti mombe dzaenda pari¹

Ah, gentlemen! Nothing is so interesting as *chimazambi*, especially when you are out herding cattle. The sounds of *chimazambi* can take you off guard and make you forget about the cattle.

Sentiments by Mandaa confirm the wide view that *chimazambi* is an instrument which the Ndau people played while herding cattle. The reason that *chimazambi* was very popular with herd boys, as well as considering its volume, might be the major reason why it did not penetrate other community music and dance traditions. We observed three Ndau community music and dance performances during our ethnographic period. For all these community music festivals, we did not see the inclusion of *chimazambi*, being performed within any ensemble. We came across only three known *chimazambi* players, a sign that shows both the instrument and the skills of playing going extinct.

Comments from focus group discussions suggest that Ndau community members believe that *chimazambi*, like many other indigenous music and dance instruments, the coming of Christianity discouraged the local people from playing indigenous instruments as they were perceived as unholy and pagan. Data from interviews indicate that some of the well-known *chimazambi* players are now no longer participating in community music and dance traditions. It shows that they are no longer taking part because they are now Christians who reluctantly participate in other Ndau indigenous music and dance traditions, or the experienced players have moved to local cities or across South Africa for better work opportunities.

Interviews with NACZ officers and other organisers of Ndau music festivals indicate that nowadays, there are few *chimazambi* players, and the instrument music, because of its very low volume, is not for a larger audience. At this point, we believe that besides that *chimazambi* was played mostly by herd boys, there is a need to improve volume through amplification forms and involve it in other public performances.

Comments by other Ndau community members show that *chimazambi* music was not just played to entertain herd boys but also to capture emotions. Mbuya (Grandmother) Maturi, (2021: Interviews) says:

Chimazambi chikanaso kuridzwa unokarakadze vakaenda pamweni pacho kuerekana misodzi yabuda

Playing *chimazambi* might have deep spiritual effects, considering the dead, as one enjoys the music.



The mention of the dead, 'entertaining the ancestral spirits,' shows that the deep playing of *chimazambi* has some connections to the spiritual world, depending on skills and how it is played. At this stage, we then think that the person's interests during his/her lifetime continue to impact and influence the spirit's decision after death.

Mbuya Maturi was heard saying ' *baba vanonasa kuridza chimazambi tapedza kurwa manheru weiba wazwa kuti chodandauka chimazambi unokarakadze vakaenda pamweni pachokutibudirwa kana kuchema* ' meaning the gather plays *chimazambi* after supper and hearing it soundly played and makes one to think about departed relatives. Sometimes you get possessed or just weep.

Izvirashe Mbofana a young man and Zvironzo, Ton'ase the two young girls concurred that " *pasina chimazambi apanakudakara mani maningi maningi zviro zveihlupa kudai* " meaning there is no happiness without *chimazambi* especially when things are hard like this.

Conclusions

Based on the findings of this study, it can be concluded that while the playing of *chimazambi* has been strongly connected to the Ndaу people, its origin might still be debatable, just like the origin of the Ndaу-speaking people. The instrument is central to the Ndaу people's way of life as it has been a part of their tradition for a long time. Findings from the study revealed that the *chimazambi* instrument is mainly used for entertainment; its effects have also been found to have some spiritual impact on some elderly Ndaу people. In other words, while *chimazambi* has been largely known to be an instrument of herd boys, there is also a deep connection to other identified Ndaу elders' emotional and spiritual life. This further connects the idea of its use with other indigenous healers. Findings revealed that it is even performed by young Ndaу children for entertainment. However, the songs sung by Ndaу people during *chimazambi* music performances contain important messages that teach people about good behaviour. The songs contain messages that guard children and adults against undesirable tendencies while others condemn negative behaviours in the community. From the findings above, it can be concluded that the advent of colonialism and the introduction of Christianity and Western civilisation are key factors that exacerbated the decline of *chimazambi*. Ndaу traditions, values, and way of life were significantly transformed by these external forces. It also emerged that the young generation has very little interest in traditional music instruments, *chimazambi* included. This lack of interest has been attributed to contact with other world cultures. The study also revealed that other internal factors have also led to the decline of the *chimazambi*.

The study established several measures that are paramount to efforts to revive and preserve the *chimazambi* instrument of the Ndaу people. These measures involve multiple efforts from all stakeholders interested in preserving the country's cultural heritage. It was also established that *chimazambi* can be preserved by featuring the instrument in annual school arts festivals. These are important forums for the transmission and preservation of traditional culture. The study also revealed that promoting and incentivising traditional music performers is critical to ensuring the sustainability of indigenous musical instruments. Furthermore, the study revealed that traditional musical instruments can be revived and preserved digitally. Through digital technology, preserving, modernising and amplifying it is possible to save traditional musical instruments such as *chimazambi*.

Recommendations

The introduction of traditional musical education, especially *chimazambi*, in primary, secondary, and tertiary schools should be strongly advocated. Even though some instruments, such as mbira, marimba, ngoma, and *hosho* are gaining relevancy, challenges persist. For instance, indigenous African music is not a core subject in the school curriculum. Therefore, schools in the Chimanimani-Chipingwe district should introduce *chimazambi* at annual school arts festivals.



Chimazambi musical performers should be recorded, exhibited, and published. Like any other contemporary musicians, these traditional artists need empowerment and financial support to capacitate them. Hence, government departments and/ or organisations like the National Arts Council of Zimbabwe (NACZ) and the Department of Museums and Monuments (DMM) should set up funds to support instruments on the verge of extinction, like *Chimazambi*.

Through the parent ministry, the Zimbabwean government should prioritise the teaching and learning of *chimazambi* in the country's school system. Indigenous Zimbabwean traditional music education, such as *chimazambi* performances in the school, equips the learner with a cultural heritage necessary to maintain the nation's values, beliefs and practices. Teaching *chimazambi* in the school is imperative for preserving and passing it on to the next generations. Stakeholders and institutions of learning should establish cultural centres and youth cultural festivals to showcase and promote *chimazambi* as a way of captivating future generations that appreciate the local culture.

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