

INTANGIBLE CULTURAL HERITAGE

nhimbe
trust

Enhancing the capacity of communities to safeguard traditional dance expressions as performing arts heritage in western Zimbabwe.

with the support of



unesco



Government of Zimbabwe

00. CONTENTS

Hosana dance

COMMUNITY & LANGUAGE:
KALANGA

.1

Indazula dance

COMMUNITY & LANGUAGE:
KALANGA

.2

Basa dance

COMMUNITY & LANGUAGE:
NAMBYA

.3

Insumbule dance

COMMUNITY & LANGUAGE:
NAMBYA

.5

Amantshomane/ Abajimbi dance

COMMUNITY & LANGUAGE:
NDEBELE

.6

Isitshikitsha dance

COMMUNITY & LANGUAGE:
NDEBELE

.8

Chilimba / Kalilo dance

COMMUNITY & LANGUAGE:
TONGA

.10

Ngoma Buntibe dance

COMMUNITY & LANGUAGE:
TONGA

.12

Malende Dance

COMMUNITY & LANGUAGE:
VENDA

.14

Tshifasi Dance

COMMUNITY & LANGUAGE:
VENDA

.16

A photograph of three traditional drums on a dirt ground. The drum on the left is light brown with a textured surface. The middle drum is dark brown and appears to be made of wood. The drum on the right is light brown with a smooth surface and a metal ring around its top. A blue decorative graphic is in the top left corner.

1.

Hosana dance

COMMUNITY & LANGUAGE:
KALANGA

Area: Plumtree district (Tokwana, Nyele, Manyangwe), Matabeleland South, Zimbabwe

Resource persons: Ian Ndebele (Headman, Tokwana), Shadreck Ndlovu (Headman, Nyele).

HOSANA is a ritual dance performed in ceremonies asking for good rains, thanksgiving and other such events. The ceremony is held annually between August and October, before the rainy season commences.

Hosana can only be performed by those over 15 years of age who are chosen/possessed by the spirit of a Hosana. It can only be practiced for ritual purposes, the “rain-asking” ceremony in particular. Others participate through singing and clapping, but the drumming and dancing is performed by the Hosana. During the dance performers lift their feet less than 15cm off the ground, and dance facing the ground as they are not allowed to look around. Current performers are traditional leaders – Gatton Dube, Manyangwe and the Nyele Ndazula Arts Group.

The dancers dress in black with black beads and leg rattles. They carry firewood stubs and use animal tails (amatshoba/whisks). The fabric that the Hosana ties to his/her head gear is said to possess the power and reflects the status of the Hosana in the community.

Other people less directly involved but who contribute to the practice of the dance are those who maintain the traditional shrine and feed and care for the Hosana during initiation ceremonies,

and the family that buys the fabric, garments and other regalia. Manyangwe trains and mentors all those with the Hosana spirit. Schools call on the experts to train children during ceremonies. Inyele Ndazula Group Manyangwe teaches the dance to youth, and is building the shrine.

Threats to the continued enactment of the dance in the community include religious institutions which preach against traditional beliefs, and rural to urban migration. Religion and globalization have caused many youth to spurn their cultural practices.

References:

Literature by Pathisa Nyathi; amateur video recordings in private collections; objects in Luswingo and Injelele shrines.

Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpofu (Ezimnyama Dance Ensemble, Bulawayo).



2.

Indazula dance

COMMUNITY & LANGUAGE:
KALANGA

Area: Plumtree district (Tokwana, Nyele, Manyangwe), Matabeleland South, Zimbabwe

Resource persons: Ian Ndebele (Headman, Tokwana), Shadreck Ndlovu (Headman, Nyele).

INDAZULA is a traditional dance performed on celebratory occasions. The dance represents and celebrates the status of wealth within the community, mostly measured in livestock and good harvests.

Only men of 40 years and older can take centre stage. Women participate in ululating and clapping. The choreography comprises a basic sequence of one-step-stamp and two-steps-stamp or double-stamp; the dancers imitating movements of their symbol of wealth, for example cattle stamping, and making gestures that suggest the counting of money.

It is currently performed by traditional leaders including Mr Gundwane and the Nyele Ndazula Arts Group at schools and community gatherings. Tangible elements of the dance are three drums of different sizes; leg rattles (amahlwayi) and hoshu (shakers). Traditionally men wore cow hides (insubelo) that covered the front from waist down only. With colonisation it changed and performers now wear their best, most expensive attire that represents their wealth and status within the community.

Those less directly involved, but who contribute to the practice are the women who brew beer for the occasion and craftsmen who make the drums and rattles.

Threats to the continued enactment of the dance are that churches preach against traditional practices; rural to urban migration and young people prefer dancing to modern music rather than traditional music. Wild animal hides used to cover drums are no longer easily accessible forcing craftsmen to substitute with cow hides; some materials to produce leg rattles are now extinct or gathering prohibited, thereby forcing producers to use plastic or rubber materials.

Safeguarding measures to address some of these threats and encourage future enactment include custodians teaching children through story-telling and practice in schools which take part in national competitions e.g Jikinya Schools Dance Festival. Intergenerational transmission also takes place when rehearsals by the Nyele Ndazula Dance Group trigger interest from spectators.

References:

Hearsay indicates that there was literature put together however there is no proof, title, or author, to follow up. Individuals have recorded some videos and leaders state that Luswingo Ruins is where all history is recorded.

Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpofu (Ezimnyama Dance Ensemble, Bulawayo).

3.

Basa dance

COMMUNITY & LANGUAGE:
NAMBYA

Area: Hwange, Victoria Falls and surrounding rural settlements

Resource persons: Ian Ndebele (Headman, Tokwana), Shadreck Ndlovu (Headman, Nyele).

BASA is a celebration dance performed by the Nambya community during ceremonies and other special occasions.

Basa is a non-ritual dance which is used to celebrate victory, good harvest and other special occasions. The dance is performed by both men and women of any age and there are no restrictions associated with the dance. It is not seasonal; it can be practiced at any time and anywhere with no connotations.

The dance accompaniments are two drums of different size in diameter and height, shakers. Props used are spears, small axes and sticks. Dancers wear costumes made from wild animal hides; men wear beaded headgear and women also wear head covers, along with beaded necklaces made from seeds and reeds gathered from the river.

The lyrical content of the songs and chants address social experiences; both happy moments and thorny issues affecting the youth, and offering solutions to circumvent them.

Costumes are made from animal skins, originally cheetah hides, but now modern fabrics are used

as the killing of wildlife is no longer permitted and anyone found in possession of wild animal hides may be arrested by the National Parks Department on suspicion of poaching.

Current performers in this community are the Machena Batukulabo Choir led by Mr Mathias Mafuko (79), the village Head who is a dancer and drummer; Benedict Mathe (drummer, male); and female dancer/singers Trezia Chuma, Rhoda Shoko, Anasasta Mpala, Rose Ncube, and Sheila Ngwenya.



Basa dance

COMMUNITY & LANGUAGE:
NAMBYA



Those in the community less directly involved but contributing to the practice include Benedict Mathe (drum-maker); costume designers, and children tasked to gather seeds, reeds and wood. During live showcases the elders use the dance to address social and cultural issues in the communities. The group goes into schools to teach and showcase Nambyan culture. The lyrical content of the songs transmit a positive message to the community.

Local community organizations, are Shangano Arts Trust, Pezhuva Dance Group, and the Nambyan Cultural Museum.

Threats to the continued enactment of the dance are negative perceptions towards cultural values and preservation within the community; adoption and Influence of foreign cultures through televi-



sion and modern fashion trends; rural to urban movement, and Covid -19 restrictions. Threats to the sustainability of access to tangible elements and resources are Statutory Instruments on wildlife policy, protection and management (deforestation and poaching).

Safeguarding measures in place to encourage future enactment and transmission of the dance in this community are workshops and cultural exchange programmes led by Shangano Arts Trust; The Nambyan Cultural Museum, traditional dance groups, and traditional leaders.

References:

Literature by Pathisa Nyathi; amateur video recordings in private collections; objects in Luswingo and Injelele shrines.

Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpfu (Ezimnyama Dance Ensemble, Bulawayo).

4.

Insumbule dance

COMMUNITY & LANGUAGE:
NAMBYA

Area: Hwange, Victoria Falls and surrounding rural settlements

Resource persons: Ian Ndebele (Headman, Tokwana), Shadreck Ndlovu (Headman, Nyele).

INSUMBULE is a ritual dance performed to celebrate and ask for rains, good harvest and other ritual ceremonies. Insumbule is performed during preparation for the farming season and for rituals such as asking for good rains and bumper harvests. It is also performed soon after the harvest to thank the gods for the produce. The dance is also performed as a tool to highlight social issues affecting the community. Both men and women participate in the dance but not children. The dance can be showcased at any time with no connotations or limitations.

The choreography allows the participants to dance in pairs, accompanied by three drums namely Indandanda and Nkonkoli, which are played using sticks, and Bakasa - a big drum played by hand. Men wear black fabric skirts overlaid with a reed skirt, with vests and head gear. The women wear black skirts and tops. For props men use cultivating hoes and women use reeds, woven baskets and calabashes.

Tangible elements of the dance are the 3 drums, reed skirts, shakers, sticks, and costumes made from cloth/fabrics.

Practitioners / performers in this community are Pezhuba Pachena, Lucky Munzabwa (director), dancer/singer/actors Londokuhle Tshuma, Nothando Sibindi Abigail Tshabalala;

dancer/drummers Denis Mwale and Kenrick Chionje; dancer/actor/choreographers Russel Shoko, Tanyala D. Lumphahla; Ganizani Banda (dancer, actor, songwriter) and Mutabani Matengu (dancer, administrator). Others in the community less directly involved include costume designers, elders involved in drum-making, and children tasked with the gathering of props.

Intergenerational transmission of the ritual ceremony aspect is through oral teachings, and performances. Practitioners go into schools to teach the dance.

Local community organizations, are Shangano Arts Trust, Pezhuba Dance Group, and the Nambyan Cultural Museum.

Threats to continued enactment, transmission, access, and viability, and safeguarding measures are as for the Basa dance.

References:

Literature by Pathisa Nyathi; amateur video recordings in private collections; objects in Luswingo and Injelele shrines.

Compilers:

Trust Gumbo (Research), Klyn Nyoni (Documentation), Raymond Tshuma (Umkhathi Theatre Works, Bulawayo), and Nelisiwe Mpofo (Ezimonyama Dance Ensemble, Bulawayo).

5.

Amantshomane/Abajimbi dance

COMMUNITY & LANGUAGE: NDEBELE

Area: Lupane, Jotsholo, Malungu, Ngombane, Bulawayo - Matabeleland, Zimbabwe

Resource persons: Florence Khumalo - traditional healer and Chief's Advisor; Michael Ncube – Village Headman.

AMANTSHOMANE is also known as Abajimbi (Hunters), a ritual dance performed by the Ndebele community for ceremonies such as rain-making and other related events.

The dance is performed to invoke the manifestation of the spirit of the hunter, through ululation and singing. The hunters dance until they receive a vision of where to find the prey given by the gods. When the spirit manifests itself, the hunters run out, leaving everyone, and return within a few minutes carrying an animal for slaughter.

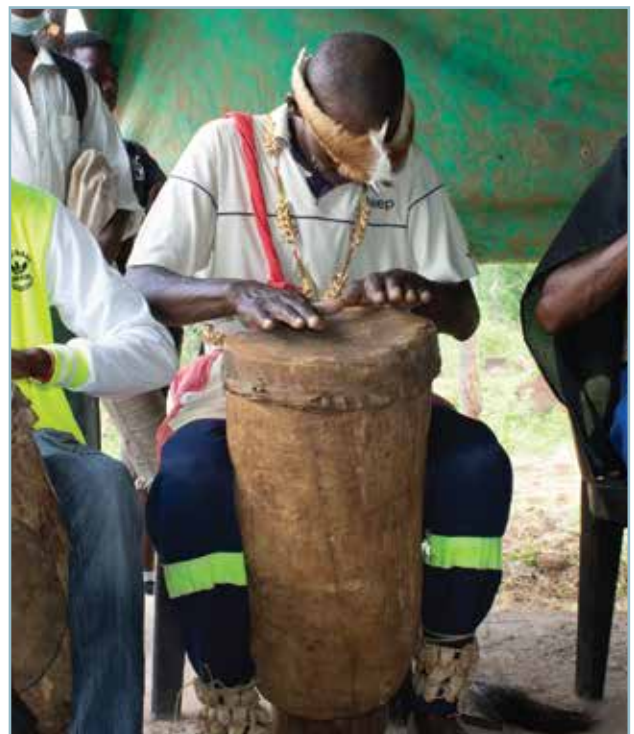
The dance can be practiced by anyone above 10 years of age. Everyone observing the dance can sing and clap for the chosen dancers.

Practitioners / performers directly involved in the dance in this community are traditional leaders, hunters who meet to dance every season, community dance groups, schools.

Others in the community less directly involved, include a blacksmith who makes the spears and axes that are used as props; oral information from elders (custodians); children who gather raw materials for props and costumes; traditional leaders, the young and old (amathwasa).

Tangible elements associated with the dance are Drums, shakers and animal hides.

Women's costumes - Imisisi – were traditionally made from wild animal hides, but now substituted with wool and/or fabric. Ibhetshu – men's costumes originally made from wild animal hides, now with domestic animal hides and fabric.





Amantshomane/Abajimbi dance

COMMUNITY & LANGUAGE: NDEBELE



Intangible elements associated with the enactment or transmission of the dance are the spiritual manifestation on the chosen individuals with the spirit of hunting; content of song lyrics and chants. Intergenerational transmission of the dance is through storytelling of folktales, and training and practice for student healers during their initiation. Relevant organizations are Zimbabwe National Traditional Dancers Association and Zimbabwe Traditional Healers Association.

Threats to the continued enactment of the dance within the community are laws and legislation in support of wildlife and forestry conservation which have restricted the sourcing of the original materials needed for the manufacture of instruments, props and for practice.

Threats to the continued transmission of the dance are Religion – most churches preach against traditional practices, and children are reluctant to learn traditional dances.

Threats to the sustainability of access to tangible elements and resources are lack of documentation of the dance and lyrical content of the music, while the choreography is slowly being diluted with modern dance expressions.

Safeguarding measures in place are traditional dances being taught in schools for participation in Jikinya [dance competitions], and custodians teaching children through storytelling.

References:

No specific literature is known to be written on this dance, but it is mentioned in the writings of Pathisa Nyathi. No documentation is known to be archived.

Compilers:

Trust Gumbo (Research), Bongani Sibanda (Documentation), Florence Khumalo and Michael Ncube (Community representatives), and Caroline Mpofu (dancer, Bulawayo).

6.

Isitshikitsha dance

COMMUNITY & LANGUAGE:
NDEBELE

Area: Lupane, Jotsholo, Malungu, Ngombane, Bulawayo - Matabeleland, Zimbabwe

Resource persons: Florence Khumalo - traditional healer and Chief's Advisor; Michael Ncube – Village Headman.

ISITSHIKITSHA is a traditional dance performed by the Ndebele community as entertainment during celebrations such as weddings, food harvests and victory celebrations. The movement of the dance is to raise the foot knee-high and stamp it onto the ground. The dance is accompanied by hand-clapping, music and chants. The performers wear rattles (amahlwayi) to amplify the sound and provide rhythm to the choreography.

Isitshikitsha can be practiced by all age groups and both male and female participants sing and dance. Traditional leaders, community dance groups, schools and individuals are directly involved in the practice of Isitshikitsha.

Other people in the community who are less directly involved are craftsmen – manufacturers of clappers, shakers and other props. Raw material is gathered by boys and girls from the village aged between 9 and 25 years. Elders who are unable to participate in the dancing due to their age share the history and knowledge of the dance with their grandchildren.

Tangible elements include wooden clappers, itshoba made from animal tails; and imiqwayi made from long sticks, alternatively used as weapons. Women wear imisisi - costumes traditionally made from wild animal hides, but now woven fabric, and ibhetshu worn by men are now substituted with domestic animal hides.





Isitshikitsha dance

COMMUNITY & LANGUAGE:
NDEBELE



Intangible elements associated with the enactment or transmission of the dance are the chants, poetry and lyrics.

Modes of transmission to others in the community include exhibition/performances during celebrations and other events, and schools programmes that invite practitioners and custodians to train students.

Relevant organizations for this community are Zimbabwe National Traditional Dancers Association and Zimbabwe Traditional Healers Association.

Threats to the continued enactment and transmission of the dance within the community lie in religion, where most churches preach against

African spiritual traditions; and legislation in support of wildlife and forestry conservation which has restricted the sourcing of traditional materials (specifically hides), and risk of arrest. The lyrical content of the music is not documented; the choreography is being diluted with modern dance moves, and children are reluctant to learn. Safeguarding measures in place to address any of these threats include the teaching of traditional dances in schools as part of the nationwide Jikinya dance competitions.

References:

No specific books are known to be written on this dance expression, and there is no knowledge or evidence of archived material. The element is mentioned in Pathisa Nyathi's writings. Individuals have been seen recording audio and videos during public events for their private collection.

Compilers:

Trust Gumbo (Research), Bongani Sibanda (Documentation), Florence Khumalo and Michael Ncube (Community representatives), and Caroline Mpofu (dancer from Bulawayo).

7.

Chilimba / Kalilo dance

COMMUNITY & LANGUAGE:
TONGA

Area: Binga District, Matabeleland North, Zimbabwe

Resource persons: Jossam Sialwindi Munkuli – Leader of Simonga Music/Dance Group, Bridget Munkuli - Simonga group member.

CHILIMBA/KALILO is a celebration dance performed as entertainment during social events and gatherings. It is mostly led by women as its purpose is to display the charms of girls and young women who are ready for marriage. Potential suitors are identified and the boys and young men then join in the dancing.

It is performed throughout the Binga District – in Siachilaba, Siansundu, Siabuwa, Tinde and other communities.

Chilimba is performed by girls and young women wearing short beaded skirts with matching beads on legs, arms and head bands. The boys and young men remain in the audience and the girls and young women get to choose a man from the audience to join them for a dance. If a man sees a woman dancing and his interest is triggered, he joins in the dance.



This dance is accompanied by six drums (ngoma buntibe/budima, mujinji, impininga, muntuundu, ntaakutanda, muuliliko) and shakers, and the dance is accompanied by singing, clapping and chants. The dance has no seasonal restrictions as it is a celebratory. The choreography aims at triggering the interest of the opposite gender. There is no rigid age restriction but it is practiced mostly by the ready-to-marry girls for identification by their suitors. Everyone in attendance can sing and clap for the chosen dancers.

The dance is performed by women and joined by men, under traditional leaders, within Simonga Group and schools. Others less directly involved are elders (custodians) who provide oral information, and costume designers responsible for the women's attire.

Tangible elements associated with the dance are the costumes - women's beaded skirts with wrist and leg bands, head gear (maningwe, intembe, muuyula, zobanda, muupa, buulungu) and men's attire, traditionally covering only their private parts with wild animal hides (insaala, insuuku, miilembo, intiami, ituukuze), but now using domestic animal hides over short trousers.



Chilimba / Kalilo dance

COMMUNITY & LANGUAGE:
TONGA

Area: Binga District, Matabeleland North, Zimbabwe

Resource persons: Jossam Sialwindi Munkuli – Leader of Simonga Music/Dance Group, Bridget Munkuli - Simonga group member.

Modes of transmission to others in the community include showcasing of the dance during gatherings and celebrations; story-telling and children imitating the dance at home and in schools.

Relevant local organizations are Basilwizi Trust, Simonga Dance Group, Zimbabwe National Traditional Dancers Association, and the Zimbabwe Traditional Healers Association.

Threats to the continued enactment of the dance in the community include laws and legislation in support of wildlife and forestry conservation which restrict the sourcing by the custodians of the traditional materials needed for the manufacture of instruments, props and costumes.

Threats to the continued transmission of the are: Religion – most churches preach against traditional practices; Legislation – government laws as anyone gathering certain raw materials risks arrest; Urban migration – many of the youths move to the city, some as young as 10-14 years, and traditions are diluted or lost.

Threats to the sustainability of access to tangible elements and resources – unable to access animal hides; inability to use wild animal hides in making the drums for original sound.

Viability of other intangible heritage elements - the lyrical content of the songs and poetry are not

documented. Choreography is slowly being diluted with modern dance moves. Children are reluctant to learn traditional dances.

Safeguarding or other measures in place to address threats and encourage future enactment and transmission lie in schools programmes to teach young children traditional dances as part of the nationwide Jikinya Dance Competition, and custodians try to teach young children through exhibition performances and story-telling.

References:

No specific books are known to be written on this dance expression, and there is no knowledge or evidence of archived material. The element is mentioned in Pathisa Nyathi's writings. Individuals have been seen recording audio and videos during public events for their private collection.

Compilers:

Trust Gumbo (Research), Bongani Sibanda (Documentation), Florence Khumalo and Michael Ncube (Community representatives), and Caroline Mpfu (dancer from Bulawayo).

8.

Ngoma Buntibe dance

COMMUNITY & LANGUAGE:
TONGA

Area: Binga District, Matabeleland North, Zimbabwe

Resource persons: Jossam Sialwindi Munkuli – Leader of Simonga Music/Dance Group, Bridget Munkuli - Simonga group member.

NGOMA BUNTIBE is a ritual dance that was used as a medium of communication for funeral notices and other events.

Ngoma Buntibe is also performed whenever there is need to communicate or send a message within the community or to other communities. Both men and women participate in this dance which is accompanied by six drums with different tones, and horns as the main dominating instrument. The choreography is about formations and movements. Men's costumes consist of ingala, animal skin, insuku, mufambo. Women's costumes consist of maningwe, beaded skirts, zobanda, muyulu and bulungu (beads). Instruments are shakers (insaka), horns (impauka, soyina, ibimbidzyu, kauu) and drums (ngoma buntibe/bundimu mujinji, impiningo, muntadu, ntaakutunda, muulililo).

Others in the community who are less directly

involved are a blacksmith for props (spears, knives and other related props); craftsmen of instruments (drums and whistles); and women who produce the costumes.

Intangible elements associated with the dance are the lyrical content as it carries the message; and the storage location of the drums which is not known to everyone.

Modes of transmission to others in the community are by public performances, and Simonga rehearsals.

Threats to the continued transmission of the are: Religion – most churches preach against tradition-



Ngoma Buntibe dance

COMMUNITY & LANGUAGE:
TONGA



al practices; Legislation – government laws as anyone gathering certain raw materials risks arrest; Urban migration – many of the youths move to the city, some as young as 10-14 years, and traditions are diluted or lost.

Threats to the sustainability of access to tangible elements associated with the dance are that horns and hides from wild animals are no longer accessible. Technical advancements have nullified the communication process as people now use phones and other devices for communication which poses a threat in that now the dance is no longer performed for its original purpose.

Safeguarding to address any of these threats lies with performances by groups such as Simonga Community Dance Group, traditional leaders, Basilwizi Trust programmes, and National Arts Council programmes.

References:

No specific books are known to be written on the dance; private recordings by tourists; props, instruments, costumes are exhibited in the Tonga museum in Binga.

Compilers:

Trust Gumbo (Research), Bongani Sibanda (Documentation), Jossam Sialwindi Munkuli and Bridget Munkuli (community representatives), Rumbidzai Mleya and Alfonis Ndlovu (dancers from Bulawayo).



9.

Malende Dance

COMMUNITY & LANGUAGE:
VENDA

Area: Dumba area, Nulib, Matetengwe

Resource persons: Tshianeyo Ndou, composer and choreographer.

Malende is a ritual dance that was used as a communication medium for developments within the community including funeral notices and other information. It is also a celebration dance performed during happy times, weddings, annual ceremonies and in work spaces (i.e. the fields). The dance is a symbol of happiness or celebration and signifies unity among the tribe and developments within the community.

The Malende dance has no age restriction and participation is open to all age groups. Both men and women take part in the singing, dancing and drumming.

Others in the community less directly involved are: Drum-maker – Amos Muleya from Mavake Area; costume and props – Eselina Sithole from Dumba Area; Choreographer Mrs Mhlanga from Dumba Area; composer – Tshianeyo Ndoun from Madaula Area.

Tangible elements associated with the dance are the big drum (murimba), small drum (tshitutulu), horn (phalaphala), whistle (ndevha); costumes & props: leg ruffles – (magagada), stick, (mbadda), skirts, (minwenda, mikhasi, tshitivhavhino, luttomola tsiye and mabebe). Intangible elements are the poems, chants and folktales. Modes of transmission to others is by exposure at events.

Threats to the continued enactment and transmission of the dance are migration, urbanization, dilution of cultures and Christian beliefs. There is also a lack of documentation and information dissemination from elders to the young ones; and lack of funds to secure raw material for production of drums and costumes. The practice of the dance is affected by things such as a change in farming methods, seasons, times.

Access to tangible elements are threatened by stiff legislation for environmental and animal protection which are the main source for raw materials for props, instruments and costumes. Violation of the poaching and deforestation Act attracts a jail term, and raw material has become expensive.



Malende Dance

COMMUNITY & LANGUAGE:
VENDA

Area: Dumba area, Nulib, Matetengwe

Resource persons: Tshianeyo Ndou, composer and choreographer.

Drum-makers are powerless to pass down the knowledge and skills to the next generation, due to lack of raw material.

The dance patterns/choreography and lyrical content have been maintained as they are occasionally performed in ceremonial gatherings and annual events. The values and norms are still practiced and have been adopted and transmitted through schools and cultural clubs.

In efforts towards safeguarding against threat of the dance dying away, government schools under a new curriculum have been subjected to teach these dances in theory and practical lessons. The Ministry of Youth, Sports, Arts and Recreation have advocated and encouraged the formation of culture groups in the area.

Traditional leaders have always encouraged and insisted that these traditional dances be showcased during social gatherings and annual events. The ministry has supported festivals that aim to preserve and showcase these dances (i.e) Jikinya and Chibuku Neshamwari.

References:

Nothing has been documented about the dance. During public and private functions and gatherings phone recordings are made by individuals there are no known archives or collections.

Compilers:

Research coordinators - C Zulu and Gift Siziba; Researchers - Trust Gumbo, Fananani Moyo, Robert Ndou; Documentation and sound recorder - Johanne Mpofu; Interviews – Gift Siziba, Pfananani Moyo; Data collection - Pfananani Moyo; Data entry - Trust Gumbo.



10.

Tshifasi Dance

COMMUNITY & LANGUAGE:
VENDA

Area: Chief Tshinoni; Shabwe - Chief Matibe Malala - Chief Tshitauzwe Lukange - Chief Matibe.

Resource persons: Emely Nguluvhe – Chairlady; Ester Nguluvhe - Vice Chair.

Tshifasi is a celebration dance used for enculturation, and is performed during annual ceremonies, weddings and other festivities, and for welcoming chiefs and other important guests. Tshifasi is one of the key dances, playing a significant role in preserving the Venda culture and way of life within the community.

The dance is accompanied by drums and music which has rich lyrical content that is aimed at counselling, addressing issues and giving solutions to youth and other people concerned about challenges and problems that the community will be facing at present or might face in the future.

Performances are dominated by female dancers and drummers with men participating on only a few occasions. The dance is open to all age groups. Other people in the community who are less directly involved, are Drum-maker Amos Muleya from Mowale Area; Costume - Mrs Mhlanga from Dlte; Props - Eselina Sithole; Choreographer and composer - Chianewo Ndou of Malala area.

As for the Malenda dance, tangible elements associated with the Tshifasi dance are the big drum (murimba), small drum (tshitutulu), horn (phalaphala), whistle (ndevha); costumes & props: leg ruffles – (magagada), stick, (mbadda), skirts (minwenda, mikhasi, tshitivhavhino, luttomola tsiye and mabebe). Intangible elements are the poems, chants and folktales.

Those who do not participate in enculturation are not be permitted to take part in the ceremony. Threats to the continued enactment of the dance in the community are migration, urbanization, dilution of culture and Christian beliefs.

Threats to the continued transmission and sustainability of access to tangible elements of the dance are Government legislation on environmental and wildlife protection, violation of which attracts a jail term. Drum-makers are not able to pass down knowledge of the craft and skills to the next generation, due to lack of raw material.

Safeguarding or other measures in place to encourage future enactment and transmission of the dance include the vital role played by the Ministry of Youth, Sports, Arts and Recreation by encouraging the formation of cultural clubs in and out of schools. The ministry also coordinate, facilitate and fund cultural programs in support of the arts Ministry of Education, such as Jikinya Dance Competitions, and Chibuku ne Shamwari traditional dance festival.

References:

Nothing has been documented or written of Tshifasi dance. Amateur recordings have been made by individuals during performances at events. Nothing has been known to be documented.

Compilers:

Research coordinators - C Zulu and Gift Siziba; Researchers - Trust Gumbo, Fananani Moyo, Robert Ndou; Documentation and sound recorder - Johanne Mpofu; Interviews – Gift Siziba, Pfananani Moyo; Data collection - Pfananani Moyo; Data entry - Trust Gumbo.



Nhimbe Trust extends grateful thanks to the following for their contributions in the realisation of project outcomes:

- + Dr Susan Keitumetse
- + Daphne Mukaronda
- + Dr B Samwanda
- + Pathisa Nyathi
- + Trust Gumbo
- + Stephen Chifunyise
- + Butholezwe Nyathi
- + Reward Shockson
- + Caroline Maponga
- + Thabo Rapoo
- + Nkosilathi Mswela
- + Florence Khumalo
- + Tsoro-o-tso San Development Trust
- + Basilwizi Trust
- + Ministry of Youth, Sport, Arts and Recreation
- + Headmen Ian Ndebele and Mr Gundwane, and Councillor Shadreck Ndlovu
- + Kalanga community of Tokwana and Inyele, Bulilima District.
- + Headmen Rose Ncube and Mr Mapfuko
- + Nambya community of St Mary's, Hwange District.
- + Chief Mabhikwa Khumalo and Headman Michael Ncube, Ndebele community of Jotsholo, Lupane District.
- + Chief Nona Mukombe and Headman Sailwindi Munkuli, Tonga community of Siyachilaba, Binga District.
- + Chief Matibe and Chief Sitaudze, Venda community of Dumba and Madaula, Beit Bridge District.


INTANGIBLE CULTURAL HERITAGE




We are committed to being open and accessible.
We welcome all comments on our work. Please send these to:
Executive Director Josh Nyapimbi
on Email: joshnyap@nhimbe.org OR WhatsApp: +263 784268614

CONTACT DETAILS & ADDRESS

Bluez Cafe, 97A Lobengula St/8th Ave, Bulawayo, Zimbabwe

 +263 (292) 268931

 info@nhimbe.org

 www.nhimbe.org