

MUSIC IN THE MAKING: A CASE STUDY OF THE CARAVAN TRADITIONAL DANCE
GROUP

by

LUTANANI ANNAH RAMBAU

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SUPERVISOR: PROF M DUBY

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Declaration

I declare that Music in the Making: A Case Study of Caravan Traditional Dance Group is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

Signed:

Date:

Acknowledgements

I would like to thank Mr Musisinyani Mackson Mavunda and the rest of the Caravan Traditional Dance group for allowing me to do research on their repertoire.

I would like to express my gratitude to my supervisor Prof. Marc Duby. His constant guidance and willingness to share his knowledge and Dr Thomas Pooley's advice as second reader made me understand this study and its manifestations in great depth and helped me in completing this degree.

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I dedicate this study in loving memory of my parents, Mr Mbulaheni Wilson Rambau and Mrs Tshinakaho Maria Rambau.

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Abstract

This case study of the Caravan Traditional Dance group profiles Musisinyani Mackson Mavunda's contribution to Tsonga music and dance performing arts.

The lack of documentation of the work of Tsonga local traditional composers and choreographers is well-known in South Africa. This is echoed by Kidula (2006: 109), stating that 'many studies from the continent have few outlets in the global academy, inasmuch as the work done by foreign researchers is barely known in much of Africa'.

A few years in the future, it will not be known who the composer of a certain song was, and what their intentions were in composing that particular song. Naturally the composers want to send a message to the community and sometimes to entertain the community or compose for a certain ritual. Composers need a considerable amount of planning and carefully chosen words, choreography and so on and this becomes apparent when taking into account the time and effort they put into composing a song.

In response to this problem and by placing the composers' narratives at the centre, the study examines the role of the founder of the Caravan Traditional Dance group (CTD), Musisinyani Mackson Mavunda, and his contribution to Tsonga music and dance performing arts. This requires a critical examination of all aspects of his CTD professional career: his musical beginnings, teaching career, teaching of Tsonga traditional dances and his social and cultural heritage in the society.

The key finding of this study was that Musisinyani distinguishes the humanity of others, which is *Ubuntu* philosophy. Music is power. It has power from within the composer. This is seen through the composer's confidence, assertiveness and motivation when composing songs. Music has the power to do; this is the listeners' choice. Through the power of music, people can gain skills; they may be productive and can network and be innovative. Music also has power over people, and the power to influence communities, thereby helping unite community members to work towards a common cause to achieve a common

goal. It therefore gives communities strength and cohesion. As the community they have the power to challenge the status quo and to encourage one another.

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1. CHAPTER ONE: INTRODUCTION AND MOTIVATION FOR THE STUDY

1.1 INTRODUCTION

Almost all cultural events in Africa are accompanied by singing and dancing, and African dance and music are shaped and informed by African cultures. Music in the African context consists of the melody, the words, the philosophical ideas behind them, the dance steps that go with them, and so forth. African music is 'more than drumming and dancing'; hence the definition of African music must include 'traditional music, art music and popular music' (Ohene-Okantah, 1997: 7). African music needs to be understood holistically as the product of a range of different cultural and performative expressions.

Ruth Stone (1998: 7) describes the inseparable interconnectedness of the various components of music performance in African societies as follows:

African performance is a tightly wrapped bundle of arts that are sometimes difficult to separate, even for analysis. Singing, playing instruments, dancing, masquerading and dramatizing are part of the conceptual package that many Africans think of as one and the same.

From this, African performance is a holistic phenomenon where one cannot separate music, dance and other cultural components that go with it. African music serves as entertainment as well as an avenue for informal communal management, moral regeneration, and social integration. When parents teach their children norms and values through story telling, these stories are accompanied by music. Parents believe that values and morals can channel one's life, inspire, and give energy for living and doing things in an accepted way. In the case of Venda culture, John Blacking (1957: 2) states that 'the main educational value of the children's songs lies in their function as exercises in rhythmic coordination and as a preparation for participation in other musical activities'. Music may perform other functions too. For instance, it is employed as a channel for iconic and hidden insights that listeners must interpret, as these

stories are told using metaphors or personifications. The functional use of African performing arts as a vehicle for celebrating communal heroes and denouncing villains is well formalised in praise-singing (Kaschula, 2002). African music and performance flourished in pre-colonial traditional Africa where customary rules governing ceremonies and events were regulated by traditional chiefs and elders. This is also the case with Venda traditional dances (Blacking, 1973). However, the advent of colonisation and its attendant industrial, religious and educational modernisation led to changes and the incorporation of new technologies into African traditional performing arts.

This research study focuses on the Caravan Traditional Dance Group (henceforth CTD) as exemplified by their practice of the Tsonga *xincayincayi* dance. In order to take a holistic perspective on Tsonga musicking, I situate CTD within the larger Tsonga culture. The Tsonga people, who are closely related to the Shangaan, inhabit South-Eastern Africa (Limpopo Province of South Africa, Mozambique, Swaziland, and Zimbabwe). Their musical culture distinguishes them from other ethnic groups in South Africa (Mesthrie, 1995). The Tsonga language is linguistically related to Zulu and Mozambique Shangaan (Mathebula, 2002: 1). According to Mandla Mathebula (*ibid.*),

[T]he Mabunda (Mavundza) and Maswanganyi were part of the Mazibuko clan in KwaZulu. They left for Nhlave area of Southern Mozambique where they adopted the Nhlave sub-dialect of Dzonga. When Soshangane arrived in Mozambique they were already Tsonga speaking, which means that they had been there long enough to allow for their Nguni dialect to be swallowed by Tsonga.

This study will investigate meanings of Mackson Musisinyani Mavunda's Tsonga *xincayincayi* repertoire. It will also examine his role as the founder of CTD, his use of his repertoire to influence and persuade the villagers at Ribungwani village, the neighbouring villages as well as anyone who listens to his compositions.

The study aims to describe the role of the *xincayincayi* dance in Tsonga culture. To achieve this, the research locates the Caravan Traditional Dance Group as practitioners of *xincayincayi* dance within their geographical, cultural, anthropological and historical settings. This leads to the questions: Who are the

Tsonga-speaking people and which part of Southern Africa do they inhabit? These questions will be discussed in more detail in Chapter 4.

In rural areas, many Tsonga people live in large villages under the control of chiefs and elders, who serve as the fountainheads of African traditional culture. Traditional Tsonga ways of life are dominated by music, whose pervasiveness demonstrates its cultural and social values and interactions. Tsonga music and dancing have affinities with the performing arts of other Southern African cultures.

Tsonga people use both voice and indigenously crafted musical instruments in their performance. The instruments include membranophones, aerophones, and chordophones, slit gongs, rattles, and double bells as well as melodic instruments such as string instruments and drums (Kirby, 1968; Levine, 2005).

A survey of the structure and content of songs in Tsonga music confirms Francis Bebey's assertion that 'much of African music is based on speech' (1975: 119). He observes that 'the bond between language and music is so intimate that it is actually possible to tune an instrument so that the music it produces is linguistically comprehensible' (*ibid.*). By way of illustration of this point, Otukile Phibion (2003) and Percival Kirby (1968) speak of the drum (a drum that is played when performing Tsonga spiritual ritual conducted by a traditional healer), which is used for expelling evil spirits.

Tsonga music performance supports a host of social functions that are beneficial to the community. These include using song texts to convey norms and values of the community and communicating with God and traditional gods through their ancestors during all-night religious ceremonies that last for days or weeks. For Tsonga, texts can be used to express the performer's inner feelings, for instance poetic singing. Song texts may also express the composer's opinion or socio-cultural insights. However, some song texts will have a deeper meaning to the audience depending on the context and performance. In the Tsonga cultural context, singing is always accompanied by dancing and some form of rhythmic gestures such as clapping, stamping of feet and ululating. Like music, dance has its communal functions as well.

Colonialism thwarted the natural development of the Tsonga people and is responsible for their present status as a marginalized ethnic group in South Africa. Their attempts to deal with the legacy of the past are poignantly conveyed through *xincayincayi* music and dance as part of Tsonga history and musical heritage. In Tsonga cultures, political rallies, sporting events, international conferences, and a range of public events and rites of passage are all accompanied by music and dance. The customary mode of transmission of Tsonga music and dance from generation to generation is through the oral tradition.

The Tsonga, like other ethnic groups, have different kinds of songs for different occasions. Some of the functional songs include songs for work, childbirth, marriage, hunting, initiation, funerals (dirges), songs for political activities, songs to ward off evil spirits, and songs to pay respects to good spirits, the dead and the ancestors. All these songs and dances are performed in a social context. Some of the songs and dances are performed by professional musicians, for example the playing of *the machomane* drums that are used for expelling evil spirits. The *machomane* drum is also used by the Bakalanga in Botswana and Zimbabwe and is spelt '*mantshomane*' (Phibion, 2003; Kirby, 1968).

Like the Venda children's music and dance documented by Blacking (1973, 1987), in Tsonga cultural contexts the childrens' games are accompanied by music. The role of music and dance in forging cultural consciousness in children and the community as a whole is highlighted by Jean Kidula (2005: 4), who asserts that 'music can articulate the paths people tread or hope to tread in asserting identity'.

1.2 PROBLEM STATEMENT

Musisinyani (preferred appellation) is a Tsonga traditional music composer, choreographer, and performer. His focus is on both *xincayincayi* and *muchongolo* traditional dances (see glossary). He considers music as one of the important aspects of learning and since most of the young boys in Ribungwani village spend a significant amount of time after school doing nothing, he felt that he had

to use music to teach the children norms and values that include respect, accountability, integrity, honesty, and so on (Personal interview, June 24, 2013).

The lack of documentation of Tsonga local traditional composers' and choreographers' works represents a gap in knowledge echoed by Kidula (2006: 109), stating that 'many studies from the continent have few outlets in the global academy, inasmuch as the work done by foreign researchers is barely known in much of Africa'.

A few years in the future, it will not be known who the composer of a certain song was, and what their intentions were in composing that particular song. Naturally the composers want to send a message to the community and sometimes to entertain the community or compose for a certain ritual. Composers need a considerable amount of planning and carefully choosing words, choreography and so on and this becomes apparent when taking into account the time and effort they put into composing a song.

They certainly want best-quality performances, and I asked Musisinyani how he felt when his compositions were not acknowledged (also see Akpabot 1986: 63). As Tsonga traditional music composers, they first look at what is happening around them, write the words and then translate them into music. As Africans, they do not write the music down; they keep the melody in their hearts. This includes information about the pitch, melody, rhythm, duration, etc. Then they have to arrange the melody for different musical instruments. The crucial goal for this study was to encourage critical consideration of Tsonga traditional composers and educators so that their works and stories could be adequately documented (Personal interview, June 24, 2013).

In response to this problem and by placing the composer's narratives at the centre, the study examines the role of the founder of CTD, Musisinyani Mackson Mavunda, and his contribution to Tsonga music and dance performing arts. This required a critical examination of all aspects of his CTD professional career: his musical beginnings, teaching career, teaching of Tsonga traditional dances and his social life. The study interrogated to what extent Musisinyani's usage of song text as an expression in *xincayincayi* dance, performance styles and his

interpretation of Tsonga music and dance culture as exemplified by *xincayincayi* dance and music conform to the received traditions.

Music can communicate sentiment of common purpose, even amongst other musicians who do not know each other. For Musisinyani as a musician, the soul of his repertoire can live on even when he is gone.

1.3 THE PURPOSE AND OBJECTIVES OF THE STUDY

The study investigates the history and performance techniques of the CTD as exemplified by the Tsonga *xincayincayi* dance and song texts of the CTD repertoire, which give *xincayincayi* dance its cultural meaning and social relevance. The objectives were as follows:

- To discuss and document the history and to investigate why the founder, Musisinyani Mackson Mavunda, started the group;
- To discuss and document the components, principles, song analysis and teaching methods of the CTD and how he uses song text as an expression;
- To preserve the *xincayincayi* songs that are composed by Musisinyani Mavunda;
- To facilitate access to Musisinyani's repertoire within the body of Tsonga traditional songs.

1.4 RATIONALE OF THE STUDY

What stimulated this research? Why the Caravan Traditional Dance Group?

I was employed on a contract basis at the National Research Foundation (NRF) in 2001. I used to work from 08h00-13h00, Monday to Friday. I was introduced to International Classical Music Festival (ICMF), now called Music is a Great Investment (MIAGI), in 2002, where I was employed to work as an administrator two days a week from 14h00-16h00. While working for ICMF, I was introduced to Musisinyani Mackson Mavunda, his wife Jessica and sons. They would stop by

the ICMF offices for refreshments while they were on their way to OR Tambo International Airport (Johannesburg, South Africa) on their way to Germany.

The activities at the ICMF office included helping when the ICMF hosted concerts and regular official visits to Ribungwani village. I had the opportunity of meeting Musisinyani several times. After one of our meetings, I asked him about his feelings as a composer, musician, and choreographer and the challenges he encounters. Whenever I met him we would have long discussions around traditional composers' roles in African society. One day I asked him about the Caravan Traditional Dance Group's repertoire and their composer. As always, with a smile on his face, his answer was '*hi mina*' (I am the composer). I could not believe what he said, looking at the good work that he was doing. My other question was, 'Is your repertoire documented or recorded?' His answer was no. 'Sometimes the audience take videos and they never give us any copy of the recorded materials'. His response broke my heart, as I did not know how to help him.

A literature review has also shown that the cultural values of the Tsonga are articulated and transmitted through music and dance (Johnston: 1975). The only research studies a literature search on Tsonga cultural heritage unearthed are those conducted by the Tsonga linguists Cornelius Tennyson Daniel Marivate and Hudson William Edison Ntsanwisi. Marivate's major work is entitled *Clan praises in Tsonga* (1978). According to Thomas Johnston, Ntsanwisi published *Tsonga idioms: A descriptive study* (1968) and a few traditional Tsonga song texts (1975: 143). He wrote several novels in Xitsonga, the best known being *Masungi*. He also wrote a series of Tsonga readers for primary schools, *Makomba Ndlela*. He also published a scientific work on linguistics, a descriptive study on Tsonga idioms. Apart from his mother tongue, Xitsonga, Ntsan'wisi was also fluent in Afrikaans, English, French, German, Setswana, Sesotho, and Venda.¹

Johnston (1975) has also written on Tsonga music and commented on the *muchongolo* and *xigubu* (see glossary) drums and reviewed several useful

¹(<http://www.sahistory.org.za/dated-event/prof-hudson-ntsanwisi-former-chief-minister-gazankulu-dies-johannesburg>, accessed 1 November 2014).

studies pertaining to Tsonga people, their history, culture, religion and language. Johnston does not, however, provide an in-depth analysis of the *muchongolo* and *xigubu*. (See also Niehaus and Stadler, 2004). All the relevant terms and concepts are discussed in detail in the glossary.

It was against this background that the rationale for the study emerged; in short, although the CTD has been performing locally across South Africa and abroad, no formal research study has yet been conducted on the group, its contribution to Tsonga culture; a case study of this group will shed light on Tsonga cultural practice in general. This study will mainly focus on the meaning of song texts of the Caravan Dance Traditional Dance Group repertoire and other aspects that are defined in the research aims.

1.5 SIGNIFICANCE OF THE STUDY

The participant-observer's investigation, where the researcher participated in some activities while observing the CTD as a distinctive study of genre of the Tsonga music and culture, might be of interest to Tsonga-speaking people, scholars (musicologists, ethnomusicologist, etc.) as well as social scientists. Furthermore, the study provides the groundwork for documenting the *xincayincayi* songs composed by the traditional musician Musisinyani Mavunda.

The study also contributes to the presentation of Tsonga music and culture as it entails an analysis and interpretation of the songs composed by Musisinyani Mavunda. It adds to the existing scholarship on the profiles of traditional musicians, also enriching the broad intellectual framework of the Tsonga culture in South Africa and internationally. As already stated, although the focus of this study was on *xincayincayi*, no previous research has focused on *xincayincayi* Tsonga traditional dance.

1.6 RESEARCH QUESTIONS

Main question or problem: For what purpose does Musisinyani use music as a means for teaching moral regeneration, social integration and communal supervision?

Moral regeneration refers to the revival of moral values which have been eroded or forgotten. It includes the norms and values that the society should live by, that is, issues of responsibility, accountability, honesty, integrity, respect, and so on. Moral regeneration was also encouraged by the first black South African President, Nelson Rolihlahla Mandela (1918 - 2013). He called on religious leaders to become involved in a campaign that was aimed at dealing with corruption, greed, laziness and egotism. Musisinyani's work can thus be seen as part of a larger project of nation building in South Africa.

In the process of reviving their moral values, people integrate. This is further acknowledged by Peter M. Blau (1960, 1977), who describes social integration as engagement or interaction as collective with the aim of sharing ways of understanding in the form of norms, values and beliefs. He further reminds us (1960: 546) that 'a person is considered to be integrated in a group if the other members find him [sic] sufficiently attractive to associate with him freely and accept him in their midst as one of them'.

The study also addressed the following related sub-question:

- What are the aims and objectives of the CTD?

The following research methods were used to answer these questions (see Appendix D for more information).

1.7 RESEARCH METHODOLOGY

As noted at the beginning of this chapter and in the main research question, this study sought to discover how Musisinyani uses music as a tool to teach moral regeneration, social integration and communal control. The study employed descriptive, diagnostic and qualitative case study methods in investigating Musisinyani's Caravan Traditional Dance Group. The historical determinants that shaped and informed the development of *xincayincayi* Tsonga traditional dance were gleaned from cultural-historical texts (Mathebula: 2002).

The study used a qualitative research approach that included designs, techniques and measures that veered away from discrete numerical data (Patton 1990). The study adopted the qualitative approach because the investigation of CTD was centred on *xincayincayi* Tsonga traditional dance – human phenomena characterized by attitudes and emotions, which are best studied by using qualitative methods (Mugenda and Mugenda, 1999: 202). In qualitative research, the researchers are interested in the meaning of people's behaviour, and the way they do spontaneous things.

Furthermore, this approach uses two research strategies: ethnography (Leedy and Ormrod, 2014: 144) and a case study that allows the researcher to participate in some of the activities of *xincayincayi* Tsonga traditional dance. Ethnography was relevant to the study, since it has its origins in the work of anthropologists and ethnomusicologists studying aspects of a particular group in depth and involves the researcher becoming a member of the group in order to share the group members' experiences and trying to understand why they act in particular ways. I have established a good working relationship with Mavunda over the years which facilitated the research in a way that allowed me to get a more personal and in-depth portrait of the informants.

Since the 1960s, ethnography has been a principal research method in the discipline of ethnomusicology. The work of the early ethnomusicologists such as Bruno Nettl (1956) and Alan Merriam (1964) drew on theory and method from social and cultural anthropology. Since then the discipline has developed a range of techniques for recording and representing world music cultures in a reflexive fashion.

In addition to ethnography and qualitative research, there are several theories that attempt to explain how the research question can be answered. Christopher Small developed a theory that guides or gives an explanation of why things happen culturally and why they happen in a specific way/manner. According to Bhattacharjee (2012: 26), 'theories operate at a conceptual level and are based on logic rather than observation'. This enabled me to obtain comprehensive information and explain why things happen in a particular way rather than merely describing the event. These theories provided me with the insight of how

Musisinyani is inspired when composing, 'as the meaning of music lies not just in musical works but in the totality of a musical performance' (Small, 1998: 13). How this relates to the work of CTD is discussed in detail (in chapter 5, section 1) where Musisinyani describes how he understands music.

In the historical background of the founder of the CTD, I used 'narrative' interviews as suggested by Flick (2007; Babbie, 2010), followed by interviews with the respondents in order to probe narrative fragments that were not exhaustively detailed. Coupled to this, Small's musicking theory was also used as a framework for this background research. This theory was used to understand the composer and his relationship with other people (Small, 1998: 13).

The technique of thick description for understanding the meanings of culture in context enabled me to understand and absorb the background of the situation, setting or behaviour of the performers, the audience, and other relationships (Ponterotto 2006: 541). This approach is discussed in more detail in section 3.3.2.

1.7.1 Data collection methods

The study was based on two forms of data: primary data as generated by research inquiry and secondary data consisting of bibliographic research in journal articles, book sources, unpublished dissertations and theses, internet sources and other relevant literature. The primary data collection methods that were used are ethnography and case study data collection techniques, open-ended questionnaires, participant observation, interviews, focus-group discussions, observations and content analysis (Leedy and Ormrod, 2014).

The interview method was used for (1) the oral interview schedule, (2) the key or main informant interview, and (3) focus group discussions. The interviews were guided by a structured and unstructured oral interview schedule or an interview guide. These interview techniques require interviewers to ask questions or make comments intended to lead respondents towards providing data in keeping with the study objectives (Wanyama, 2006; Neuman, 2006; Litosseltti, 2003). A structured or an unstructured key informant interview was used to

collect data from members of CTD and elders considered to have relevant information on *xincayincayi* Tsonga traditional dance (see Appendix 1. Interviews).

During the first stage of the research, I introduced myself to the participants, presented the background of the study to them and asked them to complete the consent form indicating their informed consent and willingness to participate. Then face-to-face interviews were scheduled with those who signed the consent form (Saunders, Lewis & Thornhill, 2012).

The researcher took part in some of the events as participant-observer for the keener observation and conducted interviews with the founder, teachers (four teachers that teach the dance at CTD), performers, and the sponsors. Primary data sources included the main informants, namely the founder (Muisinyani Mavunda), teachers (people who help Muisinyani in training young musicians) and the young musicians. Additional primary data sources were the community, MIAGI (Music Is a Great Investment), and other stakeholders.

As there are many different research methods that can be used to collect and analyse data, I used a combination of techniques. I first identified and consulted books, journal articles, reviews, theses, and artworks to conduct a broad survey of Tsonga history and musical traditions. That helped me to guard against a biased interpretation and confirm the quality and authenticity of texts. I was also sensitive to the context of the texts and a possible subjective bias.

I personally conducted the interviews, in natural settings for the interviewees, and recorded transcribed and analysed data. Cornwall and Jewkes (1995: 1670) suggest that interpretations should be 'collated and analysed by researchers' and be sent/given to interviewees for further comments and corrections, so that the researcher takes charge of the process and data presentation (ibid.).

Ethnographic research methods gave me immediate access to practices and routines. I had insights into an internal perspective of the setting; interviews were used to gain more information. Flick (2007: 56) describes ethnographic research as 'a process of learning through exposure to or involvement in the day

to day or routine activities of participants in the research setting ... it is a strategy that facilitates data collection in the field'.

Flick further argues (2011: 183) that 'as in other forms of observation, participants have access only to what happens during the time the researcher participates and observes; what happened before and beyond the setting or concrete situations remains closed to observation and can be covered only through more or less formal conversations' (see also Remler & Van Ryzin, 2011: 72-73). I took the 'observer-as-participant' role as I was observing for brief periods, visiting the CTD for a few occasions to observe and conduct interviews. However, Neuman (1994; 2006) argues that face-to-face interviews are considered expensive, and interviewer bias when it comes to how the questions are worded, the appearance and the tone of the interviewer may also affect the respondents. The responses were tape/video-recorded.

There were challenges working with interviewees who were not familiar with academic research methods, procedures, and outcomes. The respondents gave me the opportunity to explain the nature of my research and to give hints about social roles in an interview. I was able to monitor the pace and direction of the social interactions as well as the responses from the interview subjects. The focus group was also a preference as respondents were 'likely to express more and go further in their statements than in single interview' (Flick, 2007: 118). This worked well during the first visit while introducing myself. As suggested by Flick (2011: 112), I prepared a number of questions for semi-structured interviews. Unlike the questionnaire, the face-to-face interview allowed me to deviate from the sequence of the questions. The subsequent question was based on the response given in the previous answer. That enabled me and the respondents to engage in a dialogue; in so doing, I was able to get the respondents' view on the issue. The respondents were able to respond 'as freely and as extensively as they wished' and that gave me the chance to probe further if the answers were not sufficient. Maxwell (2013: 103) argues that interviews 'can also provide additional information that was missed in observation, and can be used to check the accuracy of the observation'.

Interviews with the founder covered topics such as his historical background, the formation of the CTD and the meaning of the songs that he composed. In the historical background of the founder of the CTD, I used 'narrative' interviews as suggested by Flick (2007: 16), followed by semi-structured interview in order to probe 'narrative fragments that were not exhaustively detailed'.

1.7.2 Data analysis

With performers' and participants' permission, I used audiotapes, video, photographs and music. Qualitative research methods enabled me to interpret the data/songs by sorting them according to themes, and this process is called exploration (Verhoeven, 2011; Maxwell, 2013). According to Verhoeven (2011: 290), when analysing data in qualitative research, researchers have the opportunity to go back into the field to verify the initial findings and get clarity on issues. 'You repeat the research process until you feel that you have a reliable answer to the research question, i.e., the problem formulation ... this cycle is also known as *iteration* or the *constant comparative* method'.

All interviews were recorded and transcribed in Xitsonga and then translated into English with the assistance of Mr Masocha Lubisi. Extensive notes were taken during fieldwork. According to Maxwell, 'in qualitative research, the goal of coding is not primarily to count things, but to "fracture" (cited in Strauss, 1987: 29) the data and rearrange it into categories that facilitate comparison between things in the same category and that aid in the development of theoretical concepts' (2013: 107). This relates to coding the data into themes as well.

1.7.3 Sampling

In some ethnomusicological research studies, it is difficult to determine the number of participants or songs that will constitute the sample that gives fair representation of music in a given culture or the target population. The study used two non-probability sampling techniques – purposive sampling and snowball sampling.

Mugenda and Mugenda (1999: 50) define purposive sampling as a technique that makes it possible for the researcher to use cases that have the relevant data to ensure the achievement of the study objectives. Purposive sampling allows sample participants that have crucial information or possess the required characteristics to be hand-picked (Bryman, 2008: 460; Leedy and Ormrod, 2010: 212).

In snowball sampling, initial subjects with the desired characteristics are identified using purposeful sampling techniques (Mugenda & Mugenda, 1999: 51). The first few participants were asked to name others whom they know to possess the required characteristics until a usable number of participants was determined.

The strengths and weakness of non-probability sampling techniques are conveyed by Kerlinger (1973: 129): 'non-probability samples are often necessary and unavoidable. Their weaknesses can to some extent be mitigated by using knowledge expertise, and care in selecting samples and by replicating studies with different samples'.

The setting of this research was at the CTD performance ground in Ribungwani village. This setting was chosen because it was the most comfortable and convenient venue for all the participants it is the commonly accepted site for CTD performances. This is the concept of home/ habitus (Bourdieu 2013).

The participants

The study adopted a qualitative approach since the investigation of CTD was centred on *xincayincayi* Tsonga traditional dance. A purposive sample of the CTD members (the founder, teachers, choreographers, and performers) was recruited to take part. In addition, I included a few participants who were working closely with the CTD and three members of Ribungwani village. I limited the study to only these few participants who had been with the group since its inception, because they were knowledgeable about Tsonga cultural dynamics.

The following is a brief biography of the CTD members who participated in this study:

Mr Musisinyani Mackson Mavunda

- He is the main participant in this study.
- Founder of CTD, composer, choreographer and performer of the CTD.
- He is a teacher by profession.

Mr Witness Mavunda

- CTD teacher, performer and choreographer.

Mr Lucky Mavunda

- CTD teacher, performer and choreographer.

Mrs Ntsunu Mavunda

- CTD assistant teacher and performer.

Mr Robert Brooks

- Artistic Director of MIAGI

The participants were satisfied that their real names be used, not pseudonyms. The informed consent was obtained for the interviews (Babbie, 2010).

1.8 THEORETICAL FRAMEWORK

A theoretical framework based on musicking by Small and Nketia's conceptual approach is useful in investigating the meaning of Musisinyani's repertoire without losing sight of music and culture.

1.8.1 Musicking as a theoretical framework

Small explains that performance takes place in a physical and social space and that both aspects should be taken into consideration when the meaning of performance is formulated or generated. He believes that if the concept of musicking is used, many questions could be raised as to why certain things are

done the way that they are done. When these questions are answered, then the meaning of the performance would become clearer. Small believes that

By expanding our questions to the total performance, we can escape from the assumptions of the Western concert tradition as it exists today, which continue to dominate the ways in which we think about music; and we can see that tradition, as it were from the outside, as a small and these days (it was not always so) tranquil (some might even say stagnant) lagoon of the great restless ocean of human musicking (1998:11).

According to Small (1998: 9): 'To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composition), or by dancing'. Music is regarded as an activity and the events and rituals that are performed around it form part of the music event. Small argues that musicking provides us with a theoretical concept to help us understand and interpret or explain relationships between people. As individuals we listen and look around during a performance to find out what relationships are being established. We learn the meaning of the total event that is the venue, the audience and performers and so on.

I took part in some activities at the CTD's social space. I observed and asked questions as to why and how they were doing things the way they did. I tried to be as objective as possible to avoid misrepresenting the group.

1.8.2 Nketia's framework

I also employed Nketia's conceptual framework (2005: 30-31), which asserts that when researchers need to get the meaning of the song, they should consider the following aspects:

- (i) The participants – the musician, dancers and others
- (ii) Dance movements and other actions happening at the same time with music

- (iii) The musical instruments
- (iv) The analysis of song texts
- (v) Relationship of musical events and culture
- (vi) The influence of the performance on social or cultural change.

1.9 ETHICAL ISSUES

Ethical principles need to be taken into consideration when doing research. According to Flick (2007: 69), 'ethical considerations need to be taken into account not just during the planning phase of the research, but are crucial to carrying out good-quality research and attention should be paid to these throughout the whole process'. Research ethics are concerned with the protection of the rights and interests of both the researcher and the research participants (Schostak, 2002: 175).

As the research participants are human beings, they deserve to be protected from harm, have privacy, the right to respond (or not) to any question that they may be asked and to know how the research will benefit them as the Tsonga community. They also have a right to anonymity and confidentiality (Mouton, 2001). In the light of the above, I have taken account of ethical issues throughout the study.

Ethical issues are not only a concern when researchers are dealing with minor children or people from disadvantaged groups. It is a concern with all human beings taking part in research irrespective of age, gender, race, denomination and social class. As the research involved human beings, ethical clearance was obtained (see Appendix B). I observed the social behaviour of the CTD. I respected the Tsonga traditional values and customs by asking Musisinyani to introduce me and get consent from the chief of Ribungwani village where the CTD reside and where the research took place. I built trust and openness with the chief and Musisinyani as I might not be able to meet all the parents of the children who participated in the CTD performances.

I briefed the participants and assured them that if the information they provided was sensitive, they had the right to inform me if they did not want it to be published. Participants were given equal opportunity to present their views. The interviews and some performances were video-recorded. As recording of interviews and performances involves ethical issues, the participants were asked if they were willing to be recorded or not. All the research participants and all the people who participated in this research were acknowledged with the aim of conducting research 'in a socially responsive and responsible manner' (Mouton 2001: 242).

Despite the fact that ethic committees encourage reimbursement in the form of cash or gifts to research participants, I informed the participants that I would not be able to pay them as this study was for personal development with the aim of obtaining an MMUS.

When the study is complete, a copy of my dissertation will be made available to the UNISA Library for easy access to other students interested in Tsonga culture and traditions. Taking into consideration that some of the participants might not be able to see the dissertation; copies will be presented to Musisinyani and the Ribungwani village chief. Some of the results have been presented at conferences and a peer-reviewed paper has been published (Rambau and DUBY 2014).

1.10 GLOSSARY

Kuchanchula a dance with rhythmic quivering of the body

Kuthawuza a dance done by women, lifting only the top back part of their traditional attire called *xibelana*

Matshomane/machomane/macomani an exorcism ritual or dance

Makwaya a vocal music genre, performed at social gatherings (weddings, stokvels, and so on) by a group of singers

Mhala-mhala a horn

Muchongolo a tumbling/plummeting dance performed by Shangaan-speaking males mainly in the Bushbuckridge area

Murundu a rite of passage (circumcision) that is performed by boys

Musevhetho a rite of passage ritual that is performed by young girls

Muntshintshi a large drum that people were not allowed to look in

Ngoma is a drum

Ntsheketo a poetic form, in which sections of narrative are separated by songs

Ntumbuluko means origin

Shikwembu God the almighty

Tilo heaven

Timbila is a xylophone

Tingoma drums/or rituals

Tonga derogatory name given to the Tsonga speaking people by the Nguni speaking people. Tonga means the conquered people

Ubuntu is a term used in South Africa literally meaning human-ness and is often translated as humanity toward others, but is often used in a more philosophical sense to mean the belief in a universal bond of sharing that connects all humanity

Xibelani a traditional dance that is performed by Tsonga women

Xifasi a dance by girls and boys. This is done mainly in the evening. The boys form a chain like the coaches of a train and move in a circle

Xigubu traditional drumming performed by men

Xilala (*Swilala* in plural) is a dance performed by girls who are initiates, when they dance they transfer bangles from one wrist to the other, making them the focal point of dance

Xincayincayi a strenuous traditional Tsonga dance, performed by men at any Tsonga social or cultural event

Xipendana a small mouth-resonated bow with thick centrepiece and divided string. It is played by girls and women

Xizambi a Tsonga musical bow that is sounded by plucking the string and has dimples along the stave that are rubbed with a rattle stick.

1.11 Outline of the research

Chapter One presents the introduction and the motivation of the study

Chapter Two is the literature review of the study that gives background on the Tsonga culture and tradition and indigenous knowledge

Chapter Three provides research design and methodology

Chapter Four provides a general overview and contextualisation of Tsonga culture and a brief definition of *xincayincayi*

Chapter Five outlines a biographical overview of the founder of the CTD, Musisinyani Mackson Mavunda, and the formation of the group

Chapter Six looks at the arrangement of musical instruments that are used by the CTD to accompany the *xincayincayi* dance. The researcher discusses the

types of instruments, their origins and cultural meaning, how they are made, who plays them, and how and when they are played

Chapter Seven presents the conclusion, drawing together the results of the study as well as proposing recommendations for further research. It suggests areas that future scholars might want to investigate.

2. CHAPTER TWO: LITERATURE REVIEW

2.1 INTRODUCTION

There is substantial academic research on African music because it has attracted many Western scholars to the continent over the past several centuries. As J.H. Kwabena Nketia states (1986: 38),

When the importance of field work undertaken by musicologists themselves became generally accepted, investigations into African music were undertaken by musicologists who visited different African societies for short periods for this purpose; by permanent residents in South Africa such as Percival Kirby and Hugh Tracey; as well as by others like Arthur Morris Jones and Klaus Wachsmann, who took up extended residence in Zambia and Uganda respectively as missionaries, educators, musicologists, and museologists.

These Western scholars made contributions to African music and disseminated their knowledge to other Western scholars. According to Nketia (1986: 42), some scholars, including John Blacking, provided comprehensive glossaries of the terms and concepts that they used in referring to 'music, musical instruments, aspects of performance, categories of musicians and the social context of music'.

However, a survey on the topic indicates that the existing literature on Tsonga music is minimal, compared to other South African musical practices. Also relevant to this research is the meaning of Musisinyani's repertoire and song texts. Research on Tsonga music is mostly based on analysis of Tsonga culture, sociology, and anthropology, which topics will be briefly discussed in Chapter Four. Scholars such as Isak Niehaus and Jonathan Stadler (2004) have written on the *muchongolo* dance, which is one of the Tsonga traditional dances. Niehaus and Stadler interpreted the songs, but did not find out who the composers of the songs were. As there is not much research available on the topic of Tsonga music, this literature review will only concentrate on the general meaning of song texts, identity and indigenous knowledge (that will focus only on music making).

2.2 INDIGENOUS KNOWLEDGE AND IDENTITY IN MUSIC

Before the twenty-first century, indigenous people were made to believe that their names, culture, and other markers of identity were things of the past and that they should abandon them. Kwabena Nketia (1996: 38) states that

Much of the groundwork in African musicology undertaken by these pioneering scholars was done from 1920 to 1950, the period of colonial development when information on African societies, cultures and languages, as well as the physical environment encouraged international scholarship and the development of colonial institutes and research centers such as *Institut Francais d'Afrique Noire* (IFAN) in Africa.

Indigenous knowledge is a form of 'knowledge acquired over generations by communities as they interact with the environment' (Chisa, 2012: 34). Chisa further notes that in Africa indigenous knowledge is part of the culture and history of the local community and '[a] cornerstone for building an own identity and for ensuring the coherence of social structures within these communities' (2012: 38). Terri Janke reaffirms this by stating (2010: 5) that 'for indigenous cultures music and song are central to identity, place and belonging, and are an expression of a unique and continuing tradition'. Janke further argues (*ibid.*) that indigenous music has always been a primary means of 'renewing and teaching law and culture, ceremony, storytelling, preserving language, entertainment, telling indigenous experience to the wider community, commenting on life, society and politics'. Against this background this dissertation will document Musisinyani's repertoire as it contributes to forming part of Tsonga identity.

Sunder in Chisa (2012: 38) states that 'indigenous music is an important component of indigenous culture ... in an indigenous tradition, music expresses cultural belonging'. David Milroy (in Janke, 2010) is of the same view, arguing that indigenous music is the 'voice that crosses the boundaries... it enriches this nation and shows the nation's true identity' (2010: 2). Janke further argues that music is part of 'ceremony, storytelling, celebration, mourning, coming together and telling of events in indigenous people's lives, both past and present' (2010: 4).

John Blacking shared these sentiments (1971: 41) when he studied Venda music:

Venda music is concerned with the organization of sound and humanity. It is overtly political in that it is performed in a variety of political contexts and often for specific political purposes. It is also political in the sense that it involves people in a powerful shared experience within the framework of their cultural experience, and thereby makes them more aware of themselves and their responsibilities towards each other.

Blacking's argument applies to this particular study because his thinking is that music brings people together; in this study music is also understood as a way of expressing identity. However, the colonizers thought that the indigenous way of life was inferior. Jean Ngoya Kidula states 'oral history was questioned as a repository of accurate and reliable historical information and data, particularly before and during colonial occupation' (2006:100). For instance, people were baptized and their names were changed to western names whose meanings they did not know. Indigenous names have meaning, following a special ritual that involves the traditional healer and the majority of the family members. With traditional Tsonga and Venda people, names were bestowed by the paternal grandmother after she had assessed the situation in the family in terms of peace, health, poverty and other social issues that might be happening in the community at that time. For example, Mitloti (tears) would be given to a baby when the baby was born at the time of bereavement in the family.

For colonialist practices to be rationally sustained, indigenous cultural traditions had to be deemed lower than the traditions of the coloniser (Wilson 2004). Wilson contends that 'the revaluing of our traditional knowledge has to begin in our communities and among our own people, not only because we are the major holders of the knowledge and the major impetus for decolonization begins there, but also so that we can prevent that knowledge from being appropriated by the colonial system' (2004: 362).

Some indigenous people have preserved their culture into the present. Reviving the past was the main concern that motivated me to do this research when seeing Musisinyani teaching Tsonga traditional dances at his home. These dances

were seen by some missionaries as practices of the past that did not have value (Blacking 1957).

Recently traditional music has also been revalued. We find that traditional dance groups are invited to perform in places where they never performed before, such as universities (also see Dor 2014). These invitations show support for the revaluing of indigenous knowledge so that communities can continue to revive what has been lost in terms of cultural knowledge. Wilson mentions that 'there are people and programs attempting to incorporate indigenous knowledge into educational environments where children will have their indigenous identity reinforced and celebrated rather than delegitimized and denigrated' (Wilson, 2004: 366).

For Abebe Zegeye and Maurice Vambe, 'most African indigenous knowledge systems were desecrated, and pejoratively described as superstitions' (2006: 331). 'The fetishization of the written word created the impression that all that was unwritten or unwritable in Africa constituted nonknowledge' (2006: 332). According to these writers, when the colonizers realized that indigenous knowledge is embedded in memory, certain African oral forms such as popular songs, myth and spirit possession were privileged (332; see also Nzewi and Nzewi, 2009).

Kidula argues that 'Africans should reflect on the long-term effects of music scholarship and either silently acquiesce to the status quo when marginalized, or redefine and document their findings and positions' (2006: 101). She argues that 'in practice, African musical traditions are insufficiently analyzed or historicized. African music should be at the core of music studies, with Euro-American music at the periphery, otherwise, African researchers and composers will continue the exodus to the West and North, as this is their fundamental training and orientation' (2006: 109).

2.3 MUSICAL AND VERBAL LANGUAGES

Since this research was focused on the meaning of song texts, I found it important also to look at what had been previously accomplished by other

scholars in terms of the meaning of song texts. I conducted ethnographic research, interviews, etc. in order to provide a context and thick analysis of the song text.

The link between music and language has been repeatedly acknowledged by African scholars of music and performing arts. However, there is a clear distinction between language used in song writing and verbal language. In his re-affirmation of musical as opposed to verbal expression, Agawu asserts that there is a difference between 'musical and verbal languages'. According to him, the way that people express themselves while performing or dancing is completely different from the way they express themselves verbally. 'It has been noted that although one would not deny that music, as an aesthetic phenomenon, can be made to serve ideological and political purposes ... the symbolic residue of musical language is greater than that of verbal language' (Agawu, 2003: 9). Nketia (2005: 88) endorses Agawu's view when he observes that 'what one can say through music cannot always be said by word of mouth'.

Agawu (2003: 97) also states that 'registering the textuality of African music is in effect a way of foregrounding its essence as a performed art. It is a way of restoring a composition's fluid ontology by acknowledging its continuing life in reinterpretation'. The Agawu concept was applied in this research as the researcher explored the meaning of Musisinyani's repertoire where in most of his songs he used irony and metaphor to convey the message to the audience. The language that is used in the songs is not the language that is used on a daily basis.

Diallo and Hall (1989: 82) observe that 'village dancing plays the role that sports and fitness training do ... [and] music plays a major role in helping individuals and groups manage the tensions of living in society'. The two writers highlight the deeper functional attributes of music. They (1989: 107) assert that the functions of music need to extend beyond pleasing the ear. Music must have a meaning; music must express an activity and must have a natural or supernatural force, a feeling.

Mans also states that music and dance have encoded social meaning. 'Music has power to convey and create feelings, thoughts, attitudes and ideologies ... the social meanings of musical arts lie deeply embedded in sound and gestural patterns...' (2006: 32). What Mans advocates here is crucial to an understanding of Tsonga music and other types of African music in general.

Mans (cited in Green, 1988) argues that 'to understand musical meaning we must talk about two types of meaning' (2006: 32), that is, delineated meaning and inherent meaning. She defines 'inherent meaning' as the meaning that 'lies within the configurations of musical materials, such as tonal sequence, chords, harmonic series or cadences, and their interrelationships, as experienced by the individual' (2006: 32). Mans defines 'delineated meanings' as 'meanings that are defined by the associations that a culture ascribes to them wherever music is produced, distributed or received' (2006: 32). She adds that 'Looking only at the movements, actions and style of a dance convey an impoverished message, as the environment and purpose, in combination with the actions and reactions of dancers and onlookers, tell us what is important and gives us an inkling why' (2006:32-33). This is useful to unpack the meaning of the CTD's repertoire and convey the message through dance, song, actions, movements etc without leaving the environment (venue) and the importance of the performance. This is also affirmed by Nketia:

The point I am making is that even to those whose music we investigate a musical tradition consists of 'intrinsic' and 'extrinsic' facts of some sort, of repertoire and the oral traditions associated with it. The analysis of scale, modes, melodic direction, intervals, harmony, etc., provides one type of meaning to those accustomed to thinking of music in those terms. To the African performer and his collaborators and 'listeners', the music means much more than these, for it is part of a way of life. A theory of 'crossing the beats' or 'multiple main beats' based on analysis of procedure in drumming may help in bringing order into what appears to others as 'chaos'. It may demonstrate the African musical art of achieving complexity through the use of relatively simple elements. But drumming as a cultural activity has a meaning beyond structure and the Ethnomusicologist enriches his understanding of meaning by going beyond formal analysis (Nketia, 1962: 3).

I should not be mistaken as arguing in favour of abandoning the issue of interpreting 'inherent meaning', as with the African music there are no such

musical terms such as musical scale, interval, etc. If these terms are included, they might present a problem, since the traditional music is not notated. For African music/Tsonga we should focus on the 'delineated meaning' as it focuses on the culture and tradition, because the African music is performed for a ritual. As stated by Nketia, 'to all African performers and listeners music means much more than scale, modes, melodic direction, intervals and harmony' (2005: 26). However, Green argues that 'as with inherent meaning, listeners construct the delineated meanings of music according to their subject-position in relation to the music's style. Delineated meanings are at some levels conventionally accepted, and at others, personal' (1994: 100).

She reaffirms that (1994: 99)

the materials of music are not just heard as random sounds, but they have relationships which can be perceived as such. These relationships can be said to have meaning in terms of each other, but without any symbolic content. Listeners' responses to and understanding of inherent meanings are dependent on the listeners' competence in relation to the style of the music.

According to Mans, 'dance in particular is filled with meaning' (2006: 33); it is embodied meaning. For instance, dances might be the public face of rituals or activities that are otherwise private or secret, such as circumcision, initiation, healing or transformation ceremonies.

According to Mans (2006: 34),

music and dance in Africa have purpose and meaning, they are social activities performed in a specific environment. Traditionally, musical performance grows out of societal needs, making them purpose-related and efficacious, with overt and covert meanings, containing messages that are conveyed and confirmed in performance and listening.

Mans further argues (*ibid.*) that 'messages about the meaning of a performance may emerge from the audience' (34). I agree with Mans that the audience may interpret the performance on their own and there is less obvious separation of audience and performers when African music is performed, as the audience also forms part of the performance.

According to Mans, '[d]ances are known to reflect and respond to societal structures of status, gender, age, clan and class' (2006: 35). This is the case with *tshikona* dance amongst the Venda. *Tshikona* is a dance that is performed for the chiefs and at the chief's kraal.

Mans further argues that '[t]he understanding of meaning in certain dances is limited to initiates of secret or limited societies, such as *ekofo* dances in the Congo' (2006: 35). This is also the case amongst the Tsonga and Venda *ngoma* and *macomani* as examples of secret societies.

Mans observes (2006: 41) that

Music has always been an important means of educating and socialising people. Songs that accompanied transitions and initiations were meaningful vehicles through which this happened, and the moral teaching of girls and boys at first menstruation or circumcision was very important.

Julian Cespedes-Guevara (2005: 3) concurs that music's purpose is not only for entertainment but it is a device used to control 'our affective states and expression of a notion of who we are'. The complex web of movements that give rise to musical performance consists in the ability to improvise. Hence, Diallo and Hall (1989: 83) observe that there is room for improvisation in what is called the dance of the personality. When a person comes to the centre of the circle to dance, the musicians must follow the dancer. The dancers' gestures and the way he or she improvises engrave the personality of that individual performer in the minds of the audience (83).

Nzewi states (2006: 54) that

The indigenous African gained aesthetic enrichment from applauding and laughing without derogating, bearing in mind that in the African indigenous expressions of appreciation, a superb performance can elicit a superlatively negative term, expletive or statement of approval. Any performance that evokes a spontaneous outburst of laughter for any reason has great health value, for it relieves depressive or stressful states of being except when the serious nature is intended to generate special contextual effect or affect.

The complex process of evaluation of CTD, which was the focus of the research, is further highlighted in a study by Nzewi, Anyahuru and Ohiauraumunna (2008: 45). The three scholars argue that in 'an event-music' the expert musician's knowledge is expected to extend far beyond 'the structure and the customary procedure for the event in which her music is involved' (54). The term 'mother musician' is often used by Meki Nzewi as opposed to 'master musician'. According to him, in indigenous African terminologies and practices the leader of a performing group and creative direction is a mother musician, not master musician. He argues that in indigenous knowledge 'music is a woman'. He bases this terminology on philosophical interpretation, namely that music is a 'creative output, is a feminine attribute as the performer/composer "gestates and gives birth" to sonic phenomena' (2009: 185).

The mother musician has to compose and arrange at every event according to the structural eventualities of the particular occasion. The matter of creative originality is merely an extra distinction that marks a mother musician (Nzewi et al., 2008: 46). African traditions emphasise meaning because of the 'close identification of music with social life' (Nketia, 2005: 23). When African music is performed, the audience should understand the song, what the musical instruments are saying and why a certain song is played. If one is able to understand all this, one will be able to interpret or understand the song, as those are musical events that are considered a part of meaning (*ibid.*). However, Cespedes-Guevara argues that musical meaning is not fixed because it depends on the listener or the person who is interpreting the sounds (2005: 15).

According to him, the meaning of music is created by the composer, revealed by the performers or artists and then transferred to the listeners (2005: 5). The interpretation of the songs is determined by the listeners' or audience's moods, their background and the environment that they live in at that specific moment. In traditional music, the song text plays a more significant role than the musical instruments (Cespedes-Guevara, 2005: 69). The fact that there are complex relationships between composers, performers, and audiences for African music, sometimes blurring the boundaries between these categories, makes analysis itself complicated.

2.4 THE CONCEPT OF MUSICKING IN CHRISTOPHER SMALL'S WRITINGS

According to Small, musicking is 'an important component of our understanding of ourselves and of our relationships with other people and the other creatures with which we share our planet' (1998: 13).

He further argues that there is no difference between 'what the performers are doing and what the cleaners are doing'; (*ibid.*) though their activities are different, they all are doing something that will contribute to the ritual or performance. He explains that performance takes place in a 'physical and social space' and these two should be taken into consideration when the meaning of performance is discussed.

Where music takes place, relationships begin; from these relationships the meaning of the performance is established. Small contends that the meaning is not only found in the 'organised sound' but also between the people who are contributing or taking part in the performance in any capacity. Musicking provides us with a theoretical concept to help us understand and interpret or explain relationships between people. As individuals we listen and look around during a performance to find out what relationships are being established. We learn the meaning of the total event, that is, the venue, the audience and performers and so on. Musicking is 'a facet of great unitary performance art we call ritual' (1998: 207).

The biological communication gestures offer the event or performance the meaning that is 'an affirmative and a here-and-now communication' (1998: 58). Small goes on to compare verbal language to gestural language and concludes that verbal language trains us to talk about things 'that are both present and absent, as well as with past and future and even hypothetical or imagined events and relationships, to discuss the contexts in which these occur, occurred, or may occur, or fail to occur' (1998: 58). Conversely, in the gestural language of biological communication, 'words deal with matters in sequential order and only one at a time' (*ibid.*).

Small suggests that verbal language has limitations; it is 'less than adequate in articulating and dealing with our highly complex relationships with one another and with the rest of the world'. He adds that verbal language 'leaves gaps when we try to describe some aspect of the world as it appears to us' (*ibid.*). As Small concludes '[v]erbal language is discontinuous, whereas the world is continuous' (*ibid.*). However, the same gesture can be used to mean a variety of relationships and the same relationships can be articulated by a variety of gestures and new gestures for existing meaning. According to Small, non-verbal languages (for example bodily movement, gestural languages, and so on) 'perform functions in human life that words cannot, and where they function most specifically is in the articulation and exploration of relationships' (1998: 61).

He emphasises that for us to understand the gestural language of biological communication, we should listen to a conversation being conducted in terms of gesture and vocal intonation and then we will recognise and appreciate what is meant in that particular conversation. This is the case with a ritual or performance; one needs to 'watch' (this includes seeing and hearing) a ritual or performance in order to get a better understanding of their meaning or meanings.

The audience should follow both the verbal language in terms of song text and the gestural language of biological communication in the form of a dance or body movements. The gestural language of a musical performance can be reinterpreted by audience/listeners to produce new meaning for their own understanding (1998).

It is through musicking that people not only enjoy themselves by watching and listening to a performance but they learn social relationships and understand the meaning of the performance. Small emphasises that the meaning of the performance or song is found among the people who are taking part in the performance and not in the sound of the music itself. The relationship is referred to as the relationship between person to person, between individual and society, between humanity and the natural world (1998: 13-14). In order for us to understand the meaning of the performance, we need to include the cleaners,

the people involved in preparing the refreshments for that particular event or ritual, the composer, the performers, the audience, the venue and the uniform that is worn by the performers, the designers and makers of the uniform and the musical instruments, and so on.

Musicking takes place for a purpose, the same purpose as that of a ritual that is there to educate. Small gives us examples from Blacking's 1976 book, in which he wrote a great deal about Venda music, which 'may involve people in a powerful shared experience and thereby make them more aware of themselves and of their responsibilities towards one another' (Small, 1998: 140).

2.5 HOW THE VENUE, SOCIAL RELATIONSHIPS AND MUSICAL INSTRUMENTS CONTRIBUTE TO MUSICKING

The appearance and the size of the building in which the performance takes place also means something. If the building is huge and beautiful, it tells us that the performance that takes place there is somehow regarded as important. 'A grand ceremonial space such as this imposes a mode of behavior on those who are unaccustomed to it. They become somewhat self-conscious, lowering their voices, muting their gestures, looking around them, bearing themselves in general more formally' (Small, 1998: 23). This is also the case with Tsonga traditional dances; if they are performed at the chief's kraal the behaviour of the audience will be different than if it is performed at a commoner's kraal. The behaviour is different because at the chief's kraal there are protocols that need to be observed.

In grand ceremonial spaces such as auditoria where orchestral or western music is performed, the performers are separated from the audience. The audience has limited opportunities to interact with the performers. Small argues that the performance of western music 'is aimed not at a community of interacting people but at a collection of individuals, strangers even, who happen to have come together to hear the musical works. We leave our sociability behind at the auditorium doors' (1998: 27). The audiences in these ceremonial spaces are dressed in a certain way; they are respected and treated with courtesy by the people who work at that venue. This is the power that underpins Bourdieu's

concept of *habitus*, that cultural groups are classified according to their styles, values, gender and race and also receive expression as a collective in a common place (Bourdieu, 2013). When African music is performed, the audience takes part in the performance and that does not mean that they are disrespecting the performers; they are active and responding positively to the performance. This is because there is a different *habitus* in place.

The response from audience to performer forms part of musicking. Both positive and negative responses that the performers receive from the audience affect the performers' response to the performance. The relationship between the performers, composers, mother musicians and audience and between the performer and other performers and anyone that is taking part at that ritual in any capacity creates a bond between them. It is through this bond that the meaning of the ritual is established and maintained.

Small stresses that musical tones and phrases and gesture are full of meaning. The way in which the performer produces sounds is 'determined by the set of ideal relationships that he holds in common with the other members of his social group, whether village, tribe or nation' (1998: 204). Small provides the example of a flautist playing alone in the veld and argues that the flautist is not 'physically alone, he is surrounded as he plays by all the beings that inhabit that world, not only humans, animals and plants but also the land itself, the ancestors and the yet unborn, and even the illimitable population of the spirit world; and through the sounds he makes he is exploring, affirming and celebrating the ways in which he relates to them' (*ibid.*). It is these relationships that give meaning to a performance or ritual.

The relationship between the musical instruments and the performers is that the musical instruments belong to a society; they were designed, made and tuned by human beings. According to Small, musical instruments 'represent in tangible form the society's technology and its ways of thinking and especially its concepts of human relationships' (1998: 202).

This literature review has explored the indigenous knowledge system, and the musical meaning of song text, because this study was centred on the musical

meaning of Musisinyani's repertoire. The next chapter will discuss the research methodologies that were employed in this study based on Small's framework.

3. CHAPTER THREE: RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

This chapter focuses on the research design and methodologies that were employed in this study. A research design is a plan that provides guidelines on how to carry out research, in terms of choosing the location where the research will take place, who will be interviewed, how the interviews will be conducted, which documents will be consulted, and what or who will be observed. Drew (1980: 94) notes that research design is an important aspect of research: 'research must be conducted and completed in as rigorous a fashion as possible'. Research design helps researchers to come up with appropriate research methods for collecting and analysing data. This research was conducted in a village called Ribungwani, Giyani, in Limpopo Province, South Africa (see the map in section 4.1).

Flick (2007:142) defines research design as 'a systematic plan for a research project, including who to integrate in the research (sampling), whom or what to compare for which dimensions, etc.' In addition, Drew defines research design as the 'method of science that systematically test(s) theories, hypotheses and ideas' (1980: 94).

When the researcher has selected and honed the research design, the research methods are selected depending on the research question and the setting in which the research is conducted. Drew (1980: 26) also notes that 'all methods have applicability in certain situations'. However, the research methods and theories should be appropriate for the study. If not suitable and satisfactory, the methods will have to be revised, improved or some approaches may be added.

In this chapter, I provide an overview of some research methods, approaches, and theories in social research and discuss, in more detail, the most important research methods that I used to conduct this study. The two main scientific research methodologies, namely qualitative and quantitative research will be

discussed. This research project was based on qualitative research that involves social and cultural context, language, images, historical context, and other forms of expressing meaning that researchers interpret.

3.2 QUALITATIVE RESEARCH

Qualitative research is the research that is carried out in the field where real life subjects are studied in their environment. In qualitative research, the researchers are interested in the meaning around the people's behaviour, and the way they do things (Patton, 1990).

According to Remler and Van Ryzin, qualitative research 'sometimes involves direct observation of behaviour. Rather than interviewing people, the researcher directly observes a setting or behaviour and takes notes or records the observations using still or video photography. Capturing the observations in this way allows for later, more careful, review and interpretation' (2011: 71).

Verhoeven (2011: 135) describes qualitative data collection methods as methods that are interpretative by nature; they do not involve numbers, but use texts, open interviews, and observations and then the data is analysed. Maxwell (2013: 102) states that 'qualitative research can be used to describe a state or situation and it is common in qualitative research to use multiple methods/approaches when collecting data. Multiple methods enable a researcher to have to choose the methods that will best suit the research. He argues that the 'purpose of using multiple methods is to gain information about different aspects of the phenomenon that you are studying or about different phenomena' (2013: 102).

Neuman notes that context is critical in qualitative research and for researchers using qualitative research (1994: 319). They

emphasise the importance of social context for understanding the social world. They hold that meaning of a social action or statement depends, in an important way, on the context in which it appears. When an event, social action, answers to a question, or conversation is removed from the social context in which it appears, or the context is ignored, its social meaning and significance can become distorted.

The most frequently used qualitative research approaches are qualitative interviews, focus group interviews, ethnography/ participant observation and case study (Maxwell 2013; Remler & Van Ryzin 2011).

3.2.1 Qualitative interviews

Qualitative interviews can be described as unstructured and semi-structured interviews. An unstructured interview is also known as an in-depth or open interview (Verhoeven, 2011: 143; Bryman, 2008: 192). The research questions are open-ended, so that when the interview is conducted, it is like 'an ordinary conversation, each participant voices observations, thoughts, feelings' (Remler & Van Ryzin, 2011: 63). Semi-structured interviews are defined as a 'set of open-ended questions, sometimes accompanied by probes that help guide or structure the discussion' (64). Remler and Van Ryzin also emphasise that the researcher should ask 'what' or 'how' questions (64).

Qualitative research uses words rather than numbers (Patton 1990). It has 'an inductive, interpretive, and constructional approach' (Wright and Losekoot, 2012: 417).

3.3 THEORIES IN SCIENTIFIC RESEARCH

Theories are developed from processes of induction and deduction. Remler and van Ryzin note that '[w]hen testing a theory ... the distinction between induction and deduction is especially important: You cannot test a theory using the same data or set of facts that inductively produced the theory' (2011: 29).

Bhattacharjee (2012: 25) defines research theories as 'explanations of a natural or social behaviour, event, or phenomenon'. Geertz (1973: 7) notes that 'behaviour must be attended to, and with some exactness, because it is through the flow of behaviour – or some precisely, social action – that cultural forms find articulation'. According to Remler and Van Ryzin (2011: 26), theories refer to 'paradigms or grand theories of society—such as functionalism, Marxism, critical theory or postmodernism'.

Deductive theories do not describe the situation or event; they give an explanation of why things happen and why they happen in that way/manner. According to Bhattacharjee, 'theories operate at a conceptual level and are based on logic rather than observation' (2012: 26). It is important for the researcher to obtain comprehensive information and explain why things happen in that way rather than merely describing the event. The researcher has to get insight into the event.

According to Drew, '[a] theory or model usually involves a descriptive explanation of why some phenomenon occurs and theoretical structures are usually formed by drawing intuitive or logical connections between such aspects'. (1980: 17-18). Theories play a vital role in scientific research as they provide researchers with 'logic of the occurrence of natural or social phenomena by explaining what are the key drivers and key outcomes of the target phenomenon' (Bhattacharjee, 2012: 26). Theories also help the researchers 'to synthesise prior empirical findings within a theoretical framework and reconcile contradictory findings And provide guidance for future research by helping identify constructs and relationships that are worthy of further research' (26). However, theories may not always give enough explanation of the phenomenon.

There are different approaches to using a theory. The first approach is grounded theory building, in which the researchers observe the patterns of events and behaviours. In the second one, the researchers 'conduct a bottom-up conceptual analysis to identify different sets of predictors relevant to the phenomenon of interest using a predefined framework' (Bhattacharjee, 2012: 29). In the third approach, the researchers 'extend or modify existing theories to explain a new context', and the fourth approach, the researchers 'apply existing theories in entirely new contexts by drawing upon the structural similarities between the two contexts' (29). However, Meki Nzewi and O'dyke Nzewi argue that

it is not always the case that published conventionally accepted and popular theories as well as models by renowned scholar-'authorities' in a discipline fit the facts of indigenous African cultural practice. Some of the current academic theories about African thought processes and cultural knowledge systems were fabricated due to a misperception and misunderstanding of the true nature of the

principles and mechanics of African knowledge construction. (2007: 147-148)

Nzewi and Nzewi further state that 'African knowledge can only be objectively interpreted and represented from primarily African mental and experiential perspectives (2007: 148).

3.3.1 Deductive and inductive research paradigms

Reasoning and logic are important when planning research and formulating the research question, and assists in getting the resources needed to conduct the research envisioned. If certain elements of research are absent or weak, this puts the research project at risk of being misinterpreted and incomplete (Drew, 1980: 15). Drew argues further that 'without the input of reasoning, knowledge would not progress at all, since the relationship of one idea to another, or of data to an idea, is based on this essential element' (15).

Remler et al. define deduction as 'a process of scientific reasoning in which theories lead to hypotheses (predictions) that are compared with data (observation)' (2011: 521). Deduction is employed by researchers when they are eager to study something that has never been learnt before. She uses the example of anthropologists who observe the community for a period of time before they come up with a theory. When the theory has been developed, the researcher begins the research with the theory and then gathers the data. However, Remler states that '[i]n social research, some researchers called structuralists insist that social research must always start with theories and test these with empirical predictions' (2011: 17); hence, other researchers combine both deductive and inductive approaches.

Deduction is the process whereby the researcher uses the information that he or she already knows to predict, explain and draw conclusions about the phenomenon. The more general information is used to the more specific and this process is also called a 'top-down' approach. According to Verhoeven,

a researcher might begin with a theory about his or her topic of interest. From there, he or she would narrow that down into more

specific hypotheses that can be tested. The hypotheses are then narrowed down even further when observations are collected to test the hypotheses. This ultimately leads the researcher to be able to test the hypotheses with specific data, leading to a confirmation (or not) of the original theory and arriving at a conclusion. (2011: 290)

The hypothesis is only provided at the end, as there are possibilities for the initial premise to be changed. In qualitative research, the analysis is inductive (theory forming) and not deductive (theory testing). However, Verhoeven argues that 'the fact that qualitative research is inductive is a drawback. Why? Because deriving a good theoretical structure from your data, without having any principle or basis from which to work, is a time-consuming, expensive and labor-intensive business, one that is only accomplished by very few researchers' (2011: 290).

Inductive reasoning is the opposite of deductive reasoning. According to Remler and van Ryzin, induction is 'a process of scientific reasoning in which systematic observation leads to the development of theory and hypotheses' (2011: 523). The researcher starts from specific observations to broader generalizations and theories. This is sometimes called a 'bottom-up' approach. The researcher begins with specific observations and measures, begins to then detect patterns and regularities, formulates some tentative hypotheses to explore, and finally develops some general conclusions or theories. Remler and van Ryzin also argue that theories can be based on assumptions that are not always obvious; however, good theories should produce hypotheses (2011).

3.3.2 Thick description

Flick describes thick description as the 'presentation of details, context, emotions and the nuances of social relationships in order to evoke the "feeling" of a scene and not just its surface attributes' (2007: 16; see also Juslin and Sloboda, 2001). In thick description, researchers describe the setting and the way they collect data. Thick description includes giving a clear description of the setting or surroundings, and also permits generalization and interpretation, while thin description 'gives facts' and it is not influenced by the things that are happening around the setting (Ponterotto, 2006: 542).

Thick description is a concept of qualitative research that 'originated as a qualitative research tool for ethnographers engaged in participant observation research and then was generalized to serve as a tool for sociologists, psychologists, educators and others operating from a wide array of qualitative inquiry approaches' (Ponterotto, 2006: 541; see also Saunders et al., 2012: 343). Thick description involves understanding and absorbing context of the situation, setting or behaviour. It looks at the causes of what is happening at the present and predicts the future (Saunders et al., *ibid.*).

Ponterotto emphasises that the qualitative researcher's responsibility is to 'describe social action so that thick interpretations of the actions can be made, presented in written form, and made available to a wide audience of readers' (2006: 542). He further argues that 'thick interpretation' will not happen if thick description is not employed. When thick interpretations have been used, readers will be able to understand social actions being reported on (*ibid.*). Ponterotto integrates the work of other scholars such as Geertz, Ryle and Denzin, and summarises the characteristics of thick description as follows:

- (i) 'Thick description' involves accurately describing and interpreting social actions within the appropriate context in which the social action took place.
- (ii) 'Thick description' captures the thoughts, emotions, and web of social interaction among observed participants in their operating context.
- (iii) A central feature to interpreting social actions entails assigning motivations and intentions for the said social actions.
- (iv) The context for, and the specifics of, the social action are so well described that the reader experiences a sense of verisimilitude as they read the researcher's account.
- (v) 'Thick description' of social actions promotes 'thick interpretation' of these actions, which lead to 'thick meaning' of the findings that resonate with readers (2006: 542-543).

Ponterotto (2006: 544) provides five examples of the eleven types of thick description that he was able to capture for his primary typologies: biographical, historical, situational, relational and interactional. The example that Ponterotto

used is the life story of Melba Vasquez in which Vasquez reported in detail what she had gone through one day on her way to school.

One day, a large White boy, about two or three years older, who often bullied us all, came and roughly pushed my sister and me into a corner of our seat because he wanted to sit in that space, across from his friends. I remember the fear and humiliation I felt for myself and my sister. Yet, we did nothing but sit silently, squashed by his large size. An African American young girl, about his size, saw what happened, and came up, pushed his shoulder and said in a loud assertive voice, 'What are you doing? You can't do that to them. They're sitting there, can't you see, and you're crowding them. Move. Now!' He looked at her defiantly and said, 'This ain't your business.' She glared back and said, 'It is now.' The whole bus got quiet. She repeated in a low voice, 'Move. Now.' He got up and moved. The young Black girl went to her seat, came back, gave us each a piece of hard candy, and watched over us and others like us for the rest of the year. (2006:545)

This story captures five of the eleven examples of thick description. It is biographical, because the events of the story were narrated following the order in which they occurred. It is historical, because it gives the 'historical moment' as if it is happening at that moment. It is situational, as it provides the listeners/readers with the visual picture of the scene. It is relational, as it shows the relationship of the narrator and the sister, and also that of the elder girl who came to their rescue. It is also interactional, as there is interaction between the people. For example, 'a large White boy' pushing the narrator and her sister, 'a large White boy' exchanging words with an 'African American young girl' and the latter giving the sisters a hard candy (2006: 546).

Ponterotto has developed a guide for researchers on how thick description can be employed in conducting interview study and for researchers to know the intended meaning and 'Understanding "Thick Description" Beyond Ethnography and Lifestory Analysis' (2006:546). Ponterotto used the American Psychological Association's recommended manuscript structure in which participants and procedures, results and discussion methods were employed (*ibid.*).

When engaging with participants, the researcher should describe 'fully the participants of the study without compromising anonymity'. The researcher has to report on the demographics of the sample taking into account the gender,

race, age, socioeconomic status, academic standing, immigration status, generation level, and so forth' (*ibid.*). The readers will be able to visualise the sample in terms of the historical, situational, relational and interactional aspects.

The procedures should also be described so that detailed study results can be produced. The description of the place where the research is taking place and its surroundings is crucial. Ponterotto argues that details such as 'size, demographic make-up, affiliations, competitive level, and so forth' should be described. The place where the interviews took place, the time of the interviews, and the way the interviews were conducted should be elaborated on in detail. This will enable the readers to interpret the researcher's results (*ibid.*).

The discussion should intertwine the participants' lived experiences with the researcher's interpretations. That will enable the reader to 'digest the essential elements of the findings, and ... to discern whether she or he would have come to the same interpretive conclusions as the report's author' (*ibid.*).

3.3.3 Focus group

Another approach is the focus group. According to Remler and Van Ryzin (2011: 67), a focus group involves '6 to 12 people' interviewed at the same time. The researcher facilitates the discussions, asks questions and probes for more information. The number of participants / respondents in a focus group should be 'enough to make the discussion lively, but not too many to prevent all from participating' (67). Two to three or even up to 20 focus groups could be formed, depending on the number of participants that are taking part in the study. According to Verhoeven, participants are 'selected because they have certain skills or knowledge (experts), and sometimes not at all' (2011: 144).

Focus groups allow the researcher to interview more people at one time in the same place and not having to conduct interviews with other respondents at a different time and place. Hence the focus group makes it easy for researchers to 'better understand the generalizability of qualitative findings' (Remler & Van Ryzin 2011: 70). Nevertheless, organising an interview for a group takes time as the respondents might not be available at the same place at the same time.

3.3.4 Ethnography/ Participant observation

Ethnographic method is the collection of information about people, people's behaviours, customs, beliefs and values of the communities. Flick (2007: 14) defines ethnography as 'the art and science of describing a human group – its institutions, interpersonal behaviours, material products, and beliefs'. He further describes ethnographic method as field-based, personalised, multifactorial, long-term commitment and holistic (2007: 15). Ethnography is often connected with qualitative research; however, it can be used in quantitative research as well. According to Taylor, ethnography is conducive when conducting 'social research'; the researcher gets the 'insider's view' of the researched community (Taylor, 2011: 3).

Participant observation is associated with ethnography. The researcher is expected to understand the group s/he is studying, and so the researcher needs to join or live amongst the group as participant and interact with the group for close observations, in-depth questions and to encourage the respondents to open up. Wright and Losekoot state that 'participant observation is intended to allow the researcher to access symbols and meanings'. They further argue that 'close contact and immersion in the everyday activities of the participants is necessary for understanding the meaning of actions and for defining situations and context(s)' (2012: 421). The disadvantage of close contact is that the researchers 'make use of their values in choosing what to study and their own values are predetermined by their life world. Life-world boundaries will always be present, no matter how hard they seek to be objective in how they conduct the research. Findings of the research, if relying purely on qualitative methods, will be limited by what is deduced from interpretation of symbols, and by interpretation of context' (2012: 421).

The different levels of participation are as follows:

- i) Complete participant: the researcher takes a 'central role' in the group for close observation; the researcher may become a volunteer, doing a certain job for the group (Remler & Van Ryzin, 2011: 72). In some cases, the researcher fully engages with the

people to the point that the respondents forget his or her research role (Flick, 2007: 55).

- ii) Participant as observer: the researcher 'spends significant time in the setting, joining in important activities or events' (Remler & Van Ryzin 2011: 73). According to Flick (2007: 55), participant as observer 'is more fully integrated into the life of a group under study and is more engaged with the people, he or she is as much a friend as a neutral researcher'.
- iii) Observer as participant: the researcher visits the setting for a brief period, to conduct interviews and make observations (Remler & Van Ryzin, 2011: 73; Flick, 2007: 54).
- iv) Complete observer: the researcher observes the interactions between the target groups, and does not conduct interviews or engage with the respondents (Remler & Van Ryzin, 2011: 73).

3.3.5 Case study

Case study is one of the qualitative research approaches whereby one group or one organisation such as a school, hospital, or government department is studied or evaluated (Flick, 2011: 69). Case studies are usually used in organizations and policy research, in particular where organisation may ask researchers to carry out work on a specific problem or situation. When the problem has been analysed, the researcher makes the research findings available to the organisation. However, the research does not end there; there will sometimes be consultations in the form of monitoring and evaluation of the behaviour, situation or proposed findings (Verhoeven 2011). Verhoeven also stated that recommendations for the organisation should include 'practical suggestions for changes or improvements in relation to the research subject' (2011: 329).

This case study took place in Ribungwani village, a natural environment of the Tsonga people. The CTD group, which resides at this village, was chosen as the focus of the study to explore the meaning of Musisinyani's repertoire.

To avoid jeopardizing the study, I did not only focus on and interact with the adult dancers who were the main objects of the study, I also observed and interacted with the young performers of the group as they also form part of the research findings and they can also inform the results. Sampling process was applied to identify selected members of the group for face to face interviews, as it was not possible to engage every member of the group.

As a researcher I was meant to also understand the *variation* in the phenomena of interest in the setting and the group members of the CTD. According to Verhoeven, qualitative research approaches use a 'range of data collection methods, such as open interviews, observation, document studies and focus groups.' (2011: 151). Consequently, this case study gave me an opportunity to collect a lot of data and study Musisinyani's repertoire in depth.

3.4 DATA COLLECTION PROCEDURE

Qualitative research allows the researcher to use multiple research methods, such as ethnographic research, and gave me immediate access to practices and routines, and an internal perspective on the setting. Interviews assisted me to gain more information. I took the 'observer-as-participant' (Remler & Van Ryzin, 2011: 73; Schostak, 2002: 75) role as I was observing for brief periods, visiting the CTD for few occasions to observe and conduct interviews. However, Neuman (1994: 246) argues that face-to-face interviews are considered to be expensive, while interviewer bias, when it comes to how the questions are worded, and the appearance and the tone of the interviewer, may also affect the respondents.

Flick (2011: 107) points out that questionnaires are aimed at receiving comparable answers from all the participants. Therefore, the questions as well as the interview situation were designed in an identical way for all participants. When one is constructing a questionnaire, rules for formulating questions and arranging their sequence should be applied; the disadvantage of using questionnaires is the response rate, as some of the questionnaires will not be returned to the researcher, some may be incomplete and the researcher does not have an opportunity to probe for further information.

As suggested by Flick (2011: 112), I prepared a number of questions for semi-structured interviews. Unlike the questionnaire, the face-to-face interview allowed me to deviate from the sequence of the questions. The following question was based on the response given in the previous answer. That enabled me and the respondents to have a dialogue, and in so doing I was able to get the respondent's view on the issue. The respondents were able to respond 'as freely and as extensively as they wish[ed]' and that gave me the chance to probe further if the answers were not sufficient. Maxwell (2013: 103) argues that interviews 'can also provide additional information that was missed in observation, and can be used to check the accuracy of the observation'.

In the historical background of the founder of the CTD, I used 'narrative' interviews as suggested by Flick (2007: 16) followed by interviews in order to probe 'narrative fragments that were not exhaustively detailed'. Small's musicking theory was suitable as a framework for this kind of research. Musicking as a theory was used as it is 'an important component of our understanding of ourselves and of our relationship with other people and the other creatures with which we share our planet' (Small, 1998: 13).

Musicking often takes place for a purpose. Mostly in African traditions, musicking forms part of a ritual. A ritual is performed for a purpose. According to the South African Pocket Oxford Dictionary (2002: 775), a ritual is 'a religious or solemn ceremony involving a series of actions performed according to a set order'.

3.5 DATA ANALYSIS

Maxwell notes that 'any qualitative study requires decisions about how the analysis will be done, and these decisions should inform, and be informed by, the rest of the design' (2013: 104). Verhoeven states that qualitative research is a very in-depth and intensive process, encompassing several phases, and this guarantees that the results are reliable (2011: 288). However, Maxwell argues that 'discussion of data analysis is often the weakest part of qualitative proposal; in extreme cases, it consists entirely of generalities and "boilerplate" language taken from methods texts, and gives little sense of how the analysis will actually be done, let alone why these strategies were chosen' (2013: 104).

Qualitative research enabled me to interpret the data/songs by sorting them according to the theme, and this process is called exploration (Verhoeven, 2011 and Maxwell, 2013). However, Leedy and Ormrod argue that audiotapes and videotapes are not reliable because of the noise that might be recorded while recording (2010: 147). When analysing data, using qualitative research, the researchers have the opportunity to go back into the field and verify the findings and get clarity on issues: 'you repeat the research process until you feel that you have a reliable answer to the research question, i.e., the problem formulation ... this cycle is also known as *iteration* or the *constant comparative* method' (Verhoeven, 2011: 290).

Maxwell also describes how 'the experienced qualitative researchers' manage data analysis:

[t]he researcher begins with data analysis immediately after finishing the first interview or observation and continues to analyze the data as long as he or she is working on the research, stopping briefly to write reports and papers (2013: 104).

3.6 REFLEXIVITY

3.6.1 The first interaction with Musisinyani

I was introduced by Professor Caroline van Niekerk (my former lecturer) to International Classical Music Festival (ICMF), now called Music is a Great Investment (MIAGI), in 2002, where I eventually worked as a part-time administrator two days a week from 14h00-16h00. While working for ICMF, I met Musisinyani Mackson Mavunda, his wife Jessica and sons. They would stop by the ICMF offices for refreshments while they were on their international trips. Musisinyani and his family are very friendly people, easy to make conversation with and approachable. In one of my conversations with this family, I was fascinated by the work that they were doing for the children in Ribungwani village.

3.6.2 Visits at Ribungwani village

My activities at the ICMF office included helping when the ICMF hosted concerts and conducting regular official visits to Ribungwani village to meet Musisinyani, his family and his musical group. While doing my normal duties, I had the opportunity of meeting Musisinyani on several occasions. After one of our meetings, I asked him about his feelings as a composer, musician, and choreographer as well as the challenges he encounters. Thereafter, whenever I met him, we would have long discussions around traditional composers' roles in African society. On one occasion, I asked him about the Caravan Traditional Dance Group's repertoire and their composer, and with a smile on his face (like always), his answer was '*hi mina*' (I am the composer). I could not believe what he said, looking at the good work that he was doing. My other question was, 'Is your repertoire documented or recorded?' His answer was 'No. Sometimes the audience take videos and they never give us any copy of the recorded materials'. His response broke my heart, as I did not know how to help him.

When we met him again, I had a research topic in my mind and proposed to him if he could allow me to document his work. His answer was '*hi komu, a kuna nkinga*' (thank you. No problem, you are welcome). With my supervisor's guidance, I prepared a proposal, submitted it to UNISA's Musicology Department and it was accepted. When I received confirmation that the proposal was accepted, I contacted Musisinyani by phone and shared the good news with him. I could sense that he needed to read what I had sent to UNISA. However, as he does not have access to email, he had to wait until I visited him and gave him the hard copy of the proposal. At that visit I explained/briefed to him as to what was the University expecting from me and what I expect from him and the CTD.

3.6.3 First visit for formal interview for this research at Ribungwani village

I made an appointment with Musisinyani for the first meeting that was focusing on this study and also asked him to invite the dancers for that meeting. The reason for inviting the dancers/performers was to introduce myself to them as a researcher not only as someone from MIAGI they used to work with. This

meeting gave me an opportunity to explain briefly what my role was as a researcher, and what their role would be as participants in this study. After our first meeting, we (the participants and I) sat under a tree and had an informal conversation in a form of focus group while been video recorded. I personally think that conversation/focus group was very informative to both the participants and me because this served to develop a trusting relationship between us. With each and every song that we discussed, they first sang the song *a capella* (no drumming and no dancing) and then explained the meaning of the song to me. The young participants who did not necessarily understand what they sang also learnt a lot from those discussions.

During this visit's feedback session with my supervisor, I learnt that video recording interviews was not encouraged. He proposed that due to changes in human behaviour and attitudes during video recordings, I should use audio recording devices for focus group or face to face interviews.

Though most of the group members have accepted to sign the consent forms², I was only able to interview the CTD teachers and the founder. The rest of the group signed the consent form to indicate that they were willing to be video recorded while they were rehearsing and that any of their recorded materials could be used for the purpose of this study.

3.6.4 Transcribing

I transcribed the audio interview myself. With my knowledge of Xitsonga language writing and reading I wanted to learn more in terms of writing and reading Xitsonga culture. The challenge for me was to rewind the recordings several times to get the correct concepts as Xitsonga is my second language. As

² Consent forms: a document that the group members had to sign to show that they will allow me as a researcher to the information and recordings in my research.

a result the transcription took much longer. After transcribing, I emailed copies of the transcript to Mr Conny Masocha Lubisi³ who has done the further editing and proofreading.

Some of the translations from Xitsonga are shorter than the quotations because the respondents were repeating the same thing over and over again during the interviews.

3.6.5 Notes on transcriptions

I have constructed a 'script' format for the interview transcriptions. In this format a speaker's entrance is marked by their initial so that **Lut:** in each transcription indicates 'Lutanani', **Mus:** 'Muisinyani' I have omitted repetitions, stammering, conversational niceties and bits of repetitive encouragement in the interviews. I have attempted to make verbatim transcriptions, a very difficult task in interviews switching between up to three languages, that is Tshivenda, Xitsonga and English. The interviews were transcribed in Xitsonga and then translated into English.

Interviews are numbered chronologically; interviews 8, 13 and 19 were not used in this study as they fell outside of the focus of the research. However, I have preserved the numbering system. A final use of the parentheses is that in a number of interviews I have omitted material that is entirely off-topic. Another version of this parentheses use is where the conversation was too long and repetitive.

3.6.6 Data analyses

To analyse the data, I picked out the specific aspects of what was said by participants in their own words from the transcript of the wider conversations. I also picked out the metaphors. In the background of Muisinyani, the interview

³ A Xitsonga language teacher, writer who devises radio dramas for *Mungana lo nene* FM (Xitsonga radio station).

was narrative, as I did not want to interrupt when he was telling the stories as to how he grew up, and what he used to do as a young Tsonga boy.

4. CHAPTER FOUR: GENERAL OVERVIEW AND CONTEXTUALISATION OF TSONGA CULTURE

This chapter deals with the history and culture of the Tsonga-speaking people and the cultural background of the Caravan Traditional Dance Group (CTD) and Musisinyani in particular, since they are the central focus of this research.

4.1 INTRODUCTION

The Tsonga people are one of the ethnic groups that constitute the majority of the population of South Africa. However, Fumiko Ohinata argues that there is 'no consensus on classification and cultural relationships, particularly on whether the Ronga (or Rjonga) should be classified as Tsonga and whether Chopi [sic]' (2002: 23). In other words, it was not clear whether the Ronga were classified as Tsonga or Chopi. Patrick Harries (1989: 83) states that the Tsonga people were resident in Mozambique in the early nineteenth century. In the nineteenth century during the course of *mfecane* unrest, a large number of Tsonga people came under the leadership of Soshangane who was a Zulu warrior, who combined the Shangaan, Tsonga and other Nguni groups and shared the name Shangaan-Tsonga (Afolayan, 2004: 16; Setumu, 2005: 8).

Soshangane together with a part of Zwide's tribe oppressed them and they fled into the Northern Transvaal, now known as the Limpopo Province. Soshangane was the king of the Zulu tribe. He moved to Mozambique after he was defeated by Shaka Zulu. The Shangaan name originated with King Soshangane. These immigrants settled mainly on the escarpment and eastern Highveld. The chiefs welcomed them and they paid to stay in the area by working for them. The chiefs attracted the Tsonga by giving them land to cultivate and protecting them (Harries 1989).

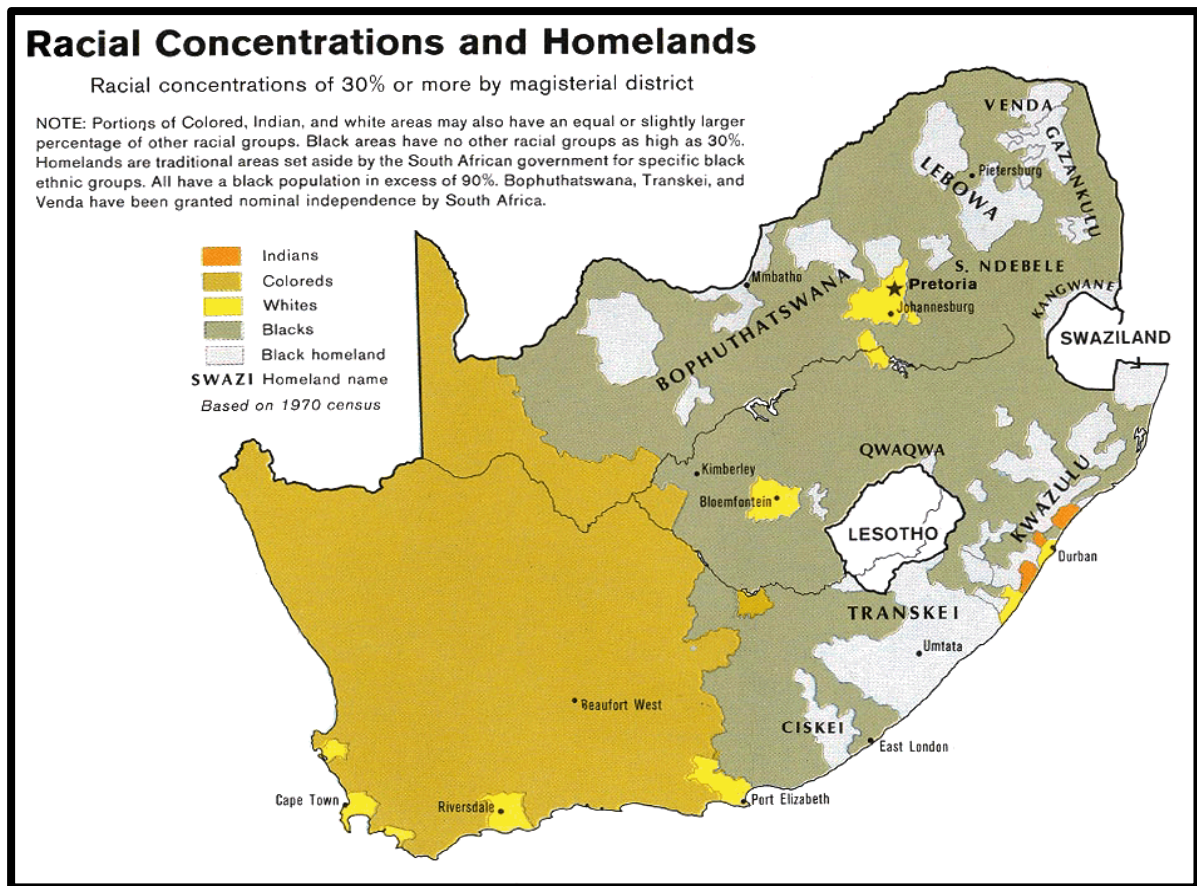


Figure 1: Racial Concentrations and Homelands

(http://www.lib.utexas.edu/maps/africa/south_africa_racial_1979.jpg)

Chief Joao Albasini in the early 1880s controlled the majority of Tsonga-speaking people amongst the Venda and Pedi-speaking people and he allowed them to retain their clan-names and material culture without discriminating against them as foreigners. In view of the recent xenophobic attacks in South Africa on foreigners, this is interesting and topical. However, in that period, the foreigners were not killed but were subject to hard labour. Albasini lost power due to the decline of elephant hunting and his followers left him for wealthier chiefs. They settled in the middle and lower parts of the Levubu River and others moved and settled to the south of the Olifants River.

Policies administered by the Dutch restricted the establishment of many chiefs by Tsonga-speaking people (Harries, 1989). Nominated chiefs were created amongst those that were living on the farms, in opposition to other chiefs who were distributed all over beyond the borders of white-owned farms. In 1881,

Albasini died and the farm dwellers were forced to buy their title deeds from the local Native Commissioner. The chiefs who refused to buy the title deeds were deposed (Harries, 1989: 91).

'The missionaries opposed the existence of powerful chiefs who could restrict Christian proselytizing and they divided the population of the northern Transvaal along linguistic and geographical lines. Tsonga and Venda were ministered to by, respectively, Swiss Presbyterian and German Lutheran missionaries' (*ibid.*: 91). Most of the people moved back to white-owned farms because of heavy taxes they were expected to pay when they were living in rural locations or on the land owned by government.

In the twentieth century, the policy of segregating the Tsonga chiefs and the Venda chiefs was continued. Segregating policy was put in place in order to control the chiefs who were resistant to Christianity (*ibid.*). African people who lived on the farms were forced off the 'private reserves' because of the competition between the white farmers and the chiefs. According to the Oxford Paperback Dictionary, a reserve is 'an area of land reserved for some special purpose' (1994: 681). They wanted to distribute black people more fairly. Africans who were living on the white-owned land moved to rural locations because it was expensive for them to live on white-owned land.

'Tsonga-speaking people lived scattered throughout the northern and eastern Transvaal and they exhibited little ethnic consciousness, no desire to form centralised political units, and they made no claims to an historical homeland'. (Harries, 1989: 95). The Tsonga did not have a protected historical tenure to their land; they were not content at their work places as they were immigrants and they were frequently verbally attacked by the Venda because the latter did not want the Tsonga people to occupy land. They also did not have a paramount chief to represent their concerns.

The Native Affairs Department distributed the Tsonga into administrative districts that were controlled so that they became subjects of Venda and northern Sotho chiefs. Tsonga were prepared to do dangerous and heavy work because of their

poor background. In the mines, they were housed in 'ethnically segregated rooms' and ethnic competitions of recreational activities were encouraged.

'As many dance movements were brought from the home area, they were easily distinguishable from "foreign" dance styles and further entrenched these differences by parodying and stereotyping their competitors. In this way, an ethnic identity has been concretized and, as a Chamber of Mines pamphlet stated in 1947, "competition between the tribes is encouraged" (Harries, 1989: 102).

Since there were no trade unions in the mines to represent the workers' interests, the workers regularly found 'political and social solidarity in a shared ethnicity' (Harries, 1989). In 1907, the Tsonga started a Benevolent Society that help the sick people and offered burial money to give the deceased a decent burial. The Tsonga organised themselves together in a way that they were always competing with other ethnic groups, started boycotts and were able to influence the recruitment.

From 1948, the Afrikaner National Party began establishing reserves in the African Homelands known as Bantustans. The people were separated along racial groups that branded South Africa with a legacy of racism, violence and oppression (Afolayan, 2004: 2). The name Bantustan was derived from the name Bantu, which is a belittling name that was given to all South African black people in the time of apartheid and was used for linguistic classification. This was a federal system of government that was not neutral and the independent homelands were still controlled by the white South African government.

The Prime Minister of South Africa from 1958-1966, Hendrik Frensch Verwoerd's strategy of launching the African Homelands was to segregate black South Africans from the whites. This strategy also forced black South Africans to renounce their South African citizenship and they were not allowed to vote so that the whites were in control of South Africa. However, Harries argues that the strategy was meant for rehabilitating the tribal chiefs. The Minister of Native Affairs then, stated that 'We want to rehabilitate the deserving tribal chiefs as far as possible, and we would like to see their authority maintained over the

members of their tribes' (Harries, 1989: 103). The South African government needed to control the citizens and the resources and black people were used as labourers for a meagre wage. Bantu education was also introduced, which was launched to 'provide inferior education' to the black people (Lubisi, 2008: 5).

In 1957, chiefs that were still residing in the white-owned land were forcibly removed and threatened with the loss of their chieftaincies. The registration fee to stay on the farm was very high and most of the people were unable to pay, so they were evicted. According to Harries (1989: 105),

in November 1962, the Matshangana Territorial Authority was formed and seven years later a Tsonga-Shangane commissioner-general was installed and a legislative assembly was opened at Giyani ... [A] year after the creation of the Matshangana Territorial Authority, government implementation of its policy of ethnic consolidation resulted in large-scale forced population removals in the Bushbuckridge area of the eastern Transvaal. At roughly the same time an ethnic border was drawn between the Tsonga and Venda homelands' that cut well south of the Levubu river and threatened with removal 40 000 Tsonga living north, and 10 000 Venda-speakers living south of the border.

According to Harries (1989: 10), 'Chief Gatsha Buthelezi opposed and resisted the Bantustan system and has persistently rejected the notion of "independence" and has created the 1920s Inkatha movement'. However, Bantustans depended on the grants that came from Pretoria's annual budget (*ibid.*).

The Tsonga and Venda were ministered to as separate entities by the Swiss Presbyterian and German Lutheran missionaries. Venda was ministered to by the Lutherans while the Tsonga were ministered to by the Swiss. The Tsonga familiarised themselves with their new environment. Harries states that 'fish or beef-eaters who moved westwards into dry, riverless or tsetse-ridden areas of the Lowveld were obliged to adapt their diet and production strategies to the new environment' (1989: 89).

In the 'ethnically consolidated areas, Tsonga teachers and principals were replaced and Venda became the medium of instruction' (Harries, 1989: 105). However, the Matshangana Territory Authority was not pleased; they challenged

the Minister of Bantu Affairs by taking this boundary dispute to court. They also requested that a separate Shangaan/Tsonga Commissioner-General be appointed to protect their interests.

The name Shangaan referring to Tsonga was promoted by white employers in the mines. They did not want to confuse many white people who were acquainted with the name Shangaan. Authors tend to write Tsonga-Shangaan or Tsonga and Shangaan. The Gazankulu leadership represented the people of the homeland as Vatsonga-Machangana; they wanted to include people who were Tsonga-speaking and had pride calling themselves Shangaan because of their Nguni-Shangaan origins (Mathebula: 2002).

The homelands were legalised and controlled. Marriage between ethnic groups was prohibited. The black children were kept at a very low standard of education, the so-called Bantu education. The aim of Bantu education was to inhibit black children from obtaining education that would prime them to desire positions they would not be allowed to hold in society.

The Territorial Authority became the 'self-governing Bantustan of Gazankulu' in 1973 (Harries, 1989: 106). Shiluvane hospital was allocated to Gazankulu and that caused friction between the Tsonga and the Northern Sotho of Lebowa Bantustan. Northern Sotho patients, nurses and hospital staff were moved to the Lebowa Bantustan hospitals. 'Tsonga-speakers in 1984 would rather spend the money and time involved travelling an extra 60 kilometres to a Tsonga hospital than face possible ill-treatment at the nearby "Sotho hospital"' (Harries, 1989: 106).

In 1980 there were national school boycotts in the townships, rural areas and homelands. On 9 March 1980, Prime Minister P.W. Botha declared that South Africa's races would take part in a constitutional conference, but he highlighted that he rejected one-man, one-vote and systems based on consensus and federalism.

In 1981, Ntsanwisi formed a political party named Ximoko to mobilize the Tsonga-speaking people. The party was formed in an attempt to 'unite all

Tsonga/Shangaan against the land claims and imposition of “independence” by Pretoria. The allied Gazankulu Women’s Association wished “to revive what our ancestors were doing” and promote[d] games, cooking, dress, music and dances that it define[d] as Tsonga/Shangane’ (Harries, 1989: 107).

Ethnicity was nurtured in several ways. Tan (2013: 23) states that ethnic identity is shaped by historical experience and every local community adopted its name from the name of the mountains or rivers that are close to it. However, in the case of the Tsonga, their villages are typically named after their chiefs’ names. For example Ka-Mhinga after the chief Mhinga, Ka-Chavane after the chief Chavane, Ka-Nkuzana after Chief Nkuzana, to name a few.

People form communal associations to express their interests. Human beings express themselves through language; they use it as a form of identity, it reaffirms that language is a primary carrier of culture.

The Tsonga, like other African tribes, used musical instruments to summon warriors to the chief’s kraal at the approach of war and to proclaim other major events in the village. The drum they used was a big drum called *muntshintshi*.

In the early 1990s there were witchcraft-related killings in South Africa. These killings commonly took place in rural areas, and Limpopo Province was the one that was most affected. The youth were involved in the violence of burning and killing of the so-called witches. Traditional healers, some commoners and women were habitually targeted. According to Ralushai in his report of the commission of enquiry into witchcraft (1996: 13), violence and ritual murders in the Northern Province, the killings were happening because some people were jealous that others were progressing in life (also see Leff, 2014).

To help in combating witchcraft violence and killing, several Tsonga traditional musicians reacted by releasing songs that were played on radio. Morris C. Mabasa released a song ‘*mi nga dlayi tin’anga*’ (do not kill the healers) in 1994 and another song in 1998 ‘*tin’anga*’ (healers). In 2000, Umanji Nkuna released a song ‘*moloji*’ (the witch). The reason for releasing these songs was to raise awareness that the youth should stop the violence.

Language has an exceptional significance to ethnic identification as it is an icon of differentiation. It is also a medium of communication, and the ability to communicate in the same language brings about friendship (Maluleke, 2005). On the other hand, people use language as a symbol and instrument of power to manipulate, oppress, and derogate others. English is used as the language of educating, negotiating, finance, and for politics, while African languages are for personal, religious and cultural life. Maluleke (2005: 7) states that English is important in 'power production in the economic, political and social life of South Africans'.

Nevertheless, Chee-Beng Tan argues (2013: 24) that:

For most people, language, because of its distinctive public status, is a crucial symbol of an ethnic identity. But this is not necessarily so for all ethnic groups. What cultural feature or features serve as crucial symbols of an ethnic identity depend on the people's perception of themselves and others and how particular symbols can be used to differentiate groups and to stress a group's own status.

Songs were used as a form of expression that praised Gazankulu as a homeland and 'the Gazas' as the Tsonga-speaking people. They used 'aggressive tones' when singing about the citizens of the neighbouring Bantustan that vigorously removed them from their place of birth. Derogatory terms were used such as '*Vesha*', referring to Vendas and northern Sotho-speaking people. Some of the songs were for discouraging Tsonga women from marrying Venda or northern Sotho men because of their 'stink' odour. The Vendas and the northern Sotho, on the other hand used to call the Tsonga speaking people also in a derogatory way, calling them the 'Tongas', 'Koapas' or 'Thokas' (Harries, 1989: 109).

The Tsonga people have two deities, that is *Ntumbuluko* (nature), accountable for the creation of the world, and *Tilo*, who is considered to have power of rain making, storms and life and death (Afolayan, 2004: 61; Joyce, 2010: 88). Ancestral rituals are thought to be responsible for giving answers to questions related to the 'origins of man and of society and of other awe-inspiring natural phenomena'. The Tsonga call their ancestors *shikwembu* (god) (Afolayan, 2004: 65).

Tsonga people were subsistence farmers. They lived on livestock, cultivating land, hunting and fishing. According to Masunga, livestock was a symbol of wealth; they were important for social and political issues. They are still used today for lobola, milk, meat and their skins are for making clothes and drums. This is affirmed by Harries: 'Africans could live and grow crops almost wherever they wished' (1989: 92). Individuals exchanged gifts in order to establish and maintain relationships.

They lived in clusters and their homesteads were surrounded by wooden walls. Their huts were built of wood, mud and thatch roof, the cone-on-cylinder houses known as *rondavel* in Afrikaans (Afolayan, 2004: 143). The Tsonga women used to paint their huts using the same colour of paint around the village. They had their own style of placing the thatched roof. Maluleke explains that Tsonga identify themselves by the way they dress, talk and their social environment (2005: 14). Their communal space is characterized by the use of traditional music and the paintings on their houses and huts.



Figure 2: Tsonga traditional homestead (Lutanani Rambau, 2006)

In Tsonga culture, polygamous marriages are common. A man can marry two or more wives, depending on his wealth (Afolayan, 2004: 182; Joyce, 2010: 86). According to Schoorl (1993: 43), in African culture/tradition polygamous marriages were carried out for economic motives. Women play a significant role in the economic life, such as planting, harvesting, hoeing and food processing. When there are two women, the workload is dispensed amongst them. Similarly, Akrofi et al. observe (2007: 88) that in Ghana women play significant roles in the socio-economic life of the fisherman by processing and marketing the fish.

According to Afolayan, African woman is the 'possessor of productive and reproductive powers, without which no homestead can survive, and around which every homestead revolves...' (2004: 203).

It was compulsory for Tsonga young males and females to go for initiation practices that were meant to prepare them for their roles in adult society. (Afolayan, 2004: 67). The community would give a derogatory name to the boys or girls who were not initiated. The Tsonga women wear *vusenga* (ankle bracelets) on the ankles and wrists to beautify themselves. The women used to pierce their ears and wear big earrings.

In Tsonga tradition, young adults are presumed to be well conversant and excel in narrating their 'praise poems' or totems of their clans and families. It is through praise poetry that the group identity is defined and affirmed (Afolayan, 2004: 92).

4.2 MUSIC AND DANCE

Traditional Tsonga music is important to the Tsonga people. Tsonga music is polyrhythmic and polyphonic and in it, texts are accompanied by musical instruments such as *xigubu*, *xizambi*, *timbila* and *mhala-mhala* (Johnston, 1971, 1970; also see Levine, 2005). According to Harries (1989: 89), 'Tsonga music was influenced to differing degrees by the Pedi and by people today classified as Venda, Lovedu, Chopi and Ndaui, many of whose instruments they have adopted'. However, their music can be identified amongst the latter. Their drums are pitched differently and are easily distinguished from other musical drums.

The most important part of this music is the song text. Like with other African music, the text is used to convey norms and values of the community. It is also used as means of communicating with God, through their ancestors, *swikwembu*. As stated by Placide Tempels in Okofur (1982) in his theory of cosmology, there is a strong connection between the living world and the spiritual world. This connection is made strong through ritual ceremonies used as veneration that often take place over a number of days.

Language is a medium of expression for the society. Tsonga also use language to express themselves and in singing songs. According to Kramsch, 'culture is encoded not only in the semantic structures of a language, but also in its idiomatic expressions that both reflect and direct the way we think. Different languages predispose their speakers to view reality in different ways through the different metaphors they use' (1998: 91).

Music represents tradition through ritual performance. Tsonga sing songs that bring them together and remind them of their past in their struggle when they arrived in South Africa. In some of the songs the emphasis is not only on the past but also the present. When they perform these songs they bond spiritually.

Eyerman and Jamison mention that rituals empowered African slaves in the United States to preserve their pride and even celebrate their identity in the circumstances of excessive deprivation. It was through music and dance that they expressed 'contradictory experiences of sorrow, pain, hope and despair' (1998: 36).

Songs and artwork are instruments of disputes and creations of collective identity. When there are social gatherings, people reflect on their past and chant their historical songs. I would like to argue on the statement that I mentioned earlier that people sing songs that bring them together. This is not always the case, because of their past. I will give examples of the two controversial songs sung in South Africa. That is *Umshini Wami* (my machine gun), which was a solidarity song that was famous during the apartheid regime, which was a crime against humanity, and was sung by the African National Congress–*Umkhonto we Sizwe* in which President Jacob Zuma was a commander. This song was sung to

achieve a common goal. *Umshini Wami* is a simple, repetitive chant, which gives a straightforward radical communication. It is the modest song that induces the strongest emotions (*Mail and Guardian* 23 Dec 2007). Some people feel that the message that this song sends out does not serve the purpose anymore because of the introduction of democracy in 1994.

The other song is a song by Bok Van Blerk, *De la Rey*. This song is about General De la Rey, one of the strongest generals in the Anglo-Boer War, and is about Afrikaner history. According to Pallo Jordan, the former Minister of Arts and Culture, 'in any revolution one of the mobilising tools is culture and music ... why should we abandon it?' (*Mail and Guardian* 23 Dec 2007), while Jacob Zuma, the State President of South Africa, affirms that *De la Rey* and *Umshini Wami* are the songs 'that celebrate the different communities' heritage' (*Mail and Guardian* 23 Dec 2007). What music means can have great consequence in society.

According to Afolayan, 'music has tremendous potential to reach across the boundaries of race, class, gender, literacy and political convictions'. Hugh Masekela, as quoted by Afolayan, states: 'Music is the key. We sing about everything in South Africa, there's nothing we don't sing about. And when we sing, the boere [Afrikaner masters] listen. It's the only time they listen' (2004: 257). It was through music that the musicians voiced their desire for freedom and objected to injustice and oppression (*ibid.*).

Music furthermore exposes ways of identification through which the past can develop into the present. However, Eyerman and Jamison state that 'the role and place of music needs to be interpreted through a broader framework in which tradition and ritual are understood as a process of identity and identification, as encoded and embodied forms of collective meaning and memory' (1998: 44). Music and song can make the social movement stronger, even if it is not measurable, and can encourage the formulation of powerful social movements.

Song texts are sometimes used ironically as a means of social commentary. The Tsonga also use songs as a way of expressing their inner feelings, as in the case of poetic singing. The Tsonga likewise use music and performance to call upon and to celebrate transformation. The music or performance is used in an attempt

to compensate for the injustices of the past. Political rallies, sporting events, international conferences and a range of public events and rites of passage are all accompanied by music.

The emergent culture of Tsonga music and dance was forged from an oral tradition. The Tsonga traditions emphasise singing and dancing, because song and movement are used as a way of communication and are inseparable. For this purpose the dance uses iconic gestures, mime, props, masks, costumes, body painting, and other visual devices. Some dance movements may be simple, stressing the upper body, torso, or feet, e.g. *xibelani*; while others are complex, involving coordination of different body parts and strenuous movements, for example the *xincayincayi* dance.

The dances are communal, or may be activities in which one, two, three, or four individuals (regardless of gender) take turns in the dancing ring. They use dance as a transmitter of culture, identity and history. Team dances also occur, especially in *xibelani* dance. Unlike the Venda traditional dances that are anticlockwise, the Tsonga dances may be linear, circular, serpentine, or in columns of two or more rows. Supplementing the drums, leg and hand rattles are used. The leg rattles (*marhonge*) are tied on the lower leg. The sound is produced when the dancers move around. Afolayan states that Tsonga stick rattles (*mafowa*) are used by the 'convalescent for protection from the perspiration emitted by those who have had sexual relations as considered inimical to quick recovery' (2004: 242)

According to Johnston, in 'Tsonga dancing, not only are particular rhythmic patterns mandatory for certain social and musical functions, but the type of drum is mandatory' (1971: 483). In *xichayachaya*, *xigubu* is used and in initiation rites for women, *ndzhumba* (a conical drum) is used. This drum is also used in Venda women's initiation and is called *murumba* (Blacking, 1957). Macdonald and Hargreaves (2002: 155) perceive dance as crucial in cementing 'ethnically specific gender roles' within the community.

The Tsonga, like other ethnic groups, have different kinds of work songs, songs for rites of passage such as childbirth, dirges, marriage, etc. They also have

music to ward off evil spirits and to pay respects to good spirits, the dead and the ancestors. This performance is organized by the traditional healer. None of this is performed outside its intended social context and much of it is associated with a particular dance.

Performances are usually long and mostly the audience also takes part in the performance. As performers, Tsonga people take into consideration their appearance, attire and instruments; they need to entertain the audience. The attire furthermore maintains a traditional expression or appearance. They dress in costumes that are suitable for the type of performance.

Having discussed the sociological and anthropological background of the Tsonga in this chapter, in the following chapter I will provide the background of Musisinyani, the founder of the Caravan Traditional Dance Group.

5. CHAPTER FIVE: MUSISINYANI MACKSON MAVUNDA AND THE CARAVAN TRADITIONAL DANCE GROUP

This chapter will provide a biographical overview of the founder of the CTD, Musisinyani Mackson Mavunda, the formation of the CTD, the musical events he has taken part in and the awards that he has received.

5.1 MUSISINYANI MACKSON MAVUNDA

Musisinyani was born in Soekmekaar, South Africa on the 21st of May 1949, on the farm called Groenkloof, preferably named Vudyodyodyo. However, his forefathers were originally from Mozambique. At that time the chief was Mpuzani Khosa, who was succeeded by Njhimmi (Jim) Mavunda. When Njhimmi was away, his younger brother Khazamula Mavunda used to act on his behalf.

Musisinyani grew up surrounded by music from an early age. He inherited the love of music from his grandfather, who was a musician and introduced him to poetry. He spent a lot of his childhood with his grandfather and grew up playing and dancing with him. The *xincayincayi* dance was performed by the people who lived on the farm. Musisinyani's father, Mzamani, and his brother, Khazamula, were the people who led and trained the dancers.

When asked why he chose to specialize in *xincayincayi* dance, this is what he had to say:

A yi ri kona na swilala na swin'wani na swin'wani, mara lexi axi rikona swinene I xincayincayi, helero laya loko ni khani kula ninga kuma le kaya a mutini a kuri na swingomana, leswi a ku cina vabuti na vasesi... seni, se vobava (votatani), vabankulu(votatani nkulu) na bava wa mina (tatani wa mina), lavavan'wani, ani vavonangi vho bava (tatani). Hi vona a va endla kuri ku ciniwa. (Personal interview, June 15, 2013)

(Dances such as *swilala* and other dances were there, but the one that was popular was *xincayincayi*. As a child we had small drums that my brothers and sister used for their performance. My father and grandfather and other elders were responsible for teaching us and making sure we dance.)

In other words, they were given opportunities as children to dance and not only help with household chores. Because the elders were not available most of the time to teach the young ones, Musisinyani used to invite his peers and those that were younger than him to come and imitate the dances that were done by elders.

Vamakwerhu a va ri vacini va xincayincayi. Loko va ri karhi va dyondza a ndzi encisetela hinkwaswo leswi a va swi endla. Ndzi kucetele tintangha tamina ni lava a a va ri vatsongo eka mina leswaku hita encisetela swin'we (Personal interview, June 15, 2013).

(My siblings were *xincayincayi* dancers. I used to imitate them when they were dancing. I used to invite my peers and those that were younger than me to come and join me to imitate my siblings.)

Musisinyani explains that he finds traditional songs to be his most warm and most cherished music so far. While composing some of his songs, he says, 'I look at innovative material, things that have not been done before and incorporate them with the old materials, making sure that the song will send the message of the condition around the community' (Personal interview, June 15, 2013). According to him, the meaning of the song is important. When he is listening to a song there has to be a message sent to the community. He says, Tsonga traditional songs are composed to send out messages to the community. I will discuss this aspect in further detail in Chapter 6.

As most of Tsonga traditional music is composed by anonymous individuals, Musisinyani used to modify those songs while practising; he would add or change some text to suit the situation to convey the norms and values of the community around him and he would improvise the dance movements. Traditional dances on the other hand teach social patterns, values and help people work together, praise or criticize or motivate members of the community. Musisinyani uses texts in his compositions to express his inner feelings.

As a young boy Musisinyani did not choose which music to listen to. He would listen to any music that he would come across. He would even go to *machomane* ceremonies or performances because he enjoyed any type of music. Like other Tsonga children of his generation, he used to take part in *ntsheketo* (Tsonga

folklore) in the evenings while he, his siblings and family were sitting around the fire, since there were no televisions and there were few families that had radios. Johnston refers to *ntsheketo* as '*garingani wa garingani*' (1975). *Garingani wa garingani* is used as chorus to accompany each *ntsheketo*, as these stories are a call and response and this phrase (*garingani wa garingani*) is repeated several times. Afolayan affirms that African children learn music by watching and by emulating the singing and dancing of nobles and adults (2004: 204).

When Musisinyani was asked which other children's games he played, he smiled and said:

A kaya a hirisa, hi rima, hi tsema byanyani, hiluka makenya... I va hi ... hi kha hi dyondza na mitiro yin'wanyani ya mavoko. Ku fanana xitende ngula ... maxitiva? Xitende ngula, he lixiya xo chela mavele, xi endliwa hi byanyani. E ... a hisenga, aniri a hirisa tona, a hirisa. Ntiro u n'wani wa kona a kuri kurisa. A wu ngata swi chava sweswo. N'wana u n'wani na wu n'wani wa mufana, loko hiri hava mufana, na vanhwanyana a varisa. N'wana u n'wani na u n'wani a swoboha kurisa, a hi risa, hitlhela hi senga. U dyondisiwa ku senga, u dyondisiwa ku pana tihomu. U dyondisiwa na ku khoma xikommu, u rima. Hirime ngopfu. Hitla hi dyondisiwa naku hlakula. Loko hi rimili, a u switiva kuri hita hlakula. Ene before hi rima, nkari loywu wata lowu wani wa vo September- ani sweswi a kufanele ku fuleriwa tindlu? Before hi rima ku fanela ... sweswi hi nkari wa mabyanyani, kulukiwa makenya, e ndzhakunyana ku fuleriwa tindlu. Loko miheta kufulela tindlu, mi rwalela mavele ... matluva, mi isa kwihhi? A masinwini. Loko a hela ku rwaleriwa matluva a masin'wini, xa rimuka, se miya kwihhi? A ku puluweni. Ku heta kupuluwa, mahlakula. Ku heta kuhlakula, ka tshoveriwa. Loko mi heta ku tshovela, ma khumudzela mavele... swasweswiya swa ntsheketo (Personal interview, June 15, 2013).

(At home we used to look after cattle, plough, cut and prepare the grass for roofing ... and we used to build maize storages using grass ... Do you know what *makenya* (a style that the Tsonga people use when preparing the grass for roofing. Their roofing style is different from the Venda style of roofing) is? We used to plough, weed and harvest. When we finished with harvesting, we removed the maize from the corncob and in the evenings while shelling we performed *ntsheketo*.)

Ntsheketo is accompanied by singing. *Ntsheketo* are similar to Venda '*ngano*'. These songs are in apoeitic form, in which sections of narrative are separated by songs. Singing of songs intensifies the performance. *Ntsheketo* are very short

melodies, simple and repetitive in nature. Singing is the most crucial element, more than the story itself (Blacking, 1957, 1967). They are rhythmical and in free verse form. Musisinyani would take part in storytelling and take the lead in singing. His confidence in singing and storytelling stemmed from the storytelling evenings. His siblings and his grandfather would give him opportunity to recite stories and folklore.

Musisinyani also learnt to play musical instruments by listening and observing not only his grandfather, but other musicians while playing the instruments since there was no formal music training. For him to learn a musical instrument, he would go and observe everywhere where music was performed, because there was no other way for him. He would listen to music by going where the performance was taking place. As stated by Mans (2006: 46):

Musical skills are also developed over a fairly long period, but in a stratified communal setting where learning is paced and organized according to age. The main techniques of learning are observation and imitation of other performers through immersion within the total cultural context, hearing the music from birth and absorbing the whole repertoire over time, leading to eventual full participation in all appropriate events.

Nketia (2005: 242) affirms that music performed in African society is cumulative and traditional allowing creative improvement, for it is handed on from generation to generation through oral tradition or absorbed through participation when others perform. Musisinyani would make his own musical instruments and play with no one teaching him. For making a drum, he would use a tin and thick plastic as membrane. As he was growing older, he also tried to make a drum using wood and animal skin, without any supervision. He also used to look after his father's livestock and while in the veld looking after the livestock he would play music.

His love for playing musical instruments was encouraged by the facial expressions, the dance movements and the message that the players were sending out to the audience. Most of Tsonga traditional dances are strenuous; he would envy the performers showing off their muscles and their strength while

performing. That was also seen as a way of showing how strong and fit the musicians were.

Musisinyani explains that his childhood was fun because most of his daily activities and house chores were accompanied by singing. He would sing while he was milking the cows, hoeing or ploughing, and so on. When Musisinyani was still a young boy, he recruited other young boys of his age and formed a dance group. Musisinyani and members of his group used to imitate and improvise the songs and dances that were performed by his father's group.

During that time, the church members did not like the group's traditional music and dance performances, because they associated African traditional dances with evil. Some of the dancers were compelled to stop dancing and those who took part were vilified: they were called names and considered backward and barbaric.

Musisinyani's brothers became migrant labourers. When they left the farm and went to Johannesburg to look for a better job in the mines, the *xincayincayi* group was disbanded. Musisinyani was disappointed by the fact that the dance that originated from Mavunda's clan were then performed by other people, not his family anymore, and were also performed by migrant labourers in the city of Johannesburg. Musisinyani could not continue with the dance as most of the people believed that *xincayincayi* was one of the practices that contributed to school dropouts.

He was enrolled at Etrata Primary School, which was situated on a farm of the Frenchman called Eddy Jacques. He obtained his Standard Six Certificate in 1966. In 1967, he was admitted to Lemana High School, which was the first senior educational institution for Africans in the Northeastern Transvaal managed by the Swiss Mission.

The same year, the chiefs living on white-owned farms were forcibly removed from the Groenkloof farm. They were warned that they would forfeit their chieftaincies if they refused to accept the resettlement in the villages. They were

moved to Heldeouter where Gaziti Jim Khosa acted as a headman. Musisinyani's father was also one of the headmen of that village.

After obtaining his Junior Certificate from Lemana High School, Musisinyani was sent to Tivumbeni Training College where he obtained his Primary Teacher's certificate. He started teaching at Rivoningo Primary School in 1973. In 1977 he was transferred to Mavatlani Primary School where he was appointed as Head of Department.

5.2 FORMATION OF THE CARAVAN TRADITIONAL DANCE GROUP

With time, people began to accept traditional dances and to reinstate their culture and their identity. In 1983 Mr Manase Nkolele, who was an organizer of the Gazankulu Youth Movement, encouraged Musisinyani to start teaching Tsonga traditional dances. Musisinyani started with a group of boys whom he taught *xincayincayi* and *muchongolo*. He also taught a group of girls to dance *xifasi*, *kuthawuza* and *kunchachula*. He was the first teacher who introduced the Tsonga traditional dances in schools in the Hlanganani district in Gazankulu.

When asked why he started the CTD, his reply was as follows:

Kale swiya ani endla ntsena kuri ni hlayisa ndzhavuko. Loko kuri swa endleka, swithle swiva pfuna loko...niswivonili Arts and Culture ya pfuna... loko va switekela nhlokweni, a thla a hlaya na swinwani. yi ta mupfuna Arts and Culture, yi ta hlayisa ndzhavuko (Personal interview, June 15, 2013)

(I used to try and preserve our culture and tradition. If it is possible, it will help the children. I have noticed that Arts and Culture can assist children especially when they take it seriously and also learn other subjects at school. It will help and when we study Arts and Culture, we preserve our culture and traditions.)

In 1986, Musisinyani trained girls how to perform *kunchachula* dance at Hlalekani Primary school. The Gazankulu Youth Movement invited the group to take part at the festival that was held in Cecil Island. The group also performed in Cape Town in 1987. Pedro Espi-Sanchis, a former music lecturer at Giyani College of Education, met the group and invited them to perform at the College.

Musisinyani further describes music:

Ninga ku iririmi ra vanhu hi kwavo. Hi kucina is an universal language of course. Hi ku cina lokuya, ku languta lo kuya. Swina na ririmi kwalaho swina leswi swi hlamuselaku swona. Maswitwa? I vi loko swina na ku hlamusela swin'wanyani. akamunhu, ami ehleketweni, swi creative. Swiendla kuri munhu a vana kuleswi a swi endlaku swi huma emihleketweni. Aniri a hi swo khiremiwa ntsena? I kota... I kota ku endla swilo wena kuri... I swi humelerisa, swihuma kawena (Personal interview, June 15, 2013).

(Music is a language for all the people and dance is a universal language of course. When dancing and watching the dance moves, dance has its own language and the dancer expresses something/feeling through the dance movements. It is for expression and makes one to think creatively because you do not need to memorise the dance movements. It makes one to think and be creative.)

Espi-Sanchis introduced the group to the anthropologist of music, Professor Jaco Kruger, who was a lecturer at the University of Venda at the time. Prof Kruger organized for the group to go and represent the Vatsonga in France at the French Festival in 1989. The group was accompanied by the former music inspector of Gazankulu, Mr Joseph Khosa.

On the 14th of April 1990, Mavunda founded the Caravan Traditional Dance Group (CTD) at Ribungwani village. The group consisted of 37 members. Most of the group members were his family members, including his own sons, and the youngest group member was only four years old at the time. A constitution was drawn up before the group was formed. It consists of a vision, mission statement, motto and the aims of the group.

Vision

To give a wake-up call and resuscitate the ignored (*Xalamuka niku pfluxa leswi nga titivala*).

Mission

To assist children and youth in Ribungwani village and surroundings in developing life skills, contribute to community cohesion and empowerment, simultaneously promoting and developing ancient indigenous dance and music styles.

Target Group

- Youth in Ribungwani village and surroundings
- School children in Ribungwani village and surroundings
- South African children and youth within the MIAGI music education network
- The general South African audience

Teaching Categories

- Performing arts
- Traditional music education
- Traditional dance education

Aims and objectives

- To raise the awareness of (and re-awaken a pride in) indigenous music and dance styles among South African children and youth as well as among the general audience
- To foster the spirit of unity
- To display natural joy, freedom and creativity when dancing
- To minimise crime, poverty and drug abuse by keeping the youth and children off the streets.

Motivation

- Structured music activities reduce violence and drug abuse among children – music acts as a form of therapy; it helps children cope with negative stress and feelings

- Focused musical study improves all round academic performance in schools – music training is an ideal form of exercise for the brain
- Music education awakens creativity – music increases interaction between the right and left brain hemispheres
- Music study promotes collaboration, cooperation and problem solving skills, contributing to peace and social tolerance during times of social stress – social adaptability and skills are improved especially through participation in ensembles, orchestras and choirs. (Caravan Dance Constitution, 1990)

Mission statement: Promote and develop the indigenous dances

Motto: Shoots will spring (*swita hluka swinangu*)

Aims:

- To promote the knowledge of indigenous dances
- To display natural joy, freedom and creativity
- To foster the spirit of unity
- To stop conflict, war, poverty, crime, suicide rates, drug abuse and abuse of all kinds.
- Musisinyani states that culture 'is not luxury, but a powerful tool for nation building, economic development and job creation'. When children are raised in the cultural way, they display natural joy, freedom and creativity. (Caravan Dance Constitution, 1990)

Character traits

- How to live amongst other people, be friendly with everyone
- Never bully people who are weaker than you
- Do not allow other people to bully you, do not be cruel to people and animals
- Do not easily be influenced by other people to do things you know are wrong
- Do not cause trouble between people

- Do not tell lies. (Caravan Dance Constitution, 1990)

Bad behaviour

- Lack of discipline, you do only the things that please you. You are not reliable
- Disloyalty, you betray people and a good cause, you cannot be trusted
- Dishonesty: you cheat, lie and steal
- Irresponsibility: you do not care about yourself, other people, animals or property, you cause harm and damage, you do not respect other people's beliefs or any religion. (Caravan Dance Constitution, 1990)

Musisinyani also brought up his sons playing and dancing to *xincayincayi*. In 2001 MIAGI (Music is a Great Investment) adopted the programme by offering CTD financial aid and performing opportunities in South Africa and abroad. Robert Brooks encouraged Musisinyani not only to focus on the established group, but to also recruit and teach other children in the village that have interest in traditional dances. He wanted children to have something that would keep them busy after school to lure them away from bad behaviour such as drinking and smoking at an early age. Brooks states that 'if a child learns to play music at an early age, that child will find it easy to learn mathematics at school. The child learns to focus, respect, and be able to socialize with other children, share and open up' (Personal interview, June 15, 2013).

Arts and cultural activities act as catalysts for community revitalisation and regeneration efforts and can make a difference to health, crime and employment in communities where these needs are the greatest. Music also has an incredible and miraculous power. What is especially compelling is a combination of groundbreaking behavioural studies and neurological research that shows how music study, especially if begun in early childhood is far superior to computer instruction in dramatically enhancing children's abstract reasoning skills, the skills necessary for learning maths and science. And music goes even further, far beyond that; the Greek mathematician and philosopher Pythagoras, who as far as we can possibly know in modern times (Pythagoras studied at Heliopolis in Egypt and he died 500 BCE), used music in a highly methodical way.

He used certain music to heal certain psychological and physical disturbances and diseases, he knew exactly 'what music to prescribe when', and was apparently an amazingly successful healer! Pythagoras is also nothing less than the 'father' of modern mathematics, and his theorem for musical scales, harmonies and intervals are still the root of Western music' (MIAGI WEBSITE 2012).

MIAGI encouraged Musisinyani to recruit more children from the village and the group became too big for him to handle. With the support from MIAGI, he appointed his two sons, his nephew and one of the group members to assist him with the training. Those were the people who started with the group and are experienced dancers to assist him with the training of the newcomers.

This is what Musisinyani had to say about involving other villages in teaching traditional dances:

Hile swaku loko moza... koza kuvana la, kufana na sweswi vaka Masakona va navela, nava ku Mahatlani vanavela, vaka Magoro vanavela. Loko ku dyodze lava, lavaya vahale, vata navela, swiya swikha swi extenda (Personal interview, June 15, 2013).

(If there are different performing groups, for example if there is a performing group at Masakona village, people will like to join the group, then the people at Magoro village will also like to join or start their own group. When the other group has learned the dance, the other will also like to learn. A number of villages will be performing.)

The CTD training is facilitated by the four teachers and the founder. The teachers also work as stage managers when they go to perform, and host workshops in a primary school in Gauteng, namely Sunnyside Primary School. The components of CTD have been developed over the years according to the needs of the students. Learners are given opportunity to exhibit their artworks and improvise the songs and dance movements at the training.

Although Musisinyani is a teacher by training, he tries by all means to avoid or mix the teaching practice of formal training with traditional training. In order for him and the teachers to focus on the individuals who are at the beginning stages, especially for dancing movement, he groups the children according to

their abilities. Only those who have mastered the dances participate when the group is invited to perform at local and international events.

Training takes place five days a week, Monday to Friday after school, and the training takes three hours. The attendance register is marked every day and those who are absent send their apologies with friends and give reasons why they have missed the training. Musisinyani states that marking the register every day shows that he is committed to what the group is doing and to keep track of those children who are not committed (Personal interview, June 15, 2013).

Musisinyani also mentioned that children are encouraged to participate in musical activities extrinsically and intrinsically. They get motivation from their families, their peers and the teachers. They are also encouraged by the audience, when they are asked to perform solo and when they are given the opportunity to improvise the dance movements. Every time they perform for the audience, they feel special and get some kind of motivation. When a performer is performing solo, they do not feel protected because the eyes of the audience are on them. They make sure that they do not miss a beat or lose a step. The time they feel comfortable and protected is when they see that the audience are enjoying the performance and that builds their confidence.

The enjoyment of the audience is observed when the audience nod their heads, smile and sometimes when they clap, stamp their feet and sometimes also sing along; some even dance with them. When the audience takes part in the performance, they are stimulated by eagerness, a sense of belonging and joy. Music strengthens the bonds within the group and makes people feel they belong together. Some of these children's parents or grandparents were also performers; they also used to take part in Tsonga musical activities such as *muchongolo*, *makwaya*, *xibelane*, etc. However, due to change in living styles, their parents don't have time to teach them the songs and stories; instead of taking part in *ntsheketo* in the evenings, they watch TV or play TV games.

Musisinyani makes an effort to inspire the children; he always gives the novice group an opportunity to perform to the visitors when they come to visit him at his kraal. He also encourages them to perform to their parents/family at home,

which helps them to gain confidence. Some of the children mentioned that they perform to their schoolmates and teachers at school and they feel proud because they can do something that many children cannot do. Some children mentioned that they do not wait for their teachers when it comes to practising; they practise anytime on their own. And when they see others performing well, they tell themselves they want to do better.

Musisinyani states that his role as a founder of the CTD requires a person who is self-contained and has the ability to critically evaluate himself and is able to take criticism in order for him to improve and grow as a person. His compositions are stimulated by the old songs or compositions by unknown composers. He is also inspired by the things that are happening in his community, and by the history around him.

At present, the CTD is being supported through the money that they get through the performance. CTD is at the moment training about 50 learners between the ages of four to 35. Musisinyani is one of the most respected musicians among the Tsonga and people receive him warmly wherever he goes to perform.

5.3 EVENTS AND AWARDS

The Gazankulu Youth Movement encouraged the group to take part in competitions. The group was invited to perform in the festival in Italy. This international tour was coordinated by Pedro Espi-Sanchis. In addition, the CTD participated in the Bureau of Tsonga cultural competitions and at the Arts Alive Festival in Johannesburg in 1993. In 1997 the South African Department of Tourism invited the group to Singapore.

In 2001 the Director of Music is a Great Investment (MIAGI), the then International Classical Music Festival (ICMF), Robert Brooks, invited the CTD to perform at the University of South Africa. In 2001 the CTD also performed at the Macufe Arts Festival in Bloemfontein. Since 2001 MIAGI and CTD have been working together.

In 2003 MIAGI, together with National Lottery Distribution Trust Fund (NLDTF)/the CWCI Fund/the Department of Arts and Culture (DAC), made it possible for the CTD to take part at the first exchange workshop in Vienna for students and colleagues at the University of Music and Performing Arts in Vienna. The visit was a follow-up visit by elementary music education authority Prof. Ruth Schneidewind from the University of Music and Performing Arts in Vienna, who conducted workshops in South Africa in May/June 2003.

The visit was a continuation of Schneidewind's work with teachers in public schools in rural areas which began in 2002. It was a part of a more systematic elementary music education exchange programme between South African music education initiatives and the University of Music and Performing Arts in Vienna. MIAGI made Schneidewind's workshops part of its educational activities due to the fact that public schools in rural areas in South Africa rarely have access to musical instruments and music education is mostly neglected.

In 2003 the group was invited to Germany and Austria to perform at the *Sommerkonzerte zwischen Donau und Altmühl* festival of Audi AG in Ingolstadt and the international *Kinderklang* children's festival in Vienna.

Performances

- 17 June: Vienna, *Künstlerhaus*
- 18 June: Vienna, *Künstlerhaus*
- 19 June: Vienna, *Radiokulturhaus*
- 21 June: Burgenland, *Schloß Deutschkreutz*
- 22 June: St Georgen/G, *Pfarrheim*
- 24 June: Vienna, *Art Cult Center*
- 25 June: Haslach, *Veranstaltungssaal*
- 27 June: Vienna, *Radiokulturhaus*
- 28 June: Salzburg, *Kongresshaus*

(ICMF report dated July 2003)

In 2005 they were invited to Venezuela and performed at the *Rendez-Vous d'Intellectuels de l'Afrique et de l'Amérique Latine* conference in Caracas. In 2009 the CTD took part at the MIAGI Youth Orchestra Course at Cradle of Humankind. In 2010 the course was continued at HeronBridge. After the course at HeronBridge, the group performed with the Italian Percussionist Nando Russo at the University of Pretoria. During the 2010 World Cup the CTD performed for the Italian Football team and Italian Community at Nirox Foundation and Casa Azzurri.

The CTD *xincayincayi* dancers/musicians, 10 young boys/men between 8 and 22, taught Tsonga traditional music and dance to the Austrian participants. The response was overwhelming. 'The dedication, energy, skill and beauty of the young South African "teachers" was received with huge enthusiasm by all the Austrian teachers and children present' (taken from the ICMF Report). In 2009, the group was invited to the French Festival in Montpellier and participated at the Grahamstown Arts Festival in South Africa.

Musisinyani's concern about performing in the countries or to audiences that do not understand the Tsonga language is that the audience do not understand the meaning of his performance, but with the help of translators it is much better.

'A... hitwa swinga khomiwi kahle, hiku aniri vafanela va switwa kuri hivalavula yini. Mara hiku kuna vanhu lava translator ku...' (Personal interview, June 15, 2013).

(We used to feel that it was not good because we wanted the audience to understand the song text, but we got people who translated into the audience's language.)

The next chapter will focus on Musisinyani's song repertoire with the purpose of interpreting the song texts and checking the meaning of the song texts and interpretations of structure and expression in terms of how they operate in actual situations.

6. CHAPTER SIX: THE ORIGINS OF XINCAYINCAYI, AND INTERPRETATION, ANALYSIS AND DISCUSSIONS OF THE SONG TEXTS

This chapter investigates the meanings (as interpretation, symbolism, translation, and significance) of various *xincayincayi song* texts, focussing on Musisinyani's songs and their role in the culture of the Tsonga-speaking people.

6.1 THE ORIGINS OF XINCAYINCAYI

According to Musisinyani, *xincayincayi* originated in Mozambique in an area called Ncayincayi. It is a dance that was started by families who were very close to each other in order to defend themselves from their enemies. The chiefs did not have permanent warriors; hence they were responsible for organizing the warriors and were typically pleased to see a number of people who joined the group to become fighters. The more soldiers they had, the more they were able to defend themselves against raiders.

Battles took place mostly between chiefs over land issues. As the population increased there was a need to expand the territory for the people to have grazing, hunting and also fertile land for cultivating. The chiefs gained respect in accordance with the amount of land they occupied and also by the number of followers. The chiefs were not happy when drought struck their territory, because they would lose their followers. These people would move from their homes and join chiefdoms where they could get food, grazing land and water. People also moved if they did not like the way the chief ruled.

When preparing themselves for a battle with the enemy, the people of Ncayincayi would learn songs and play different musical instruments such as drums (*midzhumba*) and horns (*timhahamhala*). They wore loincloths made from animal hide (*tinjhovo*) and gadgets (*switlapi*) on their legs and arms and put on headgear made of animal skin. They used music to strengthen the bonds within the group. (Personal interview, June 24,2013).

Musisinyani states:

khale kwale tikweni re Ncayincayi Vatsonga Machangana va swivongo swinyingi a va twanana swinene. Loko va tilulamisela ku ya lwa nyimpi a va dyondza ku yimbelela tinghoma (tinsimu), ku chaya mindzumba (swingomani ni xigubu) ni ku cina. (Personal interview, June 24, 2013)

(Long time ago in a country called Ncayincayi, the Tsonga Machangana who share different surnames used to like each other. When they prepared themselves for war, they used to learn songs, play drums and dances.)

Since they did not have modern weapons such as guns, they used to carry tree branches to disguise themselves so that they were not seen from afar. Weapons such as knobkieries (*tinhonga*) and bows (*switlhangu*) and arrows (*miseve*) were used. All this was done by mature boys and men who were also trained to play musical instruments and perform the *xincayincayi* dance before the battle (*nyimpi*). When they had defeated the enemy, they used to perform *xincayincayi*, wearing their battle gear (*mpahla ya nyimpi*). The purpose of the singing was to alert the community so that when the battle started, they would hear them in time and find sanctuary to hide from the enemies.

Musisinyani Mavunda's family took part in the *xincayincayi* dance as composers and dancers and fought the enemies.

vaka Mavunda na vona a va kumeka va ri exikarhi ka nyimpi leyi a yi lwiwa hi Vatsonga Machangana. Ncino lowu a wu ciniwa a wu ri kona ngopfu eka Ncayincayi, hokolwalaho vito ra xincayincayi ri nga thyiwa ri huma kona. (Personal interview, June 24, 2013)

(The Mavunda family was amongst the warriors. *Xincayincayi* was one of the dances that were performed in Ncayincayi. That is the reason the dance was called *xincayincayi*, named after the village Ncayincayi.)

According to Musisinyani, *xincayincayi* dance requires strength for playing the drums and for dancing. Originally, *xincayincayi* songs and dance were multipurpose war songs. Some of the purposes of the *xincayincayi* war songs were the following:

- To help the warriors forget their aches and pains as they trained and fought the enemies;
- To keep their spirits high;
- To express their anger towards the enemies;
- To encourage resistance and improve the morale of the warriors before the battle.

In addition, the music brought happiness after the battle. The musicians were giving support to the warriors, giving them entertainment and psychological healing through music. An example of a *xincayincayi* battle song is *Hure*. This song was and is still sung by Tsonga people to show mixed feelings:

Solo: *Hure*

Chorus: *A hi talangi hure,*

ha dlayiwa hi ti hure,

kaya ka hina eRitavi

Literal meaning of the song: Hooray.

Solo: Hooray

Chorus: We are not many;

We are killed hooray,

At our home/village Ritavi.

This is a song that shows unrest. The community is not happy as there are people who are killing other people. The composer used intentional irony when composing this song. S/He contradicted himself/herself as he/she used the word *hure*, which literally shows happiness while people are dying.

Lucky Mavunda asks, '*hi nga tsaka njhani loko hi hela?*' (How can we be happy when we are killed? Personal interview, 30 September 2012). How can they be happy if some people are killing them? He also questioned how they could be happy with someone who was bewitching them, or killing them.

According to Musisinyani, the song '*Hure*' is sung to show victory. 'Hooray, we have won the battle'. Even though we are now not many as most of us have been killed in our homes and villages in the past. We have won.

Musisinyani's compositions are influenced by the environment in which he grew up. He bemoans the fact that the community seems to be forgetting who they are and where they come from. In general, composers' idea of composing songs is inborn and they also improvise their compositions by getting musical ideas from other composers. Musisinyani's repertoire at this stage is focusing on encouraging the youth to participate in their culture and tradition.

Missionaries taught Vatsonga western ways of living. Previously, Africans were expected to cure each other and bring rain. However, some people think missionaries did good things in teaching western ways of living; the problem is that people are forgetting their own roots, their own origins. However, Musisinyani is aware that the listeners make their own meaning of the songs and are influenced by their lifestyle and beliefs. Witness Mavunda also demonstrates an appreciation for the group to learn the Tsonga traditional dances, '*hi hlohlotelana hi xihina leswaku hi nga tshiki ku cina entlaweni wa hina*' (We are encouraging each other not to abandon or neglect our culture and tradition. Personal interview, September 30, 2012).

6.2 INTERPRETATION, ANALYSIS AND DISCUSSION OF THE SONG TEXTS

The fundamental question to be asked is: 'What is a text?'

According to Agawu, a 'text is something woven by performer-composers who conceive and produce the music-dance, by listener-viewers who consume it and by critics who constitute it as text for the purposes of analysis and interpretation ... texts are thus primary data, basic resources, objects of analysis' (2003: 255).

Agawu further states that 'the social or "extra-musical" context should not be ignored when analysing music' (2003: 255). African music has direct purpose and is attached to rituals.

Xincayincayi music and dance form the primary texts in this discussion. *Xincayincayi* was one of the dances that were performed in every Tsonga Village in the early 1950s. Like some African traditional dances such as Venda dances, *xincayincayi* began to disappear from the musical scene because the younger generation did not show interest. This study applies the relevant modes of interpreting music song texts and songs revealed by the review of relevant literature. For example, Nketia (2005: 25) observes that:

[I]t was obvious that the musical tradition did not consist only of repertoire but also of a body of knowledge in terms of which music took place or was interpreted. This required to be sorted out and systematized. It was necessary for example, to check 'meaning' in their terms and how it operated in actual situations, to check and cross check individual information or interpretations, and local variations ... sometimes it was the circumstances that led to the creation of a particular piece, dance style or instrument.

Nketia (2005: 80) also defines a song text as 'a piece as heard or the framework into which contextual references may be incorporated'. The Ghanaian musician and scholar argues that contextual 'references are also heard as sound and are enjoyed on the aesthetic level as sound events'. Therefore, he concludes that 'only those who recognize the referential nature of such sounds ... are able to interpret or respond to what they signify' (2005: 80).

Agawu (2003: xi) discusses the expression of emotions through music in African music. He observes that 'African music allows for spontaneous and authentic expression of emotion. It is integrated with social life rather than set apart, natural rather than artificial, and deeply human in its material significance. Its themes are sometimes humorous and satirical, sometimes sad and affecting, often profound'.

Xincayincayi song text is used to convey community norms and values and is also used to express the performer's inner feelings. *Xincayincayi* songs are

ceremonial and theatrical. They are performed on occasions such as weddings, the installation of a new chief, opening of a new building or school or any other social function where performing professionals are invited. The need to teach and interpret African music and dance within the social and cultural context is reinforced by Nketia, who argues that 'music performed outside its social setting is deemed to be meaningless' (2005: 79).

6.3 ANALYSIS OF THE SONGS

I chose a number of Musisinyani's *xincayincayi* songs and transcribed them. These songs were selected as specific examples of *xincayincayi* songs, noting that Musisinyani composes songs in different Tsonga genres in addition to his *xincayincayi* repertoire. The study was guided by a comment by Agawu (2003: 98), who observes that 'the analysis of traditional music must always take into account the particular activity to which the music is attached'. How the nature of traditional African music determines the method of its interpretation is conveyed by Nketia (2005: 25-26): 'a method of quoting rhythm patterns or imitating drum rhythms in conversation when one had to talk about them or when in the course of the narration of a folktale one had to imitate verbally what some drums were playing, or as often happened in the past when one had to teach someone to take up the office of drummer at the chief's court or drummer in some particular organisation.' The importance of the sounds of the music in interpretation is highlighted by Byron (1995: 214): '[T]he sounds of the music are as crucial to its analysis as the meanings that are given to or associated with it.'

People listen to music every day; however, they do not necessarily understand the meaning of the text that is expressed through song and dance. It is important to analyse the meaning of songs to discover how they function in real situations. This is the case with the Tsonga-speaking people, where music is used to communicate with the ancestors and bring people together. In *mancomane* performance, the performers communicate with the ancestors through song and dance. When Tsonga people are together, they sing and dance. They should understand or interpret the meaning of the songs that they

sing and dance to. When listening to music one should understand the message of the song.

Musisinyani uses call and response in his compositions. In most of his compositions there is no gap between the call and response. His compositions are characterised by Tsonga traditional rhythms of *xigubu* and the rhythmic patterns influenced by the Xitsonga language. Some of his songs go beyond the literal meaning of the text.

The songs were classified into main themes as follows:

- songs of entertainment and recreation
- songs about socio-economic issues
- songs for counselling and consolation
- songs as a form of social communication
- songs of psychological satisfaction.

The approach that was followed in interpreting the song text was that of Blacking (1967). Each song was written in Tsonga, literally translated into English and then interpreted or analysed.

Table 1: Songs of entertainment and recreation

Themes	Name of songs
Education	Dyondzo
Encouragement	Ximayinana xa valungu
Encouragement	Majaha
Identity	Vuya Caravan
Identity	Xalamuka
Identity	Langutani
Norms, values and standards	Randanani

Norms, values and standards	Nyimpi
Norms, values and standards	Kokwane

6.3.1 Songs as a form of communication about community issues or concerns

Dyondzo

Welcome ladies and gentlemen. (chorus)

Vakonwana, mi ta sala mi hi ehleketa,

N'winavano! ha mi tsundzuxa,

Ha huwelela, hi mi tivisa, hi dyondzo,

Vatswarihee, Hee, rhumelani vana xikolweni X2

Rhumelani vana, va ya kuma dyondzo. X2

Matiko hinkwawo, hi fumiwa hi dyondzo,

Dyondzo i tatani, dyondzo i manani wa hina. X2

The literal translation of this song is:

Welcome ladies and gentlemen.

In-laws! You will remember us when we are gone

You children, we are reminding you,

We are shouting, informing you about education.

Parents, send your children to school X2

Send children to get education X2

All the countries, we are governed or ruled by education,

Education is the father, education is our mother. X2

Musisinyani uses *xigubu* (drum) and the voice in this song to inform the community about the importance of education. His plea is to remind the parents to send and encourage their children to go to school. In all countries education is the key. If you are not educated, you are like an orphan, without the pillars of family to support you.

According to Musisinyani, '*dyondzo yi hinkwaswo swa vutomi. Loko munhu a dyondzile... Loko u dyondzile, swi endla kuri a va na vutswari... dyodzo i muendlantirho*' (Education is everything about life. When a person is educated s/he becomes mature... and s/he is employable).

Dyondzo (education) starts with a welcome phrase 'welcome ladies and gentlemen'. A great deal can be said about this salutation, for instance formality and respect. This salutation might show how important and formal the context and the message are. It might also show that the intended recipients of the message are esteemed and respected. Furthermore, it shows the role logic plays in the song. The performers show respect to the audience, making them feel free as it is a Tsonga tradition to greet the adults before you make conversation with them. They welcome them in English to show that it is good to be educated and if you are educated you can converse with other people that are not Tsonga-speaking people.

Musisinyani was quite explicit about the fact that as Tsonga community, they live among other people who are not Tsonga-speaking people. '*Hi hanya na vanhu van'wani na loko va nga ri Vanghezi*' (We live amongst other cultures even though they are not English-speaking people).

Lucky spoke of his understanding of the song: *'Dyondzo hiva hiri karhi hi tsundzuxa munhu wa n'wana na wun'wana kuri a yi emahlweni na xikolo. Munhu u fanele a yisa dyondzo emahlweni, hukuva loko munhu a famba lava ntirho, loko unga dyondzanga a swi o lovi'* (Personal interview, June 25, 2013).

(We are reminding any one to further their studies. People should be educated because if they are not educated it is not easy to be employed)

When he says education is a 'father', education is 'our mother'; he is expressing the importance of education in that if someone is educated they will get all the support that they get from parents. If they are educated they will have a good future and will be able to support themselves and their families.

The purpose of this song is to remind the performers and the audience of their own shortcomings and limitations with regard to formal education. The reason he composed this song was that he was concerned about parents who were not involved in their children's education. *'emakaya hi vone vana na vatswari... va fanela ku tivisiwa ku ri dyondzo i ncini'* (Personal interview, June 25, 2013). (In the village, we parents and children, they have to be informed as to what education is.)

Musisinyani feels that there is a need to inform them about the importance of sending and encouraging their children to go to school. As a teacher by the time he composed this song, he tried to encourage the children at school, but found it difficult because some of the parents were not involved. Even though some of the parents were illiterate, they were always there supporting their children, but there were others who did not support or encourage their children at all.

Some of the people living around where Musisinyani lives are subsistence farmers. They still make a living by farming their own crops and livestock. They depend mostly on their children to take care of the livestock and farming. There are days that these parents insist that their children take the livestock for dipping and take care of them.

In African tradition, the father is regarded as the head of the family. He provides the family with resources such as land and shelter. Then the children and the mother cultivate the land for food. That is the reason they sing *'dyondzo i tatani, dyondzo i manani wa hina'*. In this case, the 'father' makes provision by negotiating with the chief that as a family they get a portion of land for farming, and the 'mother' provides food. This means that if they are educated, they will have both the land and products that they get from the land but in the form of cash.

He mentions that people can also learn without formal education; they learn a lot from the chores that they do on a daily basis. He emphasises the issue that *'dyondzo a yi na ndhawu, yi humelela kun'wana na kun'wana'* (education happens anywhere); it does not have to be in the classroom. However, in this song he is encouraging the parents to send their children to get formal education (Personal interview, June 24, 2013).

Musisinyani decided to express himself by using a song to send a message to the parents. It is ironic that the song is performed by children encouraging the parents to send their children to school: *'vatswarihee, Hee, rhumelani vana va ya xikolweni'*. The children also get the message that they are encouraged to be educated, so that they can have a better future. This song is accompanied by drums and dance. It is performed at any event, so that both the parents and the children may get the message.

'Vakon'wana, mi ta sala mi hi ehleketa' is an expression that the community will remember the performers that once reminded them to send their children to school. It doesn't matter whether their children would have gone to school or not. They know that they will remember that they were once reminded to send their children to school. Musisinyani used this song to educate and inform the community about the importance of education.

The tempo of this song is fast and the memorable melodic chorus stands out. In terms of form, the song has a few contrasting sections, especially where the drumming part is not accompanied by voices.

It could therefore be argued that education is the key for a good future, and that without enormous effort in formal education, there will hardly be a better way out of poverty and underdevelopment.

6.3.2 Hina hi dyohile

Musumi: *Hina hi dyohile,*

Vahlaveleri: *Hi dyohile mpela, va nga ta hi dlaya, hi nga swi voni.*

Musumi: *Hina hi dyohile,*

Vahlaveleri: *Hi dyohile mpela, va nga ta hi dlaya, hi nga swi voni.*

Musumi: *Namutlha hi ponile,*

Vahlaveleri: *Hi ponile mpela, va nga ta hi dlaya, hi nga swi voni*

Musumi: *Sweswi ha giya, hikuva hi ponile,*

Vahlaveleri: *Hi giya mpela, hi kuva hi ponile*

The solo and the chorus are repeated several times.

The literal translation of this song is:

Solo: We have sinned,

Chorus: Indeed we have sinned; they will kill us, without us noticing.

Solo: Today we have survived

Chorus: We have survived indeed; they would have killed us without us noticing.

Solo: Now we are dancing in celebration, because we have survived

Chorus: We are dancing in celebration, because we have survived.

In this song, Musisinyani expresses the past and the present. The meaning of the song is contained in both the call and the response. The chorus emphasises the text sung by the solo. When Musisinyani composed this song, he was inspired by the people around him. There is a story around this song. When Musisinyani started the group, he had feelings that there were people in his community who did not approve of his ideas. Musisinyani recalls some of the conversations he had with some members of the community:

A ndzi dyohile ka vanhu, hi ku vona ka mina. Hi ku loko ndzi sungula swilo leswi swa ku cina, va tile vanhu va ku va ta vutisa why i sungula swilo leswi a swi dlayiwile na? A swi nga tirhi, a switirhi swilo leswi va ri swi tlherisela vanhu e ndzhaku, na xikolo leswaku vana va nga dyondzi. Nhlamulo ya mina ndzi te... swa pfumeleriwa. Mo languta ku ri ku ta humelela yini mikarhi leytaka. Se va ku aredzi hi ta vona hi swona. Swi ta tlhelerisa vana ndzhaku. Ndzi ku n'wina mo languta ku, ku ta humelela yini hi swona. Ivi ndzi hamba, ndzi swi vona kuri he hidyoherile vanhu va laha. Ene ku hava na un'we a a seketela phela a ku swi kahle. Hinkwavo a va ku a swi kahle. Mara mina ndzi tinyika matimba, yo hayi, hi ta vona hi swona. Loko swi ri xidyoho hi ta vona hi swona. Ivi ndzi yamahlweni, ndzi vona laha ku hina hi dyohile hi mhaka ya kona (Personal interview, June 25, 2013).

(According to me, I was a sinner. When I started the group, people came to me and asked as to why I was reviving the traditions that were no longer practised? They said it won't work, it won't work because it makes the people not to develop. The children will stop to go to school. My response was, it is allowed that people can perform their tradition. You will see what will happen later. And they said, it is fine , we shall see. It will make the children not to perform well at school. and I said, you will see what will happen. Then I realised that I have sinned. There was no one who was supportive. Everybody was saying what I was doing was wrong. I told myself, I should be strong. If what I was doing was a sin, then we shall see what will happen. I continued with the performances, that is how I felt like I sinned to the community).

Every time after the performance, there were people who looked at him and pretended to like what he was doing. To the jealous people it would be like it is a sin to perform the *xincayincayi*. And some could even think of killing the group members because of jealousy. So he decided to compose this song *hi dyohile* for

him to send the message that he admitted that what he was doing was regarded as a sin by other community members.

He noticed how every time they performed, it was like they had escaped from death because there were people who did not like what he was doing and they felt it should have been them who were performing or have started the group. *Sweswi ha giya, hi kuva hi ponile*, now we are dancing in celebration because we survived death. Celebrating is used as an irony, because the performers are not really celebrating, but lamenting that jealous people should stop their conduct and support the group. He also used the word *dyohile* (sinned), which is mostly used by Christians when they refer to all things that they think God will not approve of as *xidyoho*, which is a sin. He chose this word because they were even sounding like the missionaries who associated the traditional dances and culture with things of the past and sinful behaviour.

Hina hi dyohile is very rhythmical, with simple melodies that are easily learnt and verses repeated many times. He found release from the frustrations that he counters on a daily basis. The basic rhythm is produced by the drums which accompany the voice.

6.3.3 Vuya Caravan

Musumi: *Vuya Caravan,*

Vahlaveleri: *hi nga tshiki ndzhavuko wa ka hina.*

The literal translation of this song is:

Solo: Welcome back Caravan,

Vahlaveleri: let's not neglect our tradition, culture.

This song is a response to the *hina hi dyohile* song which was discussed earlier. It has only two phrases. It is a drumming piece, in which the drummers enjoy or express themselves through drumming. *Vuya Caravan* is for encouragement;

Musisinyani used this song to encourage his group of performers, and the Tsonga community at large, not to neglect or abandon their tradition and culture, through which they can identify themselves as a collective. The song criticises those who denigrate their tradition and culture. He is concerned that Tsonga culture will one day become extinct if people are not proud of their culture and tradition. They should continue to teach and perform their traditional dances and preserve their culture.

When asked as to what inspired this song, Musisinyani said:

a ndzi ri a hi dyohile, se hi amukeriwile la. Se Caravan yi fanela ku vuya, hi maendlele ya yona....u pfumeriwile... hi kombisa swinene ndzhavuko hinkwawo. A hi vuyisi Caravan Dance ntsena... hi vuyisa na van'wani (Personal interview, June 25, 2013).

(Remember we were sinners, we accepted. Then the group should come back, showing people how they do their things ... we were accepted ... we show the culture and tradition. We are not only welcoming back the CTD only, we are welcoming any other group that maybe formed.)

Musisinyani mentions that there is education in this piece. '*ku na dyondzo, va kota ku tiyela, miehleketo yi ri kahle...yi fanela ku va creative*' (when you are educated, you can be creative). Musisinyani further elaborated on his understanding of '*ndzhavuko*' (origins). '*Ndzhavuko i nchumu wa ka hina...I nchumu lowukulu wa ku aka rixaka, waku hluvukisa ni ku tumbuluxa mitirho*' (culture and tradition is our identity, it is the identity that builds the nation, that makes development and create jobs; Personal interview, June 25, 2013).

He mentioned that there was a lot that needed to be revived. He wanted people to know who they were and where they came from, what was there; he gave example of the Tsonga traditional dance (*swilala*). By learning and knowing who they are and what their ancestors used to do, they will contribute to the Department of Arts and Culture and the Department of Sports, Arts and Culture and wherever they go they will be recognized. This song is to encourage his group of performers (and the Tsonga community at large) not to neglect their tradition and culture, through which they can identify themselves as a collective. *Ndzhavuko* literally means 'origin'.

When 'origin' is referred to people it means 'parentage or ancestry'. It also means the beginning of the process or action. It is defined as 'the beginning of a nerve or blood vessel or the site where it first starts to branch out'. It is about self-identity; they should know who they are, where they come from, and their norms and values as Tsonga people.

In Musisinyani's own words,

A kuna xo nyangatsa ngopfu eka misava ya pfilupfilu, nyimpi, vusweti, milandzu ni mavabyi ya ku vangiwa hi ku tsandzeka ku endla vutiolori, ku tisunga, ku xanisa hi tindlela to hambana swa hunguteka hikwalaho ka ndzhavuko. A hi switiveni leswaku ndlela ya ku sivela hinkwaswo leswi onhaka mahanyele ya vanhu. A hi hlayiseni vutomi bya hina emoyeni ni le miehleketweni hi ku hungasa hi ndzhavuko (Personal interview, June 25, 2013).

(There is nothing that is more disturbing in the country than war, crime and diseases that are caused by not doing enough exercise and abuse. If culture and tradition are practised, crime and diseases will be manageable. Let us improve our way of life psychologically and physically by practising our tradition).

The song criticises those who despise and denigrate their tradition and culture. In general, language and culture are interlinked and interdependent. Language is the vehicle, culture is the content. The demise of one leads to the demise of the other. Musisinyani recognises the role of language in transmitting culture. He is therefore concerned about Tsonga culture, that it will one day become extinct if people do not safeguard their cultural traditions. They should continue to teach and perform their traditional dances and preserve their own culture. This song is a simple short verse which consists of a call and response. It is performed in a steady beat throughout. The song text highlights the importance of identity. The texture varies especially where the main drum interjects with the smaller drums. The texture starts thin and gradually becomes thicker until the end of the song. The form is repetitive throughout.

6.3.4 Ximayinani xa Valungu

Musumi: Ximayinani xa Valungu

Vahlaveleri: hi xa Valungu, xi kona la, xa Valungu

Musumi: Whistling

Vahlaveleri: hi xavalungu, xi kona la, xa Valungu

Musumi: yuwi...yuwi...

Vahlaveleri: hi xa Valungu, xi kona la, xa Valungu

Musumi: Yowe... yowe...

Vahlaveleri: *Teka, one, one, one, I mugodi la*

Musumi: *wa Valungu, wu kona la*

Vahlaveleri: *wa Valungu.*

The literal translation of this song is:

There is a small mine for the whites,

There is a shaft for the whites.

This song is a combination of *xincayincayi* and *muchongolo*. When asked what inspired Musisinyani to compose this song, this is what he said:

Loko ndzi langutisa leswi hi swi cinaka, i mugodinyana, loko vanhu va karhi va cina, va beneficia...va kuma swin'wani a ndzeni. Va pfa va kuma mali na swakudya. A va toloverile ku ri mitirho i ya Valungu...a hi ximayinana xa Valungu, hi vula ximayinana xa Arts and culture. Ndzi tumbelela vanhu a va swi tivi kuri ndzi vula yini... i mugodi wa culture (Personal interview, June 25, 2013).

(When I look at our performances, it is like a small mine. When we perform, we benefit ... we get something from it. We also get money and food. People think jobs belong to white people ... the mine I am referring to is not for whites, it is the mine that belongs to Arts and Culture. I used a metaphor; it is a mine for culture.)

His response required the researcher to find out more on what he meant by the culture of mining that he was referring to. His response was that there are many cultures that he is referring to. He is referring to the culture of ploughing and culture of weaving, to name a few. There is a lot that people can do to maintain themselves financially.

He further states that when they start their own groups, they will learn the way the Tsonga people do things, they will get money and they will get opportunities to see other countries. He gives the example of other Tsonga traditional dance groups that are emerging around Ribungwani village. These groups perform different types of Tsonga cultural dances and musical instruments and are able to maintain themselves financially through these activities.

People believe that gold and diamonds come from the mines and that mines are the only place that they can get a job. For Muisinyani, '*wu kona la*' (the mine is here) means where they are living, there are mines, they do not have to go and look for employment somewhere else. People can do farming, weaving and perform traditional dances to get an income.

In this case, Muisinyani discloses that people have no knowledge of Tsonga indigenous culture. There is a lot that they can do with their indigenous knowledge. He acknowledges that people need to be made aware of who they are and where they come from. He perceives lack of knowledge as a barrier to success.

This song is encouraging people to use the resources that they have and to stop complaining about unemployment. Muisinyani uses the mine as a metaphor referring to work/employment. It is not about the mines that are managed by the whites. For Muisinyani, it doesn't matter if what you start doing is small or big or what it produces, as long as one has started something that will generate

the income. Lucky talks about the meaning of this song. He mentions that '*loko munhu o tirha mali yi tava kona*' (If a person is employed, there will be money).

The word *ximayinani* is a Tsonga diminutive of *mayini* (mines). If taken literally, this could also be interpreted as an expression of disrespect. This song was composed to show that there are racial differences for political reasons, and oppression of other racial groups. If viewed from this perspective, it can be called protest music or a protest song.

However, the song validates that even though the mines are few, the people still need to go and find the job or create their own jobs. It is also sung as a dispute against lazy men who are maintained by their wives; always lingering at home, who do not want to provide for their families. Unemployed people should not be choosy when they look for the job. It doesn't have to be in big mines, they can also work in small industries until such time that they get a better job. Unison lines played provide a different listening experience. The tempo is steady and there is rise and fall between the response and the call.

6.3.5 Xalamuka

Musumi: *Xalamuka (X1)*

Vahlaveleri: *Xalamukani ku pfuxa leswi nga titivala (X2)*

Musimi: *Swi ta hluka swinangu (X1)*

Vahlaveleri: *Swi ta hluka, swi ta hluka, swinangu swi ta hluka (X1)*

Literal meaning of *xalamuka* is wake up.

Solo: wake up

Chorus: wake up and wake the things that have been unconscious.

Solo: the buds will develop.

Chorus: the buds will develop, the buds will indeed develop.

Musisinyani maintains that it is through music that he preserves his culture and it is through music that he expresses his identity. He composed *Xalamuka* to make a plea to the Tsonga-speaking community to wake up and preserve and appreciate their Tsonga culture and tradition. According to him, he sees the Tsonga community not doing enough to preserve their culture and he is concerned that one day the Tsonga tradition and culture will become extinct. 'Swi titivarile...se ndza swi pfluxa. Swa ha tele leswi nga titivala, swi fanela ku pfluxiwa'. (Culture and tradition is unconscious, I am resuscitating them, there is a lot that needs to be resuscitated)

Here the respondent recognises that most people are not interested in tradition and culture. He is trying to encourage them to join his performing group or start their own performing groups, so that they may one day have something with which they as Tsonga community will be able to identify themselves apart from other racial or ethnic groups. He says *xalamuka* – wake up and do something about your culture and tradition. The chorus responds saying *xalamuka ni ku pfluxa leswi nga titivala*. *Titivala* literally means unconscious. According to Musisinyani, 'there is nothing of greater value in which to invest than preserving the culture and tradition' (Personal Interview, 30 September, 2012). Musisinyani wants to see people or the community being dynamic, functioning and effective when it comes to maintaining and preserving their culture.

Swi ta hluka swinangu is a metaphor. It literally means that the buds will develop. However, in this song Musisinyani is referring to the sugarcane buds, which will develop into a stem, which will one day feed the community. He is comparing the buds (*swinangu*) with human beings. If they start as a small group of performers, they will eventually become a big group that will also sprout and develop into branches. *Swinangu* (buds) can be referred to as 'the site where it first starts to branch out', as elaborated by life scientists.

Ignoring or neglecting culture and tradition would be like undermining where they come from, their own history and their cultural identity. According to Musisinyani, 'the tradition and culture to which one belongs is a crucial

foundation of personal identity. Fitting into a certain tradition differentiates that specific individual from other traditions' (Interview, 30 September, 2012). Musisinyani uses metaphors to persuade the listeners to practise their old ways of living and not only focus on western ways of living introduced by the missionaries.

I think the people should not be ashamed of who they are. There is a perception that some cultures are looked down upon by others. Musisinyani is encouraging the Tsonga people not to despise themselves but to learn to accept and be proud of who they are. People tend to suffer from inferiority complexes because they want to compare themselves with other cultures and they fail to remember that cultures differ. People should be proud of their culture. Musa Hlungwane Mabunda mentions that *xalamuka is 'ifanela kuri I thlariya'* (be smart) '*mitirisa ndzhavuko wa hina'* and revive our tradition as Tsonga people. (Personal Interview, 30 September, 2012).

6.3.6 Languta ku bomba ka majaha

Musumi: *Languta ku bomba ka majaha*

Vahlaveleri: *Vuya*

Musumi: *Bobo ravho kokwani na va papa*

Vahlaveleri: *He ngeri cukumeti*

Solo: Look at our pride

Chorus: Come back

Solo: Our grandparents' and fathers' pride

Chorus: We are not going to swallow it/throw it away

6.3.7 Majaha ma kayelo

Musumi: We majaha makayelo

Vahlaveleri: *Makayelo we majaha makayelo*

Musumi: *Vonanai Caravan se ya cina*

Vahlaveleri: *Langutani ku cina ka hina langutani*

Vahlaveleri: *Se hi vuyili*

These two songs have the same meaning. Musisinyani composed these songs to encourage the young boys to join his group to start their own dance groups. When asked why they sing *bombo ra vho kokwani va hina*, this is what Witness Mavunda had to say

'Hi tsunduka xikhale, hi swivuyisa, hi vuyisa xikhale lexiya xa vo kokwani ... a hi lavi kutirisa miharihari ya masiku lawa... ya karata, yina mavabyi ... hi lavha mahanyele yakhale, vanhu va khale a va ri nanawo ngopfu'. (Witness emphasises the importance of tradition and culture.)

(It reminds us of our old tradition, we want to revive the past traditions that our great-grandparents lived ... we do not want to live like the hooligans ... it is not the right way of living, and it also causes transmission of diseases ... We prefer to live like our great-grandparents; they were respectable people who respected others and they lived according to their norms and values.)

Witness elaborated on norms and values that the Tsonga people lived by. He gave an example of migrant labourers who, when they come back home, before they put their bags in the house, (*u ranga a teka beke ayi veka a gandelweni*) they call their ancestors to inform them that they are back home.

6.3.8 Vamatiko langutani

Musumi: Vamatiko langutani

Vahlaveleri: Ku chongola, ka va-Tsonga

Musumi: Va ta va va tsaka vamakwerhu

Vahlaveleri: Ku karhi ku ciniwa;

Musumi: Va ta chongola mi ta va mi tsaka

Direct English translation:

Solo: The worlds look at us

Chorus: The way the Tsonga dance

Solo: We are all a happy family

Chorus: When we are dancing

Solo: We shall dance with pride and we are happy

This song is a cheerful song. They show the world who they are. It is more about their identity. We show the 'whole world' how we dance when we are happy: '*hi va komba ku ri hina hi cina njhani loko hi tsakile ... lero va ta ze va tsaka na loko va nga swilavi ... hi ta cina kahle, kahle hi kurisa ndzhavuko*'. (Personal interview, June 25, 2013) (We show the world how we dance when we are happy ... those who do not approve our dances will end up liking what we do ... we shall dance, and mostly we do it to promote our tradition).

When told that it seems as if most of their songs speak about identity and tradition, Witness and Lucky said, '*hikurisa ndzhavuko*' (we promote our tradition) (Personal interview, June 25, 2013).

According to Musa, *Vamatiko langutani* is about

'Kuva na ntlhotlho. Va matiku va va na kunavela ka hina, va foma group ku endle kuri na hina hi ta navela. Va navela ... hina nhlonipho na ku titsongahata eka vanhu va n'wanyani.' (Personal interview, June 25, 2013).

(‘All the countries’ song is about informing all the countries to appreciate what we do and to encourage them to form their traditional groups so that we can also appreciate their culture ... as Tsonga-speaking people, we respect and do not undermine other cultures).

6.3.9 Rhandzanani

Musumi: *Rhandzanani nee*

Vahlaveleri: *Rhandzanani mi tshika swicele swa n'wino*

Musumi: *A swicele swa n'wino*

Vahlaveleri: *Swicele swa n'wina swi ta mi dlayisa*

Direct English translation:

Solo: Love one another

Chorus: Love one another and stop your rumours (or false accusations)

Solo: Your rumours (or false accusations)

Chorus: Your rumours (or false accusations) will lead to your death

6.3.10 Nyimpi

Musumi: *Nyimpi ya milomo ya vava yona la tikweni leri – solo*

Vahlaveleri: *Ya vava, laha tikweni*

Musumi: *Nyimpi ya milomo*

Vahlaveleri: *A yi lamuleki*

Musumu: *Ya fika la*

Direct meaning: War [Fight]

Solo: The war of words is painful in this country

Chorus: It is painful in this country

Solo: The war of words

Chorus: It cannot be stopped

Solo: It is coming here.

Chorus: [Fighting using words is not fun in this country

Solo: It is sad, (difficult, painful) in this country

Chorus: Fight using words

Solo: You cannot stop it

Chorus: It is too much]

6.3.11 Kokwane

Musumi: *Kokwane*

Vahlaveleri: *Tanani mi ta ndzi teka ndzi suka ndhawu leyi*

Musumi: *Tatani mi ta ndzi teka*

Vahlaveleri: *Ku tshama hi swicele*

Musumi: *Swi antswa mina ndzi rhurha tiko leri*

Solo: Granny

Chorus: Come and take me out of this place

Solo: Come and there are always false accusations here [We always sending rumours]

Chorus: I better relocate from this community [It is better that you come and leave this country]

Musisinyani composed the songs *Rhandzanani*, *Nyimpi* and *Kokwane* to send messages to the community that it is time that we 'love one another'. As the community, people should avoid false accusations. It is time to live together as one nation.

Musisinyani uses *hina* (inclusive we), *n'wina* (you) and *vakokwani* (ancestors or great-great-grandparents) as he is certain that he does not exist in isolation, he belongs to a whole, the Deity. '*A hi hanyi hi ri hexe hina vaTsonga, hi hanya na vanhu van'wani*' (Musisinyani, Personal interview, 24 June, 2013). (As Tsonga-speaking people, we do not live in isolation; we live amongst other cultural groups). The word 'We' imposes the in-group membership on the addressee. It also conveys the social identity, common fate and categories the roles and

elements of the specific group and identifies the relationship between the individuals.

Musisinyani uses the subjective concord 'hi' to refer to the Tsonga community as he believes that what he is singing about is experienced by the entire Tsonga community. The pronoun 'we' signifies the society as a whole, rather than the individual 'I'. Musisinyani also states that he uses the phrase 'n'wina vanho' to persuade and plead with people. He states that people pay more attention when the speaker uses 'we' than when 'I' is used. He prefers to use 'we' because to him, if he uses 'I' it discriminates (*loko ndzi ri mina, u nga ku ndzi na xihlawuhlawu*) (Muisinyani, 24 June, 2013). According to Musisinyani, 'n'wina vanho' refers to everyone, young and old, black and white, men and women — all countries, not only the Tsonga people.

He distinguishes the humanity of others, which is *Ubuntu* philosophy. Music is power. It has power from within the composer. This is seen through the composer's confidence, assertiveness and motivation when composing songs. Music has the power to do; this is the listeners' choice. Through the power of music, people can gain skills; they may be productive and can network and be innovative. Music also has power over people. It can control and recognize situations. In the apartheid era, people fought for their rights using music. Music also has the power to influence communities, thereby helping unite community members to achieve a common goal. It therefore gives communities strength and cohesion. As the community, they have the power to challenge the status quo and to encourage one another.

6.3.12 Kokwana vuyile

Musumi: Kokwana vuyile

Vahlaveleri: Heya, heya vuyile

Musumi: He kokwana vuyile

Vahlaveleri: Heya, heya vuyile

Musimi: Vuyile, kaya vuyile

Direct English translation:

Solo: Grandfather is back

Chorus: Hey, hey, he is back

Solo: Grandfather is back

Chorus: Hey, hey, he is back

Solo: He is back home, back home

Kokwana vuyile is a welcome song sung to welcome the grandfather that used to work in Johannesburg in the mines or kitchens as housekeepers or gardeners. *Kokwana* means granny in Tsonga. It is a generic term that is applicable to grandparents of both sexes. It is not gender specific. However, in this song it refers to grandfathers. In this case the performers are happy to see the grandfather, who was long gone, back at home. 'a a khorwile... a tirha makhixini....a a dyiwile'. While he was in Johannesburg, he did not care about his family back at home; he was 'married' to another woman who was not a Tsonga-speaking person. Now that he lost his job, he comes back home to the villages. The villagers welcome him with a song '*Kokwana vuyile*'. The community is happy to see him, even if he did not bring them anything.

6.4 THE MEANING OF DANCE MOVEMENTS AND ARRANGEMENT OF MUSICAL INSTRUMENTS

While the primary purpose of this research was to look at the meaning of song texts, I felt that I should give a brief description of the meanings (as interpretation, symbolism, translation, and significance) of various *xincayincayi* dance movements. According to Musisinyani, *xincayincayi* dance and music play a fundamental formative and responsive role in identity. Tsonga traditions emphasize singing and dancing, because song and movement are used as a way of communication. *Kucina* (dance) uses iconic gestures, mimes, props, masks, costumes, body, and other visual devices such as knobkieries and ropes, to mention a few. *Xincayincayi* movements are not simple; they involve coordination of different body parts and intricate actions such as *kuchachula* (fast rotation), *kuchongola* (ripples of the body), and contraction and release, as well as variations in movement dynamics, levels, and use of space.

In Tsonga traditional dances men use large body movements such as rolling, jumping, leaping and skipping, while women use small body movements such as shaking the waist. They use smaller movements as these are attractive and respectful. It would not be appropriate for a woman to raise legs and roll in public. At times the movements are standardised. The dances are open to all, including spectators, or it may be an activity in which one, two, three, or four individuals (regardless of gender) take turns in the dancing ring. Team dances are common. When dancing/performing, the performers line up making two or more rows, or make a circle. Tsonga dances are conducted in public, usually under a tree, and make provision for the audience to take part in the performance.

In *xincayincayi* dance, dance movements are judged by the amount of energy the performers have. Even though the group improvises by supplementing with their popular dance movements, the performances are still judged by different standards to those of the elders — not, as one might imagine, by lowering standards for older dancers, especially when it comes to the issue of the amount of energy the performers expend.

According to Musisinyani, dance teaches children coordination. It also teaches social patterns and values, and helps people work together, tolerate each other, endure, praise, mock, disapprove of, or motivate members of the community. Musisinyani also sees dance as a source of teaching history and culture. He believes that it is important for the children to know about their cultural heritage. It is through dance that children learn about their identity. He also perceives dance as a way of exercising.

The following dance movements were identified:

- *Kugiya* (Stamping of feet)
- Raising of feet making 7 shape
- *Kuchachula* (shaking the waist/pelvic movements)
- Opening of the arms — welcoming
- Spinning in the air/ leaps — showing prosperity
- Rolls on the ground — showing off his masculinity and strength
- Circle — symbolizes continuity
- Line — symbolizes solidarity

Most of Musisinyani's songs are call and response, repetitive and they overlap. The dance movement has meaning that also support the song's text; as song and dance are interrelated, they cannot be separated.

6.4.1 MUSICAL INSTRUMENTS

Tsonga music has different types of musical instruments that are played for a performance. Most of the drums are made of animal skins. However, the CTD's primary soloist drum is not a traditional drum; it is a drum that is made of synthetic material due to lack of resources. There is one drum which is the primary soloist of drumming in *xincayincayi* drum arrangements.

The Tsonga and Venda share socio-cultural practices. According to Rambau, 2004 (poster presentation), "*Ngoma*" (drum) is not only considered as a musical instrument, it is considered as life, it is associated with rain making and it is used in war to give a certain warning signal'. Looking at Small's theoretical

framework of musicking, there is a relationship between the drum and the people, because the drum parts are given the names of human body parts. The membrane part of the drum is called the fontanelle of a baby (Rambau: 2004).

The making of the drums and tuning is similar to that of *Venda 'ngoma* and *mirumba'* (Venda drums). A wood carver uses carving tools such as chisel and an axe to make the base of the drum. It also depends on the wood carver how s/he decorates it. The oxhide is pegged on to the base with moistened strips of hide afterwards laced between the pegs. The membrane is tightened by being put by the fire or in the direct sunlight to dry. Because of the shortage of resources (wood) these days, drums are made out of empty tins. The CTD make their own drums under Musisinyani's tutelage.

The drums are tuned at high pitch and low pitch by placing them next to open fire and there should be someone to monitor that the heat is not too strong, otherwise the drum membrane will burn or break (Rambau, 2004). There is also a belief that some performing groups use charms or incense when they tune their drums. There should always be someone to keep an eye when they are tuning their drums to protect the drums from being bewitched.

Apart from just keeping an eye on the drums, the person should also rub the membrane /skin of the drums with his or her hand in a caressing movement as a drum is considered to be a woman. Doing so is like romancing a woman, preparing her for sexual activity. For the drum to produce good sound, well-pitched, the skin/membrane should be tight. This has also been observed by Meki Nzewi and Sello Galane in their paper 'Music is a woman' (2005). If the drums are not well caressed, the performance will be dull, as the drums will not produce a good sound.

The *xincayincayi* drums are played by men and these drums are not restricted to any age; anyone can play them. Playing these drums is however restricted when someone in the village has passed on, and they are not permitted to play to show respect to the deceased and the deceased's family. And when there is *murundu*, musical performances are suspended until that rite of passage has been concluded. It is a taboo to sit or place anything on the drum. Another

relationship that the people have with the drum is observed when a drum is taken or moved from one place to another: it should be played/sounded first (at least one beat). It is sounded first to show respect to the owner of the drum and the wood carver who carved it (Rambau, 2004).

In *xincayincayi* performance, the drums are arranged according to their pitch. Drums are kept in a cool dry place to avoid dampness.

6.5 PERSONAL REFLECTIONS- HOW I UNDERSTAND THE DATA

Musisinyani grew up like most African boys in a village, but he was fortunate during his childhood because his parents sent him to school, which was not the case with other children of his age. However, he did not get special exemption from doing chores such as ploughing and cutting grass to make roofs and he had to look after the livestock. Musisinyani learnt life skills at an early age. He was taught how to do chores by his parents and the Tsonga community in Vudyodyoyo village where he grew up.

Musisinyani is like any other man in the village who has the role of taking care of his family and the community. According to him, every individual has a role to play in the community. As an African, he believes that it is the responsibility of the community to teach the younger generation about their culture, identity and tradition and it should not end there; they also have to encourage their children to be educated through formal schools.

Musisinyani's role in Ribungwani village is to teach the children to sing, dance and play Tsonga traditional music and traditional music instruments. According to him, performing keeps the community together, as there is something that they identify themselves with. As a researcher, I see Musisinyani as a leader. He is respected by both the Tsonga and Venda communities as he is a member of different cultural groups where he advises both the Venda and Tsonga traditional dance groups.

As a young man, he was taught Tsonga values and norms through singing. *Mintsheketo* (stories) were told or recited. Morals were taught through stories.

He is also using his repertoire to inform, communicate, educate and persuade the Tsonga community and the whole world. According to Musisinyani, music creates the space for communication. Through communication, the social customs, beliefs, norms, values and language shape the person's identity. He encourages social interaction and through this interaction, imitative learning is developed. Children learn as much from interacting with other people as with their parents. Musical performance also creates the space where certain values and norms are observed. When they are socialized, even if it is an ordinary conversation, that conversation stimulates the individuals and the community and they learn from each other.

Musisinyani uses the voice (lyrics) in the community and also actions (dance movement) as a form of speech. As someone who is educated, with a teaching diploma, he still values his Tsonga tradition, which is not the case with some other 'educated' people. He shows leadership in the community. The chief's kraal is where the respected elders advise the chief and they also discuss social issues that concern the community.

Musisinyani is a family man. According to him, family is not only the wife and children or blood relatives. He describes family as all the people that he lives with as he was raised in a cluster family. He even considers his neighbours and the Ribungwani community as his family. He mentioned that it takes the whole community to raise a child. He was not only raised by his parents, he was raised by the community.

People used to help each other in cultivating, planting, hoeing, harvesting and cutting of grass for roofing. They used to have *davha* (a group of people invited to assist a family to do certain chores. When this group finishes what they are doing, they are given traditional beer and they sing and dance). To him, *davha* taught him that no one can live alone. In the interviews all the participants and the founder were using 'hi' (we) when referring to Tsonga community. Their use of 'we' was to emphasise the concept of Ubuntu, showing that they do not live in isolation; they live as a group that understands their ways or living in terms of norms and values.

Musisinyani understands the purpose of his songs for communicating with the community. He is using the songs to unify and educate the community. Hence his emphasis is on the issue of identity, namely that the Tsonga people should be proud of their culture and tradition. He also gave his only daughter the name Manyuny (Pride). He has pride in Tsonga language and culture. He is proud of his identity. He uses metaphors because he hopes that people, especially the younger generations, should think creatively.

Participants gave their meaning of songs in close relation to the song texts. It is clear from their responses that the focus was only on the meaning of the song text and there was no discussion about the melody, pitch, etc.

There were many instances when the participants also talked about *'nhlonipho'* (respect), *'ku titsongahata'* (to be down to earth), etc., to show that Tsonga people are people with respect. Their repetition of the words *'ndzhavuko'*, *'xikhale'* also indicates that the participants are encouraging the communities to value their traditions.

I have observed the following relationships as stated in Small's musicking theory:

Caressing the drums while tuning – the caressing of the drum, like caressing a woman and to prevent witchcraft, as they believe that if their drums are bewitched it will affect their performance. This usually happens when they are competing with other groups.

Moving a drum from one place to another – sounding the drum at least once before moving it.

Relationship between the performers and the audience –

What I found a wonderful part of the performance was that most of the time when the group performs, the audience also takes up the stage and dances with the performers. This sort of engagement shows that a close relationship between

the performers and the audience exists and that the audience becomes an active part of the performance.

I regard my research as a primary research. I allowed interviewees to speak for themselves; this is seen in the sometimes lengthy quotations. I have done extensive interviews in which they themselves explained what they think and do in their own terms. Trusting relationships were developed before I even started to think of doing research with the group, with all the visits I was doing for Music is a Great Investment (MIAGI).

7. CHAPTER SEVEN: CONCLUSION

7.1 INTRODUCTION

The conclusion will draw together the results of the study. Music is an art that keeps perpetuating itself and some people think there is no need to preserve it. Traditional music can be supported or promoted to enhance its popularity at national and international level. Traditional musicians should also be involved in award-winning shows for traditional musicians. Without this intervention their vital role of serving as the medium through which the musicianship is imbibed/absorbed and transmitted from one generation to the other generation will be lost.

7.2 SUMMARY OF THE FINDINGS

In chapter 1 I stated the background, aims and the purpose of the study. Chapter 2 I presented what other scholars have done so far. In Chapter 3 I argued the research methods that were suitable for this study. Chapter 4 provides the background of Vatsonga–Machangana. They are the descendants of Soshangana by birth and acculturation. Even though the Tsonga were immigrants who lived amongst other ethnic groups, they resisted other cultural influences. It is not the case that all Tsonga songs bring them together.

The most important part in the song is the song texts. They may be Tsonga-speaking people but may not be able to understand the deeper meaning of the songs. Dance is used as transmitter of culture, identity and history. Language is interlinked with culture and identity. When a person is incapable of expressing him or herself in the language of his or her ancestors he or she may lose the sense of foundation and belonging.

The key function of *xincayincayi* was not a social dance as it is considered by society these days. It was originally created for the purpose of recruiting, training and entertaining warriors. As indicated in previous chapters regarding its origins, *xincayincayi* is a dance that was performed by warriors during times of unrest or war between the Tsonga-speaking people and other ethnic groups. It is

now understood as an entertainment dance through which the artists express themselves and to reveal the appropriate roles of the community. *Xincayincayi* can now be performed at any formal occasion such as opening of Government buildings, installation of chiefs, or the launching of business or products.

Chapter 6 contains the analyses of the song texts. Musisinyani respects the humanity of others, which is *Ubuntu* philosophy. Musisinyani maintains that it is through music that he preserves his culture and it is through music that he expresses his identity. He composed *Xalamuka* to make a plea to the community to wake up as a call to the Tsonga-speaking community to preserve and appreciate their culture and traditions. According to him, he sees the Tsonga community not doing enough to preserve their culture and he is concerned that one day the Tsonga tradition and culture will become extinct.

I would argue that Musisinyani's repertoire is important in the way that he engages with the issues of identity, culture and tradition. There is a lot that he can teach about these matters. He cannot imagine people living without knowing who they are and not having an identity at all. In other villages, music is still used to reinforce the role of chiefs as kings to create loyalty amongst the subjects.

I have also noted that in Musisinyani's repertoire the melody in most of his compositions is simple and easy to memorise, a key element of traditional music. The tempo is usually basically steady and remains steady throughout. The form of his repertoire is simple, consisting of straightforward call and response. The songs do not have changes in terms of the dynamics.

The qualitative research methodology that I have used was more ethnographic, namely a study with the researcher as a participant observer. While it is true that the sample size is small, this should not be taken as a sign that the approaches implemented were not appropriate. Firstly, I was focusing on the founder of CTD to get his insights about his repertoire, as he is the focus of this study. I also interviewed the CTD teachers who are using these compositions in teaching children.

7.3 RECOMMENDATIONS

This study contributes to the presentation of Tsonga music and culture and adds to an existing indigenous South African repertoire. It also adds to the existing scholarship on the profiles of traditional musicians and their representative works in South Africa.

Apart from a fascinating museum (Junod collections) which resides at the Museum of Anthropology and Archeology at the University of South Africa in Pretoria that houses collections by Henri Alexander (1863–1934) and his son Henri Phillippe Junod (1897-1987), I also support the idea of Nketia in Baumann, when he states that 'encouragement of tradition and innovation must be part of a national cultural policy' (Baumann, 1991: 86). This can happen if contemporary musicians and dancers are given support in terms of training in both traditional and non-traditional music and dance. It is time that the traditional musicians also get recognition by being mentioned in books on music history as innovators and inventors of musical styles that they have inherited from their ancestors.

7.4 AREAS FOR FURTHER STUDY

This study focussed mainly on the meaning of song texts of Caravan Traditional Dance repertoire, with a small sample that only focused on the CTD founder and performers as the participants of the study. There are other areas that need to be researched further, especially by looking at Small's musicking theoretical framework. Areas that need further studies are as follows:

- Meaning of the dance movement should be explored further
- The issue of relationships should also be explored further
- The meaning of song was only given by the composer and the CTD performers. What do the community at large say/what are their views? If the songs are sending messages, how are these messages heard by the community?

This could be beneficial if the sample size could be increased by including the members of the Ribungwani village, the audience or anyone that listens to

Musisinyani's compositions. It is hoped that this study will contribute to disciplines such as arts, humanities and social sciences, and further that it will go some distance to improving social cohesion, capacity building and knowledge production for educational benefit. The people who will read this research from a shared or similar identity background may be able to gain from this study.

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APPENDIX 1: INTERVIEW DATA TRANSCRIBED

I have constructed a 'script' format for the interview transcriptions. In this format a speaker's entrance is marked by their initial so that **Lut:** in each transcription indicates 'Lutanani', **Mus:** 'Muisinyani' I have omitted most repetitions, stammering, conversational niceties and bits of repetitive encouragement in the interviews. I have attempted to make verbatim transcriptions, a very difficult task in interviews switching between up to three languages, that is Venda, Tsonga and English. The interviews were transcribed in Tsonga and then translated into English and the English part is in Italics.

Interviews are numbered chronologically, interviews 8, 13 and 19 were not used at all, they fell outside of the focus of the research, but I have preserved the numbering system. A final use of the parentheses is that in a number of interviews I have omitted material that is entirely off-topic. Another version of this parenthesis use is where the conversation was too long and repetitive.

HPSH004

Lut: I nhlekani tatani Mabunda

Good afternoon Mr Mabunda

Musi: Ahee (*Good afternoon*)

Lut: Mi pfukile xana? *How are you?*

Musi: Hi pfukile, ho pfluxela ndzi'wina. *We are fine and how are you?*

Lut: A mi ri karhi mi ndzi byela kuri mi kulele kaya eka Ribungwani. Mi sungurile rini ku dyondzisa vafana ncino wa xigubu (xincayincayi)?

You have just told me that you were bred in Ribungwani village. When did you start teaching children to dance xincayincayi dance?

Musi: Ndzi sungurile ku dyondzisa vafana xincayincayi hi lembe ra 1983

eMahatlani Primary School.

I started teaching in 1983 at Mahatlani Primary School.

Lut: Se ndzi lava kutiva kuri vatswari va ndzi'wana i va mani, na swona mi huma kwihi na kuri mi dyondzisiwile hi mani ku cina?

I would like to know more about your parents and to know as to who taught you to dance?

Musi: Mina ndzi ndzi'wana Muzamani Jack Mabunda na Njhakanjhaka Mabunda. Ndzi velekeriwile epurasini ra Groenkloof eVudyodyodyo laha sweswi ku tshamaka hosi Nthabalala Ramabulana. Hi kona laha ndzi nga dyondza kona ku cina hikuva mitlangu a yi ri kona ku fana na xincayincayi, muchongolo na swilala na swi ndzi'wana na swin'wana. Ekaya ka hina a ku ri muti lowu a wu rhandza ku cina ku suka ka vava na vaboti. Mina a ndzi ri ntsongo hi karhi wa kona, kambe loko ku ciniwa a ndzi sala hi le ndzaku ka vona. Xincayincayi a kuri wona tlangu lowu a wu rhandziwa ngopfu kwale purasini. Vabava na vabavankulu hi vona a va hlohlotela leswaku ncino wa xincayincayi wu ya emahlweni swi lota swi hela loko va fanele va famba vava ekutirheni, kambe ncino a wa hari kona.

*My father is Muzamani Jack Mabunda and my mother is Njhakanjhaka Mabunda. I was born in a farm called Groenkloof in the area of Vudododo, were the chief Nthabalala Ramabulana live. That is were I learnt to dance. The dances we had then were **xincayincayi** (a traditional dance in which the men and girls form lines facing each other), **muchongolo** (a dance, usually accompanied by the beating of drums in which men raise knees high while remaining in one place), swilala and many other dances and children 's games. At our homestead, people use dto come together and dance. My brothers, fathers, uncles and grandparents were the people who used to perform for us. The favourite dance at the farm was xincayincayi. When our fathers and uncles left the farm to go to towns to work, people continued to dance, but reached a stage that they stopped dancing those traditional dance.*

Lut: Se khale hi ku vanhu a va rima, nkarhi wo cina a va wu kuma njhani?

When did people get time to practice because most of the people were subsistence farmers?

Musi: Hi swona vanhu a va rima, kambe nkarhi wo cina a wu ri kona. A ku ciniwa hi nkarhi wa xidyambu loko swifuwo swi vuya amadyelweni. A ku yiwa e soyini (ndhawu laha cineriwaka kona) ku ya ciniwa ku fika ku va na xinyami.

Yes, most of the people were subsistence farmers; however, they had time for dances. They used to practice when the sunset when the stock (cattle and goat) come home and dance till it got dark.

Lut: Ndzi tshama ndzi twa mi vulavula hi kokwani wa ndzi'wina, a vari munhu wa njhani?

I always hear you talking about you grandfather, what kind of a person was he?

Musi: A hi kokwani, I bavankulu hi vona va nga ndzi dyondisa ku cina hikuva boti a va nga hari kona hikokwalaho ka mintirho.

It is not my grandfather that I talk about a lot, it is my uncle (his father's elder brother)who actually taught me to dance as he took over my brothers because they became migrant labourers.

Lut: Vatswari va ndzi'wina va huma kwihi hi ntumbuluko?

Where did you parents originate from?

Musi: Tatani na kokwani va tswariwile kwale Vudyodyodyo kasi kokwani wa va bava va ta va huma hi le Mozambique. Kokwani kwale Mozambique a va ri hosi.Va sukile va ta hala AfrikaDzonga ku ta valanga tiko a va chava nyimpi ya Nghunghunyani. Va siyile ndzisani ya vona Bungeni, loyi na yena.....

My father and my grand father were born in Vudyodyoyo and father's grandfather was born Mozambique. His grandfather was a chief in Mozambique. There was war in Mozambique spearheaded by Ngunghunyani and they fled to South Africa and they left his young brother Bungeni who is now...

Lut: Loko ma ha ri ndzi'wana, a mi endla yini namadyambu?

When you were small, what kept you busy during the day?

Musi: A hi hlaya mitsheketo hiri karhi hi khumuzela mavele.

We used to tell stories that are followed by songs, while we remove the corn from the cob.

Lut: A mi hlayeriwa hi mani mitsheketo?

Who was the narrator of the stories?

Musi: Bavankulu na vamhani hi vona a va hi hlayela. A va hi hlayela yona hi tshamile exitangeni. Nkarhi wun'wani loko vo yi hlaya u tshamile enyangweni, a wu suka hiku chava. Yin'wana mitsheketo yi vulavula hi munhu loyi a cinca a va xiharhi kasi a nga si cinca a yimbelela risimu. Loko a ri karhi a yimbelela a sungula ku mila voya.

The elders and mothers used to narrate the stories to the children. They used to narrate the stories while we sitting in the kitchen. There were times that they narrated scary stories, and if you are sitting by the door you will be so scared. Some of the stories were about the people who change into wild animals.

Lut: Mitsheketo leyi a yi dyondzisa vana yini?

What is it that children learnt from these stories?

Musi: A yi dyondzisa ku ri vubihi byi kona evutomini kasi na swa kahle swi kona.

Stories taught us that there was crime, bad, ugly and good stories that were happening in the community.

HPSH005

Lut: Khale loko ma hari ntsongo a mi tlanga mitlangu ya njhani?

What type of games did you play as a child?

Musi: A ndzi tlanga ncuva, jejeje, ku tsemeleriwa mhangani ivi ku vatliwa mhandzi ingaku i nseve. Ku hoxiwa mhandzi liya ingaku i nseve leswaku yo tlhava swiphizani swa mhangani, na khadi, high jump na ku tsutsuma na homa na xiswathi

*I used to play **ncuva** (a game of small holes in the ground played with pebbles, played by men. It is a little like draughts) and **jejeje** (a game of aloe played by boys, formed in circle, they try to stab pieces of aloe leaves with pointed twigs). We used to cut a branch from a tree, cut it into pieces and carve arrows. We would throw the arrows to hit a bigger board. We also used to play skipping rope, high jump and athletics etc.*

Lut: Swi vula kuri jejeje a yi mi dyondzisa ku korola?

So that means jejeje taught you to aim?

Musi: Ee a yi hi dyondzisa ku paka swilu kasi yin'wana mitlangu a kuri na xiswathi laha a hi tlanga na le hehla ka murhi.

Yes, other games taught us to pack things and we used to play 'xiswathi' (a game of "touch", usually played by children) in trees.

Luta: Se a mi nga chavi ku wa?

You were not scared of falling?

Musi: A hi nga chavi.

We were not scared.

Luta: Akaya a mi va pfuna hi ku tirha yini?

What were your house chores?

Musi: A hi risa, hi rima na ku hada byanyi hi luka makenya. Hi dyondzisiwa na ku endla lwangu na xihlungwani. Hi tlhela hi dyondzisiwa na ku endla xivava na ku endla xitende, ngula xichela mavele na xitlapi loko xi endliwa ku sungula ku endliwa xitepisi hi ku xi le hehla. Na nturuka (I dyiyindlu dyikulu dyi tshama mavele. Mavele ya tsama a henhla laha hansi vanhu va tshama ku tshiveriwa ndzilulu ku ri mavele ya nga dyiwi)

We used to look after livestock, to cut grass for roofing. They were taught to make the roofing structure of houses, granary.

Lut: Ku senga a mi swi kota?

Were you taught to milk the cows and goats?

Musi: Ina, ndza swi kota hikuva murisi wun'wana na wun'wana wa swi kota. A hi dyondzisiwa na ku pana na ku rima na ku hlakula. Hi nhweti ya Ndzhati ku fuleriwa tindlu, loko wu hundza nkarhi wa ku fulela tindlu, se ku rhwaleriwa quva ri yisiwa amasin'wini. Loko mi heta ku rhwalela quva se xa rimuka. Loko mi heta ku rima, ka hlakuriwa. Loko mi heta ku hlakula, ka tshoveriwa. Loko mi heta ku tshovela ka khumuzeriwa se nkarhi wa mitsheketo.

Yes, I was taught to milk the cows and goats. All the sheperds were able to milk the cows. We were also taught to plough using cattle and to weed the crops. In Spetmeber months, we used to do the roofing of the houses, and take manure to the fields to prepare for summer months for plough and planting crops. When we finish with weeding, the time for harvesting arrives, then followed by removing

the corn from the cob. This period of removing corn from cob was the most interesting period as the stories were told while we were working.

Lut: Mitsheketo a mi yi **hlayeriwa** hi xixika **ntsena** xana?

Were you only told stories in winter months only?

Musi: Nkarhi wu n'wana na wun'wana kambe ngopfu na madyambu.

We were told stories any season, anytime.

Lut: Loko mi ri exikolweni a swi nga mi karhati swa xigubu kumbe a mi wisa?

As you were schooling, how did you manage your school work with the dancing?

Musi: A swi nga ndzi karhati hikuva ku wisa a kuri hava, kasi swona a swi ri kahle hikuva a ndzi nga vi na nkarhi wo ya onha. Mitirho leyi hinkwayo a yi endla ku ri munhu ingaku a nga na nkarhi wo wisa. Loko u ya exikolweni, u ye xikolweni. Loko u vuya, u ya e kuriseni. Loko u vuya ekaya va ku nyika wun'wana ntirho.

I was able to manage as we did not have time to rest. When it comes to dancing it was good because we never got an opportunity to go and ...all the chores kept us busy, from school we would go to look for livestock and when you get home you will be expected to do other house chores.

Lut: Mi tekile rini nsati?

When did you get married?

Musi: Ndzi tekile hi lembe ra 1976. A ku ri nkhuvo lowu nga teka masiku mambirhi: 18 na 19 NDZI'wendzamhala. Nghamu ya mina a yi huma e Messina. A a ri mudyondzisi. Hi nghanile swin'we xikolo. Hi lembe ra 1977 hi katekisiwele hi n'wana wa jaha/mufana. Hi lembe ra 1980 ku va na nhwanyana, kasi loko ndzi n'wi teka ari na ndzi'wana wa jaha. Hi lembe ra 1983 ku ve na ku hamabana

ivi a famba. Ku fa ka vukati xinawu swi endliwili hi 1985. Hi 1986 hi 30 Mawuwani hi loko ndzi teka wun'wani nsati kasi u fikile a va na vana va 4.

I got married in 1976, it was a big wedding that took two days the 18-19 December. My wife was a college sweetheart from Messina. In 1977 we were blessed by a baby boy. And in 1980 we were blessed by a girl. We got divorced in 1985.i got married to my second wife on the 30th July 1986 and we are blessed with 4 sons.

Lut: Caravan Dance yi sungurile rini?

When did you start the Caravan Dance?

Musi: Yi sungurile hi siku ra 14 Dzivamisoko 1990.

It started on the 14 April 1990.

Musi: Swi te njhani?

Why did you start the Caravan Dance?

Musi: Swi te hikwalaho ka leswi ndzi nga swi dyondza ka vakhalabye na kona a ndzi nga lavi kuri swi nyamalala. Vana va fanele va tshama na swona ku fana na mina vabava va nga ni dyondzisa.

I wanted to teach what I have learnt from the elders; the other reason was that I did not want to see the Tsonga tradition disppaearing. I wanted the young ones to also learn as I was also taught this tradition.

Lut: Xikongomelo a kuri yini?

What was the reason?

Musi: A kuri ku hlayisa ndhavuko na ku ri vana loko swo endleka swi va pfuna mundzuku ka siku hikuva ni swi vonile ku ri Arts and Culture ya pfuna. Se loko vo swi landelela ivi va hlaya tibuku eku heteleleni swi ta va pfuna.

I wanted to preserve the culture and I have realised that Arts and Culture may assist the children as they grow especially as they continue with their studies.

Lut: Siku rin'wana ndzi tile mi ku vuyimbeleri byi pfuna vana. A mi vula ku pfuna njhani?

I heard you the other day saying music helps with the development of young ones. How do music help them?

Musi: Vuyimbeleri i ririmi ra vanhu hinkwavo. Kasi emihleketweni swi endla kuri munhu a humelerisa swin'wana ivi swi hlanganisa na leswi anga dyodzisiwa swona. Ivi swi phuphyisa miehleketo.

Music is a universal language. It makes them to be creative.

Lut: Loko mi sungula Caravan Dance a mi te mi lava kuri swi koka miehleketo ya vaakelani, a mi vula vahi?

When you started Caravan Dance, you also mentioned that you need to help surrounding villages. How/ why would you do that?

Musi: Sweswi ndzi le ka Ribungwani kasi hina vaakelani ku fana na Tiyani, Masakona. Leswi swi vula kuri loko vaka Masakona va navela ivi ni va dyondzisa, na vale Tiyani swa koteka kuri na vona va navela.

We reside in Ribungwani village, Tiyani and Masakona are our neighbouring villages. It means that if the Masakona villagers like what we are doing, they will also like to learn to dance.

Lut: Xana mina vuxaka na office ya MIAGI?

What is your relationship with MIAGI office?

Musi: Ndzi foneriwile hi Robert loyi anga hi kombisa kuri hi ta ya cina e UNISA. Hi yile a UNISA, hi loko vuxaka byi va byi sungurile.

Our relationship with MIAGI office started when I got a telephone invitation from Mr Robert Brooks to go and perform at UNISA.

Lut: Mi te mi yile e France a mi fambe na mani?

You have been to France, who took you there?

Musi: A hi yile na wun'wana wa lecturer Pedro Espesanchis hi lembe ra 1989. Kasi yena a tisiwa hi organizara ya Youth Development. Pedro a tivana na wun'wana wa music lecturer Jaco Kruger hi yena a nga hlawula kuri ku laveka group ya njhani ku nga va Mazulu kumbe vhavenda, ivi hi loko a hlawula hina, kusuka kwalaho hi loko hi ya France.

We went with Pedro Espesanchis in 1989. He was introduced to me by Prof Jaco Kruger who was a lecturer at the University of Venda then. The Youth Development were looking for any performers and we were asked to go and perform in France.

Lut: Mi yile ko hlaya eGermany, a ku endleka yini?

You also went to Germany, what did you do there?

Musi: AGermany hi yile kan'we hi 2003. Ivi hiya eVenezuela.

We went to and Venezuela and Germany in 2003.

Lut: Loko mi humile miri karhi micinela vanhu lava voka vanga tweku ririmi ra n'wina, mi ti twa njhani?

When you are travelling and performing for the audience that do not understand your language, how do you take it?

Musi: Hi twa swinga khomeki kahle se kambe kuva kurina vanhu lava hlamuselaku kuri leswi hi swi yi mbelelaku swi vula yini? Kasi loko hinga sis ungula kucina. Hi kombela vanhu lava va nga ta hlamusela kuri hi ri yini.

It does not feel good, but we usually find people who translate to them, this kind of introduction is doen before we perform.

HPSH007

Lut: Namuntla i muvhulu wa siku 24 Khotaavuxika 2013. Ku na risimu ra dyondzo, swite njhani ku ri mi suma risimu leri ra dyondzo?

Today is the 24th of June 2013. I would like to know why you composed the song dyondzo?

Musi: Leswi swinga endla i kuri ndzi vone vatswari na vana kuri ingaku dyondzo a va yi tekeli enhlokweni. A ndzi lava kuri va swi tiva kuri dyondzo I yini.

The reason for me to compose this song was that I have seen both parents and children not taking education seriously. I wanted to explain to them what education is all about.

Lut: Hi kuya hi n'wina, a mi lava ku tivisa vatswari na vana kuri dyondzo i ya nkoka?

What you are saying is that you wanted to inform the community that education is important?

Musi: Dyondzo yi hinkwaswo swa vutomi. Loko munhu a dyondzile swi n'wi endla kuri a va na vutswari. Kun'wani munhu a ngo thoriwa ntsena kambe na yena wa kota ku tiendlela xan'wanchumu.

Education is a key to people. When a person is educated, that person becomes responsible. When you are educated sometimes you do not have to look for a job, you have to even create jobs with the education you achieved.

Lut: Risimu lera "dyondzo" ku na laha ri vulavulaka hi vakokwani, va ta sala va hi ehleketa, va nghena njhani vakokwani laha?

In this song, you sing about that the community will remember you. Why do you say that they will remember you?

Musi: Loko ku ciniwa kumbe loko hi heta ku cina vanhu va sala na marito yo karhi. Swi vula kuri hi va siya na marito ya dyondzo hi ku dyondzo leyi yi tiyile. Se swi lava kuri va yi tekela enhlokweni. Va dyondzisa vana hinkwavo ka vona dyondzo i vutomi.

When we are performing, the audience remain/ hear the song text, and that song text because is meant to inform about education, then they will always remember that Caravan Dance Group informed them about the importance of education.

Lut: I vi se mi ku mi tsunduxa vanhu?

The song text is meant to remind people?

Musi: Ku tsunduxiwa vanhu hinkwavo ku ri dyondzo a va yi tirhisi. Tidyondzo ta dyondzo ti hambanila, la ku tsunduxiwa u n'wana na wun'wana.

We remind all the people, young and elders about education. However, education is different, so we tray to remind anyone about the importance of education.

Lut: Loko mi ku "dyondzo i tatana na manana" mi vula yini?

When you say education is the father, education is the mother, what do you mean?

HPSH008

Lut: Risimu ra “Hina hi dyoyile”, swi te njhani ku ri mi ri qambha?

What inspired you to compose the song we sinned (hi dyoyile)?

Musi: Loko ndzi sungula swilo leswi swa ku cina ku vile na vanhu lava vanga sola kuri leswa ku cina swi ttherisela vanhu endzhaku, ngopfu ngopfu vana va xikolo, hikuva swilo leswi swo cina a swi dlayiwile. Mina ni va hlamusela ni ku swa pfumeleriwa na swona a ho yima hi vona kuri nkarhi lowu taka swita va njhani. Endzhaku loko seni sungurile vanhu va vuye va komba ku tsakela swinene. Va tlhela va hi seketela.

When I started to dance and teach dancing, some people were saying that dancing traditional dances makes people to be behind with their work. They were especially referring to the school children. The reason was that why is he still teaching the dances that were no longer practised in the village. Muisinyani had to explain to them that those dances were not banned and he asked them to wait and see what will happen in a few months time. Afterwards, people started to show some interest in those dances and they started to encourage the group.

Lut: Se sweswi hiku vanhu va swi vona kuri leswi a mi swiendla a swiri kahle, va ri yini?

Now, because people can see that what you are doing is good for the community, what is the reaction of those that were discouraging you?

Musi: Vanhu va swi tsakela swinene kambe va nga va vari kona van'wana lava va ha seleleke endzhaku kambe lavotala va hi seketela. Sweswi loko ko va na ntirho laha tikweni, I vi ku dlayiwa homu, dzovo vo hi nyika mahala kuri hita vamba tongoma. Ku ru ku a ku sunguleni a va hi xavisela. Kukomba nseketelo, vanhu a va tlhela va hi nyika na swo khavisa mbalelo ra hina hi ku nyika leswi a swi mbariwa loko ku ciniwa macomani. Kasi ekusunguleni leswo cina a va ku ixidyoho

These days' people are interested in what we are doing as Caravan Dance, there are those who still did not approve what we do, but most of the people are very supportive. These days when there is a ritual in this village if they have slaughtered a beast, they give us the skin for free. In the beginning they used to sell it to us. This shows that they are supportive and they also give us garments that form part of our attire for us to wear when we perform. Some of these garments are the ones that they use when they perform macomani ritual.

Lut: Mi vulavula hi xidyoho, i xidyoho muni?

In this song you sing about sin, what kind of sin are you referring to?

Musi: Loko na ha sungula vanhu a va ku xincayincayi, macomani kumbe malombo a va ku i xidyoho. Futhi a va vula ni leswaku swi ta humesa vana endleleni ya xikolo kambe mina ndzi va hlamula ku ri mina ndzi mudyondzisi swi nge endleki kuri va huma eka tidyondzo ta vona, hikuva ndzi tshama ndzi ri na vona.

When we stated some people used to refer to xincayincayi, macomani and malombo as evil dances. They also used to say it will discourage the children to go to school. I explain to them that I am a teacher by profession that will not happen that the children will stop schooling as I will be spending most of the time with them.

HPSH010

Lut: Risismu ra "Vuya Caravan" ri vula yini?

What is the meaning of the song text of Vuya Caravan?

Musi: Eku sunguleni a ningo a hi dyohile, hi ku cina xincayincayi. Se hikwalaho ka nseketelo ni ku tsakela ka vanhu swi endle ku ri ndzi ko ndzi ku Caravan a yi vuyi yi ta byela vanhu hi nkoka wa ndzhavuko. Caravan yi fanele yi dyondzisa vanhu ndzhavuko hi endlele ra yona, hi ku vulavula na hi ku cina.

When I started the Caravan Dance, because there were some people who were discouraging us, I felt like I had sinned. When the people have shown interest I composed this song to encourage the community to take part in traditional dances. Vuya Caravan literally mean, come back Caravan. The dances that our elders used to dance should come back and people should start practising those dances. Caravan should teach people their culture and traditions.

Luta: Hikokwalaho ka yini mi nga tshiki ndzhavuko wa ka n'wina?

Why do you still need to preserve you culture and traditions?

Musi: Ndzhavuko wu na dyondzo endzeni ka wona. Dyondzo yo sungula i ku dyondzisa munhu ku ri a vana ku tiyisela hikuva loko ku ciniwa ku va ku nga ambariwanga emirini, hambi ka titimela kumbe ka hisa. Se munhu u fanele a tiyisela. Dyondzo ya vumbirhi i ku hlengeleta miehleketo ya munhu yi va endhawini yin'we leswaku a kota ku endla swilo swa yena hi vukheta hikuva loko ku ciniwa ku laveka kuri miehleketo yi va yi ri kahle ku endlela ku ri na vanhu va nyanyuleka hi leswi swi nga ku ciniweni.

There is a lot that people can learn in culture and tradition. Culture and tradition teaches people to be strong as they dance topless, whether it is hot or cold, they have to be strong. Education is in two ways, it helps people to be creative and to be responsible. When they are dancing.....

Lut: Ndzhavuko wu vulavula hi yini?

Could you please define tradition for me?

Musi: Ndzhavuko i nchumu lowo wu nga sungula khale loko vanhu vakhale va sungula ku humelerisa swilo hi xindzhavuko, ku nga siva na ku hlaya tibuku. Swi tele leswi ndzhavuko wu nga swona, xikombiso: ku fana na xizambe na xipendani hikokwalaho mina ndzi nge hi nga tshiki ndzhavuko wa ka hina. Xizambe a xi vuyi xi ta chayiwa.

Culture is an identity, which was started by old people when they discovered and present their discoveries in a traditional way. It was before the books were introduced to them. There are many traditions/culture that they discover. The example they made their own musical instruments such as Xixambe and xipendani.

Lut: Xalamuka, a mi vula yini?

What do you mean when you say xalamuka?

Musi:.....

Lut: Xalamuka hi ta pfuxa leswi swi nga titivala, a mi vula yini?

Wake up and resuscitate what is dead. What were you referring to?

Musi: A ndzi vula ndzhavuko hikuva hi wona lowu a wu titivarile. Mina hi mina ndzi nga ta na miehleketo yo wu pfuxa hi ku cina, hikuva vanhu se a va ndzi pfumelerile ku ri ndzi wu pfuxa. Swi nge heli leswi swi nga titivala kasi swi lava ku pfuxiwa.

I was referring to culture and tradition because it was dead. I brought the idea of resuscitating the old traditions by starting a group of dancers as there were people who were supporting my idea. All the things that have been neglected should be resuscitated.

Lut: Vanhu va dyondza yini hi ndzhavuko?

What is it that people learn from tradition and culture?

Musi: Ndzhavuko wu va dyondzisa ku ri va nga rivali lomu va humaka kona. Ndzhavuko wu na swilo swo tala hi tlhelo ra vunanga, xikombiso ku na xitiringo, loko ku ri na munhu loyi a nga dyondzisaka, a dyondzisa ku endlela leswaku swi nga fi. Ndzhavuko wu na swichayachayani swo tala.

Tradition/ culture teach people not to forget where they come/originated from. There is a lot that we can talk about with regards to culture and tradition, for example xitirongo (one of the Tsonga traditional music instrument). If there is someone who can teach people to play that musical instrument, it will help because the young one will also know what it is, it will not be a forgotten tradition.

Lut: Ndzhavuko wu ta va pfuna njhani vana?

How will culture and tradition help them?

Musi: Sweswi mfumo wu na swiyenge swo hlaya swo fana na Ndzawulo ya Vutshila ni Mfuwo. Leswi swi ta va pfuna hambani loko na mina ndzi nga ha ri kona. Loko vo landzelela va nga tshiki, mfumo na wona wu nga va languta hi tihlo ra kahle. Ndzhavuko wu dyondzisa vanhu swilo swo tala. Futhi wu tlhela wu dyondzisa vanhu ku ri hi huma kwihi na ku hi endla yini hi swona na ku hi ya kwihi na swona tani hi Machangani.

These days the government has different departments such as the Department of Arts and Culture. This will help even when I have passed on if they continue to practise their tradition and the government will help them. There is a lot that people can learn about their culture and tradition. People should also be taught as to who they are, where they come from and where they are going as Machangani (Tsonga speaking people).

Lut: Swita hluka swinangu, swi vula yini?

What is the meaning of the buds will sprout?

Musi: Swinangu (swifaki) Hikokwalaho ka ku ndzhavuko a wu titivarile, sweswi hi wu pfuxile, leswi vulaka ku ri wu mirile. Se sweswi hi ku ha karhi ha cina, swi vula kuri hi le ku hlukeni, hikuva ndzhavuko lowo cina a wu titivarile.

The buds, it is that the tradition was unconscious. Now the tradition is alive, which means that it is now developing. We are dancing these days that means that we are alive, because the tradition was not alive.

Lut: Swi te njhani kuri ku va na Caravan Dance?

What inspired you to from Caravan Dance?

Musi: Ndzi tshama ndzi rhambiwa ku va mufambisi wa mucato. Se a ku ri na xibazana lexi a xi rhwele va yimbeleri hi ku hambana- hambana. I siku leri ndzi nga nyika xibazana lexi vito ra Caravan. Xibazana a kuri caravan leyi a yita rhwala vuyimbeleri hinkwabyo. Ku ri ndzi nga rivali leswi swi nga humelela hi siku leri, hi loko ndzi ni thya ntlawa lowu Caravan Dance hikuva hi ku siku leri a ni va dyondzisa ku cina. Kasi na loko ndza hari xichudeni a ndzi rhandza ku cina hikuva na le kerekeni va kale va ndzi vutisa kuri hikwalaho ka yini ndzi rhandza ku cina na ku yimbelela tinsimu ta ndzhavuko. Ndzi va hlamula ku ri ndzhavuko a hi fanelanga ku wu tshika.

I was once invited at a wedding as master of ceremony. We were traveling using a mini bus with the choristers/performers. I gave that mini bus a name Caravan. For me it was a caravan that carried the musics/different kinds of musics. For me not to forget what happened on that day, I decide to give this group the name Caravan Dance because that day at the wedding I was also showing them dance movements. Even when I was at college I use to like to dance and even at church they asked me as to why I liked to sing and dance traditional songs. I told them that tradition and culture should not be neglected/ stopped.

Lut: Ku na risimu ra Langutani ku bomba ka majaha mbuya, ri vula yini?

I would like to know the meaning of the song 'see the, boys are proud'.

Musi: A ndzi ngo a ku sunguleni a va ala kuri hi cina, se laha hi kombisa kuri a va languti ku bomba ka majaha lava va nga dyondzeka. Ku dyondzeka a hi ku ambala thayi tsena. A va languti majaha lawa ya nga bomba na ku dyondzeka hi

ku cina bombo ra vokokwani va hina - Vakokwani va hina vona lavaya va khale. Vanhu va fanele va swi laguta kuri swilo leswi a va ku swa borha, swa tsakisa.

In the beginning people were reluctant to join the group, so with this song we are showing off and we are proud of what we are doing. It also shows that to be educated, you do not have to wear a tie. The community should look/see these boys that are educated by learning g their culture, the culture of their grandparents. People should see that the tradition that they thought were boring, is very inetersting.

Lut: Mi vula vula hi vakokwani, I vakokwani vahi?

You refer to the grandparents, which grandparents are you referring to?

Musi: Vakokwani hi vula vakokwani hikwavo, a hi vakokwani lava nga tswala va bava ntsena, ...

I refer to all the grandparents; I am not only referring to the grandparents that gave birth to my immediate parents...

Lut: Swi vula kuri mi vulavual hi va le hansi?

So, you mean you are referring to the ancestors, the grandparents that passed away decades ago?

Musi: I vanhu lava va nga hundza emisaveni, kumbe vasirha. I vanhu lava loko hi phahla hi phahlaka vona hi ri karhi hi vula mavito ya vona. Lava ndzi nga va kuma loko ndzi ri karhi ndzi hlayela i kaye fikeka ka bava.

Yes. I am referring to those who passed away, the ancestors. The deceased that we call when we venerate. We call them by their names. I tried to count my ancestors that I call on when I venerate, I got tobefore I get to mention my father.

HPSH014

Interview with Lucky Mabunda

Lut: Namutlha hi vulavula na Lucky Mabunda. Ndzi lava ku n'wi vutisa hi tinsimu ta Caravan Dance. Risimu ra "dyondzo" ri vula yini ka wena?

I am interviewing Lucky Mabunda today; I want to understand the Caravan repertoire. What is the meaning of the song education (formal education)?

Lucky: Dyondzo, hi va hi ri karhi hi tsundzuxa munhu wu n'wana ku ri a tekela ehlokweni dyondzo. Munhu u fanele a yisa dyondzo emahlweni. Loko munhu a famba lava ntirho, loko u nga dyondzanga a swi olovi ku thoriwa. Hi dyondzo munhu u kota ku hanya, hi kokwalaho laha se ho va tsundzuxa.

Education reminds everyone about the importance of education. People should further their studies/ should go to school. It is important when people look for a job as education is a requirement. When people are educated, they will be able to live a better live. That is the reason we need to remind/ encourage the people to go to school.

Lut: Loko mi ku dyondzo imanana na tatana, mi vula yini?

When you say education is the father, education is the mother, what does that mean?

Lucky: Loko ndzi ku dyondzo i tatana na manana, hi vula ku ri dyondzo yi endlela xin'wana na xin'wana lexi u xi lavaka. Ndzi kota ku dya hikokwalaho ka dyondzo.

It means that when you are educated, you are able to achieve most of the things that you need. You get food, which is what education is all about.

Lut: hikokwalaho ka yini mi va tsundzuxa?

Why do you have to remind them about education?

Lucky: Ku na vanhu vo tala lava va nga ku kayakayeni kumbe ku hluphekeni, hi kuva a va dyondzangi. Van'wana va tirha na mitirho leyi a va fanele va nga tirhi, hikuva a va dyondzanga.

There are many people who are struggling and poor because they are not educated. Some are performing jobs that they were not supposed to be performing because of the lack of education.

Lut: Mi va tsundzuxa hikokwalaho ka ku vatswari a va yisi vana exikolweni xana?

So you are also reminding the parents to also send their children?

Lucky: Va va yisa kambe, a va yingiseli vatswari va vona. A va landzeleli ndlela ya vatswari va vona. Dyondzo i manana. Dyondzo i tatani. Dyondzo hi laha ndzi kombeleka kona, hi laha ndzi hanyaka kona.

The parents are sending them to school; children should also listen and follow what their parents say. Education is a mother, education is a father. When you are educated you will have a fulfilled life.

Lut: Swi vula kuri loko munhu a dyondzile u kuma xin'wana na xin'wana?

Does that mean when you educated, you get everything?

Lucky: Hi swona hikuva loko munhu a tirha u kuma mali a kota ku hanya.

That is true because when you are educated, you get employed, earn a salary and life goes on.

Lut: Risimu ra "hi dyohile", ri vula yini?

What is the meaning of 'we are sinners' song'?

Lucky: Swi vula loko munhu a dyohile, ivi a kombela ku rivaleriwa. Swi vula kuri loko munhu a amukela ku ri u dyohile, ivi a kombela ku rivaleriwa, u fanele a khomeriwa.

It means that when someone has sinned, you need to ask for forgiveness, and you will be forgiven.

Lut: Magiya, swi fambelana njhani?

When you say 'we celebrate' what has that got to do with the song?

Lucky: Hikokwalaho ka ku khomeriwa loko ndzi dyohile, se ndza tsaka. Ivi ndzi giya (cina) hi ku tsakela ku rivaleriwa.

Because we were sinners, we are happy because we have been forgiven. We celebrate because we have been forgiven.

Lut: Ximayinani mi vula yini?

What is the meaning of 'mine/mining song'?

Lucky: Swi vula kuri loko munhu o tirha, mali yi ta va kona, kambe loko u nga tirhi a ku na mali yi nga ta va kona. Ximayinani xi ta va kona, hikuva hi xona ntsena.

It means that when a person is working, they will get the money. If you are not working, there won't be any money that one will get.

Lut: Hikokwalaho ka yini mi ku iximayinani mi nga vuli ku i mayini?

Why do you refer to the mine in diminutive?

Lucky: Ximayinani hikuva xa ha ku sungula leswi vulaka ku ri mali leyi yi nga kona yi tsongo, kasi na mali ya kona hi kona yi singula ku kumeka.

We say it in diminutive because the mine has just been opened, the money they get is still small because they have just started.

Lut: "Xalamuka" swi vula yini?

The song 'wake up' what does that mean?

Lucky: Ku na munhu loyi a hanyaka, loyi na vanhu va vonaka kuri ingaku a nga pfuni nchumu, kasi munhu loyi wa pfuna o lava ntsena ku kombiwa ndlela ku ri a va na xivono. Swi vula kuri hi pfluxa leswi swi nga fa.

There are people who are living, but he/she does not help at all. You might find that these person just needs to be encourage/ motivated so that he/she can help. It also means that we have to resuscitate

Lut: Leswi swi nga fa swo fana na yini?

The neglected, what are those things that need to be resuscitated?

Lucky: Ndzi nyika xikombiso hi munhu loyi vanhu vange a nga pfuni nchumu. Munhu o lava ku pfuniwa, kuri a vana xivono xa kahle. I ku pfluxa munhu ku ri a va na xo karhi evuton'wini.

I will give an example of a person who does not help that person need to be encouraged so that he / she can have vision. That person will have a something in life.

Lut: "Bomba ra vakokwani" i bombo ra njhani?

The pride of the grandparents, what does that mean?

Musi: Bombo ra vokokwani ri vula ku tiphina hi ndzhavuko wa ka hina. Ku na ku bomba munhu a ambele thayi, kasi ku na ku bomba munhu a ambele swa ndzhavuko wa ka vona. Ku fana na vaVenda loko va ambala leswi, swi endlaka ku ri swi tsakisa. Loko va ri karhi va cina swi nga endleka ku ri ku nghena

munhu wun'wana, hi ku tsakisiwa hi leswi swi ciniwaka na ku chayiwa. Hi rona bombo ra vakokwana.

The pride of our grandparents means that we should enjoy the tradition that was passed on to us by our grandarents. There are different ways that one can use to show the pride. You may show your pride by the way you dress even when you are dressed in a traditional way. You see the Venda people when they are dressed in their colourfull clothes. Even by the way people dance, it shows one's pride.

Lut: Risimu ra "Majaha" ri vula yini?

What is the meaning of the song majaha?

Musi: I vafana lava va nga kula lava va nga vupfa. Majaha yo tala a va lavi ku nghenelela ka leswi swo cina xincayincayi. Se laha loko hi ku he majaha ma kayela, ho va naveta ku ri se ha cina hikuva a ku fanele ku ri vona lava va nga ku cineni. Majaha mi kayela Caravan Dance loko se yi cina.

It refers to the boys that are matured. Most of the matured boys did not like to take part in the traditional dances, and then I decided to compose a song calling on them showing / communicating to them that they are missing out. We were trying to entice them because they were supposed to be the ones that were taking part in the dances. Big boys you are missing out, Caravan Dance is making it to the performance.

Lut: Swi vula ku loko vona majaha vo ta eku cineni, va nga hlohletela na

lavan'wana vana na vatswari?

Does that mean if they join that group, were they going to support the rest of the group and the parents?

Musi: Va nga va va hlohletela kuri va tekela enhlokweni ndzhavuko lowu wa ku cina. Majaha lawa ya nga kona laha, va tisiwile hi Caravan Dance. Majaha lawa mi nga ya vona ma hu ku ta hala ka Caravan, kutani ndzi lava ku va dyondzisa.

They were going to encourage them that they take tradition and culture seriously. You see the other big boys here now, they have just joined the group and I am going to teach.

Lut: Se va mi rhamba njani?

How do you get invited?

Musi: Vanhu vo hi rhamba, kasi leswo cinela vanhu ha swi endla hikuva ndzi tsundzuka hi yile xikolweni hi ya cinela vanhu mahala. Hi tlhela hi ya endla

yin'wana show eHigh School laha hi rhambaka vanhu kuri va ta hi ta va cinela mahala.

People invite us, we aslo get invited to perform for free in schools. We also give them shows at high schools.

Lut: hikokwalaho ka yini mi cinela ehandle?

Why are your performances performed outside?

Musi: Ehandle ku va ku ri na moya wa kahle lowu hungaka na kona loko ku ciniwa kudzukiwa nyuku hikwalaho loko ko va endzeni ka muako swi nga ka swi nga olovi.

We perform outside because there is air because when we dance we sweat and if we perform indoors it will not be simple because there won't be air circulation.

Lut: Swo chaya mi endlela hi mani?

Who makes your musical instruments?

Musi: Va dyondzekile vana lava. Eku sunguleni a hi lava munhu a hi endlela. Ndzii lavile vanhu ku ri va pfuna ku endla, ngopfu loko ndzi nga ri kona. Ivi hi loko va dyondza. Lava va nga sungula Caravan Dance va dyondzile va swi kota. Hikwalaho loko ku fika lavantshwa va dyondzisiwa ku endla. Wun'wana na wun'wana loko a ta wa dyondzisiwa. Kasi na maambalele, ndzi lo va dyondzisa, sweswi vo tiendlela a ndza ha khomi.

I taught the group to make musical instruemnts. In the beginning, I used to ask someone to make for us especially when I was not around. Then they learnt how to make the instruments. Those who started with the Caravan Dance were the first one to learn and they also taught the others ones. Even with their attire, I taught them how to dress and to make their attire, I do not do that work anymore.

Lut: Ambalelo ra vona ri vuriwa yini?

What is their attire called?

Musi: I qhovo hi rona ambalelo ra kona. Kasi na loko ku endliwa swa van'wambhuri ku na ambalelo ra kona.

The attire is called qhovo.

Lut: Vunanga bya hambana, hi ku ya hi n'wina vanhu lava va endlaka vuyimbeleri, i vanhu va njhani?

According to you, who are music performers?

Musi: Vanhu lava endlaka vuyimbeleri va hi hinkwavo. Van'wana Vo ka va nga swi voni kambe ku na lava nga swi dyondzela laha ku va ku na tinotsi ivi va twa ingaku lavaya a va endli swona. Kasi laha munhu u suma risimu, ivi hi hlavelela, leswi swi vula ku ri na kona kwala ti kona tinontsi. Hinkwaswo leswi swi endliwaka i vuyimbeleri.

People who make music are many, it is just that some do not even know that the sounds they produce is music making. And again, we have those people who were taught to read musical notes and those people think those that do not know how to read and write music can not play music. Here, one start a song and the rest follow with chorus. It means that we also use musical notes but differently. All this is music, whether you can read and write music or not.

Lut: Vuyimbeleri a byi sunguli kona kwalaho, swi vula kuri loko min ga si cina endhawinui ku na leswi swi lunghisiwaka....

Music starts before you dance, when they are still doing the preparations....

PSH013

Lut: Loko mi vulavula hi ndzhavuko wa ka n'wina wa Xitsonga, mi vulavula hi yini? Swo fana na yini?

When you talk about your Tsonga culture/tradition what are you talking about/what are you referring to? what are the examples of these traditions?

Musi: Ndzi ta sungula hi sweswa xincayncayi. Hi wona ndzhavuko se wu katsa swilo swo tala...ee... na sweswi swo sweka mavuswa i ndzhavuko na ku endla madlheke, ndzhavuko; na ku endla xigubu ndzhavuko; na ku endhla mikhusu, se sweswo hinkwoswo I ndzhavuko. Se hi laha ndzi nge hi nga tshiki ndzhavuko wa ka hina ngopfu le a ku cineni. Kambe ku na swilo swo tala swi nga swa ndzhavuko. Mindzhavuko yi tele ku fana na leswi hi nga vulavula hi swona leswiya swa macomani, i ndzhavuko na swona.

I will start with xincayncayi, it is one of our tradition amongst other traditions. I also refer to the food that we used to cook, xigubu, they way were preserve our food, those are examples of our traditions. It is the reason why I emphasise that we should not stop practising our culture/tradition especially the performing traditional dances. There are many things that are traditional. Things like macomani (see glossary) are also traditional.

Lut: Loko swi ya hi matikhomele ya munhu wona hi ya siya kwihi na ndzhavuko?

How does the people's behaviour relate to culture/tradition?

Musi: Wona hi nge ya siyi. Ku hava xilo lexi loko hi vulavula hi ndzhavuko hi nga siyaka matikhomele ya munhu. Loko ndzi ya ka swona leswa xincayincayi inge cini loko u ngari na nawu wa kona. U fanele u va komba ku ri ndzhavuko wu lava leswaku hi endlisa leswi kuri swi famba hi nawu. Ku hava xilo xo endliwa handle ka nawu. Hkwalaho u fanele ku kombisa ku ri swi famba hi ndlela leyi. Ku kombisa ndzhavuko, i vutsonga. Mi vonile tolo mi ku a ku laveki switulu, laha a hi endli swa switulu hi endla swilo hi ri karhi hi yima, switulu swa kona hi sweswi naswona hakanyingi loko mi tile a hi endli swa switulu. I ndzhavuko wa kona. Loko va ambala tinjhovo, i ndzhavuko ni ku i swa hina swa khale. Loko va ambala tinguvu (xibelani) i ndzhavuko kasi na n'wina loko mi ambala misisi (Venda womens traditional dress) na mithavela(Venda women traditional dress), hi wona ndzhavuko wa va Venda. Swi tele leswi hi nga swi kombisaka swa ndzhavuko. Ho tekanyana leswi. Na ku chaya chaya swichayachayani leswa Xintu i ndzhavuko. A ni van'wani na van'wani a a vari na chayelo ra vona, kumbe va chaya lexa xipendani, a va chaya tinghoma ta vusiwana. Ngopfu ngopfu a ku chaya vaxisati, kasi na vona vanuna a va chaya kambe vanhu lava a va chaya xipendani a kuri vaxisati. Switende ku chaya vavanuna. Se ndzhavuko wu tele hi ku swin'wnana na swin'wana swi na leswi swi vulaka swona.

If one does not have good behaviour, especially when it comes to performance, it will be difficult because there are rules and regulations that the traditional group observes. As a leader I lead them in the right direction.this leadership shows that you are a Tsonga. Did you hear me yesterday whe I said we do not need chairs, here no chairs are needed, we do everything while we are stading on our feet. It is part of our culture. When they dress in tinjhovo (garments made of animal skin) and xibelana (traditional bulky skirt worn by women). The same with you when you are wearing you Venda traditional clothes. There are many things that we can talk about culture/ tradition. Even the traditional instrument that they are indigenous it is tradition/culture. Remember all the culture have a differenct way of playing an instrument, even though they play xipendani (see glossary).They also used to play sad songs. Women and men also

were the people who used to play this kind of instrument (xipendani). Switende were played by men. There is a lot that we can talk about with regard to culture/tradition.

Lut: Hi makhomele Ya vanhu ndzhavuko wu yini?

How does culture and tradition help when it comes to raising children?

Musi: Makhomele, ndzhavuko wu pfuna swinene hikuva ndzi na nhlonipho. Xikombiso n'wana loko ku ri na vanhu a nga huweleli kuri u lava xo karhi, u fanele a vitana mutswari, exihundleni, ivi a kombela lexi a xi lavaka ku nga ri ku swi vula exikarhi ka vanhu. Ku endla tano hi wona ndzhavuko. Hambiloko a lava ku ya kun'wana a nga fanelangi ku huma a famba. U fanele a hlamusela. Hambiloko a lava ku endla xin'wani na xin'wani u fanele a vutisa ku ri laha swi endlisiwa ku yini kasi na loko a swi kota ku swi endla a ri yexe o fanele ku vutisa, hi leswo mindzhavuko yi tele.

Culture/tradition helps a lot with regards to people's behaviour. First of all is respect. For example when there are elders sitting around, the children will not just ask/talk about things, if there is something they want their parents to know, they have to call their parent and ask his/her parents privately what they want. Even when the children need to go somewhere, they have to inform their parents first.

Lut: Muti wun'wana na wun'wana wu na milawu. Milawu ya Caravan Dance yona yi njhani?

Each family lives by rules. What are the Caravan Dance rules?

Musi: Caravan Dance yi kona yi na yona milawu: Munhu u fanele a ta hi nkarhi; u fanele a hlonipha van'wana naswona anga bi wun'wana hambiloko kuri ku rhuketela. Munhu a nga humi a famba loko vutitoloveti byi ri karhi byi ya emahlweni. Na vanhu laha handle va kombiwa xichavo ku ri va dyondza ka n'wina kuri munhu wa xiximiwa. Kasi na mabyala, laha ka Caravan a ya laveki, na kwala handle loko munhu a swi vona kuri swa onha wena hi wexe unga

tinyumisi u nwa byala, hi ku va ta ku u byi dyondze kwala ka Caravan. U fanele u hlonipha na loko kuri ku wa nwa u nga nwi leriya ro se va languta va languata Caravan hinkwayo. Hi ku swi veka kwatsa, a va languti Caravan va languata mina. Kutani na loko ku ta vanhu va fanele va hlonipha.

Caravan dance also has rules that goernv the group. The first rule, is to be punctual when comeing to practise, you have to respect other people and no fights and no swearing. No one leaves before we finish practising. People who donot belong to the Caravan dance should also be respected because they should also learn from them about respect. Alchohol is not permitted. When you see how people abuse the alchohol, as a person you do not need to spoil your future because of alchohol. You have to respect because the community out there is looking up to the Caravan Dance. When the community sees Caravan Dance, they look at me as Caravan Dance role model. And even when people visit us, they should be respected.

Lut: Milawu leyi yo va ya Caravan kumbe yova ya ku mi Vatsonga kumbe yo va ya ku hlonipha?

Are these rules only meant for Caravan Dance, because as Tsonga speaking people or is about respect in general?

Musi: Hi leswo yaliya yo nga ka Caravan, a ni ri hi yi teka yiri ya Caravan kambe na laha handle yi kona. Hina ho yi teka hi yi hlengeleta yi nga vuriwi Kunene. A ni laha handle yo vuriwa Kunene. Kutani hina hi yi hlengeletile hi yi vula kunene *Those were the Caravan Dance rules, but those rules are also applied outside the group.*

Lut: Se a mi lava kuri Caravan loko vanhu va yi vona va vona Vatsonga lava nga na nawu na ku hlonipha?

With these basic rules, you wanted the community the the Tsonga people who abide by the rules and have respect for other people?

Musi: Hi swo swi endla kuri loko vari ku fambeni ingaku... aq qalo phuta va tirhisa nawu. Ndzi vonile loko hi ri le mi ku hi nga hlayi. Mi va vonile kuri vana nawu swinene.

These rules also help us when we travel, you have noticed when we are invited to perform, how they behave.

Lut:Tinsimu ta n'wina loko mi ti tsala mi tirhisa ngopfu "hi" (hina). Hikwalaho ka yini mi nga ku "ndzi" (mina). Tlhandlakambirhi, mi vulavula hi vakokwana. Hikwalaho ka yini?

When you composed your songs, you used 'we' why not 'I', and again you refer to the grandparents, why grandparents?

Musi: Loko ndzi tirhisa hi- ndzi swi teka ndzi hanya na vanhu ndzi nga hanyi ndzi ri ndzexe. He leswo loko ndzo "ndzi"- ndzi tikatsa ni ri ndzexe swi vula kuri ndzi na xihlawuhlawu kasi ndzi lava ku tikatsa na vanhu hi swona swi endlaka ndzi ku "hi". Hi leswo hi vula hi tele xilo lexo u dyondzisa vanhu mi tele hi xona xi nga vupfa kambe loko u ri wexe a xi endli nchumu na hambu u ri wexe loko u yima u vulavula van'wani vanhu vava involved na vonaka xilo lexiya hi swona leswi endlaka ndzi katsa vanhu hinkwerhu. Loko ndzi kuri "n'wina-n'wina" vanhu n'wina hileswo se no va kombela kuri n'wina vanhu, hi leswaku se leswi endlwa ka vanhu. Vanhu lavaya va nga tshama swi nga endleka ku ri va va vangari ku swi tekeleni ehlokweni se vafanele va byeriwa kuri n'wina vanhu, kuri va swi tekela ehlokweni ni ku loko hiku hina-hina ka hina yi pfa nkarhi wu n'wani yi twala kambe se loko hi ri karhi hi endla leswiya hi ku n'wina vanhu hi endla kuri hi vulavula hi lavaya van'wanyani vale hansu vakokwani, ni endlela kuri swi tsunduka kuri vange endli chumu, a a vatavavangari kona loko a ku ngari vakokwani lavaya. Se na vanhu lava ya van'wani loko hiku n'wina, ahi vuli vanhu van'we hi vula na va matiko hinkwavo, va matiko hi vula the world.

When I use 'we'- I took it that I live amongst other people. When I say 'I' it refers to me only which means I exclude other people. I prefer to include other people, we are many. If you are teaching many children, it means that what you are doing is right and when you speak to other people of what you are doing,

they became involved. I prefer to involve anyone who is interested. When I say 'you people' I mean persuade them to take part. If I donot call them, they might not know the importance of what I am doing, they have to be informed.when I speak about the grandparents, I refer to the ancestors, we would not be here if it was not for the ancestor. When I say 'we' I do not only refer to the Tsonga people, but to the other people living in other countires (the whole world).

Lut: Se loko mi ku matiko, ka risimu leriya ra dyondzo ri vulavula hi matiko hinkwawo ene mina risimu ra va matiku loku miyimbelela hi xichangani kasi mina ani swi teka kuri miendlela vatsonga ntsena.

When you se the world, does that mean the song education talks about the whole world? I thought I as only meant for Tsonga as you sing it in Tsonga.

Musi: E-e, a hi hanyi hiri hexe hina vatsonga, dasiwayi niku matiku hi nkwayho yafumiwa hi dyondzo. Ku hava tiko leri... hambu kuri rixaka rihi kumbe rihi ri nga fumiweku hi dyondzo. Hi swona leswi endlaka ndzi ku matiko hinkwaho kuri ni hetelela ni vulavula hi vanhu hinkwavo laha misaveni hi ku a niri hi hanya na vanhu a hi hanyi hi ri hexe. Kutani ndza laya loko ndzi ku vamatiko langutani ku chongola ka Vatsonga ni endlela ku ri hi vona. Ma swi twa seni ni kombisa ku ri hi vatsonga mara va matiku lavaya ni endlela va hi vona hina matsonga. Vun'winyi bya hina Vatsonga. Ku tlhela ku vana ku va ta giya, mi languta ku cina ka vona, ku chongola ka vona hi leswa hinkwaswo leswiya swi kumbe i vun'winyi bya Vatsonga kuri va cina njhani kambe va ri karhi va cinela vanhu va misava.

No. we do not leave alone as Tsonga speaking people. That is why we say all the countries/world are dependent on education. This songs is referred to all the people in the world, as Tsonga speaking people we live amongst other nations, we do not leave in vacuum. When we sing, 'see the way the Tsonga dance' we do it so that oher nations can see what we do. Our Tsonga identity. The song is also about the Tsonga identity, the other nations will see how we dance and we dance for anyone.

PSH016

Lut: “Languta ku bombaka majaha mbuya”, swi vula yini ka wena?

When you sing 'see the way the Tsonga dance' what does that really mean to you?

TTT: Hoo... ku komba ka majaha kuri hi leswi hina hi tsakaku hi swona leswi hina hi nga ambarisaka xiswona tani hi swa ndzhavuko kuri leswi hi nga mbarisa swona i swilo leswi swi hi tsakisaka. Hi lero a va langutisi leswi hi nga ambarisa xiswona, ku bomba ka hina.

To show other guys as to how we dress in our traditional clothes. We are happy/proud in the way we dress.

Lut: I ku bomba ntsena mayelana na swi ambalo kumbe i ku yelana na mahanyelo ya Vatsonga kumbe swin'wani?

Is it all about the way you dress or is about how you live as Tsonga speaking people?

TTT: I mahanyele na maambalelo ya Vatsonga ya ku hlonipha ka vona na ku ya hileswi vona va mbarisaka xiswona.

It is the way the Tsonga live, they way they respect other people and the way the dress.

Lut: ...Vatsonga va ambala njhani, va mbala ku fana na hina vaVenda?

How are the Tsonga dressed, do they dress like any other person?

TTT: Vatsonga va tinjhovo.

The traditional attire for Tsonga, they dress in animal skin, that is how they dress.

Lut: Lero ndzi naveta vanhu kuri a va langutisi ku bomba ka majaha ya Vatsonga?

You make people to admire the way the Tsonga people dress?

TTT: Kuri a va langutisi ku bomba ka majaha ya Vatsonga.

For them to see our pride.

Lut: A mi vulavula hi ku Vatsonga va hlonipha, se va endla na yini swin'wani?

You mentioned that the Tsonga people are very respectful, what else are they known for?

TTT: Hi lero hina Vatsonga a hi lavi ku tshika ndzhavuko wa hina wu wela hansi. A va languti mabombele ya hina. Leswi hi swi endlaka a hi lavi swi nyamalala. Hi lava ku swi yisa emahlweni hi ndlela yaleyo.

Some of the Tsonga people want to continue with tradition, they want to see the tradition been practised. We do not want our tradition to be a thing of the past. We want to continue with what our ancestors used to practice.

Lut: Ku na risimu leriya ra ku "hina hi dyohile", ri vula yini eka wena?

There is this song, which you sing we have sinned, what does that mean to you?

TTT: Risimu lero ri wela eka muchongolo. Hina ha giya hi lero hina hi tsakili hi ku a valava ku hi dlaya hi nga swi voni. Hi lero a va lava ku wisa ndzhavuko wa hina. A hi nga swi voni leswi a swi ri ku ndlekeni etikweni kumbexani misava hinkwayo. A hi nga swivoni leswi a swi lava ku wisa ndzhavuko wa Vatsonga. Kambe sweswi ha tsaka hi ku hi endla leswi hina hi vonaka swiri kahle.

This song also falls under muchongolo (see glossary) category. It shows happiness, because they wanted to kill us. To kill us in way of discouraging the community to take part in traditional dances etc. this was happening in our

country, maybe even in the whole world. Now we are happy because our tradition and culture is back into practice.

Lut: Se I swilo swa njhani leswi a mo vona swi wisa ndzhavuko wa Vatsonga?

What are the things that made you realise that they are discouraging people/community to practice their tradition/culture?

TTT: I swilo swo fana na macinelo na mambalelo.

Some of the things are the way the people dress and the way the dance. It is not the traditional way.

PSH017

Lut: Tsumi, ni twile u ri karhi u yimbelela risimu ra "dyondzo", ri vula yini ka wena?

I heard tyou singing the song that speaks about education, what does the song mean to you?

Tsumi: Dyondzo yi vula kuri hi fanele hi ya exikolweni hi ta dyondzeka kuri hi kota ku tiyimela ka vumundzuku bya hina.

The some is encouraging us to go to school, so that we be educated and be responsible adults.

Lut: Mi tiyimela njhani?

What do you mean by been responsible?

Tsumi: Hikuva hi ta va hi dyondzile hi ta va hi karhi hi tiva swin'wani sw swo fana na swa xikolo. Loko sweswi ya kuri hi ta tirhela kuri hi kota ku kuma mali, ivi hi tihlayisa na hina.

When we are educated we shall be able to understand what education is, and we shall be employed and get an income and we shall be independent financially.

Lut: "Dyondzo i tatani, dyondzo i manani" swi vula yini ka wena?

What do you mean when you sing education is our mother, education is our father?

Tsumi: Dyondzo: exikolweni, u yisa hi tatani na manani. Hi vona va ku lagutelaka kuri u ya xikolweni u longile. Loko u vuya exiklweni, u vuya u dya, se dyondzo i tatani na manani.

You get education at school. Your father and mother take you to school. they are the ones that are responsible for your education, for luch boxes, when you come back the food should be ready. You cannot be education if there is no support from your father and mother.

Lut: Risimu ra "xalamuka" ri vula yini ka wena?

What is the meaning of wake-up song?

Tsumi: Risimu ra "Xalamuka" ka mina ri vula kuri hambiloko ndzo va ndzi tsandzekile ku humelela ka swin'wani ndzi nga tshiki ndzi ku ndzi tsandzekile. Ndzi fanele ndzi tipfuxa ka swin'wani. Ndzi tipfuxa ndzi nga vi ndzi werile makumu.

It means that even if you did not achieve something in life, it does not mean that you have to be discouraged. You have to find something that you can do.

Lut: Tinsimu to tala ta tata wa wa wena, loko mi yimbelela a mi ri "ndzi"- (mina), kambe mi ri "hi"-(hina). Hina yi vula yini ka wena?

Most of your father's song, when you sing you do not say 'I' you always use 'we'. What does 'we' mean to you?

Tsumi: Hina ka mina yi vula ku ndzi le ku cineni kwala ndzeni na van'wana vamakwerhu hi ri hinkwerhu. Hina hi nga ku cineni hi hina loko hi nga tsandzekangi ku humelela ka swin'wani, hi hina hi tlhelaka hi ya emahlweni na swona.

To me it means that I am not the only person dancing, and it gives us energy. If we do not succeed in doing something, we do not give up, we continue doing it.

PSH018

Lut: Risumu ra "matiko", ri vula yini?

What is the meaning of the song 'the world'.

Musa: Ri vula leswaku... ri endla kuri ku va na ntlhotlho wa vamatiko va fanele va navela leswi swi endlwaku hi van'wani hi ku kuma vanhu vo tala lava va matiko mi **kumaka** vo tshama ntsena va nga endli nchumu. Kutani loko hi ku vamatiku vonani ku giya hi lero hi endla ku ri va va na ku navelaka hina ku ri hina hi endla swilo swa njhani na vona a va endli swin'wanyani swa vona. Va endla ntlawanyana na hina hi ta kota ku navela leswi vona va swi endlaka.

It means that we want the whole world to envy what we do. you might find that there are many people out there that are not doing anything. when we sing ' see how we dance' we want them to envy what we do so that they can start their own traditional/cultural groups.

Lut: Ha yini mi ku va ta navela swan'wina? I swilo swo fana na yini leswi mi lavaka ku ri va swi navela eka n'wina, handle ka swo cina?

What makes you think they will envy what you do, what are the things that you really want them to envy you as Tsonga speaking people, besides dancing?

Musa: E... Swa tikanyana ku ri handle ka swo cina ku ri va nga navela yini. Va nga navela mahanyele - leswi hi hanyisaka swona.

Yes... it is a bit difficult to say besides dancing, they may envy they way the Tsonga speaking live.

Lut: Mi hanya njhani tani hi Vatsonga?

How do you live as Tsonga Speaking people?

Musa: Hina Vatsonga hi hanya kahle ngopfu hi na nhlonipho.

As Tsonga speaking people we have respect for other people.

Lut: I nhlonipho ntsena?

Is it only respect that you have?

Musa: Nhlonipho na ku titsongohata eka vanhu van'wani.

It is respect and we are down to earth people.

Lut: Risimu leri ra "xalamuka", ri hambana njhani na ra "vamatiko" hikuva laha a wu vulavula hi mahanyele ya Vatsonga naswona na le ka ra "xalamuka", mi vulavula hi ndzhavuko, se swi hambana njhani ka xalmuka na leri risimu?

What is the difference between the song 'wake up' and 'the world' as you speak about the way the Tsonga speaking people live and with 'wake up' you talk about tradition/culture?

Musa: "Xalamuka" ri vula kuri munhu a **tlhariha**...I ku xalamuka, hi lero swi fana na loko i ku phaphama ma swi twisisa. Xalamuka ri vula kuri munhu u fanele a tlhariha. U nga tshami u etlele nkarhi ka hinkwawo. U nga rhongomeli ka xin'wani na xin'wani. U fanele u phaphama, u tikombisa eka vanhu ku ri u tlharihile.

'Wake up' song is about telling people to be smart, wake up and do something.

Lut: Swi vula ku tlhariha ntsena?

Is it only about been smart?

Musa: Ku xalamuka!

It is about been smart.

Lut: Ndzi vula risimu ra "xalamuka" mi pfuxa leswi nga titivala. Va vula yini swi nga titivala?

When you sing wake up and resuscitated what is about to dies. What does that mean?

Musa: Ndzi nga kombisa e... ma swi vona mikarhi ya sweswi vanhu vo tala a va ha tirhisi ku kandza. A va tirhisi mindzilo. Va tirhisa switofu. Hi swona swi endlaka va ku "xalamuka" mi pfuxa leswi swi nga titivala. Hi leswaku mi tirhisa ndzhavuko wa n'wina lowu mi nga sungula vakokwani va kha va tirhisa wona. I ku pfuka ka leswi swi nga titivala.

I will give an example...do you see what is happening these days? Most of the people they do not grind their mealies, they use stoves for cooking that is the reason when we sing 'wake up' we want to encourage people to practice the old way of living that was practised by our grandparents. Resuscitate what is about to die.

Lut: I vamani vakokwani?

Who are the grandparents you are referring to?

Musa: Vakokwani! Hi vula vakokwana va hina lava va nga tswala vatswari va hina. Ndzi nga swi tivi ku vakokwani...hi lero vakokwana va va kokwana.

Grandparents, I am referring to are those that gave birth to our parents and those the gave birth to our grandparents.

Lut: I va le hansi va ka n'wina? I mandhlozi? Swi hambana njhani?

Are you referring to your ancestors, spirits. What is the difference between the spirits and ancestors?

Musa: Swa hambana: mina leswi ndzi swi tivisaka swona loko ndza ha kula, mandhlozi va vula vanhu lavanga na swikwembu. Hi vona va nga na mandhlozi kambe lavaya vakokwana hi hlaya kuri i va le hansi a hi mandhlozi.

They are different. Spirits are those that have spirits and ancestors are the deceased.

PSH019

Lut: Risimu ra "bombo ra vakokwani" wa hina, ri vula yini?

What is the meaning of the song ' the pride of our ancestors?

Witness: Hi tsundzuka xikhale leswi vakokwani a va cinisa swona. Hina ha swi vuyisa. Hi ri vatswari sweswi hi swi vuyisa endzhaku. I bombo ra vakokwana na vatatana. Hi vuyisa xikhale lexiya endzhaku.

It reminds us of the way our grandparents used to dance. We want that to come back. As a parent myself, we want to bring that pride back.

Lut: Hikwalaho ka yini mi lava xikhale xi vuya? Xi ta mi pfuna hi yini?

Why do you still want to practise the old way of living?

Witness: Xa hi pfuna masiku lawa ku na miharihari leyi endliwaka. Hina hi a hi lavi ku tirhisa miharihari ya masiku lawa. Hi lava ku khoma layini liya ya vakokwani ya khale kuri hi famba hi layini ya liya a va kurisa swona.

The old way of living will help us because we do not prefer to live the modern life, we like to live in a traditional way.

Lut: Hikwalaho ka yini mi nga lavi ya masilu lawa?

Why do you like the modern life?

Witness: Ya masiku lawa ya karhata hi ku yi na switorinyana na mavabyi. Xikombiso khale a ku nga cheriwi mafurha a xixeveni. Masiku lawa va chela se hi kuma mavabyi kwalaha ka mafurha malamaya. Se hi lava miroho liya yi swekisiwa sweswiya swa vakokwana swa khale.

The modern life is complicated, there are diseases. In the olden days, they did not use cooking oils, these day people use cooking oils and I find it causing a number of diseases. We prefer the way our grandparents used to prepare the vegetables without using cooking oils.

Lut: Handle ka swakudya, swin'wani swa khale i yini mi lavaka kuri swi vuya?

Besides food, what are other things that you need to practise in an olden way?

Witness: Kahle kahle hi lava mahanyele lawa ya yakhale.

I just prefer the traditional way of living.

Lut: I Va hanya njhani vanhu va khale loko mi twa?

How did the old people live?

Witness: Vanhu va khale a va ri na nawu ngopfu. A va fani na lava va masiku lawa.

Traditonal people were much disciplined unlike the morden people.

Lut: Nawu wa njhani?

What kind of discipline?

Witness: Nawu wa ku, na loko munhu a vuya Joni ha hari vatsongo, hina a hi fanele hi rhanga a teka bege a veka a gandzelweni a si nghena endlwini. Masiku lawa ho tivuyela hi le Joni hi fika kaya hi nghena ndlwini sametime.

Disciplined in a way that, when they come back from Johannesburg, before they get into the house, they put their luggage at a place where they venerate their ancestors and these days people when they arrive at home from Johannesburg they just get into the house before they venerate their ancestors.

Lut: Hikwalaho ka yini bege ya yena a yi tshama egandzelweni?

Why did they first place their luggage at the veneration place?

Witness: A ku fanele ku rhanga ku cheriwa fole ku tivisiwa va le hansi kuri n'wana u vuyile. Kutani ndzi lava kuri swi vuya leswiya swa xikhale.

They first call in the ancestors, using snuff and inform them that so and so is back the ancestors must welcome him/her.

Lut: Mi Vatsonga mi tshama kusuhi na vaVenda. Mi hambana njhani kambe mi vanhu hinkweni?

You are Tsonga speaking people that are living closer to Venda speaking people, what is the difference between these two cultures?

Witness: Hina vona kwala kusahani kambe hina loko hi ya la Venda, vona va lava ku dyondza Xichangana. Hikwalaho, hina hi nga koti ku dyondza XiVenda hi ku na hina loko hi ya le vona va ri va lava ku dyondzisiwa Xichangana. A hi koti ku xi dyondza Xivenda hi ku na hina hi ri hi landza Xivenda. Vona va fika va ku va lava ku dyondzisiwa Xichangana se hikwalaho hi nga koti ku xi dyondza.

We live closer to them. They like to learn Tsonga language and we do not get a chance to learn Venda as we are teaching them. We also like to speak Venda fluently.

Lut: Se mi hambani njhani n'wina na vaVenda?

Is there any difference between the Venda culture and Tsonga culture?

Witness: A hi hambani, i va sivara.

It is not different, infact the Venda speaking people are our brothers' in law.

Lut: Kutani mi nge swi koti ku vona kuri loyi i muvenda?

So you are all one.

Witness: Ha swi kota sweswo.

That is true.

Lut: Mi swi vona njhani?

How to you identify yourself from the Venda speaking people.

Witness: Loko hi sungula ku vulavula, loko hi yimile hi kha hi langutana hi nge swi koti ku swi vona. Kambe loko hi sungula ku vulavula ha swi kota na rimi, na English ya twala kuri leyi i ya Muvenda.

When we start conversing. You cannot pick that by only looking at a person.

APPENDIX 2: SPECIMEN PARTICIPANT CONSENT FORM

I _____ agree to participate in a research study to investigate the form, content and the performance of the CDG as exemplified by the Tsonga *xicayicayi* dance and song text of the CDG repertoire, which gives *xicayicayi* dance its cultural meaning and social relevance and how Mr Muisinyane Mackson Mavunda uses song text as an expression. CDG was selected because is one of the Tsonga traditional dance groups that is well known amongst the Tsonga speaking people in Limpopo Province.

The researcher will conduct ethnographic study. The researcher will observe video tape social behaviour during performance / rehearsals and I am willing to be interviewed. I give the researcher permission to use my name and surname as reference in the publications that will be produced from this study.

I have been informed that I have a right to withdraw my consent from this study anytime, or may refuse to respond to certain questions that I may not feel comfortable. I am free to ask any question in this study and accept that the researcher will not be obliged to compensate me in any form.

Participant signature_____

Date_____

Researcher: Lutanani Annah Rambau _____

APPENDIX 3: SPECIMEN CONSENT LETTER AND FORMS TO PARENTS OR GUARDIANS

Dear Parent or guardian

I am pleased that Mr Musisinyane Mackson Mavhunda has given me permission to investigate the form, content and the performance of the CDG as exemplified by the Tsonga *xicayicayi* dance and song text of the CDG repertoire, which give *xicayicayi* dance its cultural meaning and social relevance and how he uses song text as an expression. CDG was selected because is one of the Tsonga traditional dance groups that is well known amongst the Tsonga speaking people in Limpopo Province.

I am studying this towards my Masters degree in Musicology at the University of South Africa. I will be collecting data at Ribungwane village, where I will be doing ethnographic study. I will use a video camera to collect data, conduct interviews with the group of performers and also face to face interviews with individuals. I request your permission to record and interview your son as he is one of the performers of the Caravan Dance Group. Your son and other participants' names will be used in reporting the research, unless if you or he will not be comfortable for his name to be used, then I will use a pseudonym. Face to face interviews will take 10 to 15 minutes.

When the study is completed, a copy of my dissertation will be made available to UNISA Library for easy access to other students that will be interest in the Tsonga traditional music. Taking into consideration that most of the participants might not be able to see the dissertation; a copy will be given to Musisinyane and the Ribungwane village chief. The results will also be presented at conferences and a peer review paper will be published in a journal that is free and easily accessible. If you decide for any reason not to give permission to your son to take part in this study, there will be no repercussions.

I hope you will find this study valuable. Please feel free to contact me if you need more information. My contact details are as follows: **Physical and Postal Address:** 31 Alice Street, Jan Niemand Park, East Lynne, Pretoria, 0186

Cell Number: 073 159 6745

Yours sincerely,

Lutanani Annah Rambau

APPENDIX 4: COPYRIGHT ISSUES

The purpose of this research is to document and interpret the repertoire of Musisinyane, Mackson Mavunda who is the founder and the main participant in this study. I had several discussions with Musisinyane about my intentions of this study. I explained to him that the purpose of this study is for personal development. I will obtain a Masters Degree and the findings of the research will be disseminated in a form of a dissertation, (a copy of the dissertation will be presented to him) conference paper and peer review articles. I also assured him that there will be no monetary benefits.

The findings will however benefit those who will need to study the Tsonga traditional music, his repertoire will be preserved and when the next generation listen to his compositions, they will be able to know who the composer is and how he used song text as an expression.