TRADITIONAL SONGS AND ECONOMIC EMPOWERMENT:

A CRITICAL LANGUAGE AWARENESS PERSPECTIVE WITH SPECIAL

REFERENCE TO TSHIVENḒA

By

MUREMBIWA JULIA MPHAPHULI

SUBMITTED IN ACCORDANCE WITH THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY IN LANGUAGES, LINGUISTICS AND LITERATURE

in the subject

AFRICAN LANGUAGES

at the

UNIVERSITY OF SOUTH AFRICA

SUPERVISOR: PROF T. M SENGANI

JANUARY 2021

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DECLARATION

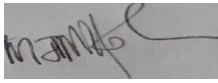Name: Murembiwa Julia Mphaphuli

Student number: 36494968

Degree: Doctor of Philosophy of Language, Linguistics and literature

TITLE: Traditional Songs and Economic Empowerment: A Critical Language Awareness Perspective with Special Reference to Tshivenḓa

I declare that the above thesis is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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Murembiwa Julia Mphaphuli

DEDICATION

I, Ms Murembiwa Julia Mphaphuli, dedicate this work in particular to the following people who were instrumental and encouraged me to continue with my educational journey:

- My late father Mr Ṱhogwa Albert Mphaphuli and my late mother Mrs Muṱhahu Anna Phosa Mphaphuli who guided me towards the path of education.
- My daughters Lufuno and Rebotile Mphaphuli. To them i say "education is the everlasting legacy in life".

ACKNOWLEGEMENT

There is a Tshivenḓa saying that goes "a *dzimana u ḽa malombe, mukosi a a phalalana"*. I would like to express my deepest gratitude to all people whose sincere assistance was a milestone for the completion of my studies. For this, I say to you, your assistance did not go unnoticed. I would like to thank the Almighty God who made it possible for me to complete my studies.

My studies could not be completed without the assistance of my promoter, Prof Maitakhole Thomas Sengani who showed considerable support, encouragement, determination and provided me with training during the course of my studies. I am what I am because of you. May the Almighty God richly bless you.

I would like to convey my special gratitude to my children Lufuno and Rebotile Mphaphuli. Your understanding during my absence while i was studying did not go unnoticed. I would like you to know that education and intelligence are acquired through hard work as they bring joy in life.

I am indebted to my brothers, uncles, younger and elder sisters and friends who were unable to assist me owing to a variety of reasons, let it not destroy our relationship.

In addition, I wish to express my heartfelt appreciation to my friends Dr S.T. Ntshauba, Dr M. M. Mahwasane, Mrs Emely Tshirangwana, Mrs Thinavhuyo Sophy Rambau, Mr Norman Mutshinya, Mr Themba Percy Rikhotso and Mr Shumani Lawrence Bulasigobo and those whose names I did not mention. They comforted me patiently during the difficult times in the course of my studies. I would not be successful without your encouragement and support. I have seen your love.

Finally, let me also recognise the sterling job done by translators and editors. I would not have completed my studies without your support. In conclusion, I say "*ṋala dza vhathu*" *Aa!*

ABSTRACT

This study delves on the problem of Vhavenḓa traditional songs and economic emancipation as well as ways of discovering the empowerment and promotion of business of musical artistry in relation to the economy. This will eventually improve the lives of Vhavenḓa cultural performers economically. The population of the study involved people who participated in the data collection process by means of questionnaires and interviews pertaining to Tshivenḓa traditional songs. This study mainly utilised the qualitative research method because the focus was on understanding, describing and explaining the social phenomenon being Vhavenḓa traditional songs and economic emancipation. With this method, participants expressed their perceptions with regard to the issue under investigation.

A number of non-probability techniques were used. First and foremost, purposive sampling was used in order to enable the researcher to choose respondents who have knowledge in Tshivenḓa cultural songs. In other words, the researcher used her judgement to select participants. Secondly, snowball sampling was utilised where several people were selected and then asked to recruit other people who meet the requirements. Thirdly, convenience sampling, which is also known as accidental sampling, was used in the study. This sampling was based on festivals of traditional songs in towns, soccer matches and bus stops. This is considered a quick technique used in situations where there was no prior arrangement of interview with interviewees or participants. Finally, quota sampling was also used where the researcher chose groups of cultural performers and solicited information from them.

This study is based on traditional songs and economic empowerment. Consequently, the data gathered was in relation to the economic development of Vhavenḓa cultural song performers and the promotion of traditional songs in the African language. The researcher used questionnaires and interviews as data collection instruments in order to obtain information about thoughts, feelings, attitudes, beliefs, values and perceptions of groups

of respondents, namely cultural song performers, cultural leaders, elders, scholars and SABC radio broadcasters.

In this study, economic empowerment and globalisation theories were used. The globalisation theory is rooted in spoken and written business discourse. This study looked at ways of promoting the business of cultural songs and places where businesses of these songs can be conducted. The researcher used two main methods of analytical comparison namely method of agreement and method of difference. With the method of agreement, the researcher looked at common outcomes of participants. In contrast, the method of difference examined the areas which are different amongst participants. Findings of this study indicate that Tshivenḓa cultural songs lack business empowerment to be able to compete with other cultural song performers such as Europeans, amaZulu and amaXhosa who earn a living through singing and dancing.

Keywords: Community, Culture, Folklore, Folktale, traditional songs, Business discourse, Singing, Melody, Economy, Business and Empowerment.

MANWELEDZO / ABSTRACT

Ṱhoḓisiso iyi yo sengulusa thaidzo ya nyimbo dza sialala na u maanḓafhadza ikonomi na u wana nḓila ya u maanḓafhadza na u takusa vhubindudzi ha vhuimbi ha sialala kha zwa ikonomi. Izwi zwi ḓo takusa vhuimbi ha nyimbo dza sialala dza Vhavenḓa kha sia ḽa zwa ikonomi. Zwiṱoḓuluswa ndi vhathu vho shelaho mulenzhe kha mafhungo a nyimbo dza sialala dzaTshivenḓa a bvaho kha mbudzisavhathu na kha nyambedzano dzo itwaho na vhavhudziswa. Ho shumiswa nḓila ya khwaḽithethivi vhunga yo dziba kha nyambedzano u bva kha zwigwada zwa vhavhudziswa hu u itela u pfesesa na u ṱalutshedza vhubindudzi ha vhuimbi ha nyimbo dza sialala dza Tshivenḓa kha zwa ikonomi. Kha ngona iyi ya ṱhoḓisiso, vhavhudziswa vho bvisela khagala vhuḓipfi havho na kuvhonele kwavho nga ha u maanḓafhadzwa ha nyimbo dza sialala.

Ngudo iyi yo shumisa vhunanguludzi ho fhambanaho. Muṱoḓisisi o shumisa vhunanguludzi hu na ndivho "purposive sampling" sa thikho ya u nanguludza vhananguludzwa vhane vha vha na nḓivho ya nyimbo dza sialala dza Tshivenḓa. Nga maṅwe maipfi, muṱoḓisisi o shumisa muhumbulo wawe u nanguludza vhananguludzwa. Muṱoḓisisi o dovha hafhu a shumisa vhunanguludzi ha vhuṱumani he muṱoḓisisi a nanguludza vhavhudziswa vhe vha humbelwa u nanguludza vhaṅwe ngavho vhane vha vha na nḓivho ine ya elana na ngudo iyi. Vhunanguludzi nga zwigwada na vhunanguludzi hu songo dzudzanywaho ho shumiswa u engedzedza mafhungo a nyimbo dza sialala na u maanḓafhadza ikonomi. Ngona ya vhuraru ndi ine ya vhidzwa upfi vhunanguludzi hu songo dzudzanywaho "accidental sampling" he muṱoḓisisi o kuvhanganya mafhungo u bva kha dzifesithivala dza nyimbo dza sialala, mitambo ya bola na vhuima mabisi sa fhethu he a kuvhanganya mafhungo hone. Nḓila heyi ya vhunanguludzi ndi yone ine ya ṱavhanya ngauri a si zwa vhuṱhogwa u ita ndugiselo dza u vhudzisa vhananguludzwa. Nḓila ya vhunanguludzi ya u fhedzisela ndi ine ya vhidzwa u pfi vhunanguludzi nga zwigwada "quota sampling" he mu muṱoḓisisi a wana mafhungo ha zwigwada zwa vhuimbi ha nyimbo dza sialala dza Tshivenḓa.

Ngudo iyi yo ḓisendeka kha u maanḓafhadzwa ha nyimbo dza sialala kha sia ḽa ikonomi. Mafhungo e a kuvhanganywa a ṱutshelana na u bveledzwa ha vhaimbi vha nyimbo dza sialala dza Tshivenḓa kha sia ḽa ikonomi na u takusa nyimbo dza sialala dza Vharema. Kha iyi ṱhoḓisiso muṱoḓisisi o kuvhanganya mafhungo nga u shumisa nḓila ya mbudzisavhathu, ya nyembedzano na ya u ṱalela u wana mafhungo nga ha mihumbulo, vhuḓipfi, vhutendi na kuvhonele kwa zwithu u bva kha zwigwada zwa vhavhudziswa, sa tsumbo, vhaṅwe vha vhaimbi vha nyimbo dza sialala, vharangaphanḓa vha sialala, vhaaluwa, vhoradzipfunzo na vhahashi vha khasho ya SABC radio.

Kha iyi ngudo ho shumiswa thyiori ya u maanḓafhadza ikonomi 'Economic empowerment theory' na thyiori ya u phaḓaladza vhubindudzi. 'Theory of Globalisation' yo dzibaho kha luambo lwa vhubindudzi lwa u amba na luambo lwa vhubindudzi lwa u ṅwala, "Business discourse." Ho sedzwa nḓila dza u takusa vhubindudzi ha nyimbo dza sialala na u ṱana fhethu hune vhubindudzi ha nyimbo dza sialala vhu nga itwa hone. Thero dzo topolwa nga u shumisa nḓila ya mbambedzo "analytic comparison," sa tsumbo, ngona ya thendelano "method of agreement" na ngona ya khanedzano "method of disagreement".

Kha ngona ya thendelano ndi he muṱoḓisisi a sedza hune vhavhudziswa vha fana mihumbulo hone. Nga ngeno kha ngona ya khanedzano muṱoḓisisi o sedza hune vhavhudziswa vha fhambana mihumbulo hone. Ṱhaluso ya mawanwa a ṱhoḓisiso i ṱana uri nyimbo dza sialala dza Tshivenḓa dzi shaya vhubindudzi vhu teaho u maanḓafhadzwa uri vhu swikelele kha vhubindudzi ha vhuimbi ha dziṅwe mvelele, sa tsumbo, nyimbo dza mvelele ya Vhukovhela, ya isiZulu, isiXhosa, Vatsonga na dziṅwe vha ḽaho nga u imba na u tshina.

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CHAPTER 1: ORIENTATION OF THE STUDY

1.1. INTRODUCTION AND BACKGROUND

Traditional songs are part of African culture which is the traditional way of handing down information about songs by word of mouth or the transmission of knowledge and messages to successive generations without written instructions. Vhavenḓa cultural songs have been passed on primarily by word of mouth because they are not fixed in writing and are free of charge as they travel from one person to another. Raṅanga (2008:15) explains that traditional songs often have no formal training because people learn rules of their musical styles in the process of singing, adding that in many cultures, musicians are not professional; they earn at least part of their living by performing. Performers and composers were not formally trained to sing traditional songs as there were no educational institutions for traditional songs. However, much was learnt in traditional performances and dances which have been part of African education for ages. Performers enjoyed the art as part of entertainment in social gatherings, doing household chores or looking after cattle.

Nowadays traditional songs have business implications that change the lives of performers who earn a living through pure singing and dancing. In this study, the researcher attempted to find ways to correct skewed views regarding traditional songs as they have been seen as songs for entertainment only. Thus, she has shown how Vhavenḓa cultural performers meet functions of economic empowerment and how to globalise traditional songs, particularly in a marketing context. The researcher motivates the young generation to sing traditional songs which may lead them to economic prosperity.

This study confined its focus and discussion to Vhavenḓa traditional songs in terms of how they can improve the lives of Vhavenḓa cultural performers economically. Every language has its own history; and this applies to Tshivenḓa language as well. Tshivenḓa culture traditional songs have over the years been sung not for business purposes but for entertainment on different occasions such as Vhavenḓa initiation schools, *domba,*

festivals, weddings, ritual ceremonies, etc. Rabothata (1987:174) maintains that Vhavenḓa people sung traditional songs while working as a way of expressing their feelings and bitterness. Nowadays, traditional songs have business implications to the extent of empowering the world's economy. European and other South African ethnic cultural performers earn a living through pure singing and dancing though with very little professionalism.

1.2.   STATEMENT OF THE PROBLEM

In this study the researcher seeks to investigate the issue of Vhavenḓa traditional songs in terms of their business implications. Government and non-governmental organisations are unable to support traditional songs performers financially. In addition, most Vhavenḓa cultural performers have no sponsorships which may help them to purchase musical and technological equipment. They are also unable to engage themselves in cultural song festivals and other competitions. Furthermore, most people regard Tshivenḓa songs in terms of their primary function as entertainment and not in terms of business. The most notable problem that Vhavenḓa cultural performers have is money. The question that this study seeks to ask is, "How can we improve Vhavenḓa cultural songs?" This study seeks to correct negative perceptions that have left previous Vhavenḓa traditional song performers economically disadvantaged.

There is no permanent slot in the mass media, especially on TV which caters for Vhavenḓa songs like other African cultural songs. Vhavenḓa people complain about the mass media as a major contributing factor in the decline of Vhavenḓa cultural songs. The mass media is influencing the rejection of programmes that consider Tshivenḓa traditional songs as art like all other arts and the requirement for non-discriminatory participation with other African songs. The programme on Soweto TV, *Marubini* shows isiZulu and Xitsonga cultural songs, while neglecting Tshivenḓa songs. European cultural song performers earn their living through singing and dancing, and they are globalising their music businesses all over the world. Tshivenḓa cultural performers need to take a leaf from this.

However, there are many authors with improved business opportunities of Vhavenḓa cultural songs that link with Tshivenḓa oral traditional literature. These are folklore, children's rhymes, praise poetry, riddles and folktales, which include traditional songs (Milubi, 2014:183). Mafela and Raselekoane (1990), Milubi (2004) and Raṅanga (2009) have sold children's rhyme books to many formal institutions, leading to business boom. Folk-tale businesses have been done by Maumela (1987), Nenzhelele (1990), Gavhi (1990), Phophi (1990) and many others of which Matshili (1980), Maumela (1980) and Sigwavhulimu (1987) have amassed great riches because of praise poetry. None of these has ventured into economic empowerment of traditional songs and their performers.

1.3. RESEARCH QUESTIONS

This study seeks to address the following research questions:

- What is the economic impact of Tshivenḓa traditional songs?
- What is the business impact of Tshivenḓa traditional songs?
- Why do other people have no interest in Tshivenḓa cultural songs?
- What strategies can be used to empower Tshivenḓa traditional songs in terms of business?
- What is the market of Tshivenḓa traditional songs?

1.4. AIMS AND OBJECTIVES

1.4.1. Aim

The aim of the study is to investigate the problem of why Vhavenḓa traditional songs are stagnant and to promote traditional song performers in terms of economic empowerment in order to create job opportunities and to globalise the business of Vhavenḓa cultural songs.

1.4.2. Objectives

The study sets out to achieve the following objectives:

- To determine the economic impact of Tshivenḓa traditional songs.
- To determine the business impact of Tshivenḓa cultural songs.
- To establish why people have no interest in Tshivenḓa traditional songs.
- To suggest strategies that can be used to improve the business prospects of Tshivenḓa cultural songs.
- To locate the market of traditional songs.

1.5. JUSTIFICATION

This study focuses on Tshivenḓa traditional songs and economic empowerment. This research project is an in-depth study that has never been previously conducted in Tshivenḓa. Therefore, the study does not only focus on improving the economic prospects of performers, but also focuses on critical language awareness as language used in these songs is often regarded as either sacred and not with business vibrance.The researcher has for years noticed that there has been empowerment of musicians in other ethinic groups while very little has been done on Tshivenḓa ethnic group. Thus, the empowerment of musicians in otther ethnic groups has created economic opportunities for these groups. It is a fact that if Vhavenḓa musicians can be empowered, the younger generation will be motivated to create their own job opportunities through singing and dancing.

1.6. SIGNIFICANCE OF THE STUDY

The study makes a contribution to research in the area of traditional songs. The findings of the study inform readers about Tshivenḓa songs and economic empowerment. The research acts as a mechanism in the preservation of songs that were gathered. The various functions of songs were revealed and explored. The study examined how

Vhaveṋḓa cultural performers will improve in their business expertise for a better living. Furthermore,it acts as a key in the empowerment of traditional songs and businesses due to the important functions of songs in everyday life.

Moreover, the study sheds light on how to improve Vhaveṋḓa traditional songs economically. It shows the importance of cultural songs through globalisation and economic empowerment theories. Bonny and Savary (1990:14-15) claim that people use traditional songs to reveal the state of mind ordinarily used for thinking, problem solving, feeding, sensing, remembering and communication. Finnegan (1970:242) argues that "we sing when we fight, we sing when we work, we sing when we love, we sing when we have, we sing when a child is born and when a death takes its toll."

This research examines how traditional song performers can be empowered for better life through involvement in business ventures available within the music industry. Moreover, Tshivenḓa songs have to improve in economic growth through participation in economic activities. Many people, including the youth, will benefit as they will be able to establish companies to manage their music businesses from a very young age. It will therefore create another platform for job-creation. Furthermore, the study suggests that economic empowerment of traditional songs should become part of the school curriculum in African languages so as to boost interest among students. The study findings will be submitted to libraries as an important source of knowledge for researchers, lecturers, learners and educators.

1.7. LITERATURE REVIEW

Literature review is related to one's research problem. The main aim of literature review is to identify the theoretical framework; to identify issues related to the topic research; and to identify conceptual and operational definitions of the study. Polegrino (1979:42) holds that literature review is the orderly collection, review, sifting, sorting, synthesis and critical analysis of pertinent and essential information needed to give credence and support to the research. Leedy (1993:87-88) and Mouton (2001:87) assert that the purpose of literature review is to define and limit the problem, to provide new ideas and approaches

that may not have occurred to the researcher, to discover the most widely accepted empirical findings in the field and to reveal sources and data that the researcher may not have known. According to Strauss and Corbin (1990:94), "the general purpose of literature review is to gain an understanding of the current state of knowledge.''

Finnegan (1984) holds the view that poetry used to be sung as traditional songs because most traditional poems were meant to be sung for poetry as the rhythmic dances of the primitive man. He further describes traditional songs as unwritten oral songs that act as the process of transmission of a message by word of mouth. He argues that children's songs and rhymes are lullabies, and that mothers of children use rhythm, vowel and sounds to rock them to sleep. He regards African children songs as nonsense songs because children sing about games using the repetition of sounds.

Mafela (1970) considers initiation songs of males and females as an important tool for training the youth to be good community members and to have responsibility for their future. He describes poetry as traditional songs which include praise poetry and legends that usually assume a musical form, praises of tribes, clans, animals and physical features such as mountains and rivers. He supports this by citing children's songs which are sung by their grandmothers in order to lull a child to sleep. He further explains that adult songs are sung during ceremonies and when people are working, viewing them as ritual songs and instruments. Mafela and Raselekoane (1990) maintain that traditional songs are used when people communicate with their ancestors because the spiritual world of Africans is densely populated with the living-dead. Kirby (1933) points to the fact that traditional song performers and dancers use instruments to influence their vocal melody. He asserts that these performers use solo songs as vocal monologues that are sung by an abused married woman in order to voice out her feelings and bad experiences in her relationship, and as a way of dealing with difficult solutions.

Rabothata (1991) demonstrates voluntary communal labour songs and songs that are sung by the family of the daughter-in-law when they have to send beer as a present to the in-laws. He mentions various songs sung for initiations during *vhusha, domba* and

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muḽa as an important circumcision rite. He also determines the functions of songs as for rites, mockery and recreation discipline.

Dlamini (2009) describes traditional songs as a platform to engage in socio-political issues in order to reveal mistakes of human beings such as the manner in which husbands abuse their wives. Ntshinga (2009) considers ambiguity to be the importance of giving Vhavenḓa traditional songs an extra meaning as the performer gives extra linguistic features of new meanings to the songs. She further mentions aspects that make the performance effective such as facial expressions, gestures and visual elements such as dance, dress and musical instruments to capture the audience.

Sengani (2011) describes Vhavenḓa traditional songs as social protest in which women sing *mafhuwe* while they are working in order to keep pace, and express emotional feelings while stamping or grinding mealies. He concurs that grinding songs provide a socially acceptable outlet for grievance (complains) between co-wife, mother in-law, sister in-law and her husband. He also says that the protester uses *mafhuwe* as hidden dialogically.

Van Warmelo (1932) conceptualises initiation songs as *vhusha*, *musevhetho*, *tshikanda* and *domba* of which *tshikanda* songs concentrate on married life. He puts in context the significance of initiation songs for girls as a general preparation for marriage, childbirth and abusive life they will encounter with their in-laws. Mugovhani (2008) describes *malende* as an informal dance which begins towards the end of beer drinking which contends that beer drinking cannot be generalised. He also emphasises that *malende* performances have played an important role in family life in almost all Vhavenḓa occasions such as discussions about marriage arrangement.

According to Milubi (1987), Venḓa children rhythm generally accompanies counting songs and most action songs with body movement, which give some indication of their basic meter. He further analyses folk songs and traditional music, pointing out that they

concentrate on rhythm, style and values and that the songs are derived from the language.

Nemapate (2010) explains that non-instrumental Tshivenḓa songs are sung verbally. He points out that people take instruments as the history of traditional songs. He further explains the sound of voice as very important to the performers of which melody has lines that show the sound of a voice in different tones. Dlamini (1995) and Mugovhani (2008) share similar ideas about a singer and audience who clap hands and beat drums for dancers. Dlamini (1995), Sengani (2008) and Ntshinga (2009) have similar views on soloist songs for females in order to reveal abuse.

Van Warmelo (1960), Rabothata (1987) and Mafela and Raselekoane (1990) discuss the significance of ritual songs for ancestors. Van Warmelo (1960), Mafenya (2002) and Rabothata (1991) share similar ideas about Vhavenḓa female songs which are used in initiation schools to teach them mature gender education. To them the educational significance of female songs contains wealthy information concerning adult rules. Finnegan (1970), Milubi (1987) and Rabothata (1991) speak about children's songs such as rhyme and lull songs. Both classical and current literature has been examined. Such literature focuses on Tshivenḓa traditional songs and none deals with issues relating to economic empowerment.

1.8. THEORETICAL FRAMEWORK

Lewis and Thornhill (2003:389) state that a theoretical framework is a research instrument that enables a researcher to organise all other aspects from the research questions, literature review, data collection, sampling, analysis and interpretation. Economic empowerment and globalisation theories were used to answer and to give explanations and interpretation of the research questions.

- **Theory of Economic Empowerment**

The Gage (1989:206) maintains that economic empowerment is a theory of mankind in the ordinary business of life that examines the part of individual and social actions that

are most closely connected with the attainment and use of the material requisites of wellbeing. Traditional song performers use oral language to create their songs and to write down all regulations relating to their groups. They use business language in order to achieve their business goal. Hornby (1995:341) argues that business discourse is all about the way in which people communicate and the way they use language to talk and to write in commercial organisations in order to benefit from their businesses.

Hornby (1995:341) further describes business discourse as a social action that focuses on how cultural performers achieve in business and how they use power, gender inequality, media discourse, political business discourse and intercultural business discourse. The researcher uses business discourse to empower traditional songs economically through the unification and coordination of members of Tshivenḓa traditional songs in order to contribute to the balanced growth of their businesses. Vhavenḓa traditional performers need motivation to know how DVDs and CDs are produced and distributed to the people in order to receive income. Empowerment is an intentional ongoing process centred in the local community, involving mutual respect, critical reflection, caring and group participation through which people lacking an equal share of income can gain greater access to control profits from their businesses.

Vhavenḓa cultural song performers need access to businesses in order to control their profits. The Economic Empowerment theory consists of two approaches namely, macro-business and micro-business. The micro-business approach is made up of business in non-government organisation and community. The macro-business approach is based on government organisations, economic institutions, trade unions and banks. Both micro and macro-business approaches were used in this research. Micro-business approach shows ways of empowering Tshivenḓa traditional songs, how to produce songs and how to distribute or globalise business and sell albums. This is called primitive economy or simple technological base in which macro-business approach determines national income and how to invest the profit from traditional songs. Strokes and William (1980:1912) assert that the economic system regulates how people operate and receive profits from businesses, including capitalism, communism and socialism.

- **Theory of Globalisation**

Globalisation can be described as the process whereby businesses of various traditional songs have globalised the economy, and performers from one culture can buy instruments quite easily from other countries (http/www.enotes.com). For example, because of the internet, a music company can have accountants in countries such as India and do its taxes there. Globalisation can also be defined as the process by which economies of the world become increasingly integrated due to technological advances and have a number of positive effects on businesses around the world, giving private sectors access to wider market (http://www.answers.com./topic/investment). The theory of globalisation was used to show ways of developing Vhavenḓa traditional song businesses and how Vhavenḓa cultural performers are able to enter the world of business like European cultural performers.

1.9. RESEARCH DESIGN AND METHODOLOGY

Stroke and William (2005:322) define research methodology as a system of collecting data for a research project. This is related to the research or information that has been recorded about the problem by the researcher. There are two types of research methodology, which are qualitative and quantitative research.

The quantitative approach is often used to present the data in the form of numbers or percentages to indicate varying respondents' perceptions of the subjects. Stroke and William (2005:322) claim that quantitative study is when one starts counting how many and measuring how much. Quantitative research is numerical and is used by assigning numerical principles to answers. It uses an extremely planned approach such as questionnaires, surveys and planned examination.

The qualitative research method is widely used in a naturalistic inquiry. This study focused on the qualitative method. According to Welman and Kruger (2003:178), qualitative research can be defined as a type of research involving interpretation of non-numerical data and is an inductive approach which results in the generation of new hypotheses and

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theories. Leedy (2007:104) indicates that qualitative research serves the following purposes: description, interpretation, verification and evaluation.

- Description is to describe the nature of situations (such as traditional songs), settings, processes, relationships and systems.
- Interpretation is to help a researcher to develop a new concept or a theoretical perspective about the phenomenon and to discover problems that exist in the situation.
- Verification allows a researcher to test the validity of certain claims, theories and assumptions.
- Evaluation is where a researcher judges the effectiveness of a particular practice.

Babbie and Mouton (2001:270) contend that the main purpose of conducting qualitative research is that it allows the researcher to describe multiple realities and to develop a deep understanding of the subject. Leedy (1997:1) argues that the qualitative approach is aimed at answering questions about the nature of phenomena with the purpose of describing and understanding the phenomena from the participant's point of view. As indicated above, this study used the qualitative research method.

The design of this study was ethnographic. Bell (2002:75) defines research design as the process of planning and carrying out a study to ensure an objective test of the theory under investigation. It is important to have a research plan as the researcher obtains answers to research questions that need to be answered before you can continue with the research. In this research, the elements of a research design that are used are population, sampling techniques, data collection and data analysis (Bell, 2002:75). Population is referred to as the target population of the entire groups or set of objects and events that the researcher wants to study (De Vos, 1988:190). In this study, the population was people that the researcher interviewed on Tshivenḓa traditional songs. The categories of members selected included those from tertiary institutions/structures, community members in villages and SABC Phalaphala FM broadcasters.

Sampling of the population was very crucial in this study. Platton (1987:227) argues that sampling is the process of drawing a sample from a population. Platton (1987:227) defines a sample as a large group to which a researcher wants to generalise his or her sample results. Sampling techniques were used to choose categories for analysis and interpretation. The researcher used sampling techniques to selecta few Vhavenḓa cultural performers and dancers from the pool of African cultural performers. The data sampled was interpreted to become meaningful information. There are two major sampling techniques, namely, probability and non-probability sampling.

Probability sampling is called random sampling in which every item or element in the population gets an equal chance to be selected from the sample. Probability method is any method of sampling that utilises a form of round selection to set up some process that assures equal probabilities of being chosen (http://socialresearchmethods,net). According to Collins (2000:153), the most commonly used probability sampling methods are simple random sampling, systematic sampling, stratified random sampling and cluster sampling. This study did not use probability sampling because the researcher did not select every member of the population.

Non-probability sampling, according to Neuman (1997: 204), is a type of theory which can be distinguished into four types namely, convenience sampling, quota sampling, purposive or judgemental sampling and snowball sampling. Leedy and Ormrod (1997:204) argue that in non-probability sampling, there is no guarantee that each element in the population will be represented in the sample but only respondents who are and are available to complete the survey will be considered. Different kinds of non-probability sampling are quota sampling, convenience sampling, purposive or judgmental and snowballing sampling. These are described below.

Quota sampling, according to Williams (2005:52), is often used to consider public opinion. This sampling is cheap because the researcher selects people to form part of the population easy. Once a performer demonstrated visible characteristics such as age, gender and race, he or she was given an opportunity to participate in the study.

Convenience sampling is seen by Neuman (1994:69) as a quick technique used by the researcher in a situation where there was no prior arrangement of interview with the interviewee. It is fast and inexpensive. Convenience sampling is an accidental sampling which was used by the researcher without interviews with respondents.

Purposive or judgmental sampling, according to Bless and Smith (1995:95), is a sampling technique in which the researcher selects people with specific characteristics in a study. In purposive sampling, the researcher starts with a purpose in mind to select people who have the required information and exclude those who do not suit the purpose of the study. According to Bless and Smith (1995:95), "purposive sampling is when the researcher selects a sample that can be judged to be representative of the total population." The researcher identified capable informants who were willing to furnish the best information to achieve the objectives of the study.

Snowball sampling is referred to as a sample that is selected through networks (Kumar, 2005:179). Few people are selected and from them the required information is collected. People who were selected are requested to identify other people who were also form part of the sample. From this group of people, information is collected.

On the whole, purposive sampling was used in order to help the researcher to choose respondents who have knowledge in singing Tshivenḓa cultural songs. They were then asked to answer the questions of the study. Convenience sampling and quota sampling were included where convenience sampling was based on festivals of traditional songs in towns, soccer matches and bus stops. Quota sampling was also used where the researcher chose groups of cultural performers. Snowball sampling was included to make the sample bigger. The respondents identified volunteers as members of Vhavenḓa cultural performers with interest in this study.

There was a need to find areas where information on Tshivenḓa traditional songs and dancers can be found. A research site, according to Raṅanga (2009:48), is a place where activities occur, whereas Kumar (1999:179) defines a research site as the setting. In this

study, the research site involved schools, towns, soccer matches, bus stops, taxi ranks, taverns, churches, festivals, community halls, royal residents and more. The researcher collected data through observing, interviewing respondents and taking notes.

The size of data, according to Neuman (1997:221), depends on the kind of data analysis, accuracy of the sample to the researcher's purposes and the characteristics of the population. According to Welman (2005:52), "the requirements for sampling the population is to come up with a manageable size of the data". The size of data showed numerical characteristics of the sample and the total number of respondents that met the size of the data and the scope of the research.

There are various methods that are used to collect data. Ladzani (2004:70) defines data collection as the phase where proper information for answering research questions is gathered. This study is based on traditional songs and economic empowerment. Consequently, the data gathered was in relation to the economic development of Vhavenḓa cultural song performers and the promotion of traditional songs in African language. Kumar (2005:118) holds the view that there are two ways of using data collection, which are primary and secondary sources.

A primary source is the main source that provides the data collected. In explaining primary source, Kumar (2005:118) argues that primary methods provide first-hand and proper information. The researcher collected information through questionnaires and interviews.De Vos (1993:124) describes a questionnaire as a self-reporting data collection instrument which each research participant fills out as part of the study. According to De Vos (1993:124), a questionnaire is a self-reporting data-collection instrument that each research participant fills out as part of the study. The researchers used questionnaires in order to obtain information about thoughts, feelings, attitudes, beliefs, values and perceptions of respondents. In addition, the questionnaires were distributed to people in different institutions, for instance, in informal institutions, churches, homes, traditional communities and schools etc. Participants were given a well-prepared

structured questionnaire to respond to about traditional songs and economic empowerment.

Interviews in this study were crucial in collecting data. An interview, as described by Gray (2004:213), is a concept that refers to a conversation between two people where the other person is the researcher. An interview is an exchange of verbal communication where the interviewer asks questions while expecting answers from the respondent. Kvale (1996:94) agrees with the above statement by describing interviews as interchange of views between two or more people on a topic of mutual interest. According to Boston (1987:92), interviews can be conducted in three ways, namely, face-to-face, group and telephone interviews.

Cresswell (1994:150) describes face-to-face interviews as one-on-one person interview in which the researcher interacts with respondents. According to Boston (1987:92), "face-to-face interview is one-on- one-person interview." It is the most popular and oldest form of and the best form of data collection particularly when a researcher intends to minimise non-responses and maximise the quality of the data collection.

A study of this nature also involved telephone interviews. Platton (1987:203) claims that telephone interview is an interview that is conducted over a phone or a telephone. The researcher held interviews with respondents telephonically. These interviews were cheaper and the researcher easily accessed many informants within a short space of time.

The study also used observation as another method of collecting data. According to Kumar (1996:105), observation is a purposive, systematic and selective method of watching and listening to an interaction or a phenomenon as it takes place. In this study, the researcher watched and listened to what the dancers and music performers were doing without asking questions. Observation took place indoors, for instance, community halls, outdoors, playgrounds and outside buildings where cultural songs were rehearsed.

The researcher took time to observe the performers and talked to them and listened to melodic music and instruments. The researcher observed every song and the way they perform, that is, everything relevant to the research questions. Examples of observation are complete participant, participant as observer, the observer as participant and the complete observer (Kumar, 1996:105).

Secondary sources, as argued by Kurmar (1996:124), refer to instances where the data have been documented by other authors and the research needs to extract the information for the study. Information on traditional songs and economic empowerment was obtained from different secondary sources such as newspapers, articles, books, published and unpublished dissertations and the internet.

Data was presented and analysed. Data analysis, according to Seliger and Shohamy (1989:201), is a systematic process of transforming, analysing and evaluating data so as to create meaning. Furthermore, data analysis is a way of organising, summarising, synthesising data in order to get results and conclusions of the research (Seliger and Shohamy, 1989:201). The researcher transformed unrefined data into functional information which provided answers to the research question of the study and followed the procedure of putting data together in order to give meaning to the bulk of collected data. This helped the researcher to show evidence and to expand on the explanations.

The analytic comparisons method suggested by Neuman (1994) was used to draw upon past experiences, literature on the subject, or other conceptually related situations. Similar topics are clustered together into columns that were arranged into major topics, and unique topics (Chenitz and Swanson, 1986:96). According to Neuman (1994:522), analytic comparison can be conducted through two methods, namely, method of agreement and method of difference. He claims that analytic comparisons can be used when comparing two or more incidents or cases, looking for similarities and differences between them. It is, however, a wonderful strategy to use initially and when the analyst appears to have reached a dead end or becomes stuck somewhere along the analytic process (Neuman, 1994:522).

The researcher used analytic comparisons after data collection from respondents' information based on problems of traditional songs and economic empowerment. The above methods helped the researcher to find results by comparing traditional song events and incidents that lead to the development of the phenomenon of the study.

1.10. ETHICAL CONSIDERATIONS

Gray (2004:58) defines ethics as concerns about the researcher's behaviour in relation to the subject of the research or those who are affected by it. In this study, the researcher used the University of South Africa ethical guidelines as a protection of human rights. In addition, the researcher followed the ethical rules that govern the research throughout its process. In this research ethical issues were as follows:

- The researcher requested permission to conduct interviews from the local chief in order to protect her and participants.
- Respondents were requested to sign a consent forms and to read a covering letter that explains the importance and the procedure of the study.
- The researcher introduced herself to participants and explained reasons of doing this research. Leedy and Ormrod (2005:101) emphasise that one common practice is to present an informed consent form that describes the nature of the research project.
- The researcher showed the spirit of *Ubuntu*, faithfulness and transparency with participants.
- The researcher used code labels and numbers instead of real names of participants.

1.11. DEFINITIONS OF TERMS

- **Community**

Community is a group of people with diverse characteristics who are linked by social ties, share common perspectives and engage in joint action in setting (Moore, 2011:37).

- **Culture**

Bernard (1994:31) states that culture is the arts and other manifestations of human intellectual achievement regarded collectively ideas, customs and social behaviour of a particular society.

- **Folklore**

Abrams (1981:66) says that folklore is the traditions, stories and customs of a community. Folklore includes legends, tales, riddles and nursery rhymes about customary activities at births, marriages, deaths and communal gatherings. All this lore is believed to be transmitted from one generation to another by word of mouth (Abrams, 1981:66).

- **Folktale**

Folktale is a story originating in a popular culture, typically passed by word of mouth (Moore, 2011:37).

- **Traditional songs**

Music is the language of emotions and a guage that carries cultural aspects, particularly through songs. Forley (1986:11) defines traditional songs as typical life in oral tradition. Culture is learned through hearing rather than reading. These songs are characterised by their close association with the routine activities of daily life worldwide. Foley (1986:11) emphasises that this occurs when people try to understand music of different cultures or historical periods. People have different standards for judging musical equality for Africans.

- **Singing**

Miller (1979:33) asserts that the singing of traditional songs relates to the worldwide experiences of people as they reflect an ethical system of the culture evident as people sing about fundamental norms of appropriate behaviour. Singing is the act of producing music sounds with the voice and regular speech used sustained through rhythm and vocal techniques (Miller, 1979:33).

- **Melody**

Melody of song occurs when one starts the song and produces a linear succession of sound. In this case, people who respond will bring about harmony (Nemapate, 2010:13). According to Nemapate (2010:13), melody is a structure in Tshivenḓa traditional songs and a linear succession of sounds which are rhythmically and harmonically controlled so that humans can experience melody as being pleasant or meaningful.

- **Economy**

Hornby (1995:341) describes economy as the state of a country or region in terms of production and consumption of goods and services. Armstrong (1976:46) defines economy as the study of the relation between unlimited wants and limited resources. Performers have to choose limited resources and learn how songs are distributed. The issue to be dealt with in the study is that Vhavenḓa performers are economically disadvantaged whereas other cultural performers earn their living in singing and dancing. People take economy as the science of how people produce goods and services, how to distribute them among themselves and how to use them in order to grow rich (Armstrong, 1976:46).

- **Empowerment**

Hornby (1995:341) defines empowerment as an intentional ongoing process centred in the community, involving mutual respect, critical reflection, caring and group participation through which people lack an equal share of valued resources in order to gain greater resources. Empowerment acts as an economic action where Vhavenḓa performers need to earn their living by singing and dancing like European cultural performers and other Africans like Vatsonga and AmaZulu cultural performers. People can be empowered in business by creating new songs and by selling them to other countries through the internet.

- **Business**

Business is a way of making money through selling and buying of the products and services. Armstrong (1976:45) defines business as an economic system where goods and services are exchanged for one another as an enterprise, or a film involved in the trade of goods, services and consumers. He further defines business as prevalent in capitalist economies, where most of them are privately owned and provide goods and services to consumers in exchange for other goods, services or money.

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- **Business Discourse**

Bargiela, Chiappini and Gotti (2005:277) describe the faces of business discourse as shared by performers and their leaders. Performers of Tshivenḓa traditional songs use language to advertise their albums which are performed in Tshivenḓa language. The researcher is interested in using business discourse in the investigation of spoken and written communication because language is used in business settings. According to Bargiela, Chiappini and Gotti (2005:277), the language of songs is written and printed in a picture language that is shown on the cover of a DVD and CD where the audience can read the names of the albums. They say that business discourse is based on how people in business organisations achieve their organisational and personal goals using business language.

1.12. OUTLINE OF CHAPTERS

CHAPTER 1: INTRODUCTION

Chapter one introduces and highlights the research problem, aim, objectives and significance of the study. In addition, it focuses on the research design, population, sampling techniques, data collection and analysis.

CHAPTER 2: LITERATURE REVIEW

Chapter two focuses on literature from journals, books, internet, articles and dissertations written by different authors and scholars on the study topic under investigation. The areas be reviewed in this research included all literature written by various authors who deal

with traditional songs and economic empowerment. This chapter captures voices of traditional songs and economic empowerment by approaching issues of economic disadvantage relating to Vhavenḓa cultural performers.

CHAPTER 3: THEORETICAL FRAMEWORK

Chapter 3 identifies theories which were used in the study, namely, the economic empowerment theory and the theory of globalisation.

CHAPTER 4: RESEARCH METHODOLOGY

This chapter introduces the research design and its components, methodologies such as quantitative and qualitative methods as well as the population, sampling techniques, size of the data, research site and data collection methods.

CHAPTER 5: DATA PRESENTATION, ANALYSIS AND FINDINGS

This chapter deals with data presentation, analysis and findings involving the analytic comparison which uses method of agreement and method of disagreement.

CHAPTER 6: INTERPRETATION OF FINDINGS

Chapter 6 represents the interpretation of findings that this study generated in connection with traditional songs and economic empowerment.

CHAPTER 7: OVERVIEW, RECOMMENDATIONS AND CONCLUSION

Chapter 7 looks at the overview of the study and concludes the thesis by making suggestions regarding traditional songs and economic empowerment, focusing on developing Vhavenḓa traditional songs and cultural performers.

CHAPTER 2: LITERATURE REVIEW

2.1. INTRODUCTION

The first chapter introduced the statement of the problem pertaining to Vhaveṇḍa traditional songs in terms of their business implications, background, research questions, aim and objectives, justification of the study, significance of the study, scope of the study, research design and methodology, definition of terms, chapter division and conclusion.

This chapter critically reviews the topics pertaining to traditional songs and economic empowerment written by various scholars and authors. The researcher reviewed viewpoints of various authors who have made an immense contribution to traditional songs of various language groups, including Vhaveṇḍa speech community.

It is of utmost importance to understand different perspectives regarding traditional songs. It is for this reason that the researcher examined different perspectives from Western, colonial, African and Vhaveṇḍa scholars in relation to traditional songs and economic empowerment. A comparative analysis with regard to Western and African perspectives in the context of traditional songs was undertaken. By the same token, a comparative analysis relating to colonial and Vhaveṇḍa scholars was also undertaken.

2.2 DIFFERENT RESPECTIVES OF SCHOLARS RELATING TO LITERATURE REVIEW

It is of utmost importance to share views of various scholars in relation to the concept of literature review. Literature review enables researchers to explain, reduce the scope of the research problem, refine the research problem and generate new concrete ideas or views. Literature review is, according to Leedy (1993), Mouton (2001) and McMillian (2001), a survey of existing body of knowledge relevant to the topic under study and looks at the literature which is not known to the researcher. In addition, Leedy (1993), Mouton (2001) and McMillian (2001) state that literature review provides a researcher with foundational knowledge in order to formulate research questions and aim of the study.

By the same token, Pelegrino (1979:42) suggests that a literature review is the critical analysis of available literature to support the research hypothesis of the researcher. As Adams (1995:51) argues, literature review is an analysis of published literature in relation to the research problem. With regard to the importance of literature review, Adams (1995:51) says that it is an analysis of the body of knowledge from newspapers and books pertaining to the topic being studied. Adams' (1995:51) views are substantiated by Kurmar (2005:30), who asserts that literature review:

- Enables researchers to organise viewpoints accordingly and shows where the study focuses on.
- Provides the background of the theory of the study.
- Examines the knowledge development of the study being investigated and how it fits or relates to the existing body of knowledge; and
- Enables the researcher to refine their ideas or viewpoints which are not properly organised and generate new ideas or viewpoints.

Nunan (1992:216) explains that literature review enables the researcher to understand the research topics that have been investigated as well as the research question. This viewpoint is supported by De Vos (1998), Fouche and Delport (2002:129), who argue that literature review enables the researcher to identify the research gap that exists in existing literature.

As noted by Welman, Kruger and Mitchel (2005:39), literature search has the following benefits:
- Literature review provides the researcher with main ideas and background pertaining to the topic being investigated.
- A literature search avoids repetition of what other scholars have investigated.
- Literature review provides a researcher with gaps of the research that has not been explored.

- Literature review helps a researcher to be able to develop different elements of the study.
- A literature search helps the researcher to avoid similar mistakes committed by other scholars on the published studies.
- Literature review gives the researcher a deep understanding of how to go about conducting a study.
- After conducting a literature review, a researcher can link relationships of the phenomenon; and
- After literature search, the researcher can relate his or her conclusions and findings with previous studies.

As Strauss and Corbin (1990:34) state, "the general purpose of literature review is to gain an understanding of the current state of knowledge." Leedy (1993:89) argues that when a researcher analyses existing published studies, he or she selects viewpoints from some scholars.

This section explained views of various scholars on the purpose of the concept of literature review. All scholars discussed in this section agree that literature review is the critical analysis of the current body of knowledge published in articles, books, internet, and so forth. It is believed that subsequent to the literature review, the researcher is in a good position to identify the major gap that he or she intends to focus on. In this study, the researcher reviewed topics related to traditional songs, including those of Vhavenḓa economic emancipation. The next section discusses views of various scholars on traditional songs and economic emancipation.

2.3. SCHOLARS' PERSPECTIVES OF TRADITIONAL SONGS

There are notable scholars and authors who have written on traditional songs but have failed to explore the economic empowerment of Vhavenḓa traditional songs. As Leedy (1993:89) argues, literature review helps a researcher to understand what other authors have written. In this regard, a researcher develops a vision in relation to selecting ideas or viewpoints of other scholars and authors regarding traditional songs.

This study explored perspectives of Western, African, colonial and Vhavenḓa scholars in relation to traditional songs. These groups of scholars focused on traditional songs but failed to explain and relate the economic empowerment, including those of Vhavenḓa traditional songs.

2.3.1. Perspectives of Western scholars in relation to traditional songs

Western scholars such as Allstrom (1952), Mitchel (1956), Ellenberger (1962),Lembert (1962), Finnegan (1970,1984), Miller (1979), Forley (1986), Graham (1988), Swanwick (1988), Ritchen (1989), Riggins (1997), Bruner (1998), Mckenny (2000), Gordon (2002), Andreson and Krathwohl (2001), Krathwohl (2002), Cornell and Gibson (2003), Doty (2004), Hewett (2005), Sheldo and DeNardo (2005) and Melvin (2011) have articulated their perspectives on traditional songs among Africans. A group of Western scholars such as Finnegan (1970), Graham (1988), Cornell and Gibson (2003) studied the importance of traditional songs in the lives of African people, but they focused on their functions in social gatherings and initiation schools, including as entertainment in children's lives.

According to Graham (1988:9), traditional songs are widely known and continue to be liked by the majority of people, particularly Africans. Graham (1988:9) says that traditional songs are still prevalent particularly in most African societies, and are sung in different places such as ceremonies, battlefields or wars, funerals as well as in the fortification of babies. As Healey and Sybertz (2004:18) argue, traditional songs transmit culture of a particular society through oral tradition.

Western scholars like Allstrom (1952), Ellenberger (1962) and Mckenny (2000) assert that Southern Sotho traditional songs are used in all aspects of life. Furthermore, Ellenberger (1962:263) explains the appropriate time to sing traditional songs. According to Ellenberger (1962:263), Southern Sotho traditional songs are sung during midday and twilight. It is believed that performers of traditional songs prefer singing during midday as it is the time for them to feel comfortable (Ibid: 263). Children prefer singing traditional songs at twilight while they are playing. It is understood that Africans sing their traditional songs with the intention of expressing their worries or troubles in life (Mckenny, 2000:268). Mckenny (2000:268) goes on to state that singing and dancing motivate Africans to work in groups. In explaining the function of Southern Sotho traditional songs, Mckenny (2000:268) says that they play a significant role in building and strengthening friendship amongst members of the society. It is for this reason that Allstrom (1952) argues that traditional songs motivate people and unite them.

Few authors such as Chernff (1979), Miller (1979), Graham (1988), Cornell and Gibson (2003) and Doty (2004) express their views on women's traditional songs of different cultures. According to these authors, women's traditional songs and praises are part of the history and pride of African people. These authors agree that these songs are sung while women are working. By the same token, Cornell and Gibson (2003:43) argue that through traditional songs, women are able to express or voice their plight or feelings. In addition, it is understood that women use traditional songs to entertain themselves, to keep company and to protect themselves against those who abuse or torment them. Cornell and Gibson (2003:43) go on to proclaim that siSwati traditional songs make women forget the injustices and troubles meted out to them daily. These traditional songs are usually sung by women in families where there is harsh treatment from their in-laws. Doty (2004) elucidates that women use families as a battleground to vent out their worries and frustrations through traditional songs. It turns out that co-wives use traditional songs to convey their grievances to one another (Miller, 1979:36; Doty, 2004). Moreover, Doty (2004) elucidates that women would use traditional songs to refer to transgressions of one another. The sentiment expressed by Doty (2004) is substantiated by Miller (1979:36), who reaffirms that African co-wives use traditional songs to express their

differences and feelings to one another while carrying out household chores. Moreover, they use indirect discourse to fight one another.

Brunner (1998) and Hewett (2005) agree that traditional songs reflect the power imbalances that exist within two genders. In his own words, Brunner (1998:34) explains that isiSwati traditional songs reveal the inequalities that exist between men and women where men are a powerful group whereas women are an oppressed group. Simply put, traditional songs disclose that women are inferior to men (Brunner, Ibid: 34). This viewpoint is emphasised in the Bible in genesis (3:16) which states that:

> I will make your pains in childbearing very severe; with painful labor you will give birth to children. Your desire will be for your husband, and he will rule over you.

This emphasises that women are subjects and are socially expected to obey the rules of building families through singing. According to Ritchen (1989:2), traditional songs instigate fights amongst members of the society. Furthermore, Ritchen (1989:2) asserts that Basotho traditional songs which express claims of witchcraft are sung by a group of members of society who are accusing someone of being a witch or wizard. These songs are normally sung by members of society who are angry. Ritchen (1989:2) explains that traditional songs are generally used as a battleground where people accuse one another of witchcraft.

Lembert (1962) and Mitchell (1956) talk about Shona traditional songs for rebuking or reprimanding people. It is understood that members of the society rebuke one another when someone has disobeyed societal rules. Lembert (1962) puts more emphasis on this sentiment and says that "abusive traditional songs against ordinary individuals are used as a way of social pressure, enforcing the will of public opinion, for instance against a young man who was trying to seduce a very young girl." It appears that protesters sing traditional songs at night as it is believed that it is the appropriate time to destroy property. The person who has disobeyed societal rules apologises through singing (Lembert, 1962;

Mitchell, 1956). In the same vein, Mitchel (1956:43) explains that some Shona traditional songs make reference to the men who are lazy and warn them to take up responsibility.

On the other hand, Finnegan (1970), Miller (1979), Locke (1999) and Anderson and Krathwohl (2001) stress the importance of communication amongst performers of traditional songs. As Finnegan (1970:28) points out, traditional songs are a good opportunity for a performer to showcase their expertise and skills. Moreover, Finnegan (1970:28) is of the view that performers of traditional songs should have interest in creating songs that attract listeners.

In addition, Finnegan (1970:28) elucidates that performers are expected to be creative with words which are not written down. Finnegan (1970:28) further states that performers of oral tradition should make their audience happy and be able to manipulate them. Conversely, Anderson and Krathwohl (2002:231) argue that performers of European traditional songs must be encouraged to produce songs which have business impact. Graham (1988:79) has written about Basotho traditional songs styles of dancing for the Southern Sotho society. It was discovered that they have a unique and different way of dancing from other cultures. He continues to affirm that a secret dance known as "*litolobonya*" is exclusively for girls and women, who dance on their knees.

Merwin (2011), Sheldon and DeNardo (2005) and Anderson and Krathwol (2002:231) say that the singing of European traditional songs should showcase the musical artistry of the performers. According to the Swanwick's Model (1988:65), European traditional song performers need to make their audience happy, and normally move while singing to gauge the responses from audience.

Finnegan (1984), Leroy (1991) and Brunner (1998) share the same sentiments with regard to poetry of the past. In explaining poetry, Finnegan (1984) enunciates that there is a relationship between poetry and nursery rhymes/lullabies (traditional songs). Lullabies/ nursery rhymes are songs that are sung by children while they are playing together (Finnegan, 1984). Poetry of the past was recited while dancing to protest songs.

Finnegan (1984) affirms this view by stating that poems express different local issues affecting communities such as local politics, insults and so forth.

Conversely, Kruger (1936), Lembert (1962) and Finnegan (1970) are in agreement that there are traditional songs for nursing children. A study conducted by Kruger (1936:337) on the isiZulu culture shows that traditional songs are sung by childminders specifically appointed by mothers of the children. These childminders sing traditional songs to protest against mothers of the children for the harassment treatment they receive (Kruger, 1936:337). Moreover, the child minders also sing traditional protest songs to protest against late payment of their salaries.

According to Finnegan (1970:301), traditional children' songs build unity and friendship within societies. Finnegan (1970:301) goes on to say that some traditional songs are sung by boys forming a ring with hands held together while singing. The sound of traditional children' songs is of great significance in relation to children's games (Finnegan, 1970:301). Finnegan (1970:301) goes on to pronounce that African traditional children' songs normally repeat the sound. Lullabies/children' songs and rhymes are the easiest songs for nursing children. According to Finnegan (1970:301), children' songs are generally lullabies which express feelings in all communities. Finnegan (1970:15) explains that Tshivenḓa traditional songs have a message that is passed to younger generation by means of oral tradition. Furthermore, African traditional songs are not well documented (Finnegan, 1970:15). Collins (2002:197) explains message of traditional songs spoken by the former President of South Africa, Dr Nelson Mandela. In imitating what the former President has spoken, Collins (2002:197) points out that:

> Cultural redefinition is explored by means of an ethic category of music as traditional songs with wings that describe stories as growing wings and becoming the property of others, "enriched by new details with a new voice.

None of the scholars above ever touches on the economic empowerment element of traditional songs. Instead, they discuss children's songs and how they are used in social

interaction. It is also vital to explore views of African scholars in relation to traditional songs.

2.3.2 Perspectives of African scholars in relation to traditional songs

In terms of works related to traditional songs, African scholars such as Mafenje (1967), Nhlapho (1992), Nfah-Abbenyi (1997), Gundani (1998), Tamara (1998), Mkhonza (2003), Zigira (2003), Gqola (2005), Mamba (2008), Dlamini (2009), Mdluli (2007, 2009), Ntshinga (2009), Vambe (2009) and Manthosi (2011) have written about traditional songs with a focus on some African languages. These authors conducted their studies from the perspective of the oppression of women. Dlamini (2009) states that traditional songs express conflicts between a man and woman within a family setup where women are oppressed. The majority of traditional songs carry messages of situations in families (Dlamini, 2009). Dlamini (2009:27) further affirms that two kinds of conflicts are identified as internal and external. Internal conflict as defined by Dlamini (2009:27) is a secretive conflict of a protester who happens to be a woman protesting against her husband. It is understood that secretive traditional songs ultimately express messages that are being indirectly conveyed (Dlamini, 2009:27). According to Dlamini (2009:27), the performer of traditional songs sings about transgressions that happened in the past which demonstrates that there is no peace in the family. A protester sings a traditional song to express her feelings and emotions (Dlamini, 2009:27). She goes on to elucidate that children who grow up in a family setup with violent parents tend to imitate the lifestyle when they become adults.

Dlamini (2009) concurs with Nhlapho (1992) pertaining to the fact that women's traditional songs express the abuse of women, particularly by their husbands. Nhlapho (1992:84) conducted her studies on the isiSwati linguistic community and discovered that traditional songs are used to recommend and authorise that women must be beaten by their husbands. In other words, societal norms and rules dictate that women are subjects and should be abused. The assertion articulated by Nhlapho (1992:84) is substantiated by Mamba (2008:63), who validates that African culture condones the beating of a woman

by her husband. While a man is allowed to beat his wife, he is not allowed to leave a bruise on her body (Mamba, 2008:63). This viewpoint is supported by Nhlapho (1992:81), who maintains that in this modern time, men still beat their wives.

Mamba (2008) and Nhlapho (1992) go on to explain that traditional songs for conflict between a man and his wife are prevalent in all cultures. These scholars maintain that isiSwati traditional songs empower men to beat their wives out of the belief that they have paid bride wealth (lobola) for them. In the family setup, women are expected to play a role in childbearing and other related responsibilities (Mamba, 2008; Nhlapho, 1992). In response to the abusive treatment or as a form of resistance, women tend to sing traditional songs as a way of fighting the abusive treatment by their husbands. Dlamini (1995) and Mkhonza (2003) say that traditional songs for the oppression and abuse of women demonstrate the unequal power relations between men and women that still exist within societies. In contrast, Mkhonza (2003:51) argues that not all traditional songs support the abusive treatment of women. The isiSwazi culture is still practising traditional songs that mistreat and abuse women (Mkhonza, 2003:51).

As a way of protesting against men, women sing traditional songs that state that men do not have love. These types of traditional songs are commonly sung in solo. In addition, Tamara (1998:41) explains that men are believed to love gender than their counterparts, and women are regarded as people who focus on love and relationship.

Scholars like Dladla (1994), Mkhonza (2003), Zigira (2003) and Mdluli (2009) write about traditional songs of brides. According to these authors, traditional songs of brides have a message of advice to them on how to conquer challenges in the marriage life. Mkhonza (2003:53) adds that there are traditional songs that are sung when welcoming a bride into the groom's homestead. In other words, these songs are sung when a bride publicly joins the husband's family (her new home). In addition, these scholars say that songs express the bond of marriage between a man and a woman. Mdluli (2009:62) says that when a bride is confined in the house, which is termed *u pfunda* in Tshivenḓa, traditional songs are usually not sung. The term "*u pfunda*" is a Vhavenḓa practice where a new bride is

kept in the house for a number of days without going outside. When the confinement elapses, the in-laws would sing traditional songs.

Moreover, Mdluli (2009:62) says that a bride is expected to listen to messages conveyed through traditional songs. The messages in these songs prohibit her from eating healthy food such as eggs and milk out of the belief that it will give her more sexual drive and stamina than her husband. In the same vein, Zigira (2003:71) argues that there are traditional songs meant to control and oppress a bride. In her study conducted on the isiXhosa community, Zigira (2003:71) found that traditional songs rebuke the bad behaviour and actions of women but not for men.

According to Mkhonza (2003), Ntshinga (2009) and Dlamini (2009), traditional songs convey messages of responsibilities in life. These authors further state that traditional songs protect women against "*vhuhadzi*" (new homestead of a woman by virtue of being married) and extramarital partners' challenges. In addition, Ntshinga (2009:38) argues that traditional songs serve as a shield to protect one against temporary enemies. They are believed to build friendship amongst women.

According to Ntshinga (2009:38), some traditional songs are sung by women who share difficulties in their marriage life. Ntshinga (2009:38) states that "women share their marriage experiences as a means of voicing out the conflict with her in-laws who take her as a psychological sound because the verb relates to mental conditions." These isiXhosa traditional songs are sung by both married and divorced women (Ntshinga, Ibid: 38). It is understood that some isiXhosa traditional songs are sung in solo and are intended to hurt and offend women (Ntshinga, 2009:39). These traditional songs express the abuse of women by their in-laws. It is believed that when transgressors hear the message of the song, they would stop the abuse (Ntshinga, 2009:39). In addition, traditional songs of protest repeat words. This is an indication that an axe and spear are awaited. This assertion is reinforced by Mathonsi (2011:76), who alludes that everything good that a woman does is not appreciated; she is blamed for all the mistakes even not committed by her.

Ntshinga (2009:39) further maintains that "everything that goes wrong in her new family, commit adultery, tells lies and she steals eggs from the chickens' nests because she is perceived as an outsider." This implies that women sing traditional songs to request for help in life. Mathonsi (2011:76) is one of the scholars who have provided deep insights into the abuse of women by their husbands' concubines. Women use traditional songs to convey the pain they feel about their husbands' concubines. On the other hand, concubines use traditional songs to convey derogative language to married women (Mathonsi, 2011:76).

As Mathonsi (2011:76) points out, the in-laws are in favour of traditional songs sung by concubines. However, a study conducted by Dlamini (2009:47) on isiSwati culture shows that women sing traditional songs of concubines. As Mathonsi (2011:76) notes, "they end up hurting the married woman who is in response sings songs to communicate her heartache."

According to isiSwati culture, a man is allowed to have sexual intercourse with his young brother's wife (Dlamini, 2009:47). Dlamini (2009:47) gives an example of a song that says "*Yesibali buya u to lalala pha*", which is loosely translated as 'brother in-law come and sleep here.' Dlamini (Ibid: 47) says that the song is sung by women to indicate that extramarital affairs exist on the relatives of the man. This typically happens when a man has many wives and he is spoiled for choice (Dlamini, 2009:47). According to Dlamini (Ibid: 47), isiSwati women have a right to protest against husbands' concubines. These songs are typically sung in occasions such as *davhani* (a practice where members of society work together in cultivating land particularly for the chief), *vhuṱamboni* (social function), *halwani* (a place where people drink alcohol) and other places among Vhavenḓa community. Ntshinga (2009:38) conducted her studies on traditional songs for women who have been divorced and found that *mbuyavhuhadzi* (a woman who has been divorced) sings traditional songs to express their freedom after a long suffering in their marriage. These songs express both happiness and sadness as they still love their husbands.

Vambe (2009:114), Gundani (1998:114) and Ntshinga (2009) conducted their studies on instruments for traditional songs for performing rituals for ancestors among Xhosa speech communities. Examples of Vhavenḓa instruments are *ngoma* (drums), *matshwayo* and *mbila* (xylophone made from wood and blades). These instruments have a big sound. There is a general belief that ancestral spirits form an integral part of many cultures, particularly African cultures. Therefore, it is believed that traditional songs for *malombo*(possession cults) are sung by all people (Vambe, 2009:114; Gundani, 1998:114; Ntshinga, 2009). It is understood that when the ancestors hear traditional songs being sung, they immediately connect with the people and forgive them their sins (Vambe, 2009:114; Gundani, 1998:114; Ntshinga, 2009).

In Gundani's (1998:114) view, most Shona traditional songs for the ancestors among Vhavenḓa speech communities have a message of hatred towards *muumba* (barren women), wizards and witches, murderers and adulterers. According to the African custom, all these groups of people are not allowed to sing traditional songs for ancestral spirits (Gundani, 1998:114). In this regard, most African cultures still perform rituals in honour of ancestral spirits. Gundani (1998:114) argues that ancestral spirits are believed to have powers to protect people. It appears that ancestral spirits can give desires and punish those who do not listen. Consequently, itis generally believed that people sing traditional songs to ask for desires of their hearts from *vhadzimu* (ancestral spirits).

Furthermore, Gundani (1998:114) explicates that people communicate with ancestral spirits through *u phasa* (ancestral sacrifice), which is performed to show respect to them. This viewpoint is reinforced by Vambe (2009) and Ntshinga (2009), who argue that traditional religious songs are of great significance, particularly to the people who worship ancestral spirits. It turns out that people use these traditional songs to connect with the spirits (Vambe, 2009:112). In this way, these traditional songs resuscitate the spirits of dead people.

Nfah-Abbenyi (1997:24) talks of isiSwati traditional songs of the first wife and argues that she occupies a higher social standing within the family structure. According to African culture, her sons are heirs of the family's wealth. At some point in life, her position is

challenged and undermined (Nfah-Abbenyi, 1997:24). As Mdluli (2009:64) explains, traditional funeral songs comfort mourners even if they are sad and angry. On the other hand, Mdluli (2009:64) talks about traditional songs which some scholars refer to as "beer songs". According to Mdluli (2009:64), women sing traditional songs to praise traditional beer as it gives them more energy to prepare it continuously. In addition, these traditional songs make women to temporarily forget about the absence of their husbands who work far from home. Thus, women prefer to sing these songs while drinking (Mdluli, 2009:64). Mdluli (2009:64) goes on to enlighten that women sing traditional songs for traditional beer with the intention of providing temporary mental relief to the people who are aggrieved. These songs make them to forget their problems temporarily, particularly for women whose husbands are at work in different towns.

Scholars such as Nketia (1962), Mdluli (2007) and Mathonsi (2001) have expressed their views on the isiSwati traditional songs for children. However, Mdluli (2007:74) is the only author who talks about traditional songs that praise breast milk. These songs give mothers energy to breastfeed their babies. It is generally believed that the life of a new-born baby is on the breast milk of the mother (Mdluli, 2007:74). Furthermore, Mdluli (2007:74) illuminates that mothers sing traditional songs to praise breast milk which contains nutritious value. It appears that a new-born baby should breastfeed until it understands the importance of traditional songs related to breast milk.

Mbiti (1959), Nketia (1962) and Mathonsi (2001) say that isiSwati traditional children's songs are normally sung during sunset. Most traditional children' songs are part of their normal games (Nketia, 1962). Nketia (1962) further elaborates that a leader who is at the centre of the ring needs to figure out where the bracelet is.

Mafeje (1967:79) speaks of Shona traditional songs for visually impaired people that are sung by men. It appears that traditional songs for the visually impaired people are heart-breaking because as he explains, most of these songs are sung in solo. Mafeje goes on to indicate that traditional songs for visually impaired people use xylophone as musical instruments. These traditional songs are used to entertain bachelors. The audience who

listens to these songs make monetary contributions, and others offer food which is unusual for the African community. Moreover, visually impaired people sing traditional songs to accept their situation.

The focus of African scholars on traditional songs has been on social interaction, women abuse, personal issues and children's songs. None of them ever speaks about the economic empowerment of performers. This is a gap that this study intends to focus on. The views of colonial scholars in relation to Vhavenḓa traditional songs are explored in the next section.

2.3.3. Perspectives of colonial scholars in relation to Vhavenḓa traditional songs

Some Western, European missionary and colonial scholars such as Wasseman (1908), Stayt (1931), Van Warmelo (1932, 1937, 1960), Hunter (1936), Kirby (1937, 1946), Jones and Read (1937), Lestrade (1946), John (1958), Cooke (1964), Blacking (1964, 1967), Rycroff (1968), Hansen (1981), Van Tonder (1986) and Leppert (2011) have written about Tshivenḓa traditional songs.

Prominent scholars like Kirby (1933), Stayt (1931), Van Warmelo (1960), Blacking (1967) and Van Tonder (1986) studied Vhavenḓa traditional songs but failed to explore the economic empowerment of these songs. Nevertheless, Blacking (1962) and Van Warmelo (1960) say that Vhavenḓa traditional songs are part of *tshigombela* (female dance while beating drums) and *givha* (male dance) dances.

Traditional songs entertain the audience and encourage boys and girls with regard to marriage. In explaining one of Vhavenḓa dances, Van Warmelo (1937:399) says that *tshigombela* is a traditional dance exclusively for girls. On the other hand, Stayt (1931:323) states that g*ivha* is a traditional dance for entertaining people in the local communities and is mainly for boys. A colonial scholar named Kirby (1933) says that Vhavenḓa traditional songs, musical instruments and dances are interconnected. Kirby (1933) goes on to state that drums, *mirumba* (wooden drum) and xylophone are played

by different performers. It turns out that *mirumba* and *ngoma* are played during occasions such as *thevhula*. Kirby (1946:275) says that the sound of *phalaphala* (a musical instrument made of horn of antelope) and *matshwao* musical instruments is too long. The most entertaining sound is the one for drums of *musevhetho.* In Vhavenḓa culture, girls undergo various initiations during different stages of their development. The musical instruments for principal of *musevhetho* are played by its principal who is known as *Nonyana*. Vhavenḓa culture plays a significant role in traditional songs of *musevhetho* initiation. Traditional songs for *musevhetho* initiation are sung by girls, and their sound demonstrates words of creativity and talent. During *musevhetho* initiation practice, no traditional musical instruments are played (Kirby, 1946:277).

Scholars like Wasseman (1908), Lestrade (1946), Kirby (1946), John (1958), Blacking (1964) and Hansen (1968) share similar views concerning traditional songs of solo artists which are typically sung by women while working. Furthermore, Kirby (1946:255) explicates that traditional songs of solo artists are sung while people are weeding and chopping wood. The sentiment expressed by Kirby (1946:255) is substantiated by Blacking (1964:30), who expounds that *mafhuwe* traditional songs are sung by a performer who is angry. In this regard, women who sing *mafhuwe* traditional songs use different tones. Blacking (1964:30) goes further to state that women may make high sound and tone while grinding maize, especially when they are seeking attention. Wasseman (1908:25) supports views expressed by Blacking (1964) by stating that women and girls sing *mafhuwe* songs while pounding mealies for the whole night. Furthermore, Wasseman (1908:25) argues that "they were covered with flour dust and singing in time, not dropping their stamps until the fresh air can brought into the fresh air for dry." Traditional songs of solo artists are short and repeat words (Lestrade, 1946; Kirby, 1946; Jonn, 1958; Hensen, 1968). They go on to state that a solo artist expresses pain of abuse through traditional songs. The protester explains the problem in more detail. In explaining solo songs, Lestrade (1946:295) enlightens that solo songs sung when people are grinding maize express personal feelings of the singer. Kirby (1946:285) argues that protest songs have sound of words than sound of musical instruments. Kirby (1946:285) further explains that solo songs are sung by one person without musical

instruments. Some of the examples of these songs include lullabies, herding songs and courting songs. Kirby (1946:285) further states that solo songs are generally sung when people voice out their problems, feelings, emotions and challenges that they encounter in their daily lives.

Prominent scholars such as Hunter (1936:325) and Leppert (2011:41) speak about ancestors' traditional songs which are sung by traditional healers while attending to initiates who have come to be trained as traditional healers. Traditional healers use solo songs while pounding herbs for healing patients. Hanna (2007:12) goes on to say that Vhavenḓa traditional song performers should sing songs that attract listeners.

Hunter (1936:325) and Leppert (2011:41) further elucidate that traditional healers use songs to communicate and bond with the ancestral spirits. When explaining the significance of religion of traditional healers, Hunter (1936:325) states that:

- Traditional songs of traditional healers give them energy and strength during preparation for herbs.
- Traditional songs serve as a bridge to connect traditional healers with their ancestors as it is believed that spirits have power to advise them on the herbs used for treating patients that they are not aware of.
- Traditional songs empower the skills of the traditional healer while sniffing a witch.
- Traditional songs make traditional healers active to worship the ancestral spirits, perform rituals during *thevhula*, good communication with the ancestors and obeying their practices while they are still alive.
- Traditional songs bring them closer to the traditional healing of their ancestors by singing traditional songs of religion.

In explaining traditional songs of widows, Scholars like Jones, Kirby and Read (1937) say that these songs are not sung by men who have lost their wives as culture does not support it. These songs are sung during funerals while they view dead bodies of their

husbands (Jones, Kirby and Read, 1937). It turns out that these songs comfort them to accept what has happened as well as give them dignity.

Jones, Kirby and Read (1937) state that traditional songs for rain making are sung by Modjadji princesses or royal children. The queen sings a song and royal members join her. It is believed that these traditional songs are sung in Bolobedu language. This emphasises that the Balodedu tribe has powers for rain making through worshipping the god of rain who happens to be ancestral spirits. These scholars indicate that princesses have a gift of rain making. The Modjadji princess sings traditional songs as a means of communicating with gods and demonstrating a way of respect. This practice is an opportunity for royal elderly sisters to sing and praise their ancestors.

It is believed that many African cultures still practice male initiation practices. The initiation schools for men are rite of passage that prepare boys for manhood. A study conducted on Vhavenḓa community by scholars such as Stayt (1931), Kirby (1937), Van Warmelo (1960) and Blacking (1967) uncovered that traditional songs of *murunduni* initiation school are a source of secret for male rules. They go on explaining that traditional songs are sung when the *murundu* initiation school starts. It is understood that preparations are made prior to staging *murundu* (Kirby, 1937:121).

Van Warmelo (1937:17) states that m*urundu* is a Vhavenḓa initiation practice which involves circumcision rites for men. Various scholars such as Jones, Kirby and Read (1937:119) argue that traditional songs *murundu* initiation teach rules of the initiates. Jones, Kirby and Read (1937:122) explain the rules of traditional songs of male initiation schools.

Various scholars such as Hunter (1936), John (1958), Cooke (1964), Blacking (1967) and Hansen (1968) believe that musical artistry is an inherent skill. Despite not having been taught how to read and write, skillful musical artists are able to sing traditional songs. It turns out that it is easy to sing traditional songs as performers learn from skillful musical artists. Being a performer of traditional songs is considered as art. Cooke (1964) puts

emphasis on the fact that performers of traditional songs have an inherent skill. This viewpoint is substantiated by Blacking (1964:5), who says that Vhavenḓa traditional song performers are regarded as semi-professionals who entertain people.

These performers prefer to use their mother tongue and words with a strong sound of message. These songs express their identity and practices (Blacking, 1967:16). Similarly, John (1958), Hansen (1968) and Rycroff (1969) explain the identity of performers of traditional songs at shebeens. They further state that these traditional songs are sung by elderly people. The sound of songs in beer drinking places make singers and spectators to be more active. According to Rycroff (1968:84), these traditional songs are sung by men and women who are drinking alcohol. It is believed that the sound of these songs attracts even people who do not drink alcohol. Furthermore, Rycroff (1968:84) maintains that the love relationships for performers of traditional songs in shebeens are temporary partnerships. It is believed that rich men use traditional songs as an opportunity to find woman partners.

The sound of traditional songs causes sorrow and sadness, particularly when it discloses bad situation to the audience. Leppert (2011:40) and Fulcher (2010:46) argue that the sound of traditional songs typically conveys bad messages to spectators. Performers of traditional songs sing on a lower sound to demonstrate their sympathy. Words of traditional songs are an explanation for problem solving in life.

It turns out that the sound of traditional songs increases pain in the body and mind (Fulcher, 2010:46). In other words, the pain inflicts different parts of the body. According to Fulcher (2010:46), this pain is comparable to the pain suffered by Jesus Christ while he was being crucified on the cross. This assertion is supported by Mathew (27:46), who states that "Jesus cried out with a load voice: "Eli, Eli, Lama Sabachthani", which means "My God, my God, why have you forsaken me." According to Fulcher (2010: 46), the sound of this song was to bid farewell to the Jews. Furthermore, the sound of the voice of Jesus Christ pierces like a spear which shoots like an arrow. It is for this reason that this author says that the sound of words increases the pain and sorrow on the flesh of the

body. It turns out that traditional songs of pain change the situation or circumstances of a performer who would cry without having been beaten.

Traditional songs are associated with poetry. As Blacking (1967) and Lestrade (1946) argue, African traditional poetry falls under the category of various traditional songs. However, praise traditional songs are used to praise kings and chiefs, warriors, people, wild animals, domestic animals and non-living things such as mountains, rivers and rocks (Lestrade, 1946:294). Lestrade (1946:294) further argues that poetry is considered as a traditional song and is an expression of the performer's feelings such as joy, hopes and aspirations.

As Lestrade (Ibid: 294) argues, traditional songs of dance have a pounding sound which shakes the ground. Hanna (2007:12) explains that performers must be trained on singing traditional songs. In addition, traditional song performers should give themselves time to listen to traditional songs of other cultures (Hanna, 2007:12).

The missionary and colonial scholars focused on traditional songs that are sung at initiation schools, social gatherings, songs of sorrow, identity and poetry. They too like those mentioned earlier have not delved into the economic empowerment aspect.

2.3.4 Perspectives of Vhavenḓa scholars in relation to traditional songs

Various Vhavenḓa scholars such as Rabothata (1987, 1991, 2005), Mathivha (1985), Mafela and Raselekoane (1990), Milubi (1997, 2000, 2004), Raṅanga (2009), Mafenya (2002), Sengani (2011), Mugovhani (2007) and Nemapate (2010) have written about Vhavenḓa traditional songs. Mafela and Raselekoane (1990) and Raṅanga (2001) have comprehensively written about the significance of Vhavenḓa traditional songs. They argue that these songs give elderly people energy while they are working. All these scholars have failed to explain the economic empowerment of traditional songs. Raṅanga (2001:74) identifies functions of Vhavenḓa traditional songs which are to:

- Give encouragement, emotions and unity of citizens while they protest for their rights which are abused by leaders.

- Uncover history of what happened in the past within the society such as warriors.

- Teach people good communication and the spirit of helping each other.

- Make people forget their day to day troubles.

- Bring together people who are still alive and ancestral spirits by singing songs that worship gods.

- Reprimand men and women against uncontrolled sexual intercourse as there are many diseases.

- Sing a lullaby to children to make them stop crying and sleep.

In explaining initiation practices for girls and women, Mafenya (1988, 2002), Rabothata (1987, 1991) and Milubi (2000) say that well-known traditional initiation schools for Vhavenḓa culture are *domba, vhusha* and *musevhetho.* As Rabotatha (1987) argues, these traditional schools teach young people how to behave as well as prepare them for future life. Initiation traditional songs are considered a bridge to future life (Rabotatha, 1987). In describing the significance of initiation schools, Rabotatha (1987) argues that traditional songs for female initiation schools teach initiates about responsibility and accountability. With regard to male initiation practices, scholars like Mathivha (1985), Rabothata (1987), Mafela and Raselekoane (1990), Mafenya (2002) and Raṅanga (2001) state that well-known initiation schools for boys and young men are *murundu* and *tshikanda.* In these initiation schools, initiates are taught societal norms about life in general. In contrast, Mathivha (1985) and Mafenya (2002) studied traditional songs for *vhuṱamba vhatuka* initiation school. These songs are sung by initiates and have the following functions:

- Traditional songs teach initiates to listen to elderly people while they reprimand them.

- Traditional songs empower initiates to have responsibility in the future life.

- Traditional songs mould young people to have good manners and respect of societal norms and rules which empower them to be heads of families.

- Traditional songs teach them how to handle marriage life when they head their families.

However, Milubi (2000) and Rabothata (2005) explain that traditional initiation songs have words that undermine and insult women as well as describe them as objects. Thus, these songs teach initiates to disrespect their mothers and women in general. Furthermore, the message of these songs refers to private parts of women. This understanding is evidently elucidated by Milubi (2000:24), who affirms that songs in traditional initiation schools make reference to women's genitals. From the African culture perspective, a reference to women's genitals is considered disrespectful.

Rabothata (2005) expands on Milubi's (2000:24) views by stating that *murundu* initiation songs instill disrespect for women to male initiates. In other words, these songs inculcate disregard for women. Simply put, *murundu* initiation is dominated by songs that use vulgar language. Rabothata (2005) argues that these songs teach boys (initiates) to disrespect and undermine women. Raṅanga (2001:129) talks about *muḽa* initiation songs of protest. Furthermore, Raṅanga (2001:129) asserts that initiates sing protest songs to express challenging situations they face while in the initiation school. Raṅanga (2001:129) refers to a song named "*Kurumbembe ri eḓela ḓakani*" loosely translated as '*kurumbembe* we sleep in the bush.' This song demonstrates that initiates are dissatisfied. They then use these songs to protest against leaders to improve the situation at *murundu* initiation schools. Furthermore, these songs indicate that initiates are not protected at initiation schools.

Rabothata (2005) and Mafenya (2002) explain that *musevhetho* initiation school is for girls who are still young. It is understood that *musevhetho* initiation traditional songs teach girls cleanliness and advise them to abstain from sexual acts. Rabothata (2005) talks about *musevhetho* initiation traditional songs. It is believed that these songs hurt initiates and undermine the private parts of women. Rabothata (2005) says that "*phephenyane yo nduma tswaro*" loosely translated as '*phephenyane* has bitten my thigh.'

On the other hand, Mafela and Raselekoane (1990) maintain that children's songs are sung during the day and in the evening. Furthermore, children like singing these songs

for entertainment during these times. In explaining Vhaveṋda traditional poetry, Milubi (1997) and Mafela and Raselekoane (1990) state that traditional poetry falls under children's rhymes and lullabies. Children's songs are normally sung by elderly women, mothers of children and nursemaids. According to Milubi (1997), performers of traditional children's rhymes, songs and lullabies sing with the purpose of making children fall asleep. Furthermore, Milubi (1997:35) explains that children's' songs, nursery rhymes, and lullabies are in fact supposed to be regarded as poetry with a singing component. The singing in children's songs, nursery rhymes and lullabies is important for attracting their attention.

Milubi (1997) points out that children's traditional poems and praise songs are interrelated with traditional poetry. Traditional youth poems are identified through repetition of words. In traditional youth poems, there is a correlation between the first words and the last words which is referred to as "refrain." These songs teach children how to read. In these songs, children are taught to count fingers from the small one to the last one through singing. Blacking (1967:43) cited in Milubi (1997:34) argues that there are boys' and girls' songs that are specifically for enjoyment. It is understood that some of the phrases may seem to be vulgar when in actual fact they are not. For example, the expression "*nyameau maṱhora"* (Blacking, 1967:43)*. Milubi (1997:34) says that children's songs keep them busy. Lyric poems are sung through traditional songs. These poems fall under ancient oral tradition as they have songs.

In elucidating on *Vhaveṋda* religion, Rabothata (1987:79) reinforces this viewpoint by saying that in Vhaveṋda culture, indigenous rituals such as *malombo* and *tshikona* are performed to ask ancestors for protection. She goes on to state that *malombo* songs are sung to ask for strength and healing from the ancestors. Authors such as Rabothata (1987), Mafela and Raselekoane (1990) and Raṅanga (2001) are in support of this statement and affirm that Vhaveṋdapeople use religious traditional songs to communicate with their ancestors.

Malombo traditional songs are used to perform rituals to communicate with the ancestors (Rabothata, 1987:79). Rabothata (1987:79) believes that Vhaveṋda people use *malombo*

traditional songs to ask for anything they desire from the ancestors such as requesting healing and prevention of death. In addition, there are traditional songs for thanksgiving after harvest of substantial maize although they also cultivate crops and fruits. Moreover, *malombo* traditional songs are sung during *thevhula,* where *malombo* drums are replaced by *tshele* musical instruments, drums and *mirumba*. According to Rabothata (1987), Nemapate (2010) and Mugovhani (2009), traditional musical instruments include *zwiṱiringo, ngube, ṋanga* (reed pipe), *zwipoṱolio* and *zwihwana.* Nemapate (2010) says that the sound of traditional musical instruments is higher than the sound of the voice of a lead vocalist. It is believed that musical instruments for *malende, tshikona*, *domba* and *malombo* make people to be more active. Conversely, Rabothata (1987:80) points out that the sound of media such as radio and television is higher than all musical instruments for traditional songs. Furthermore, the sound of media is listened to by even those who do not like the sound of Tshivenḓa traditional songs. It is believed that listeners love watching musical performers on television.

According to Rabothata (1987:80), listeners watch face to face interviews between performers of traditional songs and interviewers. Rabothata (1987:80) goes on to enlighten that traditional songs are believed to be having all melodies which may be played on instruments and patterns of words that are linked to its rhythm, which is a distinguishing factor between singing from talking and reciting praises. The voice of a performer is a foundation for the sound of musical instruments for traditional songs (Nemapate, 2010 and Mugovhani, 2009). It turns out that the sound of musical instruments for traditional songs has a high sound. This makes the listeners to be active. Nemapate (2010:15) endorses that the sound of the voice of a performer is of utmost importance. There is a relationship between production of traditional songs, style of singing and the sound of clapping hands.

It is believed that the style of dance for men is different from women. Nemapate (2010:15) says that the style of dance is reliant on the melody and harmony as well as the strength of the dancer. According to Nemapate (2010:16), the sound of clapping of hands makes the performer and dancer of *malende* more active. This sound gives dancers energy to

jump higher. As Nemapate (Ibid: 16) posits, the performers move around with the intention of getting a signal as to whether there are positive or negative reactions from respondents. In the case respondents are not impressed, the dancer would stimulate them (Nemapate, 2010:16).

Mugovhani (2009:1204) says that there are various kinds of musical instruments for traditional songs, particularly *mbila* music are *mbila dza madeze, mbilatshipai* and *mbilamutondo,* which are played by thumbs. *Mbila dza madeze* has a high sound which has low tone, while *mbilatshipai* has a high sound which has a high tone. Mugovhani (2009:1204) and Nemapate (2010:16) assert that a lead singer is backed by other vocalists who clap hands and the sound of *mirumba. Malende* traditional songs are sung when there is *murula* (gift exchange ceremony), *davha* (communal work) *and bepha* (musical expedition).

Most soloist traditional songs are for women (Rabothata, 1991; Raṅanga, 2001; Sengani, 2011; Nemapate, 2010), who use traditional songs to express bad treatment by their in-laws. Furthermore, *mafhuwe* traditional songs are believed to be protest songs which are typically sung by women to express their feelings. These songs are sung by a soloist who is grinding maize usually in *tshiṱangani* (a hut used as kitchen). *Tshiṱangani* is used as a natural setting to grind maize to avoid making noise to others. A soloist entertains herself by singing traditional songs. In elucidating *mafhuwe* songs, Sengani (2011:178) postulates that it is Vhavenḓa indigenous practice that m*afhuwe* songs are sung by women doing house chores such grinding maize using a mortar and pestle. In terms of this view, the grinding of maize is usually carried out at night when it is dark and terrifying. He goes on to enlighten that a woman uses *mafhuwe* traditional songs to protest against the bad treatment she gets from her in-laws. A woman who is protesting uses her power to control household affairs. It is believed that *mafhuwe* traditional songs use hidden language (Sengani, 2011:178). Sengani (2011:178) states that a woman would sing the *mafhuwe* traditional song in an open space where she could be heard singing by all the people. According to Sengani (2011:178), a Muvenḓa woman sings solo *mafhuwe* traditional song through speaking. Sengani's (2011:178) views are echoed by Rabothata

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(1987:74), who argues that most *mafhuwe* traditional songs express jealous, harsh treatment, disunity and ill-treatment of protesters.

Sengani (2011:179) adds that *mafhuwe* traditional songs demonstrate power imbalances that exist between the dominant (in-laws) and oppressed groups (daughter in-laws). In this regard, the in-laws use power excessively to ill-treat women. In response to the harsh treatment, daughter in-laws use songs to express their frustrations and bad treatment. It is understood that women usually accept the harsh treatment as long as they live until they become older. A protester gains power to control household affairs as it is believed that a woman must be able to withstand challenges posed by her in-laws as they are part of marriage life. On the issue of hardships experienced by women, Sengani (2011:179) postulates that Vhavenḓa women sing *mafhuwe* traditional songs when they are in anguish. Furthermore, he maintains that *mafhuwe* traditional songs are a platform for women to express their dissatisfaction and troubles in their marriage lives.

He goes on to argue that gender imbalances are reflected by traditional protest songs which are sung by oppressed women. According to Sengani (2011:187), a woman not only receives harsh treatment from the in-laws, but also from her husband.The protester sung the song in a poetry that gives her the freedom to shout without fear because in Vhavenḓa culture, the protestor has a cultural license to chant by using poetry of resistance. Vhavenḓa scholars themselves as shown in this section have not talked about the economic empowerment of traditional songs.

2.4 COMPARISON OF PERSPECTIVES OF WESTERN AND AFRICAN SCHOLARS IN RELATION TO TRADITIONAL SONGS

Western scholars such as Allstrom (1952), Gumperz (1962), Saville-Troske and Hymes (1972), Finnegan (1970), Chernoff (1979), Richken (1982), Kuper (1986), Coplan (1991), Ernest (2003), Cornell and Gibson (2003), Lorentzen (1998), Gunner (2000), Ernest (2003) and Doty (2004) and African scholars such as Nhlapho (1992), Nfah-Abbenyi (1997), Gundani (1998), Mkhonza (2003), Gqola (2005), Mamba (2008), Dlamini (2009), Mdluli (2007, 2009), Ntshinga (2009), Vambe (2009) and Manthosi (2011) share similar

sentiments in the context of traditional songs. However, Allstrom (1952), Gumperz (1962), Saville-Troske (1962) and Hymes (1972) are of the belief that traditional songs have power to unite performers or musicians. In support of Allstrom (1952), Gumperz (1962), Saville-Troske (1962) and Hymes (1972) postulate that performers should help one another with regard to production of traditional songs. This is supported by Saville-Troske (1962:17), who says that "the group of traditional performers shared rules of speaking interpretations of speech performance, the attitudes and values regarding traditional songs forms."

Kriger (1936), Vilikazi (1938), Mbiti (1959), Lembert, Nketia (1962), Kruger (1986), Finnegan (1970), Manthonsi (2001) and Mdluli (2007) are of the opinion that traditional songs for nursing children are sung by women who are believed to be capable of nursing and raising babies.

Finnegan (1970) disagrees with Mdluli's (2009:74) views that some traditional songs praise breast milk as the source of nutrition for babies. According to Mdluli (2009:74), these traditional songs illustrate that breast milk contributes to good health of babies. They encourage women to keep on breast feeding their babies and not to rely on baby milk from shops. This simply means that breast milk from mothers is more nutritious than baby milk from shops. Vilikazi (1938), Lembert, Nketia (1962) and Finnegan (1970) see the importance of rhyme in traditional songs. In terms of this view, isiZulu nursery traditional songs have rhyme which has a high tone. They further state that the sound of rhyme entertains children.

Mothers of babies hire nursemaids to nurse their babies (Vilikazi, 1938; Lembert & Nketia, 1962; Finnegan, 1970). These scholars go on to say that these songs are sung by nursemaids of babies using a language of that particular culture. The nursemaids are paid money for nursing the babies. Vilikazi (1938:120) maintains that the lullabies are generally sung by nannies with the purpose of lulling babies to sleep. Furthermore, nannies may also sing lullabies to illustrate their feelings towards the mother's behaviour (Vilikazi, 1938:120). Vilikazi (1938:120) quotes a lullaby that says:

"Ha! That mother, who takes her food alone,

Ha! That mother, before she has eaten,

She says, Lull the children for me,

Ha! That mother when she finished to eat,

Ha! That mother she says "Give the child to me"

In explaining the importance of children's lullabies, Finnegan (1984:301) explains that:

- Lullabies are a platform for illustration of feelings in all society.
- They can induce calm and soothing feeling in one's ears that rock babies to sleep.
- They may serve as a two-fold purpose for the reason that they could be sung by elderly people to rock babies to sleep.
- Lullabies could be sung by grown-up children for self-entertainment and pleasure.

Mdluli (2007:88) talks about traditional songs for childbirth and fortification (*u thusiwa ha ṅwana*). These songs are typically sung by elderly women among Vhavenḓa speech community. According to Mdluli (2007:88), these songs are sung to celebrate a baby who qualifies to be taken out. Mdluli's (2007) point of view is challenged by Kriger (1936), Mbiti (1959) and Mathonsi (2001), who are of the opinion that the appropriate time to sing children's rhymes, songs and lullabies is usually during the day and in the evening. Furthermore, children sing these songs to entertain themselves during the times mentioned above.

According to scholars such as Finnegan (1970), Leroy (1991), Brunner (1998), Agawu (2001) and Mkhonza (2003), there is a connection between poetry, praises and children's traditional songs. Finnegan (1970) augments that children's traditional songs repeat words. Furthermore, traditional praises are for praising leaders, warriors, traditional healers and so on. Kuper (1986), Nhlapho (1992), Cornell (1994) and Mamba (2008) are

in agreement that there are certain traditional songs for conflict between a man and his wife. But Mkhonza (2003:51) states that women's traditional songs have a history of abuse of women. Mkhonza (2003:51) further affirms that among the Swazi society, women sing songs to express their oppression. In addition, these songs express conflicts that exist and are never attended to (Mkhonza, 2003:51).

Cornell (1994:117) disagrees with Mkhonza (2003:51) by arguing that the relationship between men and women is united by songs of protest. In terms of this view, these songs have a man's tone with words that harass a woman all the time. Saville-Troike (1982:36) alludes that women use hidden language when singing songs. Saville-Troike (1982:36) explains that women use an indirect language to illustrate their social ills, and generally use similes, sarcasms, ironies, metaphors and proverbs as common discourse. Scholars such as Saville-Troike (1982:36), Kuper (1986), Hlapho (1992) and Dlamini (2009) say that some traditional songs are about women being beaten by their children. This sentiment is reinforced by Kuper (1986), who states that among the Swazi community, beating a woman is justified, particularly when she has intensively triggered him. Kuper (1986) uses sarcasm and irony to illustrate the pain that women feel when they are beaten. This illustrates an unequal power relation that play out in the societies (Kuper, 1986).

On the other hand, Dlamini (2009:27) and Lorentzen (1998:88) say that when men beat their wives, it is a sign of love. These authors argue that women sing songs of comforting themselves such as "*Tibitendlu"* "household's dirty linen." It is for this reason that Gunner (2000:228) states that solid language is used by women when they produce cultural songs. Ntshinga (2009:38), Dlamini (2009:83), Lorentzen (1998:88) and Ernest (2003:203) state that women sing songs which express the harsh treatment that they receive from their in-laws.

Dlamini (2009:83) contradicts Ntshinga's (2009) point of view by arguing that generally, women sing traditional songs that may sound absurd and uneducated while in actual fact they are intellects. Women sing traditional songs that express fear and lack of

responsibility by their men. In addition, Dlamini (2009:83) suggests that women use traditional songs to express the concern about their husbands who spend time at home expecting a woman to work for them.

According to Lorentzen (1998), Mathonsi (2001) and Ernest (2003), traditional songs disclose that a man is the head of the family. This assertion is confirmed by Mathonsi (2001) and Dlamini (2009), who clarify that traditional songs give a man dignity and powers to control their families. Ernest (2003:103) supports this viewpoint by arguing that a man should not be questioned about his whereabouts as he is the head of the family. Lorentzen (1998:88) confirms this opinion by expounding that fathers are considered to have a primary responsibility for the welfare of the community; all families must be led by a husband. Ernest (2003:103) argues that it is believed that the roles of women are to manage households, raise babies and to maintain physical health for all people.

According to Cornell and Gibson (2003), Gamedze (2009) and Dlamini (1995), traditional songs for marriage are sung by elderly women and people who accompany a bride. These songs advise a bride that being married symbolises separation from the maiden family. Dlamini (2009:30) says that some traditional songs are sung to complain about allowing marriage of daughters. This suggests that the daughters have been given away to suffer. This is explained by the phrase, *"sitokulahla",* loosely translated "we have to throw you away" (Dlamini, 2009:30).

The relatives of the bride and *phelekedzi* sing songs with messages of guiding the bride. Dlamini (2009:30) further states that these songs have a message that says a woman's grave is at the marital home. Richken (1982), Coplan (1991), Shively (2010) and Mathonsi (2011) say that the daughter-in-law and her in-laws sing traditional songs that illustrate conflict between the two. The two accuse one another of witchcraft, hatred and mocking. This assertion is supported by Coplan (1991:181), who has cited Seema Puseletso who produced a song that goes:

My daughter-in-law says I practise witchcraft,

I don't practise witchcraft,

It is my daughter-in-law who practises witchcraft...

Mathonsi (2011:78) substantiates the assertion made by Copland (1991:181) by explaining that mother-in-law says that she brought her witchcraft material when she returned from her parents' home after giving birth. According to Richken (1982), witchcraft traditional songs are sung by women and elderly women when they have conflicts in life. Richken's (1982) claim is challenged by Shively (2010:3), who argues that some traditional songs are sung to show the daughter- in- law that is unwelcome in the family. These authors go on to explicate that traditional songs sung by in-laws express conflicts within the family. These songs accuse the daughter-in-law of practising witchcraft. As a way of protesting the false accusations and hatred, the daughter-in-law would sing songs that illustrate that she is tired of being falsely accused of witchcraft. Manthonsi (2011:79) cited a woman who has expressed that she is beaten up every time. The woman (daughter-in-law) feels that she is accused of being a witch by her mother-in-law as a form of hurting and harassing her. This simply explains the extent of harassment and torture that daughters-in-law are subjected to by their mothers-in-law.

According to Mphahlele (1983:3), Gundani (1998), Ntshinga and Vambe (2009), African culture allows traditional songs of worshiping ancestral spirits. The staging of *malombo* dance illustrates the source of traditional songs. These scholars point out that these traditional songs are sung during occasions such as when performing ancestral rituals. For example, as a thanksgiving to the ancestors, performance of *tshele* for a sick person and when there is *thevhula* among Vhavenḓa. The performance of *thungula* rituals appease the ancestors. It is for this reason that Gundani (1998:114) argues that the ancestors offer protection to people who are still alive. However, Hansen (1981) disagrees with this assertion by alluding that "Diviner's traditional songs are sung as songs of thanksgiving to the ancestral shades for having assisted for having blessed their living descendants."

Hansen (1936) and Mdluli (2009) state that traditional songs are sung when people are drinking beer but are also liked by those who do not. Nevertheless, Mdluli (2009:64) postulates that traditional songs for drinking traditional beer are normally sung by women. They sing these songs while preparing traditional beer. Mdluli (2009) disagrees with Hansen's (1936:90) assertion and points out that traditional songs sung at drinking places are different. For example, protest songs, dishonesty and mocking others. These songs are sung by people who drink beer and are normally sung at night. The singers of these traditional songs demonstrate lack of care, hatred and mistrust. It is arguable that traditional songs sung during beer drinking are performed by beating drums and clapping at the same time.

The comparison of views between Western and African scholars though with some differences here and there, rarely point at the economic empowerment of traditional songs. The next section explains the views of colonial and Vhavenḓa scholars on Tshivenḓa traditional songs.

2.5 COMPARISON OF PERSPECTIVES BETWEEN COLONIAL AND VHAVENḒA SCHOLARS IN RELATION TO TSHIVENḒA TRADITIONAL SONGS

Colonial scholars such as Stayt (1931), Kirby (1937), 1946), Blacking (1964,1967), Jones (1943), Lestrade (1946), Van Warmelo (1960), Hansen (1968), VanTonder (1986), Kirkaidy (2005) and Vhavenḓa scholars like Rabothata (1987,1991,2005), Mathivha (1985), Mafela and Raselekoane (1990), Milubi (1997, 2000, 2004), Raṅanga (2001, 2009), Mafenya (2002), Sengani (2011), Mugovhani (2008, 2009) and Nemapate (2010) have written about Tshivenḓa traditional songs. Most of their studies share similar views although there are some differences.

Lestrade (1946), Kirby (1958), Hansen (1968) and Riggins (1997) Rabothata (1987), Mafela and Raselekoane (1990), Raṅanga (2001) and Sengani (2011) have written about *mafhuwe* traditional songs. These songs are sung by woman soloists while they are doing

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house chores. This understanding is supported by Wasseman (1908), Blacking (1964), Rabothata (1991) and Sengani (2011), who argue that in Tshivenda, *mafhuwe* traditional songs are sung by an angry woman who disputes her treatment at her in-laws' home. They go on to state that performers sing *mafhuwe* traditional songs to comfort themselves and forget about bad things that happened in their lives. Women sing traditional songs to demonstrate that they are angry about certain actions by in-laws. Rabothata (1991) and Nemapate (2009) maintain that when women sing *mafhuwe* traditional songs, they do not utter words. They go on to say that the sound heard is "nhii...nhii...haa", which is an indirect discourse of expressing feelings. Sengani (2011:178) maintains that *mafhuwe* traditional songs are sung by women as a way of demonstrating some resistance to the way they are treated. He goes on to indicate that these songs show the power inequality that exists in families and women's resistance by voicing out their frustrations (Sengani, 2011:178). In other words, women are the less powerful group and the message is directed at the powerful group.

Lestrade (1946:294) is the only one who argues that *mafhuwe* traditional songs are sung by in-laws while Vhavenḓa scholars mention women in general. According to Lestrade (1946:294), daughters- in- law use traditional solo songs to express the bad treatment they receive from their in-laws. The scholars above point out that a protester uses traditional songs to illustrate bad treatment she receives from her in-laws and so on. They further state that a protester uses traditional songs to complain as she is unable to fight back in her bad treatment.

The senior wife uses traditional songs to protest against co-wives, and she conveys the message that she is the one in charge of the household (Rabothata, 1987). According to Rabothata (1987), a senior wife would sing "*Khii ndi dzanga thi wariwari, Musadzi muhulwane...*", which is loosely translated as 'the keys are mine and i do not despair, senior wife.' According to Rabothata (1987), traditional songs are also sung by citizens protesting against their chiefs, women who are demonstrating against men and their co-wives, and workers of *davha* protest against *vhakoma*. In families, protest songs are also sung at *davhani* where workers use songs to protest against *vhakoma* (a ruler). Other

songs include "*Ro limela vhaṅwe vhe nzhali! Murunzini*", which means we have worked for others who were relaxing under the shade.

Prominent scholars such as Blacking (1967), Rabothata (1987), Milubi (1997) and Kirkaidy (2005) state that traditional songs for nursing children are typically sung by women, elderly women and babies. This viewpoint is reinforced by Milubi (1997:37), who maintains that lullabies are sung by elderly people with the intention of rocking babies to sleep. Similarly, lullabies may also be sung by matured children (Milubi, 1997:37).

Kirkaidy (2005) augments that women are the ones who popularise children's traditional songs. They sing these songs to make them stop crying, which ultimately makes them fall asleep. On the other hand, scholars such as Kirby (1937, 1946), Blacking (1967), Jones (1943), Mafela and Raselekoane (1990), Rabothata (1987), Milubi (1997, 2004) and Raṅanga (2001) emphasise that Vhavenḓa traditional poetry is related to children's traditional songs. This opinion is substantiated by Blacking (1967:157), who endorses that children's rhymes, songs and lullabies are transmitted orally and are thus regarded as being an integral part of oral traditional literature among *Vhavenḓa culture*. Although some of them were meant for entertainment of children, others had a didactic overtone.

Scholars such as Kirby (1933), Jones (1943), Blacking (1967), Mafela (1970), Mafela and Raselekoane (1990) and Kirkaidy (2005) share the same views with regard to children's traditional songs. Blacking (1967:31) endorses this viewpoint by articulating that children's songs are critical for their development and for grooming them to be responsible future adults with good cultural knowledge. Blacking (1967) and Milubi (1997) agree that children's traditional songs teach children to read.

Mathivha (1972) and Raṅanga (2001) argue that traditional songs for herd boys are sung by children who are beginning to look after domestic animals. These traditional songs repeat words and criticise others. This idea is shared by Rabothata (1987:87), who affirms that some traditional songs are sung with the intention of mocking someone who has done something wrong or unpleasant. Rabothata (1987:87) cites a song which says

"*mankhaye tshiala tshi kha ṱhoho"* where herdboys would normally make reference to someone who remained home accusing them of thinking that they are more important than other people. Rabothata (1967) and Mathivha (1972) have a different viewpoint from Raṅanga (2001), who explains that traditional songs for herd boys mock herd boys when animals graze at the maize field. Some herd boys sing traditional songs that mock others whose flock of animals are grazing at the maize field. They would sing "*A dzi ḽi dzi a ṱahula*", which is loosely translated as "the animals are not grazing but weeding" (Raṅanga, 2001).

Scholars such as Stayt (1931), Van Warmelo (1960), Rabothata (2005), Raṅanga (2001) and Mafela and Raselekoane (1990) state that traditional songs for male initiation are sung by initiates (boys), young men and men while they are at the initiation school. These scholars further postulate that *murunduni* (a place where circumcision rites are performed) *initiation* traditional songs are of great significance as they carry rules of life for the above-mentioned people. They go on to say that male initiation traditional songs teach initiates good manners, for example, respect, perseverance and so forth. These scholars also argue that there are songs that teach initiates to insult women. According to these scholars, the problem with *murundu* initiation songs is that they degrade the dignity of women. This is supported by scholars such as Stayt (1931), Van Warmelo (1960) and Rabothata (2005:225), who are of the view that words of these songs disrupt the mental state of women. Whereas Raṅanga (2001) and Mafela and Raselekoane (1990) failed to mention the language that was used, it appears that these scholars take it for granted that readers would understand the insults or the use of vulgar words.

Stayt (1931), Kirby (1946), Van Warmelo (1960), Blacking (1973), Rabothata (1987, 2005), Raṅanga (2001), Mathivha (1985) and Mafenya (2002) are in agreement that *musevhetho* initiation traditional songs are part of Vhavenḓa tradition and culture. Furthermore, these scholars maintain that *musevhetho* initiation school is for young girls. According to Stayt (1931), Van Warmelo (1960), Rabothata (2005) and Mafenya (2002), the significance of *musevhetho* initiation traditional songs is to teach girls rules of life. For example:

- To sing *musevhetho* songs which have rules or laws of future life.
- To teach young girls about their developmental stages until they become *khomba* (a girl who has developed breasts and is ready for marriage).
- To be rebuked against having sexual intercourse as it is believed that they would lose their virginity*.*
- To be prepared for future marriage and all its challenges; and
- To be taught about marriage life and difficulties or hardships associated with marriage and how to handle them.

With regard to female initiation practices, Blacking (1973:41) argues that *musevhetho* ritual initiation songs are generally sung by learners and graduates. He further describes the word *muluvhe* as being the girl who is responsible for the initiates. It turns out that *muluvhe* is the lead singer for *musevhetho* initiation while initiates are backup singers (Blacking, 1973:41). He cites a typical song as follows:

Heḽiḽenya, Heḽiḽenya,

Zwa zwino ndo ni vhudza ni tshi ntsema (I have told you when you insulted me).

Raṅanga (2001:12) elucidates that *musevhetho* initiation traditional songs include carrying a drum and handing it to initiates. According to her, *musevhetho* initiation traditional songs are kept secret and not divulged to another person. For example, "*Siya vhevhe, ho ahee huwee, ndari zwe zwi ni swike ni tshi amba, ndari n itshi vhudza mme milayo, siyavhevhe, ho aheehuwee*!", which is loosely translated as "*Siyavhevhe, ho aheehuwee*, you should not tell anyone, telling your mother rules, *Siyavhevhe, ho aheehuwee!".*

In explaining *vhusha, tshikanda and domba* traditional initiation schools, scholars such as Stayt (1931), Van Warmelo (1960), Mathivha (1985), Rabotatha (1987), Blacking (1998) and Mafenya (2005) explain that the initiation songs for *vhukomba, tshikanda* and *domba*are based on gender education where girls are taught more conjugal rites. Vhavenḓa culture is founded on traditional initiation songs as they groom young people to prepare them for the future. In discussing *vhusha* traditional songs, Stayt (1931:112)

argues that *vhusha* traditional songs teach boys and girls about marriage life. This helps them to grow knowing what to expect in the marriage world. This sentiment is shared by Mafela and Raselekoane (1990:84), who are of the view that girls are taken to *vhusha* initiation where they are prepared for marriage. One of the songs sung at *vhushani* initiation includes "*Khomba dzavho a dzi ndoshi, ndi ḓo dzi bvisa tsha mutsingani*" loosely translates into 'your girls do not bow down to me (as a way of greeting), i will discipline them.'

Mafela and Raselekoane (1990) state that *dombani* initiation songs are sung when initiates are taken to *mavhononi*. They go on to explain that these songs are sung when elderly women inspect the private parts of initiates in the last day before *domba* is closed. Such songs include "*Tshimukuloni wa khomba, tsho ḓa tsho ṱumana hani?*," which translates into 'it is in the throat of an initiate, how did it come?' Furthermore, Mafela and Raselekoane (1990) assert that these songs disturb the mind of the initiates who are being inspected because they are full of insults.

Scholars like Stayt (1931), Kirby (1946), Van Warmelo (1932, 1946), Rabothata (1987), Mafela and Raselekoane (1990) and Raṅanga (2001) hold that Vhavenḓa religious initiation songs are sung during *thevhula* where drums are supported by stones. Rabothata (1987:76) confirms this viewpoint by stating that *Malombo* traditional songs are associated with ancestor worship and incorporate the living with the non-living. Performers of *malombo* songs claim to have power to communicate with ancestors. These scholars continue to explain that people use ancestral spiritual songs to call on their ancestors to give them power to cultivate farms before a season for cultivation. African people have a belief that fruits and crops must be reported to the ancestors before they are eaten. They further state that *malombo* songs are typically sung when there is a sick person. Rabothata (1987:76) expresses a different view and maintains that among Vhavenḓa community, ritual rites such as *malombo*, burial and *tshikona* have traditional songs that ask for protection from the ancestors. She further explains that *malombo* traditional songs are sung to scold the ancestors when someone is sick.

Scholars such as Mafela and Raselekoane (1990) say that *malombo* songs are sung when there is a sick person, and include, "*Ahee! Huwee!, Nandi vhulombo, Nṋe ndi mueni zwa muno thi zwiḓi, vha sa tshina vha ḓo lwala vha fa*", which loosely translates into "*Ahee! Huwee!,* I am a visitor, i do not know the happenings around here, if you do not dance you will get sick and die." As Stayt (1931:255) explains, among Vhavenḓa community, *khadzi* (priestless) is the one responsible for performing *malombo* rituals by communicating with the ancestors. This normally happens when traditional songs are sung by the *khadzi* and her family.

Consequently, Rabotatha (1987) disagrees with Stayt (1931), who talks about communication between people and ancestral spirits. According to Rabotatha (1987), a person who is performing ancestral ceremony (*u phasa*) kneels and worships the ancestral spirits by pouring *mpambo* where the ceremony is usually conducted. Furthermore, Rabotatha (1987) says that "the priestless would say, offer all of you and deprive none amongst you, what remains on the ground belongs to me and young one."

On the other hand, Mafela and Raselekoane (1990:83) argue that *malombo* traditional songs are sung by Vhavenḓa people as a way of promoting their culture. Van Warmelo (1932, 1946) and Rabothata (1987) state that *malombo* traditional songs are sung during *thevhula* ritual (a rain ritual performed by Vhavenḓa people). It is believed that *thevhula* ritual is performed by a particular ethnic group when there are challenges such as sicknesses and deaths. Rabothata (1987) shares a different view from the above-mentioned scholars. According to Rabothata (1987), *Vhalemba* tribe sings *malombo* songs which are different from *Vhasenzi* tribe. *Vhalemba* tribe uses xylophone musical instrument and sing *ndinde* songs during funerals (Rabothata, 1987). Rabothata (1987) further explains this by saying "at *mulemba's* funeral, a *ndinde* is sung in order to bid farewell to the deceased". She gives an example of a song that says, "*A vhaku fa nitsha mu lila, muthu wee*!" loosely translated as… 'If a person dies, there is no need to cry for him/her'.

According to Kirby (1946), Blacking (1967), Rabothata (1987), Nemapate (2009) and Mugovhani (2009), musical instruments for Vhavenḓa traditional songs are of great significance. These scholars further state that these musical instruments are used when traditional songs are sung, and they have higher sound than voices of performers or singers. Xylophone musical instruments for traditional songs are played by men (Kirby 1946; Blacking, 1967; Akpabot, 1976; Rabothata, 1987; Mugovhani, 2009). In contrast, Rabothata (1987) argues that xylophone musical instruments for traditional songs are played by elderly men and are played by thumbs. Moreover, Mugovhani (2009) argues that *Mbila dza madeze* and *mbilatshipai* are played only by thumbs. The above-mentioned scholars have different views to Kirby (1946) and Mugovhani (2009), who mention the types of xylophone traditional musical instruments and their design. According to Kirby (1946) and Mugovhani (2009), the types of Vhavenḓa xylophone musical instruments are *madedze, mbilatshipai* and *mbilamutondo.* In explaining the design of xylophones, Kirby (1946) disagrees with Mugovhani's (2009) point of view and argues that *Mbila dza madeze* is made of iron attached to a wooden base. As described by Mugovhani (2009), *mbila dza madedze* is a musical instrument with double tone rows while *mbil tshipai* possesses one tone row and *mbilamutondo* comprises multiple rows and is made of flat carved wooden keys.

Akpobat (1976:46) is the only scholar who has identified *Kaffir piano* as Tshivenḓa xylophone musical instrument. On the other hand, Kirby (1946), Blacking (1967) and Rabothata (1987) mention traditional musical instruments such as *ṋanga* (reed pipe), *zwiṱiringo*, *ngube (*musical bow), *ngoma* (drums) and *mirumba*. According to these scholars, *nanga (*reed pipe) and *zwiṱiringo* musical instruments are played by young men and men by blowing air. Conversely, Rabothata (1987:74) argues that *zwiṱiringo* (xylophones) are played by shepherds while *ngube* (musical bow) are played by women and girls. It is believed that *ṋanga* (reed pipe) is played on special occasions such as when installing a chief or even his burial. All these scholars agree that a drum is played by stick while *murumba* is played by hands.

According to Stayt (1931), Kirby (19330, Van Warmelo (1960), Blaking (1967), Mathivha (1985), Van Tonder (1986), Kruger (2002), Mafenya (2002), Rabothata (2005), Mugovhani (2008) and Nemapate (2009), *tshigombela* traditional songs are for entertainment. But Blacking (1967) argues that performers and dancers of *tshigombela* traditional songs are girls. These songs are of great importance in the royal practice and culture (Blacking, 1967). He goes on to say that *tshigombela* traditional songs are performed with the purpose of entertaining guests at the royal court and demonstrate the importance of culture in chieftaincy.

This opinion is substantiated by Kruger (2002), who endorses that *tshigombela* traditional songs and style of dancing have a significant role to play in girls' lives. It is believed that *tshigombela* traditional songs entertain girls and help them to abstain from sexual acts as most dancers are *khomba* (young unmarried girls). Furthermore, Kruger (2002) is of the view that *tshigombela* traditional songs instill *ubuntu* (humanity) to both performers and dancers.

Scholars such as Van Tonder (1986), Blacking (1967:50), Mafela and Raselekoane (1990), Mugovhani (2008), Raṅanga (2001) and Nemapate (2010) state that *malende* traditional songs entertain people when they are drinking alcohol. This assertion is supported by Stayt (1931), Blacking (1967:50) and Kruger (1976:14), who maintain that *malende* traditional songs are referred to as "beer songs." These scholars argue that these songs are performed by women. Blacking (1967:50) reinforces this opinion by enlightening that men assume that when women sing 'beer songs', they are asking for some more beers to drink. Nemapate (2010) adds that performers and dancers of *malende* traditional songs are generally men and women. Blacking (1967:17) disagrees with Nemapate (2010) by maintaining that *malende* traditional songs consist of basic patterns with melodic variations that depend on changes in dance steps. According to Blacking (1967), Van Tonder (1986) and Nemapate (2010), dancing styles for *malende* traditional songs differ. Nemapate (2010:34) takes up the case by saying that *malende* songs are generally sung by females and involve a lot of dancing.

However, Mugovhani (2008:184) argues that dancers of *malende* traditional songs do not follow any pattern but dance in their own unique ways. He continues taking up the case by saying that *malende* songs are generally sung through call and respond singing, drumming, dancing and handclapping. These are typical songs which are sung in occasions such as communal work where food and beer are prepared.

According to authors such as Blacking (1967:50), Mafela and Raselekoane (1990:77) and Raṅanga (2001:40), *malende* traditional songs are sung when people are relaxing during winter times. However, Raṅanga (2001:40) says that during this time, people sing songs which they like, for example, *malende* traditional songs to ridicule, praise and complain. Some singers sing *malende* traditional songs to complain and protest against people who mistreat them. *Malende* traditional song dance, according to Mugovhani (2007:184), a Vhavenḓa traditional informal dance practice which is generally performed towards the end of a beer drinking occasion. Mafela and Raselekoane (1990:41) and Raṅanga (2001:78) provide an example of *malende* traditional song which shows heated discourse between people who have mistreated each other. This song goes like this "*Nḓuni yanga a thifuni mariphodza*", which translates into 'I do not want plastic shoes in my house.' On the other hand, Stayt (1931) and Rabothata (2005) talk about *malende* traditional song for rebuking women. The song is:

Vhamusanda fola ḽi na mulandu na?	My Chief, is snuff a crime?
Vho ro tenda ngoho fola ḽi na mulandu na?	You agreed, is snuff a crime?
Nde ndi tota fola,	I sniffed snuff
Tshanḓa tsha garaba,	a hand of a migrant labourer
Ḽa vhuya ḽa senga.	A migrant worker comes back and get subjected to kangaroo court

Scholars such as Stayt (1931), Van Warmelo (1968), Mathivha (1985) and Mafenya (2002) share the same sentiments with regard to *givha* and *tshikanganga* Vhavenḓa traditional dances. According to Stayt (1931) and Van Warmelo (1968), there is no distinction between *givha* and *tshikanganga* traditional dances. It is understood that *givha*

and *tshikanganga* traditional songs are performed by boys (Stayt, 1931; Van Warmelo, 1968). Stayt (1931) and Van Warmelo (1968) go on to state that *tshikanganga* traditional dance serves the purpose of entertaining people.

In all the discussions above, missionary, colonial and Vhavenḓa scholars focus on traditional songs that deal with social interaction, initiation and ritual rites, entertainment, community disputes and children's songs. To them, these are pure traditional songs that express their culture but fail to see the economic empowerment aspect that can create jobs and alleviate poverty. This study focuses on the economic empowerment aspect which is missing in the literature reviewed.

2.6 CONCLUSION

The first chapter introduced the statement of the problem pertaining to Vhavenḓa traditional songs in terms of their business implications, background, research questions, aim and objectives, justification of the study, significance of the study, scope of the study, research design and methodology, definition of terms, chapter division and conclusion. This chapter critically analyses topics pertaining to traditional songs. The researcher analysed or examined viewpoints of various authors who have made an immense contribution to traditional songs of various linguistic groups as well as Vhavenḓa traditional songs. As indicated, scholars, be they of Western or African background, including Vhavenḓa, do not delve into the economic empowerment aspect of traditional songs. This is a major gap that the researcher has identified and intends to focus on.

CHAPTER 3: THEORETICAL FRAMEWORK

3.1. INTRODUCTION

The views and perspectives of Western, African, colonial and Vhaveṇḓa scholars on traditional songs were scrutinised. In fact, similarities and differences of views pertaining to traditional songs amongst the scholars mentioned in the previous section were explored. This chapter focuses on the theoretical framework with special reference to the economic empowerment as well as globalisation theories. A theoretical framework is seen by Ladzani (2014:13) as a tool that focuses on answering the research question.

A theoretical framework relies on important words which support the researcher to introduce the relevant theory of the study, identify challenges and the research problem. The focus on tools of the theoretical framework can be historical studies, culture and so on. According to Ladzani (2014:13), tools are what enables the researcher to put together all the components that are critical to answer the research question. In this study, the researcher used important words to answer the research problem such as economic empowerment, microbusiness, macrobusiness, business discourse and globalisation.

The terms mentioned above are components of the theoretical framework which enabled the researcher to identify the research problem and answer the research questions. This explains the theoretical framework components which helped the researcher to change the status quo regarding lack of economic empowerment of traditional songs.

3.2. THEORETICAL FRAMEWORK

A theoretical framework, according to Ladzani (2014:13), is a collection of core elements which enable the researcher to solve the research problem. She goes on to say that the theoretical framework gives direction and guidance to the researcher. This view is reiterated by Saunders, Lewis and Thornhill (2003:389), who explain that a theoretical framework is a research tool that combines all elements from research questions, literature review, data collection, sampling, analysis and interpretation.

The functions of a theoretical framework as pointed out by Monnig, Sullivan and Dejong (1990:32) are:

- To advise and guide the researcher on components of the study and on how to adjust the study.
- To explain what the researcher will investigate accurately.
- To show aspects related to data collection, data analysis and explanation for the elements of the study; and
- To guide the researcher on how to formulate research questions.

As explained by Saunders, Lewis and Thornhill (2003:389), "Theoretical framework is a collection of techniques based on theoretical assumptions that combine to form a particular approach to data and mode of analysis". In terms of this view, the functions of the theoretical framework are:

- to provide means, approaches and arguments on the research.
- to provide a lens outward from the literature.
- to act as tangible foundations tools for the researcher.

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- to provide ways of linking theoretical perspectives with the act of research.
- to shape the research conclusions and emphasises the conceptual significance of evidence.

Some scholars have explored the concept of theoretical framework to illustrate its importance and explain how the study is organised. Saunders and Lewis (2003:389) reiterate this view by adding that a theoretical framework focuses on the interconnectedness of similar aspects so that they can be interlinked, and data analysed and explained pertaining to the research question. The theoretical framework, according to Ladzani (2014:13), gives the researcher ideas which enable him or her to organise all components of research to answer the research question by establishing the origin of the research problem.

3.2.1. Historical studies

Nieswiadomy (1993:155) and Collins (1997:103) share similar sentiments in relation to history. In terms of this view, history divulges the origin of all cultures. Historical studies, according to Collins (1997:103), are believed to be a tool that the theoretical framework uses to study the past in order to understand the current life. This is supported by Collins (1997:103), who argues that current life without knowing the past is meaningless. It is understood that retrospection is critical to enable individuals and teams to have an identity.

In this study, history was used as an instrument which enabled the researcher to understand the status quo of past musicians or performers who failed to benefit economically through their songs. Simply put, this study confined its focus and discussion to Vhavenḓa traditional songs in terms of how they can improve the lives of Vhavenḓa cultural performers economically. Raṅanga (2009:79) points out that Vhavenḓa traditional songs have been ignored in terms of economic empowerment in South Africa.

The framework of history helps the researcher to explain the status quo of olden musicians of traditional songs. For example, past musical performers were not well known, olden traditional songs were sung in public places such as drinking places, *davha*

(communal work organised by an individual who needs his or her land to be ploughed or cultivated), wedding ceremonies, celebrations or parties and so on. Olden musical performers were not formally trained on how to sing, dance and play instruments of their songs as there were no educational institutions then for traditional songs as they are today. It is understood that their musical artistry was a God-given talent and their performances lacked revenue and awards. Traditional songs were sung to entertain people and teach them cultural rules such as respect, perseverance, responsibility, praises, nursing babies and so on. Performers enjoyed the art as part of entertainment in social gatherings and doing any household chores or looking after the cattle. Cultural performers can earn a living through pure singing and dancing though with very little professionalism. However, this often does not apply to *Vhavenḓa* cultural performers who are economically disadvantaged. Bonny and Savary (1990:14) support this and explain that "Traditional songs are used to reveal the state of mind ordinarily used for thinking, problem solving, feeling, sensing, remembering and communicating."

In this chapter, the history of traditional songs was used as a theoretical framework which enabled the researcher to explain the status quo of olden traditional songs. Thus, history was used as a theoretical framework which paved the way to be able to answer the research problem under investigation.

3.2.2. Cultural studies

It is understood that culture is how people or societies live their lives. In explaining culture. Friedman (1995:80) writes that culture is the cognisance of various ways of doing similar things. Culture is seen by Davhana (2010:43) as a way of life of a particular society which encompasses language, manners, beliefs, taboos, artistry and religion. He further explains that culture encompasses religion of that particular society such as initiation or rites for ancestors, circumcision initiation, burial of the dead, bringing back the dead, healing of sick people, herbs used to heal sick people and so on. Furthermore, he reiterates that culture is a way a particular society uses different practices such as ploughing and cultivating, marriage, singing, dancing and playing instruments and so on. According to Moore (1953:35), African people rely on diverse cultures as it is believed

that they give them energy, protection, responsibility, way of living, religious views and practices. By the same token, Gove and Webster (1961:422) argue that:

> Culture is the total pattern of human behaviour and its products embodied in thought, speech, actions, artefacts and dependent upon man's capacity for learning and transmitting knowledge to succeeding generation through the use of tools, language and systems of abstract thought.

In terms of this view, culture embodies power to inspire a particular society and control the way people should behave. Ngugi wa Thiongo (1986:16) comments that language is a way of communication and embodies culture. He goes further to state that communication is the means through which a society reveals its culture. It is believed that language embodies culture of a particular society (Ngugi wa Thiongo, 1986:16). Furthermore, it is also understood that rules of culture are followed by that particular society. Moreover, Ngugi wa Thiongo (1986:16) explains that "Culture is reflected in cultural songs, proverbs and narratives which have had a considerable impact upon the shaping of African performers."

In this chapter, the cultural framework was used to demonstrate the origin of the problem of traditional musical performers and their artistry as one of the challenges of this study. This explains the view that Tshivenḓa traditional songs lack economic empowerment. In other words, some musical performers do not receive income. According to their culture, traditional songs are supposed to be sung by that particular society. The cultural framework helps the researcher to discover the origin of the research problem. According to Vhavenḓa culture, traditional songs have a great message.

All these views expressed above indicate that Vhavenḓa culture played a role in economic empowerment of the musical performers and their artistry. Culture was influential in making musical performers and their artistry to lack economic emancipation. Thus, cultural songs do not change as they embody history. The status quo of musical

performers for traditional songs and artistry need to empower them by using the theory of this study.

3.3. ECONOMIC EMPOWERMENT THEORY

According to authors such as Swift and Levin (1987), Empowerment Group and Gage (1989), Perkins and Zimmerman (1993) and Rappaport (1984, 1987), economic empowerment refers to a critical theory that looks at the globalisation of business. In the same vein, The Cornell Empowerment Group (1989:570) reiterates that economic empowerment is the empowering of local community in which people are able to have access to control profits from their businesses. In Gage's (1989:577) understanding, the economic system controls how people operate and receive profit from businesses, capitalism, communism and socialism. In the same vein, Rappaport (1984:569) elucidates that the economic empowerment theory is an approach that encourages the thinking of groups that promote access to business opportunities of traditional songs. Furthermore, this theory is grounded on the economic empowerment of performers of traditional songs and ways of venturing into macrobusiness.

In addition to the assertions expressed above, Rappaport (1984:569) affirms that performers of traditional songs need to be empowered so that they are able to access business opportunities which boost their economy. The economic empowerment theory, according to Zimmerman (1993:574), is a way of collecting prices that empower the business development of performers of traditional songs. It is believed that the economic empowerment theory encourages the way of communication between successful business people and those who are interested in business (Zimmerman, 1993:574).

Zimmerman (Ibid: 574) points out that performers of traditional songs need to be empowered and encouraged so as to boost the economy of traditional songs. Economic empowerment is seen by Rappaport (1987:569) as a way of encouraging performers on business opportunities that create interest. He goes on to enlighten that performers of

traditional songs need to be trained to improve their experience in business as a way of empowering themselves in relation to business.

On the subject of the economic empowerment theory, Swift and Levin (1987:571) say that it is a way of organising business associations or organisations with the intention to help business people. The value of this theory is to put together objectives of business people and business in order to achieve broad business. Perkins (1993:576) has shed light on the ways of economic empowerment. In terms of this view, this approach shows ways of empowering business people and of promoting them to the macrobusiness.

Swift and Levin (1987) speak about the ways of empowering the business of traditional songs. In terms of this view, the economic empowerment theory is anchored in empowering business groups as a way of eradicating poverty of performers of traditional songs. On the value of the economic empowerment theory, Rappaport (1984:569) explains that the theory seeks to create economic opportunities particularly for the poor people so that they can use their knowledge and skills to generate revenue or income.

Rappaport (1987:577) further explains that this theory, which empowers the economy, also encourages performers of traditional songs to achieve interests in maturity and revenue generated from sales of their songs. Swift and Levin (1987:571) support the statement above and confirm that the theory encourages relationships amongst organisations for performers of traditional songs, business institutions, groups of business organisations and so on. Performers of these songs need to be empowered so that they can participate in the business of successful people who have substantial experience pertaining to business (Ibid: 571). To them, this is a way of helping performers of traditional songs to promote their songs as well as attract the audience. On the other hand, Robbins (2007:127) argues that the economic empowerment theory focuses on the use of media, business institutions, government and non-governmental organisations.

John (1962:33) comments that performers need to be empowered so that they can participate in competition ceremonies. So, performers who win a competition must be

awarded money which is enough to buy musical and technological equipment for their songs, and the remainder can be saved in a bank. On the subject of the value of economic empowerment of performers of traditional songs, John (1962:33) says that it:

- improves the ability of market system and other inclusive economic development practitioners.
- facilitates inclusive empowerment with regard to the provision of sustainable services to the people across the globe.
- builds working group membership and teach them how to connect with each other.
- strengthens collaboration with other working groups.
- identifies gaps for development of new business profit as the key to learning priorities of new processes and to address people about economic aspects; and
- contributes to government funding by opening economic opportunities.

In explaining the value of the economic empowerment theory, Perkins (1993:576) takes up the case by postulating that it:

- empowers poor traditional song performers who are living in hamlet areas and in local community.
- encourages performers on how to create their own businesses and how to make profit.
- encourages performers on how to invest money in their own assets which will improve their businesses and rise out of poverty.
- motivates poor traditional song performers who are economically powerless. and negotiate for better terms for themselves with traders, financiers of the government and civil society.
- empowers performers not to depend on others for their survival and to prevent violations of dignity, respect and cultural identity; and
- provides training on performers on how they raise funding processes in order to facilitate performers economically.

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Masoga (2003:84) supports this by saying that some performers of traditional songs take part in different competitions such as traditional music performers competition and get awarded for their outstanding performances. In addition to the assertion above, Masoga (2003:84) states that the money paid by a group of performers for traditional songs is used to buy the required resources for the performers. He goes on to say that the other amount is used to register a group of performers to participate in the competition ceremony.

Blanchard, Olivier, Glovanni, Dell'Ariccia and Paolo Mauro (2010:29) support the views expressed above and affirm that the economic empowerment theory also seeks to empower previous performers and young performers. The viewpoint shared above is reiterated by Robbins (2007:127), who says that the economic empowerment theory analyses organisations supporting the economic activity.

There are authors such as Blanchard, Olivier, Glovanni, Dell'Ariccia and Mauro (2010:29), who are of the view that the economic empowerment theory encourages performers to develop themselves in business, train one another and find new ways of creating employment. They further explain that performers of traditional songs need to be taught how to make profit and price their albums of traditional songs. According to Blanchard, Olivier, Glovanni, Dell'Ariccia and Mauro (Ibid: 29), the economic empowerment theory puts business of traditional songs in a competitive standard. Performers of traditional songs need to be taught a way of pricing their products in a manner that is profitable (Blanchard, Olivier, Glovanni, Dell'Ariccia and Mauro, 2010:29). They need to be empowered on the business involving their songs so that they can reap the benefits of economic empowerment. Furthermore, Olivier, Glovanni, Dell'Ariccia and Paolo Mauro (Ibid: 29) elucidate that the younger generation should be empowered on the business of traditional songs so that they can grow up with knowledge of business of traditional songs. They further say that this theory looks at ways of promoting the benefits of economic empowerment of traditional songs.

In this study, the researcher used economic empowerment to answer the research question. In this regard, the researcher explored the source of the problem of traditional songs and artistry. Valuable words such as history and culture were used as instruments of the theoretical framework which helped the researcher to explore challenges which hindered traditional songs and performers from making business. A study conducted on Vhavenḓa speech community by Rabothata (1987:34) shows that Vhavenḓa traditional songs support this and explicates that:

> Historical, Vhavenḓa traditional songs often have no business and they learn the rules of their musical style informal and they learn just the part of their living by performing not money.

The economic empowerment theory was used as a way of training performers of traditional songs, saving money, requesting for donations from government business institutions and non-government business institutions, teaching ways of empowering musical artistry, creating organisations in groups, participating in meetings for performers of traditional songs and encouraging performers of traditional songs on the ways of participating in competition ceremonies of different traditional songs. Furthermore, the researcher employed the economic empowerment theory as a victory of accumulating sales by means of participating in the competitions that award winners with money. Rapport (1984:569) explains the economic empowerment theory as a business practice of enabling business people to access awareness and capacity. This is critical for business people and organisations to overcome challenges pertaining to economic empowerment.

This economic empowerment theory was utilised as a way of empowering performers of traditional songs to increase the sales of their musical artistry and emphasises the importance of money in all aspects of life. This viewpoint is substantiated by Ficher (1982:588), who writes that:

> Money is anything that people agree to accept it. Performers use money as a store of wealth, they can save money and use it to make purchases in their future. Their DVD and CD are served as a medium of exchange.

When emphasising the importance of economic empowerment, Melwin (2011:123) and Sheldon and Denardo (2005:4) argue that:

> The performers of traditional songs have to arrange and create their own traditional songs and evaluate them in terms of existing structures, revising, performing and re-evaluating.

During occasions, performers are usually invited but they are responsible for charging prices for their performances. This is supported by Masoga (2015:83-84), who explains that some traditional performers receive invitations to perform at occasions such as traditional weddings and other functions where they earn money for their performance. Traditional performers must be empowered to be able to use technology to promote musical artistry of traditional songs in the economic context. All sentiments expressed above will empower the economy of performers of Tshivenḓa traditional songs. Masoga (2007:83) affirms the sentiments above by stating that performers of traditional songs take part in different competitions and get awarded for outstanding performance which helps them to be economically empowered.

The economic empowerment theory has been utilised to discover ways of promoting performers of traditional songs and musical artistry. They need to be empowered in advertising musical artistry which in return will boast the economy of the country.

3.3.1. Views of scholars on business Discourse

Business discourse is critical for the success of businesses and business people. Holmes (1992) and Bhatia (2004) speak about business discourse which is believed to be an anchor for communication for everyone. In explaining discourse, Holmes (1992:123) says that discourse as a social practice is instrumental in contributing to positive or negative

actions. According to Holmes (1992:123), traditional songs are attained from primary sources. Performers perform orally and have texts of the songs written down. To the researcher's knowledge, Holmes (1992:34) is the only scholar who has focused on the business discourse which is a way of advertising products. This is supported by Bhatia (2004:123), who says that traditional songs are advertised by means of attracting people through oral discourse. This view is confirmed by Holmes (2007:34), who asserts that business discourse looks at the language of business for cultural performers as well as how they apply it in power relations, gender inequality, media discourse, political business discourse and intercultural business discourse.

Scholars like Holmes (1992), Bhatia (2004) and Bargiel-Chiappini and Gotti (2005) shed light on the use of business discourse. In Bhatia's (2004:132) understanding, business discourse is the use of both spoken and written language in a business environment. In terms of language use in the business context, Bargiel-Chiappini and Gotti (2005:15) posit that written business discourse is of utmost significance, particularly in business writings such as business letters, sales letters, emails, faxes and business magazines. Business discourse empowers business people and show them how to sell their products (Bargiel-Chiappini and Gotti, 2005:15). They further state that business discourse embodies responsibility of performers of traditional songs as far as promoting business of these songs in the economic context.

In this study, the researcher used spoken and written business discourse to discover ways of business communication of traditional songs in relation to economic emancipation. In explaining the use of spoken discourse, Bargiel-Chiappini and Gotti (2005:10) state that African lore is passed from older to younger generation through oral tradition. This viewpoint is supported by Gage (1973: 272), who affirms that traditional song performers convey cultural messages and knowledge through the oral tradition to the new generation. To him, cultural messages are conveyed without written instructions. This shows that spoken business discourse is grounded on the profit of sales of albums which are managed by managers and their groups. According to Barker (1999:120), blind performers sing traditional songs to comfort themselves; and spectators enjoy listening

to the messages conveyed through their songs. In terms of this view, blind performers sing songs that empower the economy, and play musical instruments on their own. It is believed that this is a way of attracting spectators to buy their albums.

According to Bargiel-Chiappini and Gotti (2005:10), written business discourse must be used to empower performers of traditional songs. The performers should use written business discourse such as email and business writings which promote albums through discounts of traditional songs and so forth. Bhatia (2004:132) adds that written business discourse is used to explain the rules of business institutions, to empower microbusiness and to train performers of traditional songs through writings. In the same vein, Holmes (1992:23) says that written business discourse teaches performers of traditional songs ways of advertising their songs.

In the past, primary schools encouraged oral tradition such as lullabies, community traditional songs, storytelling, mental arithmetic and community traditional songs (Williams, 1987:166). Traditional song writings are taught at schools as Arts and Culture in primary schools. In explaining power dynamics, Van Dijk (2001:96) argues that power relations manifest itself through the use of language and practice. Nowadays, traditional songs have business implications to the extent of empowering the world economy. Cultural performers earn a living through pure singing and dancing. However, this often does not apply to Vhavenḓa cultural performers who are economically disadvantaged. This illustrates power relations that play out among *Vhavenḓa* performers of traditional songs who happen to be the less powerful group while other cultural performers are the powerful group. The researcher watched traditional songs performances and looked at experiences, status and identity of performers. Managers of the groups have more power to control sales of albums and prices.

The business discourse theory looked at powers of instructors of groups of performers of traditional songs as a way of training business people. The researcher used spoken business discourse to demonstrate unequal power relations of people by looking at their

status in the family, power of men and women and power of singing by performers of traditional songs.

3.3.2. Views of scholars on microbusiness approach

Scholars such as Cohen and Cyert (1965), Ferguson (1969), Armstrong (1976) and Barker (1999) have written about the microbusiness approach. They concur that microbusiness is for business people who have interest in starting a business with the intention to reach a microbusiness which boosts the economy. According to Ferguson (1969:270), microbusiness is a way of sharing business ideas in order to meet the requirements of doing business.

Ferguson (Ibid: 270) says that microbusiness is for groups that are responsible for the pricing of products which generate profit that boosts the economy. Regarding this approach, Armstrong (1976:46) says that microbusiness focuses on ways of empowering the sale of products and advertising widely. Ferguson (1969:270) says that the microbusiness approach looks at accumulating revenue of sales of products. He goes on to state that performers need to be empowered to establish committees that look at the requirements of groups and encourage the sales of their musical artistry. Furthermore, Ferguson (Ibid: 270) explains that members of the committee of traditional songs need to be taught how to do business to be able to be promoted to microbusiness. This type of business is for business people who generate profit by buying products at lower prices. In this regard, these business people sell their products at prices that make good profits.

On the views of the use of the microbusiness theory, Cohen and Cyert (1965:271) write that:

> Microbusiness is based on behaviour of individual consumers and firms which are divided into consumer, demand, production that focus on the nature of marketing and competition.

They go on to emphasise that performers of traditional songs need to be empowered so that they can be promoted from microbusiness to macrobusiness. In other words,

microbusiness is the first step towards moving to macrobusiness. Cohen and Cyert (1965:271) speak about the importance of training microbusiness people:

- Generate revenue of sales of albums as a way of venturing into business of big institutions.
- Teach people on the use of emergency sales where performers sell their albums at their places.
- Teach people ways of selling albums by means of using banking details.
- Teach people a way of selling albums of traditional songs which boost the economy in a short space of time.
- Show people ways of buying resources of traditional songs and advertising mechanisms in the media.
- Teach people ways of increasing and decreasing prices of albums during ceremonies of traditional songs.
- Teach people how to use written business discourse by writing the number of products being sold, calculations of the prices and the profit of business of these songs.

In addition, Cohen and Cyert (Ibid: 271) assert that:

Microbusiness is based on the models of consumers that make decisions about what to buy, sell, produce with assumption that those decisions result in perfect market clearing.

According to Cohen and Cyert (Ibid), microbusiness is about accumulating money generated from sales which is made by moving to different places while advertising. Cohen and Cyert (Ibid: 120) state that performers of isiZulu nursery songs generate money by nursing babies and singing songs so that they can feed their families. Furthermore, some performers accumulate their payments so that they can buy musical instruments for traditional songs and meeting the business of traditional songs with interests. Barker (1999:210) writes that microbusiness is informed by the nature of market competition, economic welfare, and the role of information in economic outcomes. On

discussions pertaining to the value and functions of microbusiness, Ackley (1961:578) has this to say:

- empower performers so that they can build studios and train youth who do not have business experience.
- discourage performers from taking loans with high interests from different financial institutions.
- teach ways on how to save money to buy required resources and to pay security officials for the institutions where they perform.
- teach them on how to sell products by means of media communication.
- advise on the establishment of business groups or associations so that they can equip themselves and save profit from the sales.
- advise business people on the consequences of debts; and
- empower business people on how to save profit generated from sales and reach out to broader customers.

According to Cohen and Cyert (1965:271), microbusiness is about sharing ideas with groups of performers for traditional songs such as status, sales and calculations of money accumulated which is used to grow the business. Furthermore, Cohen and Cyert (1965:271) state that the number of performers who have been hired to perform should be honest when deciding on the price which empowers the economy. Ferguson (1969:270) posits that microbusiness encourages the categorisation of performers into groups. It is believed that performers are categorised into groups with various functions such as a group of lead vocalists, dancers, backing vocalists and those who play musical instruments for traditional songs. This view is affirmed by Cohen and Ackyet (1965:274), who posit that microbusiness people are categorised into groups and generate revenue through their business activities. In other words, microbusiness groups of performers of traditional songs should advertise their businesses with the intention of generating money.

Microbusiness focuses on the integration of various products whereas business groups are based on making total revenue for the products (Cohen and Ackyet, 1965:274). Microbusiness should be organised with the purpose of making groups of performers

manageable and easily follow rules of business. In Ackley's (1961:578) understanding, microbusiness focuses on sales of albums for traditional songs which empower the economy. According to Cohen and Ackyet (1965:274), the microbusiness framework teaches performers of traditional songs a way of communication with governmental and non- governmental business institutions. In terms of empowerment of microbusiness, performers should be taught how to ask for donations and ways of applying for a loan to grow the business (Rappaport, 1987:571). Additionally, the application for loan helps performers to buy the required resources for their songs (Rappaport, Ibid: 571).

Ferguson (1969:270) concurs with the statement shared above by maintaining that microbusiness is a way of boosting the economy of traditional songs. He goes on to explain that the microbusiness approach is an approach of business that seeks to empower people in terms of social, cultural and economic contexts. Microbusiness is entirely for poor people who are unable to lift themselves in business (Ferguson, 1969:270). Thus, the poor people who are in microbusiness should be trained on business affairs.

The researcher used this approach to discover ways in which performers can uplift themselves in the economic context. All these interventions will develop musical artistry business from the economic perspective. In explaining the microbusiness approach, Barker (1999:210) argues that it promotes and encourages performers of traditional songs to take up different competitions within their local communities with the purpose of being awarded money as a token of outstanding performance.

In this chapter, the microbusiness approach was thoroughly explained. Views of various scholars were explored. Ways of empowering and training performers of traditional songs were interrogated. These are vehicles to move performers to microbusiness. In this study, the researcher used microbusiness to discover ways of promoting performers of traditional songs in the business context. The importance of this approach is to train performers of traditional songs by means of empowering business. Microbusiness looks at ways in which performers accumulate money for their development in the business of

their songs. Performers of traditional songs should be empowered by collecting contributions in the form of money from different groups with the aim of holding traditional song competitions. In addition, the contributions received could be used to award the winners of competitions. This will attract the audience and listeners to buy albums in numbers.

3.3.3. Views of scholars on macrobusiness approach

In differentiating macrobusiness and microbusiness, Barker (199:210) clarifies that the microbusiness approach entirely comprises non-government organisations and community business while the macrobusiness approach looks at the income from government organisations, economic institutions, trade unions and banks, etc.

Various scholars share different views on the macrobusiness approach. Scholars like Armstrong (1976) and Perkins (1993) speak about ways of empowering microbusiness. Macrobusiness is grounded on governmental business organisations and so on. Armstrong (1976:46) states that:

> Macrobusiness is the continuing progress in improving models, access money investment in business, capitals investment, and interest of foreign investors and also manage if finance are available to national investment from local or national banks, government support, exchange rate affect import and export market.

This view is supported by Perkins (1993:576), who says that macrobusiness is an approach to business which emanates from microbusiness; and looks at the total savings and total investment. Furthermore, macrobusiness is the business approach for governmental and non-governmental structures which focus on the budget of the country and saving of money of all people (Perkins, 1993:576).

According to Ackyet (1965), Amstrong (1976) and Perkins (1993), macrobusiness uses governmental and non-governmental structures for investing and loaning money. Perkins (1993:576) says that macrobusiness controls the total profit or income in the economy of the country. Macrobusiness focuses on money invested in business institutions such as

total tax for workers and sale of fuels and so on (Perkins, 1993:576). Moreover, Perkins (1993:576) goes on to state that macrobusiness seeks to establish the connections between national income, savings overall price level, domestic markets, investment and capital flow. About microbusiness, Cohen and Ackyet (1965:274) posit that it is based on business structures that boast the integrated economy of annual tax. They continue to state that tax of groups of taxpayers empowers economy.

This approach looks at business advertisement for traditional songs and getting revenue of the interest of the money invested which empowers the economy (Perkins, 1993:576). Armstrong (1976:46) explains that macrobusiness focuses on banking institutions and structures and a way of maximising interest for the money invested. It focuses on the big banks with branches that offer loans which empower the economy (Armstrong, 1976:46). Moreover, Armstrong (1976:46) maintains that business looks at interest of loans. Macrobusiness includes the total income of workers who have invested their money in the bank and the total savings in the business structures (Armstrong, 1976:46). In the same vein, Perkins (1993:576) posits that macrobusiness encourages a way of globalising institutions that offer investment services. This is supported by Barker (1969:120), who affirms that macrobusiness practice has an influence on the national income and the way in which business people invest their profit.

Perkins (1993:543) argues that the foundation for macrobusiness is the development of the business constitution for the whole country, which enables businesses to investigate workers' income increase, price of fuels and products and change the status quo of tax for South African Revenue Service (SARS). Perkins (1993:576) supports this view by saying that "Macrobusiness is an international sphere where performers of traditional songs are used as domestic markets that are linked to foreign trade, investment and capital flow." He goes on to argue that the macrobusiness approach explains the interconnectedness of national income and the savings overall price level that empowers the national economic growth of a particular country.

The foundation of macrobusiness is to help the researcher to find a solution to the research problem such as revenue generation of business for traditional songs and changing the status quo of performers of traditional songs in the business context. The foundation of macrobusiness theory is to decrease the number of unemployed people, empowering performers in relation to business, training people on money investment and loaning money from banks, ways of saving and investing money in the banks with an intention of maximising interests for the business of traditional songs and changing the lives of performers of traditional songs so that they can be rich. The macrobusiness was used to change the status quo of the business for traditional songs and performers of the past. The programme *Marubini* on Soweto TV plays isiZulu and Xitsonga cultural songs and ignores Tshivenḓa songs. This demonstrates that there is empowerment of musicians from other ethinic groups while very little has been done on Tshivenḓa ethnic group.

This chapter explored views by different scholars on functions of macrobusiness, business structures for loans and investment. Macrobusiness encourages the development of performers of traditional songs in the economic context. This theory enabled the researcher to expand ways in which performers of traditional songs would use governmental and non-governmental business structures. For example, investing and applying for credit at banks and communication with foreign businesses so that they can have business experience for traditional songs.

3.4. THEORY OF GLOBALISATION

Several authors such as John (1962), Rappaport (1984), Perkins (1993) and Barker (1999) have provided deep insight into the theory of globalisation. Barker (1999:210) is the only author who has explained that the theory of globalisation is a way that places the business of performers of traditional songs on economic development. This theory promotes business of traditional songs (Barker, 1999:210). Barker (Ibid: 210) goes on to say that "Globalisation theory is a fundamental process that is used to shape descriptions, explanations, evaluation prescriptions and actions."

European cultural song performers earn their living through singing and dancing, and they are globalising their music businesses all over the world. It is for these reasons that Tshivenḓa cultural performers need to take a leaf from this. Parre (2001:116) posits that the theory of globalisation encourages the business development of traditional songs in the technological space. Marcuse and van Kempen (Ibid:54) argue that the theory of globalisation is grounded on business for television programmes, taking photos, recording using tape recorders, cell phones and so on. Lash and Urry (1987:37) speak about the importance of using a microphone. To them, a microphone has a sound which is audible, and entertains spectators and sellers of these songs.

The audience listens to musical artistry of performers of traditional songs with an interest to buy albums of these songs (Lash and Urry, 1987:37). Parre (2001:116) says that the value of this theory is to train performers to distribute albums of their songs and to make more revenue. The business that makes more profit is the one using technology. This opinion is reiterated by Lash and Urry (1987:37), who are of the view that performers of traditional songs must be trained on media sales. To them, a media programme is a fast way of selling albums of traditional songs. Lash and Urry (Ibid: 37) argue that:

- People gain access to goods and services from all over the world.
- There is a greater variety of things to buy and experience from all over the world.
- Benefits can trickle out from investment institutions that improve the lives of people.'
- Foreign investment in a country can help the government to raise money for different institutions; and
- Business opens up to us and we become aware of our role as global citizens.

According to Rappaport (1987:557), performers of traditional songs must be trained on modern business which is based on technology which publicises business in a short space of time. The globalisation concept is based on the use of new technology to sell music albums rapidly using platforms such as television, audiotapes, videotapes, slides,

charts and images. According to Rappaport (1987:557), migration contributes to cultural diversity as migrants come with their cultural practices such as traditional music and folktales, which enable them to market and generate income.

Travelers like products of cultural products such as compact disc (CD) and digital versatile disc (DVD) for various traditional songs. This is supported by Rappaport (1987:557), who says that the globalisation of traditional songs encourages the business development of business structures, which regulate business affairs. To him, globalisation is based on increasing business of traditional songs, which generates interest. This theory was used to explain the use of the internet in globalising business of traditional songs worldwide. As Cooke (1995:25) notes, folk songs are transmitted orally when listeners hear the message. According to her, folk songs are recited in the confines of families and social structures. The message disseminated in these songs is customarily of the daily happenings (Cooke, 1995:25). This confirms that spoken and written business discourse is critical in unlocking potential for globalising business for performers of traditional songs. The globalisation theory helped to train performers of traditional songs. In this study, the researcher uses the globalisation theory to demonstrate how it can be used to market Tshivenḓa traditional songs.

Cooke (1990:25) elucidates that the foundation for globalisation theory is to change the status quo of the study by emphasising the globalisation of sales of traditional songs. In this study, spoken and written business discourse was used. Performers were trained on the ways of globalising business by means of spoken and written business discourse and technological communication which globalises business for traditional songs worldwide. By the same token, Bargiela-Chiappini and Gotti (2005:10) argue that the globalisation practice enables performers to disseminate their traditional songs worldwide within a short space of time. The above-mentioned tools are used to help performers of traditional songs to globalise their business through spoken and written business discourse. Thus, it is important that certain basic strategies can be developed on how Vhavenḓa cultural performers meet functions of economic empowerment and how to globalise traditional songs, particularly in a marketing context. The researcher motivated the young generation

to sing traditional songs which may lead them to economic prosperity. Globalisation, according to Leshoai (1983:1), is a business practice concept that is used to explain and describe written discourse in business. Performers of traditional songs need to be trained on the ways of globalising business. This theory encourages the use of the internet as a means of promoting business which generates revenue in a short space of time. On the importance of media in promoting traditional songs, Phafoli (2002:6) maintains that media is a platform that has a tremendous role to play in terms of advertising and promoting folklore. It appears that Barker (1999:210) is the only scholar who has mentioned that performers of traditional songs need to be trained in all ways of globalising business. On the globalisation theory, Barker (1999:210) asserts that it influences the economic, political and cultural aspects wherein it creates jobs and strengthens the economy.

In this chapter, the researcher explained the theoretical framework to show the origin of the research problem. The theory of globalisation is a way of globalising business of traditional songs by using business advertisement of oral business discourse, writing and developing business for traditional songs and performers. A body of knowledge shows that African literature is still prevalent nowadays and appears to be a common practice for African traditional song performers who collect and record the oral traditions of their own nation with the use of technology such as mass media which distribute songs in a rapid way (Leshoai, 1983:1).

The theory of globalisation was used to explore the use of technology on business and to promote the advertisement of musical artistry of traditional songs globally. The researcher used this theory to discover ways of empowering the business of performers of traditional songs and the ways of selling their songs locally and internationally.The globalisation theory was used as a way of encouraging performers of traditional songs to grow the business of their songs in the global economic context. This contributes to the development of business for traditional songs and meeting their interest. This study investigates the problem of Vhavenḓa traditional songs and promotes traditional song performers in terms of economic empowerment to create job opportunities and to globalise the business of Vhavenḓa cultural songs. Nowadays, traditional songs have business implications that change the lives of performers who earn a living through pure

singing and dancing. This is supported by Barker (1999:210), who posits that performers of traditional songs should be trained about ways of globalising business and their musical artistry.

3.5. CONCLUSION

This chapter looked at the theoretical framework which focuses on theories such as economic empowerment and globalisation. The theories mentioned above enabled the researcher to answer the research problem. Instruments for the theoretical framework such as history studies and culture were used to explain the origin of status quo of traditional songs. In the same vein, economic empowerment, microbusiness, macrobusiness and business discourse were used to empower performers of traditional and musical artistry for future traditional songs. The globalisation theory was employed to explore globalising business for traditional songs. The economic empowerment theory and its components or tools together with business discourse of traditional songs were used to solve the research problem. This study seeks to correct negative perceptions that have left previous Vhavenḓa traditional song performers economically disadvantaged.

CHAPTER 4: RESEARCH METHODOLOGY

4.1. INTRODUCTION

The previous chapter dealt with the theoretical framework of the study. The theory was scrutinised to discover the origin of the problem which must be solved using economic empowerment and globalisation theories. The theories were utilised to explore the issue of Vhavenḓa traditional songs in terms of their business implications.

This chapter introduces elements of research, namely, research methodology, research design, population, sampling strategies, probability sampling, non-probability sampling, research site, size of data, data collection, ethical procedures, reliability and validity.

4.2. RESEARCH METHODOLOGY

It is important to define research prior to explaining the research methodology. Research is seen by Turker (1981:4) as a way of finding answers to a research problem being investigated. Goddard and Meville (2001:1) substantiate this view by arguing that research is considered as a systematic investigation using various methodologies. Based on this understanding, the aim of this study is to find an answer to the problem that relates to Vhavenḓa traditional songs and economic emancipation.

Research methodology is based on the collection of data by means of qualitative method. It is therefore of utmost imperative to explore views of different scholars and authors in relation to the concept of research methodology. As Johnson and Christensen (2008:93) note, the research methodology provides direction on the data collection process by focusing on the researcher questions that need to be answered. According to Goddard and Melville (2011:1), research methodology is considered a set of procedures for

collecting data that form the critical part of the research process. In explaining the importance of research methodology, Grinell (1993:3) says that it is a systematic procedure to solve a research problem and expands on the knowledge of the researcher while collecting data.

When defining research methodology, Reaves (1992:27) explains that it is part of research which is foundational to generate findings and interpret data. In any scientific study, there are two research approaches, namely, qualitative and quantitative (Johnson and Christensen, 2008:93). The qualitative method was used extensively in this study. However, the quantitative research method was not used in this study. These two research methods will be discussed below in order to demonstrate the difference between them.

4.2.1. Quantitative Method

As mentioned in the previous section, research methodology is divided into qualitative and quantitative. Quantitative research methods mainly focus on measurements such as numbers. In other words, it looks at quantification of things that are being investigated. Sanders and Pinhey (1983:82) reiterate that the quantitative research method relies on numbers or measurements that explain the phenomenon under investigation. This viewpoint is supported by William (2005:322), who argues that it is an approach that presents data in the form of numbers and measurements. As Ladzani (2014:61) states, a researcher uses a quantitative research approach when asking questions which are organised. With this research approach, a respondent is expected to answer yes or no. Nunan (1992:143) explains the advantages of using the quantitative research approach by stating that:

- It reduces worries, shows the number of things, measures things and analyses data by focusing on numbers of participants.
- It enables a researcher to obtain the number of research sites visited during the data collection process.
- It helps in making calculations for the questionnaires distributed to respondents and those received.

- It enables the analysis of questionnaires with similar topics received from participants.
- It leads to the number of sources where most data was collected.
- It enables the researcher to obtain total statistics.
- It enables the showing of the number of people who participated in the data collection process.
- It shows the total number of things that are counted and number of similar ideas of respondents.

In this study, the quantitative research methodology was not used.

4.2.2. Qualitative method

This study focused on the qualitative method, which is widely used in a naturalistic inquiry. The qualitative research approach is an approach that seeks to understand identity, manners and behaviour of a particular society. Regarding the qualitative method, Banisler, Burman, Parker, Taylor and Tindal (1994:13) reiterate that qualitative research seeks to understand views of participants in the form of words or utterances in order to provide solutions to a research problem being investigated. This is supported by Babbie and Mouton (2001:270), who explain that qualitative research is descriptive and seeks to discover new knowledge about a phenomenon under study. Leedy (1997:104) says that the qualitative research method focuses on answering the research question, explores causes of the problem of the study and trusts responses from participants. Banisler, Burman, Parker, Taylor and Tindal (1994:13) see the qualitative research technique as an inquiry which is descriptive in nature and which facilitates interactions between a researcher and participants. In the same vein, Leedy and Ormrod (2005:134) state that the qualitative research technique explains the origin of people and society, situations and research sites. The qualitative research inquiry was used in this study. Data was collected from various research sites in Venḓa, namely, remote areas, halls, ceremonies of traditional songs, public taxi ranks, stadia and so on.

The qualitative research inquiry was used to understand the nature of the problem under investigation. Moreover, Welman and Kruger (2003:178) take up the case by stating that qualitative research is a philosophical inductive method that seeks to understand data in the form of words and utterances which are analysed to generate findings and new knowledge.

The qualitative research technique is descriptive in nature and explains the situation of the research site. A researcher interacted with people to understand the situation in the research site and observed the behaviour of informants by listening to the way they sing. Furthermore, the qualitative research technique refreshed the mind of the researcher when re-reading information and analysing responses from the questionnaires returned. A researcher should take responsibility by visiting participants who were selected to participate in the study in various research sites. Data was collected by making notes and recording information pertaining to traditional songs. The total number of questionnaires distributed was noted. Similarly, the number of questionnaires returned and those not returned was also noted.

The importance of the qualitative research inquiry is that it provides more information that explains traditional songs, the status quo of the study, research design, data collection methods such as questionnaires and interviews, whereas the quantitative method looks at the numerical data. Collins, Du Plooy and Grobbler (2000:134) point out that qualitative research enables the researcher to understand experiences of participants through exchange of ideas and opinions between the researcher and the target group.

As Leedy (2005:134) argues, qualitative research data is usually collected through field observations in writing and the recording of data. As indicated above, this study used the qualitative research method. However, the quantitative research approach was not used at all. The qualitative research inquiry was used to understand meanings and interpretations of Vhavenḓa traditional songs and performers in terms of economic empowerment.

4.3. RESEARCH DESIGN

The design of this study was ethnographic. Research design encompasses all aspects of the study such as aim of the study, size of data, sample, sampling, data collection as well as data analysis. Allyn (1987:92) says that the research design is considered a plan from which all steps are detailed, which are critical for arriving at conclusions of a study. As Sanders and Pinhey (1983:130) point out, a research design is a blueprint which details various methods that must be put in place for a particular investigation. This is supported by Bless (2008:75), who points out that a research design is divided into different elements such as population, sampling, data collection and data analysis.

A research design, according to Seliger and Shohamy (1989:117), is a plan which is used to answer the research question of a study. To these authors, there are steps which should be followed while collecting, analysing and interpreting data. In the same vein, Krippendoft (2004:340) points out that a research design is a blueprint that organises data by collecting and analysing it. Krippendoft (2004:340) explains that a research design takes into consideration the purpose of the research and employs methods that are cost effective. Moreover, Turker, Weaver and Betryman-Fink (1981:50) write that a research design is a collection of methods that are used to investigate a particular problem.

Sengani (2008:199) asserts that a research design is a blueprint that is used to bring together all the aspects of a study under investigation. He goes on to state that with a research design, data is collected in an orderly fashion and finally analysed considering responses to research questions.

In this study, the researcher used the qualitative research approach to prepare for interactions between a researcher and participants. The researcher noted down information from participants, listened to the sound of words of performers of traditional songs, sound of backing vocalists and musical instruments which entertain the audience, and observed steps of dancing (Hofstee, 2006:113). Babble and Mouton (2001:74) emphasise that a research design is preparation that provides instructions on the

research process. Several scholars such as Banisler, Burman, Parker, Taylor and Tindal (1994:13) highlight that the researcher needs to uncover the research problem and the way the research questions would be answered. This assertion is reinforced by Welman, Kruger and Mitchel (2005:192), who argue that in some cases, the researcher might need to adjust the data gathering methods in order to improve the quality of data.

In this study, thorough preparations were made before data was collected. This suggests that the importance of a research design is to uncover the aim of the study. Research design elements that were used to investigate the phenomenon are population, sampling techniques, research site, size of data, data collection methods, ethical considerations, validity and reliability. As Bless (1987:75) argues, a research design is based on population, sample, data analysis and data collection methods.

Different types of research designs are narrative studies, phenomenology, grounded theory, ethnography and case study (Creswell and Clark, 2007:22 quoted in Maree, 2016:75). As indicated above, this study used the ethnographic research design. The aim of the study is to investigate the problem of the stagnancy of Vhavenḓa traditional songs and to promote traditional song performers in terms of economic empowerment in order to create job opportunities and to globalise the business of Vhavenḓa cultural songs. This study investigates the social and cultural aspects of Vhavenḓa society.

4.3.1. Population

In this study, the population was people that the researcher interviewed on Tshivenḓa traditional songs. This is illustrated by Platton (1987:227), who says that population is basically an entire group of members from which the researcher draws a sample. This view is reinforced by Collins, Duplooy and Grobbler (2000:147), who point out that a population is all the people or objects that the researcher has interest in. As indicated above, this study used people as participants to examine their experiences of Tshivenda traditional songs in terms of economic empowerment. The categories of members selected included those from tertiary institutions/structures, community members in villages and SABC Phalaphala FM broadcasters.

4.3.2. Sampling techniques

Sampling of the population is very crucial in this study. A sampling technique is referred to as a process of selecting a sample that will be investigated. Platton (1987:227) states that sampling is the procedure of selecting a sample from a population. Lempte and Preissie (1993:31) explain that there are two major sampling techniques, namely, probability and non-probability sampling. These sampling techniques are discussed below.

4.3.2.1. Probability sampling

According to Kumar (2005:169), probability sampling, which is also known as random sampling technique, is an approach where every element of a population has an equal probability of being selected. This opinion is substantiated by Shaughnessy (2008:48), who reiterates that probability sampling is a technique that allows all members of a population to stand a chance of being selected to participate in the investigation. Moreover, Shaughnessy (2008:48) emphasises that probability sampling is a technique where each member of a population has an equal chance of being included in the investigation. Shaughnessy (2008:48) has identified different categories of probability sampling, namely, simple random sampling, systematic random sampling and proportional stratified sampling.

In this study, probability or random sampling technique was not used. That is why the quantitative research method was not used. Random sampling, according to De Vos (1993:41) and Welman, Kruger and Mitchel (2005:59), occurs when every member of a population has a probable chance of being included in the study.

The researcher chose non-probability sampling as opposed to probability sampling based on place, time and getting answers, explanation for population, indication of numbers and so on.

4.3.2.2. Non-probability sampling

Non-probability sampling is a type of sampling only a selected member of population is considered for investigation. Views of different authors are scrutinised to understand

non-probability sampling. Non- probability sampling is seen by Neuman (1997:204) as a sampling technique that selects members of the population based on the availability and the fulfilment of certain characteristics. By the same token, Terre Blanche and Durrheim (1999:279) spell out that non-probability sampling is a technique that selects members of the population based on knowledge and judgement of the researcher as opposed to probability sampling. Moreover, Welman, Kruger and Michel (2005:68) explain that the non-probability sampling technique is cost-effective, less cumbersome and consumes very less time. Non-probability sampling was used in this study as it is more economical. Different kinds of non-probability sampling are quota sampling, purposive or judgmental, accidental and snowballing sampling (Neuman, 1997:204), which are described below.

- **Purposive sampling**

According to Gibeit (1993:74), purposive sampling is based on the qualitative research method which is used when a researcher interacts with participants. In terms of this view, the value of this sampling technique is that it enables the researcher to investigate information from participants by providing enough explanation and by having experience of the research problem. The researcher identified capable participants who would willingly furnish the best information to achieve the objectives of the study. According to Bless and Higson-Smith (1995:95), purposive sampling is also known as judgmental sampling because it is based on the judgement of the researcher or the purpose of the researcher. In this study, purposive sampling was used to select members of the population with experience in Tshivenḓa traditional songs. The categories of members selected included those from tertiary institutions/structures, community members in villages and SABC Phalaphala FM broadcasters.

- **Quota sampling**

Quota sampling is a non-probability sampling which identifies subgroups and selects a sample based on certain characteristics such as gender, age and experience in musical performance. This explanation shows that quota sampling was used in this study where data was also collected from groups with the required characteristics. Babbie and Mouton (2011:167) state that this sampling type is useful in collecting data.

Quota sampling gives the researcher an opportunity to increase the number of traditional songs. Quota sampling was used as the majority of Tshivenḓa traditional songs are sung by groups of people with experience.

Babbie and Mouton (2011:167) posit that quota sampling is useful because it consumes less time and is cost effective. It was used when the researcher visited research sites where groups of Vhavenḓa performers were performing. The researcher sought permission from woman instructors and paid entrance fee to watch Tshivenḓa musical performances. This was used as an opportunity to select respondents of the study.

- **Snowball sampling**

Snowball sampling is a non-probability technique where participants are requested to recruit or refer the researcher to other potential candidates who might have the required information. In this sampling technique, there are leaders who are appointed to manage participants. In this regard, the researcher has a chance to explain the purpose of the study to them as well as rules that must be followed.

Snowball sampling increases the number of participants who are supposed to participate during data collection for traditional songs. This sampling method focuses on leaders who were selected to enable the researcher to collect data from participants in relation to traditional songs. Snowball sampling uses referral for potential participants (Raṅanga, 2011:171). In terms of this view, participants have a chance of recruiting others. Snowball sampling is a technique that selects participants with experience with the research problem being investigated.

In this study, snowball sampling was used to get people who helped to obtain traditional songs which were then selected. This sampling technique was used to collect data on traditional songs on an urgency basis as the songs needed to be screened.

As Saunders and Pinhey (1974:121) maintain, snowball sampling is a method where participants are asked to recruit other potential participants that they know would have relevant knowledge for the study. This method entails asking participants to recruit potential candidates who meet the qualification criteria and enabled the researcher and her assistants to collect data within a short space of time. The other non-sampling method is known as accidental sampling and is discussed below.

- **Accidental sampling**

As the name suggests, accidental sampling is a sampling technique where the collection of data happens accidentally because it is unplanned. This enables the researcher to get participants quickly. These are participants with experience in relation to traditional songs. The definition of this technique is provided by Neuman (1994:69), who says that accidental sampling is a method where there was no prearrangement with participants. It is believed that this method is rapid and cost effective for researchers (Neuman, 1994:69).

Sampling techniques employed by the researcher are briefly discussed. The sampling techniques that were chosen are those that enabled the researcher to obtain participants who have knowledge of traditional songs and who could provide information within a short space of time. Purposive sampling was found to be appropriate as the researcher used her judgement to select members of the population. Participants with knowledge of traditional songs and economic emancipation were selected. With quota sampling, traditional songs were chosen according to groups of musical performers. Snowball sampling was used when the researcher asked participants to recruit people who meet the qualifying criteria. With accidental sampling, the researcher used assistants to select traditional songs in a short space of time in different research sites. In other words, the researcher and assistants visited the research sites where traditional songs are sung without any prior arrangement.

4.4. SIZE OF DATA

The size of data, according to Neuman (1997:221), depends on the kind of data analysis, accuracy of the sample to the researcher's purposes and the characteristics of the population. According to Welman, Kruger and Mitchel (2005:52), a sampling method must come up with a manageable size of data. The size of data should be manageable to show that everything has gone according to plan.

In this study, the researcher distributed questionnaires to both male and female participants. Female participants were twenty-one years and over, whereas male participants were thirty years and over. This was simply because participants of these age groups can give consent to participate in the study. Many of participants were committed to the study and answered the research questions. The researcher used interviews with a set of questions to collect data relating to traditional songs. The researcher used a manageable number of questionnaires.

4.5. RESEARCH SITE

A research site is where the researcher conducts the study. This is explicitly explained by Kumar (1999:179), who writes that a research site is a place where the researcher will conduct an investigation, including collecting data. Raṅanga (2009:48) supports the above viewpoints by stating that a research site is a place where a study is conducted such as conference halls and festivals. In this study, the research site is Limpopo Province, Vhembe district area, Venḓa, where traditional songs are sung in places such as royal families, schools, churches, weddings, taxi ranks, bus stops and so on.
.
The research sites mentioned above were visited by the researcher and her assistants during data collection of traditional songs.

4.6. DATA COLLECTION

Data collection is a critical part of the research process. It is a process of gathering data related to the research problem. According to Ladzani (2014:70), data collection is the process of collecting data that will assist the researcher to solve the research problem. She further states that the researcher usually appoints research assistants to assist them with data gathering. According to her, the researcher usually briefs the assistants on the purpose of the study and other details that are important. In this case, the research included both males and females as assistants to find answers to the problem pertaining to Tshivenḓa traditional songs and economic empowerment. The researcher began by explaining the aim of the study to participants. This gave them a good understanding of the study. The researcher decided to get permission from participants and managers of institutions where data was gathered. In light of this, the researcher requested permission from leaders and participants to visit where Tshivenḓa traditional songs were performed.

Both primary and secondary data were collected. Kumar (2005:118) explains that primary methods are first-hand information obtained from published sources. Primary data included first-hand data collected by the researcher when she visited places where traditional songs were performed. The data collection instruments that were used to collect primary data included questionnaires, interviews and observations. In contrast, the researcher collected secondary data that have already been published by other researchers. Secondary sources are seen by Kumar (1996:124) as the current information that has been published by authors and scholars related to the topic under investigation.

In line with this understanding, the researcher critically analysed studies conducted by various scholars, authors and researchers in relation to the economic development of Vhavenḓa cultural song performers and the promotion of traditional songs in the African language. The literature reviewed included accredited articles, dissertations (published and unpublished), internet and so on. Secondary data enabled the researcher to expand her knowledge and views of different scholars which support the topic under investigation.

There are a variety of data collection methods in qualitative study. However, in this study, primary data was collected through questionnaires, interviews and observations. This section discusses qualitative data collection methods that were used. Each method is explored in detail in the next section.

- **Questionnaire**

Gray (2004:174) explains that a questionnaire is an instrument used to collect data from participants by writing down responses. It is a set of both open and closed questions that are prepared prior to the data collection process. Furthermore, a set of questions in the questionnaire are to be completed by participants. De Vos (1993:124) posits that researchers utilise questionnaires to gather data in the form of feelings, perceptions, thoughts and beliefs. In explaining the importance of questionnaires, Dillman (2000:48) has this to say:

- This method collects data rapidly.
- It collects data related to the research problem from participants.
- It gives participants enough time to answer the questions in the way they want.
- The participant completes the form without any disturbance.
- It motivates the feelings of participants.
- The researcher does not have to be present when participants complete questionnaires.

In this study the researcher designed questionnaires and sent them to both male and female participants who have knowledge of the research problem pertaining to traditional songs and economic empowerment. Participants were asked to provide answers to questionnaires by writing them down. Questionnaires are instruments that comprise a set of questions which are handed to participants to provide their views and opinions by writing down answers (Burns, 2000:16).

The researcher used questions which are managed by the researcher and participants. The importance of questions that are managed by the researcher is:

- to show the number of questionnaires given to participants by hand and telephone.
- to distribute the questionnaires to all participants who have been selected.
- to read out the question of the questionnaire of the study to participants.
- to enable participants who are illiterate to complete questionnaires on their behalf.
- to complete the questionnaire of the research question on their own.
- to write down responses of participants who were interviewed by telephone.

The researcher also used questions which were managed by groups of participants of the study such as cultural leaders, elders, performers of traditional songs, scholars and SABC media broadcasters. All these groups of participants were given questionnaires to complete on their own. The researcher read out questions to illiterate participants, blind people and so on. Then participants explained the answers while the researcher was writing down or completing questionnaires which were provided.

Questionnaires are tools that are utilised in research sites as identified by the researcher (Saunders and Pinhey, 1983:76). To maintain consistency, Hofstee (2006:132) states that participants are asked the same set of questions from the questionnaires. They were given one hundred and fifteen questionnaires which were sorted according to groups. Seventy-eight questionnaires were returned and thirty-seven were not.

Questionnaires were categorised into five groups of participants. For example, cultural leaders, elderly people, performers of traditional songs, scholars and SABC media broadcasters. These groups were asked to indicate benefits, challenges of traditional songs, traditional songs that can empower the economy and strategies that can be used to improve the business prospects of Tshivenḓa cultural songs. This illustrates that fifty-five participants had interest in solving the problem of traditional songs; sixty participants did not show any interest. Participants who completed the questionnaires showed enthusiasm and handed them back to the researcher. Some participants called the researcher to collect the completed questionnaires. The researcher read out the questions to the illiterate participants and those who were interviewed telephonically. They in turn provided responses which the researcher wrote down. Of all the returned

questionnaires from the five groups, the researcher selected performers of traditional songs who would be interviewed.

- **Questionnaires for male and female performers of Tshivenḓa traditional songs**

The researcher distributed twenty-eight (28) questionnaires to male and female performers of Tshivenḓa traditional songs. Twenty-four (24) questionnaires were returned and four were not. Performers of Tshivenḓa traditional songs were coded AA1 till AA 18. The questionnaire for performers of Tshivenḓa traditional songs comprised eighteen questions. In the questionnaire, participants were asked about gender, age and social standing.

Participants were asked to contribute their opinions on the research question based on the knowledge that they have relating to traditional songs and economic empowerment. In addition, they were asked to explain the language used to solve the problem, benefits and challenges of traditional songs from a business perspective. Their opinions enabled the researcher to solve the research problem in relation to traditional songs and economic empowerment.

- **Questionnaires for male and female cultural leaders**

The researcher distributed twenty-seven (27) questionnaires to a group of male and female cultural leaders which were sent to the offices. Sixteen (16) questionnaires were returned and eleven were not. Male and female cultural leaders and performers of Tshivenḓa traditional songs were coded BB1 till BB 16. In the questionnaire, participants were asked about gender, age, social standing and their opinions regarding benefits and challenges of traditional songs and economic empowerment.

- **Questionnaires for male and female elders**

The researcher distributed twenty-seven (27) questionnaires to a group of male and female elders. Sixteen (16) questionnaires were returned and eleven were not. The elders were asked sixteen (16) questions and were coded CC1 till CC 16. In the questionnaire, participants were asked about gender, age and their social standing. Furthermore, they

were asked for their opinions regarding language use to solve the research problem, benefits and challenges of traditional songs and economic empowerment.

- **Questionnaires for a group of male and female scholars**

The researcher distributed twenty-seven (27) questionnaires to a group of male and female scholars. Fifteen (15) questionnaires were returned and twelve (12) were not. The scholars were asked fifteen (15) questions and were coded DD 1 till DD 15.

In the questionnaire, participants were asked about gender, age and their positions where they work. Furthermore, they were asked to provide their views on the research question focusing on the knowledge of traditional songs and economic empowerment. Moreover, participants were asked to provide insights into language used to solve the research problem, benefits and challenges of traditional songs and economic empowerment.

- **Questionnaires for members of SABC radio male and female broadcasters**

The researcher distributed eighteen (18) questionnaires to members of SABC radio male and female broadcasters. Thirteen (13) questionnaires were returned and five were not. Members of SABC radio male and female broadcasters were asked thirteen (13) questions. Members of SABC radio male and female broadcasters were coded EE 1 till EE 16.

In the questionnaire, participants were asked about gender, age and their positions where they work. Furthermore, they were asked to provide their views on the research questions focusing on the knowledge of traditional songs and economic empowerment. Moreover, they were asked to provide insights into language used to solve the research problem, benefits and challenges of traditional songs and economic empowerment.

The deep insights provided by participants are of great significance in solving the research problem of this study which pertains to traditional songs and economic empowerment. A total of seventy-eight (78) questionnaires were returned and thirty-

seven (37) were not. Those who failed to return the questionnaires indicated that they could not complete them.

They pointed out that they do not have interest in listening to performers of Tshivenḓa traditional songs. According to these participants, watching Tshivenḓa traditional songs made them feel small as these songs are also sung by amateurs. Some participants stated that they did not think it was important to complete the questionnaires. Others indicated that they did not have enough time to complete them since they were working. Few male participants were angry with the research assistants because they were expecting payment.

- **Interview**

Interviews in this study became crucial in collecting data. An interview as described by Raṅanga (2001:107) and Platton (1990:2012) is a spoken discourse where one person (interviewer) asks questions while another one (interviewee) answers. This statement is supported by Gray (2004:213) and Nunan (1992:231), who say that it is a concept that refers to a conversation between two or more people where the interviewer asks questions while the respondent answers. An interview as a data collection method was used to gather information in relation to traditional songs and economic empowerment. The information was used to solve the research problem. Interviews, according to Boston (1987:94), are categorised into three groups, namely, face to face, group and telephone.

According to Ladzani (2014:121), in-depth interviews enable the researcher to solicit information that is central to the study under investigation. In this study, the researcher probed participants in interviews in order to understand traditional songs and economic emancipation. In light of this, the researcher solicited knowledge from participants who have knowledge of traditional songs in order to generate findings and conclusions. Data collection is based on interviews and the qualitative research philosophy. The interviews were conducted in Tshivenḓa language. The importance of interview as data collection method in this study are as follows:

- It enabled the researcher to select participants who have knowledge related to the research problem.

- Interviews enabled the researcher to understand traditional songs.
- Interviews helped to examine the information that has answers to the research question in relation to traditional songs and economic empowerment.
- Interview enabled the researcher when drafting a set of questions which are related to the research problem.
- It enabled the researcher to record answers from participants by writing them down.

The main aim of this data collection method is to solicit information related to traditional songs and to test the interest of participants. In this study, data collected from interviews was analysed. In contrast, the information gathered from questionnaires served as a guideline for the interviews.

During this study, face to face and telephonic interviews were conducted between the researcher and participants who were selected. These interviews were conducted at the research sites where participants were available. The researcher asked for three male and five female assistants to assist in the data gathering process for information related to traditional songs.

These assistants were trained on the purpose of the study and other details. The researcher explained the purpose of research questions and responses. Participants were divided into five groups, namely, cultural leaders, performers of traditional songs, scholars, elders and SABC media broadcasters.

Participants were asked about benefits and challenges of traditional songs in terms of how they can improve the lives of Vhavenḓa cultural performers economically. The responses from interviews were written down and recorded by the researcher. The researcher interviewed participants who were selected to participate in the study.

Concerning interviews, Mouton (1998:251) explains that spoken language discourse is critical for interviews. In line with this understanding, interviews were conducted in

Tshivenḓa language. Furthermore, the researcher interviewed participants at the places where they were available.

The researcher and her assistants visited all research sites where participants were available. In addition, the researcher interviewed participants using snowball sampling which entails asking participants to recruit other potential people. It was indicated that potential participants should have knowledge related to Tshivenḓa traditional songs and economic emancipation. The interview for this study was based on questions which relate to traditional songs. This study maintained anonymity for ethical consideration by not revealing names of participants. On the other hand, the researcher used code labels in order to protect the identity of participants.

- **Face to face interviews**

Face to face interview as described by Neuman (1997:254) is an oral interaction that takes place between two people with the purpose of one party soliciting crucial information from the other. This viewpoint is substantiated by Burns (2000:423) who explains that face to face interview is a verbal communication in which the interviewer poses a set of questions which the interviewee responds to. In other words, face to face interview is when the researcher collects data by interviewing participants. This type of interviews allows the researcher to be closer to participants. In this method, the researcher poses questions and the respondent answers. The researcher used face to face interview as it is believed to be cost-effective. This type of interview enabled the researcher to listen to responses of participants and to write them down for the sake of records.

The researcher conducted face to face interviews with various groups, namely, two males from cultural leaders, two female performers of traditional songs, three elderly, two teachers and learners of both gender, one female lecturer, two male authors of Tshivenḓa cultural songs literature two university student teachers in the Department of African languages and two male and female SABC media broadcasters. In this study, face-to-face interviews were conducted with fifteen participants. Prior to interviews, the

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researcher read out university rules to participants indicating to them that there would be no payment. During the interview, the researcher began by greeting everyone before introducing the purpose of her visit.

The interview started with a small talk discussing issues such as the weather, drought, politics and other things which affect lives of people such as children and women murders. This was to create friendship with participants. The importance of face to face interviews is to collect information relating to benefits and challenges of Tshivenḓa traditional songs as well as economic emancipation. Participants who were selected provided deep insights into the research problem being explored.

- **Telephone interview**

A study of this nature also involved telephone interviews. Platton (1987:203) has this to say about the importance of a telephonic interview:

- It uses few people in order to assure quality and avoid interview bias.
- It can be conducted on a wider geographical scope and is relatively cost-effective.
- It guides the researcher on how the interview can be recorded.
- It reduces non-response quality of data collected and maximises the quality of information about the topic under investigation.
- It can easily solicit information in studies that can be very sensitive.
- It allows for clarification of answers or asks for clarification for some items on the questionnaire.
- It enables the researcher to establish rapport with potential participants and to gain their co-operation.

De Vos, Strydom, Fouché and Depolrt (2011:187) say that a telephone survey enables the researcher to collect data in a short space of time which allows the immediate investigation of a phenomenon.

In this study, the researcher conducted telephonic interviews with four participants. The researcher selected some participants from the questionnaires for telephone interviews. This resulted in the addition of two men and two women telephone interviews.

- **Observation**

Observation is one of the data collection methods in a qualitative enquiry. In explaining this type of data collection method, Kumar (1996:105) states that observation is another method where the researcher observes the behaviour and actions of participants so as to discover their perceptions and feelings.

In this study, the researcher started by investigating lives of participants, their communication and responsibility by visiting and spending time with them. Observation took place indoors. For instance, community halls, outdoors, playgrounds and outside buildings where cultural songs were rehearsed. The researcher started off by greeting managers of musical performers where performances are made. The researcher participated where necessary and where there was a need (Welman, Kruger and Mitchel, 2005:20). The researcher took time to observe the performers and engage them. In this regard, this study used observation as another method of collecting data. With this data collection method, the researcher observed the performances and listened to the rhythm of traditional songs performed by both men and women. Furthermore, the researcher listened to the sound of the musical. In this regard, the researcher observed every song and the way they performed, that is, everything relevant to the research questions. As part of the observation, the researcher watched DVD and CD, and took pictures of the performers although they danced in different places.

Kvale (1996:98) states that "The researcher will take time to observe the performers, talk to them if they sing melodic music with reference instruments system". This is supported by Welman, Kruger and Mitchel (2005:20), who argue that observation happens when an observer observes the actions of participants in order to understand the importance of the behaviour. The researcher observed situations in various research sites where competitions were held. Amongst what was observed includes the dress code, style of

dancing and listening to the melodic music according to selected groups. Furthermore, the researcher visited groups of performers (boys and girls) who danced traditional songs at different places such as school open grounds and places where there were competitions of male and female learners in different schools. Groups that were visited had their names withheld, and coded labels were used. This was to comply with the anonymity principle of ethical considerations. The researcher observed four competitions of performers and dancers of Tshivenḓa traditional songs in various groups, namely, performers and dancers of female *tshigombela* dance coded A, children who danced *tshifasi* were coded B, female elders dancing *matangwa* coded C and dancers of *malende* were coded D. The competitions for these categories took place in different places. The researcher selected traditional songs from these groups of female singers and dancers in order to listen attentively to them.

The researcher visited groups of secondary school learners coded A. She used a vehicle to travel to the places where the competitions were held. Upon arrival at the schools, the researcher greeted the school governing body committee who was seated in a tent decorated with Tshivenḓa traditional clothing *(miṅwenda)* and tables covered with black cloths. The programmes and forms for rating performances were visible on top of the tables. The chairs were covered with black and white cloths. Female and male managers were sited on the front row according to the type of dances. A male programme director used a microphone to call out numbers that represent the names of groups from the schools. The researcher approached the managers and explained the purpose of her visit. The researcher produced a permission letter from University of South Africa's research ethical committee.

The secretary of the committee read out the letter to all members. The researcher requested to use a phone video to record the performance of the dancers and to take photos for which permission was granted. The researcher looked at the way they entered the dancing ground, the dress code, playing of *mirumba* instruments, starting a song and backing the lead singer. This is where the researcher investigated whether female dancers need to be trained and empowered economically. Observation was used as a

method of collecting data for Tshivenḓa traditional songs based on economic emancipation. There are certain factors which contribute to the credibility of research findings. In this study, reliability and validity are discussed.

4.7. RELIABILITY

The researcher looked at the reliability of the research. Reliability is seen by Bell (1993:64) as a concept which refers to the degree to which research is reliable and valid. This viewpoint is reinforced by Ladzani (2014:121), who states that reliability is when the same research can be conducted again but still produces the same results. In other words, any scientific research must be repeatable by other researchers who must still come to the same conclusions. The consistency of research findings is critical in any scientific inquiry. Reliability starts from data collection methods to generation of findings and conclusions.

Reliability emphasises repeating the same research in different ways and still produce the same results. Macmillian and Schmacher (200:407) assert that reliability is the degree to which the same research is repeated many times under various conditions but still produce the same results. Simply put, this is about the consistency of research results even when repeated many times by other researchers.

The aim of the study is to investigate the problem of stagnancy of Vhavenḓa traditional songs and to promote traditional song performers in terms of economic empowerment in order to create job opportunities and to globalise the business of Vhavenḓa cultural songs. In this study, a pilot study was conducted to test the methods utilised. This was important to assess the reliability of the methods themselves. The pilot study research results generated the same results as the main study. This illustrates that this study is reliable. The validity of a study is also crucial.

4.8. VALIDITY

It is understood that validity forms an integral part of any scientific inquiry. Validity is believed to be the extent to which research findings are accurate. Validity, according to Kurmar (1996:137), is the degree to which instruments of the study can produce the same results. The research should produce results that correspond with real life situations. Simply put, the research results must be a representation of reality. In this study, the instruments and methods were tested during a pilot study to ensure that they are accurate. This is what contributed to the validity of the study.

4.9. ETHICAL CONSIDERATIONS

For any inquiry, the behaviour of researchers is important. In other words, researchers need to comply with certain ethical standards while conducting a study. In this study, ethical aspects were taken into consideration. The researcher used ethical guidelines of the University of South Africa as a protection of human rights. In addition, the researcher followed ethical rules that govern the research throughout its process. Elaborating on ethical considerations, Gray (2004:58) defines ethics as concerns about the researcher's behaviour in relation to the subject of the research or those who are affected by it. In explaining the principles of ethics, Saunders and Pinhey (1983:396) mention that the researcher should see to it that the safety of participants is crucial. It is also important that participants are furnished with all information pertaining to the study (Saunders and Pinhey, 1983:396). According to Gray (2004:58), ethics refers to how a researcher behaves while conducting a research undertaking. In other words, researchers are expected to behave appropriately towards the subjects. There are a set of principles that researchers need to adhere to when conducting a study (Collins, du Plooy and Grobbelaar, 2000:29).

Raṅanga (2008:135) explains the principles of ethical standards: informed consent, voluntary participation and withdrawal. Leedy and Ormrod (2005:101) emphasise that one common practice is to present an informed consent form that describes the nature of the research project. In terms of this view, participants are required to sign informed consent which shows that they agree to participate in the study. This is supported by Raṅanga

(2008:135), who says that it is of utmost significance to explain the purpose of the study to participants so that they can be informed.

Participants can withdraw from participating at any given time (Raṅanga, 2008:135). Based on these arguments, it has become clear that the behaviour of researchers is critical for the credibility of research findings. The researcher adhered to rules spelt out in the permission letter from the University of South Africa. In addition to these principles, the researcher stuck to confidentiality of information pertaining to the study as no name of any participant was mentioned. Therefore, code labels were used instead of names of people. It is critical that researchers follow all ethical considerations while conducting a research undertaking. In this study, the researcher adhered to the University of South Africa's ethical codes.

4.10. CONCLUSION

This chapter introduced the research methodology and methods such as the quantitative and qualitative, design and its components such as population, sampling techniques, size of the data, research site and data collection methods. In this study, the researcher explored the two major research methods, namely, qualitative and quantitative. As the qualitative research method is descriptive in nature, it was used to understand views of different participants regarding Tshivenḓa traditional songs and economic emancipation. The ethnography research design was used in the study. On the other hand, quantitative method was not used as the study was not about numerical data or statistics.

The data was collected using questionnaires which were distributed to participants. On the other hand, face to face interviews were conducted between the researcher and participants. Furthermore, telephonic interviews were conducted through a phone. The researcher visited the research sites and observed traditional song performances. Data was collected through recording and by writing down answers from participants as a way of preserving the history of traditional songs. On ethical considerations, a permission letter, and discussions with participants became the cornerstone of the study. The validity

and reliability of the study were explained in detail. Efforts were made to ensure that the study is reliable and valid.

CHAPTER 5: DATA PRESENTATION, ANALYSIS AND FINDINGS

5.1. INTRODUCTION

The previous chapter focused on elements of research, namely, research methodology, research design, population, sampling strategies, probability sampling, non-probability sampling, research site, size of data, data collection, ethical procedures, reliability and validity.

This chapter focuses on the ways of investigating data for traditional songs, publicising and analysing interview responses with the intention of generating the research findings. Data was drawn from various groups such as traditional song performers, cultural leaders,

elders, performers of traditional songs, scholars and SABC media broadcasters of both genders. The researcher looked at personal traits of participants such as gender, age and social standing. Data analysis was used as a way of re-reading the data collected from participants. Data was compared in terms of similarities and differences. The researcher had the opportunity to write down information relating to traditional songs and compared it in terms of similarities and differences. The researcher typed information and examined it in order to come up with explanations and understanding of the research problem relating to the economic empowerment of Tshivenḓa traditional songs. This is supported by Platton (1990:146), who states that a researcher should re-read data so as to establish consecutive actions to generate explanations.

Data was collected when the researcher interviewed groups of participants pertaining to the problem of economic empowerment of traditional songs. Information regarding traditional songs was recorded and typed from notes which were prepared by the researcher and her assistants. Information collected from participants was classified into themes which were generated from interviews. Data analysis was based on re-reading information collected from participants. It was then typed into a computer and examined.

5.2. DATA TRANSCRIPTION

This study seeks to understand the problem of promotion of Vhavenḓa traditional songs in terms of economic emancipation. Maree (2007:106) points out that data transcription is considered an initial stage of the data analysis process. Qualitative research normally gathers data in the form of audio or recordings which require to be transcribed into written format. In explaining data transcription, Maree (2007:106) states that this step entails transforming handwritten data into typed format. Raṅanga (2009:36) argues that subsequent to interviews, data obtained from participants needs to be typed. This viewpoint is supported by Raphalalani (2015:86), who says that during the data collection process, the researcher would normally record and write down information from participants. This issue is put into perspective by Welman *et al.* (2005: 211), who argue

that raw field notes data should be processed. This happens after it has been transformed into a typed format.

In this study, data was collected from participants in relation to traditional songs and economic emancipation. The questionnaire and interview questions were developed in Tshivenḓa language and participants responded in their mother tongue as the study focused on traditional songs. During interviews, the researcher recorded and wrote down notes of responses from participants. This means that the data collected could not be used as it was but had to be transcribed into a usable format. This is what Maree (2007:106) refers to as data transcription.

The researcher complied with all research ethical rules as laid down by the University of South Africa. The questionnaire and interview questions were approved by the Research Ethics Committee of the University of South Africa. Questions were initially in English and had to be translated into Tshivenḓa to enable the researcher to collect data. This study used an analytical comparison which is discussed below.

- **Data analysis according to analytical comparison procedures**

The raw data that has been collected from participants was subjected to data analysis. The analytical comparison was used as the qualitative data analysis method of the study. Before providing a deeper explanation of data analysis, it is imperative to define data analysis. Data analysis, according to Seliger and Shohamy (1989:201), is a procedure for transforming, examining and assessing data with the intention of generating research findings and conclusions. This is supported by Ladzani (2014:128), who maintains that data analysis is a systematic technique of examining raw data in an attempt to generate explanations and interpretations. In the words of Mouton (2001:108):

> Data analysis is the way of understanding the various constitutive elements of one's data through an inspection of relationship between concepts,

constructs or variables and of discovering whether there are any patterns that can be identified.

As Mouton (1996:161) further argues, data analysis process comprises two stages. The initial stage involves condensing data that has been gathered while the second stage seeks to deduce patterns and themes emanating from the data. Furthermore, Mouton (1998:108) explains that the purpose of data analysis is to reduce data into manageable themes, patterns, trends and connections. Ladzani (2014:126) posits that the purpose of data analysis is to generate meanings and conclusions from raw data.

In this study, the researcher typed raw data collected from questionnaires, interviews and observations. The researcher used a tape recorder to record data. A video was also taken during the data collection process. As Marshall and Rossman (1995:114) note, the researcher needs to identify code labels and categories from the collected data. In terms of this view, the identification of code labels is done by reading information in detail.

The researcher used the qualitative research method to discover meaning from the data. Data was collected by focusing on experiences of participants in relation to Tshivenḓa traditional songs in terms of economic empowerment. The next section discusses the analytical comparison which was a data analysis method employed in this study.

5.3. DATA ANALYSIS PROCESS

Data analysis is a procedure of sorting out data collected from participants through recording, writing notes, observation and interviewing participants. This is substantiated by Ladzani (2014:128), who states that data analysis is a technique used to sort data so as to establish meanings and explanations. Ladzani' s (2014:128) assertion is supported by Raphalalani (2015:86) and Burns (2000:432), who posit that data analysis is a way of establishing meaning from data collected. By the same token, Mouton (2001:108) adds that:

Data analysis is the way of understanding the various constitutive elements of one's data through an inspection of relationship between concepts, constructs or variables and of discovering whether there are any patterns that can be identified.

As Marshall and Rossman (1995:112) put it, data analysis is establishing explanations from collected data. In terms of this view, data analysis looks at the reduction and expansion of data to accomplish research findings. In a similar vein, Mouton (1996:161) explains data analysis as:

Analysing data involves two steps: first, reducing to manageable proportions the wealth of data that one has collected and second, identifying patterns and themes in a data.

According to Mouton (1998:108), "data analysis is the breaking up of the data into manageable themes, patterns, trends and relationships." Ladzani (2014:126) explains that data analysis is a technique used to generate meaning from raw data.

In this chapter, data was analysed after information obtained from questionnaires, interviews and observations was re-written. The researcher used a tape recorder to record information, take videos and re-read information to obtain explanations of the research study. Data analysis enabled the researcher to:

- Read data that has been arranged by writing new ideas relating to the study.
- Read and re-read information many times to enable the researcher to understand the data collected.
- Conduct interviews with participants to gather information and sound explanations.
- Analyse data by using code labels instead of names of participants during interviews, and to complete the questionnaires.

This is supported by Marshall and Rossman (1995:114), who explain that:

Data can be broken down into bits, pieces and comparing initial codes and categories. However, breaking the data down is done by reading the data line by line and paragraph by paragraph, looking for incidents and facts.

The researcher utilised the qualitative research method to establish the meaning of the raw data. Data was collected by focusing on the ability of the researcher in terms of organising it. Data was examined in terms of themes and explanations. Themes were generated to investigate the social phenomenon under investigation. Participants' views expanded the themes which were categorised into groups. The researcher identified important themes which were used to expand on the information collected in the study. The researcher collected data through writing, reading, re-reading and publicising it according to code numbers and alphabets of groups of participants. Themes that have been identified were useful in terms of comparing similarities and differences of views of participants about obstacles that hinder progress relating to the economic empowerment of traditional songs.

5.4. ANALYTICAL COMPARISON

In this study, the analytical comparison data technique was used to analyse data by identifying themes and comparing incidents of the study. The importance of analytical comparison is to discover similar and different outcomes of participants. This is supported by Chenitz and Swanson (1986:259), who explain that:

> In order to make analytic comparisons one might draw upon the past experiences, literature on the subject, or other conceptually related situations. Similar topics were clustered together into columns that were arranged into mayor topics, unique topics and leftovers.

This viewpoint is supported by Neuman (1994:522), who argues that analytical comparison such as method of agreement and method of disagreement enable the researcher to gather similar topics together with the intention of understanding the same viewpoints from participants. Similarly, the researcher also clusters different topics together with the intention of seeking to understand different viewpoints of participants (Neuman, 1994:522).

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The researcher used the analytical comparison technique after collecting data from various groups of participants. Analytical comparison was also conducted on interview responses from participants, namely, traditional song performers, cultural leaders, elders, scholars, and SABC radio broadcasters of both genders. The researcher looked at the personal profile or characteristics, namely, gender, age and social standing. The analytical comparison looked at the causes of the failure of economic empowerment of traditional songs. Data was compared in terms of similarities and differences of traditional songs. Furthermore, both traditional songs with business profit and those without were looked at. Tshivenḓa traditional songs were compared according to alphabets and numbers of participants. The researcher used both method of agreement and method of difference. This is supported by Neuman (1994: 523), who explains that method of agreement is a qualitative research method which is used when conducting data analysis by comparing causes. In terms of this view, method of agreement is used to compare similar outcomes of data. When explaining the method of difference, Neuman (1994: 523) says that it is used in qualitative research to compare different outcomes of data.

In this study, method of agreement and method of difference were used. The method of agreement was used to compare similar views from participants. In contrast, the method of difference was used to compare different outcomes from participants.

The researcher identified similar findings from participants. This illustrates that the researcher arranged similar causes in terms of failure of traditional songs in the economic context. Groups that were selected were assigned alphabets and numbers as a form of identification of data from participants.

5.5. CLASSIFICATION OF THEMES IDENTIFIED

The focus of African scholars on traditional songs has been on social interaction, women abuse, personal issues and children's songs. It is for this reason that this study focuses on Vhavenḓa traditional songs and economic emancipation, which is a gap in studies conducted so far. From data collected, responses related to the economic empowerment

of traditional song performers were examined to generate themes. These themes indicated ways that can be used to promote and globalise the business of traditional songs from an African context.

A theme is a broad idea which concerns lives and situations of people in a particular place. The researcher has an interest in discovering aspects of life of people such as manners, outlook, experiences, education, social standing and so forth which is the core of social studies (Peck and Coyle,1984:149). As Abrams (1981:111) describes, a theme is an idea which provides the reader with information related to the study under investigation. As Brooks and Warren (1938:273) explain, a theme is people's perspectives in relation to lifestyle and behavioural patterns. The researcher re-read the data that was collected from participants. Subsequent to this, the researcher discovered major themes that relate to traditional songs and economic emancipation. From these themes, the researcher was able to discover ways of empowering traditional musical artistry, distribution and globalisation of business of traditional songs and benefits of traditional song performers.

The following overarching themes have been identified as follows:
- History of traditional song performers and their musical artistry
- The significance of traditional songs of the olden days
- Vhavenḓa business practices in relation to traditional songs
- Lack of support for the business of Tshivenḓa traditional songs
- Inequality of Tshivenḓa traditional songs in terms of business
- Ways of economic empowerment for traditional songs
- Ways of promoting business of literature of traditional songs
- The use of spoken and written business discourse
- Ways of globalising business of traditional songs
- The broadcasting of traditional songs on SABC radio and television
- Benefits of business for traditional songs

The above-mentioned themes were used based on responses of participants whose names were withheld and instead code labels were used to identify them.

The coding of the questions was done in this way:

- Questionnaire questions for male and female traditional song performers were coded AA1
- Interview questions of male and female traditional song performers were coded AB1
- Questionnaire questions for male and female cultural leaders were coded BB1
- Interview questions for male and female cultural leaders were coded BC1
- Questionnaire questions for a group of male and female elders were coded CC1
- Interview questions for a group of male and female elders were coded CD1
- Questionnaire questions for male and female scholars were coded DD1
- Interview questions for male and female scholars were coded DE1
- Questionnaire questions for male and female broadcasters of SABC media were coded EE1
- Interview questions for male and female broadcasters of SABC radio and TV were coded EF1

In this study, analytical comparison is used by the researcher to compare similarities and differences of responses in relation to Tshivenḓa traditional songs and economic empowerment. The researcher used names of participants and code labels to identify them in order to comply with the anonymity ethical principle. Themes were generated from responses of various groups of participants, namely, cultural leaders, elders, performers of traditional songs, scholars and SABC media broadcasters. Responses of participants are discussed below. The researcher solicited information from various groups of participants, namely, cultural leaders, elders, performers of traditional songs, scholars and SABC media broadcasters.

5.5.1. History of traditional song performers and their musical artistry

Method of Agreement

Participant CD11 explains that past traditional songs were generally associated with entertainment only and were not seen as a means of earning one's living or for a person to start a business. This view is supported by participant EF15, who elucidates that

Tshivenḓa cultural practices contributed to the economic disempowerment of traditional songs of the past. This issue is put into perspective by both participants CD11 and EF15, who concur that traditional songs of the past were only meant for entertaining people and not for commercial purposes. Participant EF14 is of the view that the economic empowerment of traditional songs will put Tshivenḓa culture on a higher level. Both participants CD13 and EF13 speak of historical practices of performers of the past. In terms of this view, previous traditional songs were performed to convey important messages about life. As they maintain, previous traditional song performers used to entertain listeners in various occasions although they did not receive any payment as this was considered a cultural practice. In terms of this view, the majority of traditional song performers were mainly women as they did not have responsibility. They continue stating that male traditional song performers were few simply because they had more responsibilities as heads of families. Participant CD11 states that traditionally, *tshikona* traditional dances were performed to communicate with the ancestral spirits about the passing of a traditional leader so that they can welcome them. This viewpoint is substantiated by participant CD11, who affirms that *tshikona* traditional dance used to be performed during the burial of chiefs to show communication between the living and the dead. Participants BC8 and EF6 share the same sentiments regarding Vhavenḓa traditional initiation rites for both males and females. In terms of this view, some of the initiation traditional songs are sung by certain people as they keep a secret which has dire consequences for the initiates. In terms of the economic empowerment of traditional songs, participants BC8 and EF6 maintain that traditional leaders, chiefs and circumcision operators earned payments despite the fact that they do not sing initiation traditional songs. It appears that nowadays Vhavenḓa traditional song performers commercialise their cultural songs. This issue is put into perspective by Raṅanga (2009:79), who explains that Tshivenḓa traditional songs of the past did not generate any form of income for performers. In explaining ancestral spirits, Panse (2011:4) states that it is an African belief that ancestors are in control of the lives of the living. Van Tonder (1984:283) asserts that *tshikona* traditional dance was performed during burial ceremonies of traditional leaders. Milubi (1997:35) sees children's rhymes, lullabies and traditional songs as integral in Vhavenḓa oral traditional literature where children learn a lot.

Method of difference

As participants BC.12 and CD.2 (4.11) explain, nursery rhyme traditional songs are sung by crèche educators and nursemaids who were specifically hired to look after children. In terms of this view, nursery rhyme traditional songs are commercialised as performers generate an income.

5.5.2. The significance of traditional songs of the olden days

Despite the fact that traditional songs of the past were associated with entertainment only, these songs were of great significance to the society. It is therefore of vital importance to elaborate on views of various participants in terms of similarities and differences of viewpoints regarding this aspect.

Method of agreement

According to participant CD.2 (4.2), children recite lullabies to nurse one another and to learn how to count numbers. This opinion is supported by participants BC.12 and CD.2 (4.11), who posit that nursery rhyme traditional song singers are children's mothers and grandmothers. These songs teach children how to sing and count by counting fingers. Furthermore, participant DE12 agrees with this view and explains that the function of lullaby traditional songs was to teach children to talk, sing and listen. Participants BC.12 and CD.2 (4.11) explain that nursery rhyme traditional songs are sung by crèche educators and nursemaids who were specifically hired to look after children. Participant AB7 is in agreement with participants AB13 and CD3 pertaining to *malombo* initiation cultural songs. According to these participants, *malombo* traditional songs of the past had messages that communicate with the living people and the ancestral spirits. In explaining ancestral spirits, Panse (2011:4) states that it is an African belief that ancestors are in control of the lives of the living. Van Tonder (1984:283) asserts that *tshikona* traditional dance was performed during burial ceremonies of traditional leaders.

In explaining the significance of traditional songs of the past, Bonny and Savary (1990:15) argue that songs were used for reconciliation, forgiveness, rebuke, problem solving,

communication and so on. In the past, traditional song performers did not have knowledge in terms of the business of their songs as they had to follow cultural practices which were against commercialisation of the songs. Panse (2011:2) posits that "Ubuntu means that people are people through others and it also acknowledges both the rights and the responsibilities of every citizen in promoting individual and societal wellbeing." Participant BC12 argues that *davhani* traditional songs lead singers, and vocal backers used to be given food and drinks. As Hansen (1981:90) argues, some of *davhani* traditional songs that motivate workers make them to weed carelessly and, in the process, cover maize plants. In terms of this view, this is the reason why most people do not prefer singing *davhani* traditional songs while workers are weeding because they end up covering maize plants which ultimately lead to less harvest. As Mugovhani (2008:1203) argues, traditional leaders of the past used to invite traditional performers to perform *tshigombela* cultural dance for the sake of unison. He further explains that *Tshigombela* cultural communal dance is performed to entertain people. Moreover, it is believed that this cultural dance gives traditional leaders honorary treatment by virtue of being guardians of Vhavenḓa culture (Mugovhani, 2008:1203). Mugovhani (2008:1203) goes on to say that traditional song performers of the past performed exclusively for praise and recognition by traditional leaders as it was a way of *u luvha* (bowing to the traditional leader as a form of greeting).

Method of difference

All participants share similar views in terms of the significance of traditional songs. In terms of this view, traditional songs have social and economic value to the society, and there are no contradictory views regarding the significance of these songs.

5.5.3. Vhavenḓa cultural practices in relation to the business of traditional songs

Vhavenḓa cultural practices have an impact on the commercialisation of cultural songs. Participants have shed insights into how cultural practices shape the business of traditional songs with special reference to Vhavenḓa speech community. It is understood that in terms of cultural context, traditional songs are meant for entertainment only.

Method of agreement

Culture as described by Fetterman (1997:17) is a collection of customs, ideas and knowledge of a particular society or group of people. This is supported by Davhana (2010:43), who defines culture as practices of a particular society and their way of living in relation to language, societal rules, art, institutions of learning, ancestral initiation rites, Tshivenḓa initiation schools, dances, ceremonies, traditional attire, dress code, style of dancing and singing. As participant BC9 puts it, Vhavenḓa cultural practices contribute to the failure of commercialisation of traditional songs. According to Vhavenḓa culture, Tshivenḓa initiation traditional songs are only sung in occasions such as the installation of a chief and *makhadzi*, *davhani* communal work, initiation rites and so on. Participant BC9's view is substantiated by participants BC9 and BC15, who affirm that Vhavenḓa cultural practices have contributed to the lack of business for Tshivenḓa initiation traditional songs. It is for this reason that initiates pay at the royal homestead when initiation schools start. In terms of this view, the initiation traditional song performer does not get paid while cultural leaders who do not perform the songs are paid. They further state that Vhavenḓa cultural practices have empowered cultural leaders to oppress the business of traditional songs. Participant BC15 concurs with respondent BC14 that Vhavenḓa cultural practices contribute to the economic disempowerment of the musical artistry of traditional song performers which leaves performers poor and hungry. In explaining the significance of traditional songs of the past, Bonny and Savary (1990:15) argue that the songs were used for reconciliation, forgiveness, rebuke, problem solving, communication and so on. As Rabothata (1987:33) notes, *davha* workers sing traditional songs as a way of protesting against the ill-treatment that they receive from traditional leaders and those close to them that do not work with others. This confirms the fact that traditional songs did not have economic advantage.

Method of difference

It turns out that no contradicting sentiments were explained by participants from all groups.

5.5.4. Lack of support for the business of Tshivenḓa traditional songs

This theme contextualises support for the economics of Tshivenḓa traditional music. The theme explains the economic value of Tshivenḓa cultural songs in South Africa. Participants 'viewpoints provide perceptions about the extent of support of the business of Tshivenḓa cultural songs. Furthermore, the theme ascertains the position of Tshivenḓa cultural songs in the South African context. Professional musical artists are able to sign deals with musical organisations while amateurs depend on donations and sponsors to buy equipment and record their songs. In addition, the marketing and distribution of musical products is the responsibility of amateurs while for professional musicians, musical organisations do it on their behalf. Professional artists earn too much airplay on local radio stations.

Method of agreement

Participants AB5, AB4, AB8 and EF7 are in agreement in relation to the lack of support for business of Tshivenḓa traditional songs. As participants AB5 and EF7 put it, people who do not support the business of traditional songs include cultural leaders, chiefs, headmen and so on. To them, cultural leaders are the ones who oppress the business of traditional songs by inviting citizens to the royal homesteads where these songs are sung to entertain people without any payment. They assert that traditional songs are sung during burial ceremonies and the installation of traditional leaders, during *thevhula* and the cultivation of the land. What surprises them is that the ancestral ritual of traditional song performers is not rewarded for doing their work. Traditional song performers should not just be used for charity, but they too must be paid for their performances. As participants AB5 and EF7 argue, ancestral ritual traditional song performers are not supported financially. These performers use traditional songs to teach initiates on how to sing. In terms of this view, the initiation traditional song performers do not get rewarded while cultural leaders who do not perform the songs get paid.

Participant BC16 talks about the youth who hate the sound of Tshivenḓa traditional songs. The youth do not show support for traditional songs. According to her, the sound of Tshivenḓa traditional songs is not as exciting as that of Xitsonga and other cultural groups. Participant BC16 is impressed with the youth who compose poetic traditional songs. According to her, Tshivenḓa hip hop traditional songs are becoming more popular

and preferred by many people. These songs contribute to economic emancipation as performers are rewarded. Participant EF8 is concerned about the lack of support for Tshivenḓa traditional song performers. As Participant EF8 argues, governmental and non-governmental organisations are not doing enough to support the business of traditional songs. In other words, these organisations rarely support traditional song performers. This view is supported by participant DE4, who points out that ancestral ritual traditional song performers are not supported financially. Participant EF8 explains that the Department of Arts and Culture as the custodian of traditional songs in the country appears to be dismally failing to support traditional song performers. In addition, most SABC audience argue that traditional song performers are struggling financially as they lack money to support their lifestyles and to buy musical resources.

Participants BC16 and EF8 speak about organisations that do not support the economic empowerment of Tshivenḓa Traditional songs in terms of business. In terms of this view, there are various government agencies such as the South African Social Security Agency which distributes social grants to South African citizens. This agency protects the most vulnerable people by giving them money to buy food and clothes every month. They go on to state that traditional song performers do not qualify to receive social grants as they do not meet the requirements as set out by South African Social Security Agency (SASSA).

Method of difference

Some participants show differing views pertaining to support of business for traditional songs. Participant DE11 speaks about organisations that support traditional song performers in promoting business. In terms of this view, these organisations bring change when they promote Tshivenḓa traditional songs in terms of business. He mentions the South African Music Rights Organisation (SAMRO) as one of the organisations that support traditional song performers. Furthermore, he states that the purpose of SAMRO is to develop and promote musical artistry for traditional songs in terms of economy, teaching performers' ways of empowering the business of their artistry, supporting traditional song performers to gain more knowledge and experience and assisting

performers to record their songs. According to participant DE11, traditional songs that are played on the South African Broadcasting Radio Stations and television are recorded by SAMRO. As Participant BC10 says, there are groups of traditional song performers who do not prefer affiliating to organisations that handle the business of their songs. According to participant BC10, musical organisations are willing to support their members but some traditional song performers do not care about the commercialisation of their songs as they are used to perform for entertainment only. Participant DE7) states that traditional song performers can get support provided that they register with musical organisations. To him, musical organisations have wealth of knowledge in terms of the business of traditional songs.

In explaining African organisations that organise musical competitions, participant EF7 mentions the Indoni Non-Organisation Arts and Culture Project as an organisation that is making substantial contribution in the music industry. The importance of this organisation is to empower future traditional song performers. In addition, this organisation hosts musical traditional songs competition to identify talent. These efforts are critical for the economic emancipation of traditional songs.

5.5.5. Inequality of Tshivenḓa traditional songs in terms of business

African cultural music plays an important role in people's lives. However, it appears that some Tshivenḓa cultural songs are highly regarded in terms of business while others are ignored. Nowadays Hip-Hop and rap music has dominated the music industry. This music genre is preferred mostly by the youth. It has dominated the cultural music space. This will be explicitly explained by participants who share their views regarding this issue. This discussion will be confined to Tshivenḓa cultural songs. It is understood that traditional songs of other African cultures have economic value. It is vital to explore ways in which Vhavenḓa cultural song performers can earn a living through their musical artistry.

Method of agreement

Participant CD3 concurs with participant CD13 with regard to inequality of Tshivenḓa traditional songs in terms of business. In terms of this view, traditional songs are not equal in terms of revenue generation. It is understood that traditional songs sung by males are

different from the ones sung by females. These songs differ in terms of singing and dancing styles as they are grouped according to distinct genres such as songs for entertainment, *davhani*, herding, *musangweni*, initiation rites, ancestral rites and so on. All these distinct genres do not generate revenue.

As participant CD2 explains, lack of money to purchase musical resources is a major concern for traditional song performers. Participant CD4 has a different view from participant DE5 relating to differences between the business of Tshivenḓa and traditional songs of other cultural groups. With regard to discrimination, participant CD4 argues that Tshivenḓa traditional songs are ignored while European and Xitsonga are considered to be more important by the audience. As Participant CD4 maintains, Vhavenḓa traditional song performers are poor. For this reason, they are unable to buy musical resources required nowadays. Participants CD2 (4.3), CD2 (4.4), CD2 (4.5), CD2 (4.6), CD2 (4.10) and CD2 (4.12) agree that there is gender inequality with traditional song performers. In terms of this view, cultural songs sung by men are usually commercialised as opposed to their counterparts. Participants AB7, AB8, BC13 and CD3 speak about *malombo* initiation rites of traditional songs. With regard to the purpose of *malombo* songs, these participants state that these songs have messages which are communicated to the ancestral spirits which heal sick people, prevent deaths, and empower people to be rich. In terms of inequality, *malombo* initiation songs are not commercialised.

Participants AB7 and AB8 talk about *givha*, *malisoni* (herd songs), *musangwe* and *mafhuwe* cultural songs. In terms of this view, *givha* cultural songs have business impact as they are liked by many people whereas *malisoni* (herd songs), *musangwe* and *mafhuwe* cultural songs have no business impact because youth nowadays do not know these songs. They go on to say that *musangwe* cultural songs are sung to cheer and encourage fighters to keep on fighting. In terms of this view, most cultural songs that are not commercialised are sung by females.

Method of difference

The participants concur that inequality exists in cultural songs within the business context. No contradictory view has been expressed.

5.5.6. Ways of empowering traditional songs in terms of business

Various groups of participants, namely, cultural leaders, elders, performers of traditional songs, scholars and SABC media broadcasters share their opinions on ways of empowering traditional songs in the business context. Traditional song performers must be afforded an opportunity to participate in musical performances sponsored by government and non-governmental organisations. In this way, performers will be paid lucrative money for their participation. It is noteworthy that traditional song performers, scholars, broadcasters, government and musical organisations should work together to transform the current situation where popular singers are preferred over amateurs in terms of rewards.

Method of agreement

Participants AB1, AB2, AB6, AB13 and AB16 concur with participants CD14, BC5, DE3 and DE8 with regard to ways of empowering traditional songs. In terms of this view, traditional song performers should be trained on the ways of empowering their musical artistry. Participants AB1, AB2, AB13 and AB15 talk about the support of musical organisations which empower Tshivenḓa traditional songs in the business context. By the same token, participants AB1, AB2 and AB12 indicate that one of the musical organisations which plays a significant role is TSHIMA musical organisation, which organises competitions for Tshivenḓa Music Awards. This organisation is capable of empowering musical artistry in the business context. In terms of this view, the significance of this organisation is to organise Tshivenḓa cultural song ceremonies and to recruit traditional song performers to participate in competitions.

Participant AB6 agrees with participant AB12 by stating that the importance of empowering traditional songs is to help Tshivenḓa traditional song performers to commercialise their musical products. Tshivenḓa traditional music that should be empowered includes house, reggae, African rhumba (*zwingondo*), modern poetry and so

on. Participants AB2and AB6 have a different view from participants AB14, AB5 and AB16 regarding African cultural songs in the business context. In terms of this view, Europe, isiZulu, isiXhosa, Sepedi and Xitsonga traditional songs are performers and earn their living by singing and dancing, and they are globalising their music businesses all over the world. Hence, the musical artistry of the above-mentioned groups boosts the economy of their respective countries. Tshivenḓa traditional songs are discriminated and ignored, especially in some television programmes. On the other hand, European cultural song performers earn their living by singing and dancing, and they are globalising their music businesses all over the world. It appears that some music organisations are starting to recognise the value of Tshivenḓa traditional songs in the business context. To them, it appears that the problem of the business of traditional songs is disappearing. While other cultural groups are receiving increasing attention, Vhavenḓa too have to enter the mainstream business of traditional songs.

Participant AB15 concurs with participant AB16 regarding ways of empowering traditional songs in terms of business. In terms of this view, it is imperative to train performers on how to sing and dance various traditional songs such as *tshifase* (a courting dance), *malende* (songs and dances of joy) and so on. Furthermore, participants AB15 and AB16 posit that performers should be taught how to wear appropriate traditional attire such as *miṅwenda, vhulungu* (beads), *mikhasi, vhukunda* (anklets and bangles) and *mitsheli* that attract the audience. Moreover, participants AB15 and AB16 are of the view that performers should be trained on how to participate in various competitions. Participants AB1 and AB2 concur with participant AB12 with regard to traditional song performers who do not participate in TSHIMA. In terms of this view, groups that do not participate in TSHIMA lack support for the business of their songs. Furthermore, these groups accuse TSHIMA for not using platforms such as royal homesteads to raise awareness, explain the importance of the organisation and stipulate requirements for the organisation.

Participants AB1, AB2, AB13, AB14 and DE3 have identified SAMRO as one of the organisations that empower Vhavenḓa traditional song performers. In terms of this view, the significance of this organisation is to promote businesses of traditional song

performers by organising competitions of various genres such as *tshigombela*, *tshifasi*, *malende*, *matangwa*, *tshikona*, *tshingondo*, poetry, reggae, house music and so on. Both participants AB12 and CD7 failed to mention the names of the organisations which empower businesses of traditional musical artistry. Participant DE3 mentions Indoni Non-Organisation Arts and Culture Project as one of the organisations that empower traditional song performers of all cultures. This organisation promotes the business of traditional songs which boosts the economy, trains performers on how to sing, and guides them on the dress code and dancing styles of traditional songs of their respective cultures.

Participant DE14 speaks about places where the business of literature of traditional songs can be conducted. According to participant DE14, the business of literature of traditional songs can be conducted at educational institutions such as schools, universities where Tshivenḓa language is learned and colleges, although most of them have been abolished. Participant DE17 states that institutions that support writers of literature of traditional songs include educational institutions such as colleges and universities. Potential writers are encouraged to apply for bursaries to further their vision of writing literature of traditional songs. Participant DE13 talks about motivating future Tshivenḓa literature writers. According to the participant, future writers should read literature so that they can gain wealth of knowledge in terms of writing, organising and critical analysing of information. It appears that the participant is challenging potential writers of traditional songs to have courage to write books. It is believed that lack of literature of traditional songs will contribute towards the loss of Tshivenḓa language. Furthermore, the youth is encouraged to keep on reading Vhavenḓa literature of traditional songs.

Method of difference
Participants concur on the ways of empowering cultural songs within the business context. No contradictory view has been expressed.

5.5.7. Ways of promoting business of traditional literature in educational institutions

This theme offers analysis of African cultural literature which appears to have been ignored in educational institutions and government. There is no doubt that educational institutions have a significant role to play in relation to promoting businesses of traditional literature. In spite of educational institutions offering traditional literature, it appears that the business of this cultural literature is a grey area that needs to be addressed as a matter of urgency.

Method of agreement

There are various participants who are in agreement with ways of promoting business of traditional literature in educational institutions. According to participant DE3, musical artistry of traditional songs is already taught at educational institutions. In addition, some scholars point out places where the business of literature of traditional songs can be conducted. In terms of this view, the business of literature of traditional songs can be conducted at educational institutions such as schools, colleges and universities where Tshivenḓa language is learned, although most of them have been abolished. Regarding the promotion of business of Tshivenḓa literature of traditional songs, participant AB5 argues that writers of literature lack financial support to buy the required resources. This is supported by participant AB5, who explains that resources for literature of traditional songs are costly. It turns out that there is lack of financial support for aspiring writers of African literature of traditional songs. These are dire consequences for young aspiring writers. Participant DE10 argues that the business of literature of traditional songs empowers the economy as some scholars earn a living through writing, for example, Maumela, Mafela and Raselekoane, Mafela, Khuba, Milubi, Thagwane, Mafela, Mandende, Ladzani, Raselekoane and others. These scholars are still writing about Tshivenḓa literature of traditional songs. In addition, participants explain that these scholars make an immense contribution because they preserve Tshivenḓa history through the literature of traditional songs. The literature helps students and teachers as it carries knowledge of life.

Participant DE8 is of the view that the business of Tshivenḓa literature of traditional songs boosts the economy. The written literature will help the future generation to study in their mother tongues at schools. According to participant DE8, government buys literature of traditional songs in different grades so that learners can be taught to read. The business of literature of traditional songs is currently booming as it is sold to university students who are studying teaching and those who are interested in adding Tshivenḓa language as a non-degree course. The buyers of these books use them for assignments, research and so on.

Method of difference
Participants concur on ways of empowering cultural songs within the business context. No contradictory view has been expressed.

5.5.8. The use of spoken and written business discourse

In the music industry, spoken and written discourse is an integral aspect. The spoken and written business discourse practice has been adopted by business institutions to express themselves through talking and writing. Cultural songs are found virtually in all societies. The use of spoken and written business discourse is embedded in that particular language. Language is a reflection of the culture of a particular society.

Method of agreement
Participant EF4 talks about ways of training traditional song performers on spoken business discourse. In terms of this view, oral business discourse is a way of promoting the business of traditional songs by using language that attracts audience or listeners in public places. In explaining the significance of the spoken business discourse, he argues that it strengthens communication between trainers, groups of performers, managers, dancers and players of musical instruments of traditional songs. Furthermore, he explains that traditional song performers should be trained on the ways using a microphone in different places such as drinking places, passages where alcohol is sold and so on.

Participant EF5 argues that written business discourse is rooted in the sales of albums that generate income. In terms of this view, traditional song performers should be trained on the use of technology such Google, Twitter, Facebook, WhatsApp and YouTube to promote their businesses. It is believed that the use of these technological platforms generates revenue through the sales of traditional songs. In explaining the importance of writing an advertisement, he explains that it is to indicate the entrance fees for competitions, prices for albums of traditional songs and names of performers who would participate in the competition and so on. In terms of this view, there are advertisements that are designed by computers and distributed through email, internet, WhatsApp, google, YouTube and so on. This is done to attract the audience who are interested in listening and seeing groups of traditional song performers.

Method of difference

From this theme, participants concur on ways of empowering cultural songs within the business context. No contradictory view has been expressed.

5.5.9. Ways of globalising business of traditional songs

Method of agreement

Participants AB3, DE8 and EF9 speak about places where traditional songs can be globalised or distributed. In terms of this view, stadia, bus stops, weddings, social media and public places are platforms that can be used to distribute traditional songs. They strongly feel that the use of social media to globalise the business of traditional songs is vital. The use of social media promotes musical artistry of traditional song business in a fast way. They challenge traditional song performers to make use of social media platforms to promote their music businesses as it is cost effective. The various types of social media include Twitter, WhatsApp, Google, YouTube, Facebook and so on. Social media promote and improve the business of Tshivenḓa traditional songs. Participant DE11 supports views articulated by participants AB3, DE8 and EF9, who talk about the significance of globalising traditional songs through the internet. According to participant DE11, the internet is an important business tool which advertises and globalises

traditional songs fast. He challenges traditional song performers to make use of the internet technology, which has changed the way business is done, to advertise and globalise their musical artistry. According to participant DE13, the globalisation of business for traditional songs has the potential to bring forth benefits in the cultural artistry. He says that performers of traditional songs need to be formally trained on the ways of globalising business of their musical artistry to enhance their current knowledge. There are many ways that can be used to globalise traditional songs, such as the use of spoken and written business discourse. Business discourse plays a big role in establishing and reinforcing the relationship between producers and performers of traditional songs.

Participant EF7 says that there is a difference between SABC radio and television. In terms of this view, there are some SABC radio and television programmes that do not globalise traditional songs. According to participant EF7, these programmes do not support performers of traditional songs to globalise their music. In addition, it appears that Tshivenḓa traditional songs are ignored in favour of other African cultural songs.

Method of difference

Participant EF 14 talks about the difference between SABC Radio and Community Radio Stations. In terms of this view, broadcasting stations have a different way of broadcasting and awarding winners of traditional song competitions and so on. He explains that South African Broadcasting Radio Stations broadcasters only broadcast traditional songs which are popular and not for amateurs. A number of Community Radio Stations do play some of the Tshivenḓa traditional songs. Community Radio Stations play traditional songs for various African cultures. The biggest challenge for Community Radio Stations is that they do not have sufficient budget to promote musical artistry of cultural songs. He adds that some of the performers of traditional songs lack support as producers are not interested in registering with Community Radio Stations. In explaining discrimination in the media, participant EF 13 argues that South African Broadcasting Radio Stations and television only play traditional songs of successful performers. These traditional songs are popular in business than those played on Community Radio Stations.

5.5.10. Broadcasting of traditional songs by SABC radio and television

Method of agreement

Participant EF 14 talks about the difference between South African Broadcasting Radio and Community Radio Stations. In terms of this view, broadcasting stations have a different way of broadcasting and awarding winners of traditional song competitions and so on. He explains that South African Broadcasting Radio Stations broadcasters only broadcast traditional songs that are popular and not for amateurs. A number of Community Radio Stations do play some of Tshivenḓa traditional songs. Community Radio Stations play traditional songs of various African cultures. The biggest challenge for Community Radio Stations is that they do not have sufficient budget to promote musical artistry of cultural songs. In terms of this view, the majority of performers of traditional songs who participate in competitions organised by Community Radio Stations complain about little monetary award given for outstanding performance. The money received for outstanding performance is too little to buy resources for the musical artistry. He goes on to state that South African Broadcasting radio stations play traditional songs of successful and popular artists. In terms of this view, Tsonga, European and other cultural songs are played more often while Tshivenḓa traditional songs are ignored. Unlike the South African Broadcasting radio stations, Community Radio Stations play traditional songs for the local people and lack business empowerment. Furthermore, broadcasters of Community Radio Stations lack knowledge of the business of traditional songs. In explaining about discrimination in the media, participant EF 13 argues that South African Broadcasting Radio Stations and television only play traditional songs of successful performers. These traditional songs are popular in business than those played on Community Radio Stations.

Method of difference

Participant EF7 says that there is a difference between SABC radio and television. In terms of this view, there are SABC radio and television programmes that do not globalise traditional songs. According to participant EF7, these programmes do not support performers of traditional songs to globalise their music. In addition, it appears that Tshivenḓa traditional songs are ignored in favour of other African cultural songs.

5.5.11. Benefits of business for traditional songs

Method of agreement

According to participant DE 7, the benefit of business for traditional songs is to promote performers of traditional songs and musical artistry in terms of business. She goes on to say that business for musical artistry of traditional songs can be promoted provided that the audience is united. This statement is challenging all listeners to support business of musical artistry of traditional songs. The respondent feels motivated by findings of this study which will promote business of Tshivenḓa traditional songs. According to her, if Vhavenḓa performers of traditional songs can be supported, it can promote business and consequently boost the economy. Participant BC2 talks about the benefit of modern performers of traditional songs. In terms of this view, listeners of traditional songs are becoming more interested, which makes the business to start booming. The introduction of the internet as a tool to globalise traditional songs has brought benefits as this promotes the business, and most performers are gaining popularity. In other words, the sale of traditional songs on the internet is gaining momentum and people are starting to develop interest. The business of traditional songs is based on globalisation by means of telephones and other technologies that make people to listen to the musical artistry frequently. It appears that there are youth who are interested in producing rap songs as the poetry sound and tone attract listeners to buy the products in large numbers. He says that he is very much fascinated by modern performers of traditional songs as most of them have experience to use social media which globalise business rapidly. Participant BC 3 states that some listeners are impressed by the contribution of organisations that empower business of the musical artistry for traditional songs, namely, SAMRO, ASCAP SAMPRA and others. Furthermore, she feels that these organisations promote business for musical artistry. To her, these organisations promote the business for performers of traditional songs and change their lives by making them earn a living. She is of the view that the business empowerment of traditional songs will motivate other performers to register with ASCAP and similar organisations that promote business. It appears that she is challenging organisations such as SAMRO, ASCAP SAMPRA, TSHIMA and Non-Organisation Arts and Culture Project to keep on doing the splendid work in their endeavour to promote traditional songs. She goes on to argue that TSHIMA promotes

Tshivenḓa traditional songs as it has produced many prominent musical artists. Amongst them are Irene Mawela, Christopher Mukwevho, Colbert Mukwevho, Elekanyani Tshabuse, Fhaṱuwani Masevhe, Emmanuel Mamphogoro, Adziambei Bennde, Mutendas, Makhadzi and others. The above-mentioned artists make a living through Tshivenḓa traditional song musical artistry. According to her, popular *malende* traditional dance groups include *Malende a Vhothovhele vha Hatshivhasa, Gondeni, Gokolo, Tshilungwi* and others. With regard to performers of *tshikona* dance, she mentions popular groups such as Tshidzini under Mr Sinyegwe, Vhuṱavhatsindi under Mr Netshidzivhe, Hakhakhu-thondoni, Hakhakhu Makuleni, Mukula and Tshilungwi. According to traditional poetry, she mentions groups such as Vhomakhadzi and Venḓaboy Poetry Lutendo Mugagaḓeli. Prominent groups for *tshigombela* dances are Tshidzini, tsha Tshilungwi, tsha Hamasakona Thondoni and others.

Method of difference

From this theme, participants concur on the benefits of business for traditional songs. No contradictory view has been expressed.

5.6. CONCLUSION

This chapter was about data presentation, analysis and interpretation. Information was collected with the aid of questionnaires, interviews and observation. Interviews were conducted between the researcher and participants where the former asked questions and the latter responded. In addition, the researcher observed performers of traditional songs in various places as an endeavour to understand the dynamics of the problem being investigated. Data that was collected from participants was examined and interpreted to understand the problem of promotion of Vhavenḓa traditional songs in terms of economic emancipation. The set of data was useful in solving the research question of the study. The researcher identified themes that emanated from the data. These themes gave a clear picture of findings in relation to traditional songs and economic emancipation.

The interview enabled the researcher to solicit various views from participants in relation to the research problem. In this study, the researcher used the analytical comparison data analysis tool. With this method, two main methods of analytical comparison, namely, method of agreement and method of difference are identified. Concerning the method of agreement, the researcher looked at common outcomes of participants. In contrast, the method of difference examined areas that are different amongst participants. The researcher solicited information from various groups, namely, cultural leaders, elders, performers of traditional songs, scholars and SABC media broadcasters. Marubini, a programme broadcast on Soweto TV, shows isiZulu and Xitsonga cultural songs, but ignores Tshivenḓa songs. This demonstrates the empowerment of other musicians through singing and dancing. They are globalising their music businesses all over the world. Similarly, European cultural song performers earn their living through singing and dancing and are globalising their music businesses all over the world.

CHAPTER 6: INTERPRETATION OF FINDINGS

6.1. INTRODUCTION

The previous chapter focused on the data analysis where the analytical comparison approach was used. This approach consists of two categories, namely, method of agreement and method of difference. With the method of agreement, the researcher looked at common outcomes from participants. In contrast, the method of difference examined the areas which are different amongst participants. Participants shed light on causes of failure of traditional songs to generate income and economic empowerment. This enabled the researcher to generate major themes of the study.

This chapter presents interpretation of findings. Thus, the researcher looked at the research problem to achieve economic emancipation of traditional songs. In an attempt to solve the research problem, the researcher used the following questions:

- What is the economic impact of Tshivenḓa traditional songs?
- What is the business impact of Tshivenḓa traditional songs?
- Why do other people reject Tshivenḓa cultural songs?
- What strategies can be used to empower Tshivenḓa traditional songs in terms of business?
- What is the market of Tshivenḓa traditional songs?

Based on the abovementioned research questions, the researcher used economic empowerment and globalisation theories to solve the research problem. Data was collected from various groups of participants, namely, traditional song performers, cultural leaders, elders, scholars, community and SABC radios broadcasters. The findings of this study achieved the following objectives:

- To determine the economic impact of Tshivenḓa traditional songs.

- To determine the business impact of Tshivenḓa cultural songs.

- To establish why people reject Tshivenḓa traditional songs.

- To suggest strategies that can be used to improve the business prospects of Tshivenḓa cultural songs.

- To locate the market of traditional songs.

After the presentation and analysis of data, findings emerged through major themes and provided answers to the objectives below:

- **6.2. Objective 1: Todetermine the economic impact of Tshivenḓa traditional songs. This objective was achieved as indicated in the themes below: (6.2.1, 6.2.2, 6.2.3, 6.2.4, 6.2.5, 6.2.6, 6.2.7, 6.2.8, 6.2.9, 6.2.10, 6.2.11, and   6.2.12).**

6.2.1. Lack of vision by Department of Arts and Culture

Some traditional song performers complained about lack of vision by the Department of Arts and Culture pertaining to the promotion of business of traditional songs. In terms of this view, the Department of Arts and Culture is failing to meet the requirements for African traditional songs because it does not fund traditional performers to promote their musical artistry. To them, the Department is clueless when it comes to ways of empowering traditional songs in terms of business. As participants argue, the problem is the inability of the Department to purchase equipment for traditional song performers so as to be able to participate in competitions. This is supported by Mapaya (2004:98), who says that the Department of Arts and Culture is not playing its part in cultural songs and dances because it does not purchase equipment needed such as traditional musical instruments, traditional attire and so on. As participants argue, some traditional song performers are unable to afford transport to traditional dance and song competitions. This is supported by Mapaya (2004:98), who explains that the Department of Arts and Culture overlooks the fact that traditional songs are roots of the African heritage. In his words, Mapaya (2004:98) argues that "Knowledge of cultural songs is one of the key aspects necessary for a comprehensive understanding of any cultural group." Participants assert that the Department of Arts and

Culture needs to re-focus and consider business of traditional songs so that performers can succeed economically. This is reinforced by Mr Tsedu (Phalaphala Zwamaramani programme broadcaster), who on the 22nd of November 2020 at the musical expedition organised by both Radzambo Cultural Foundation and Phalaphala FM at Ha-Makhuvha stadium, said to traditional leaders, Minister of Arts and Culture, cultural leaders and entertainers that the competition aims to promote social cohesion and to preserve diverse Limpopo cultures. In addition, Mr Tsedu stated that Radzambo Cultural Foundation organises competitions for traditional dancing groups from various cultures such as Balobedu, Bapedi, Xitsonga and Vhavenḓa, which indeed was able to bring different cultural groups together.

According to Mr Tsedu, the Minister of Arts and Culture, Mr Nathi Mthethwa pointed out that traditional songs are supposed to be empowered so that performers can be enthusiastic about their culture. He went on to state that the Minister was overjoyed when he congratulated the organisers and promised that the next event should be held at a provincial level at Peter Mokaba Stadium. As Mr Tsedu pointed out, the Minister committed that the Department of Arts and Culture will contribute towards the empowerment of performers by providing funding. This illustrates that the Department of Arts and Culture is only interested in empowering performers who were already empowered by Radzambo Cultural Foundation and Phalaphala FM.

6.2.2. Lack of vision by university scholars pertaining to promotion of curricula to include economic empowerment for traditional songs

The general complaint of students is that it appears that there is a lack of vision by university scholars pertaining to the integration of cultural knowledge in the curriculum to include economic empowerment of traditional songs. According to the students, if university scholars can integrate cultural knowledge into the curricula to include the economic empowerment of traditional songs, more students would be interested in studying business for traditional songs in the Department of African languages. As students maintain, this can help the Department of Tshivenḓa because more students will enroll for Tshivenḓa language as the current number of students is lower than other mother tongues

such as Xitsonga, Northern Sotho and so on. In terms of this view, university scholars are unable to understand that the integration of cultural knowledge into the curricula to include the economic empowerment of African traditional song performers could lead to the creation of jobs. Students argue that the curricula must consider the economic empowerment of cultural knowledge. To them, if the curriculum can be changed, most lecturers, professors and university scholars think they will lose their jobs because they want to teach the same things. They indicate that most of the abovementioned people would not cope with the new curriculum on the economic empowerment of traditional songs. Khosa (2014:182) supports this view regarding changing curriculum to include traditional songs by stating that:

> Tertiary institutions can formalise more programmes based on indigenous cultural practice so that traditional performers scholars can realise the need for further research by discovering aspects that are not yet covered.

Students go on to say that lack of vision by university scholars in relation to the promotion of curricula would hinder the creation of job opportunities. If the curriculum that includes the economic empowerment of traditional songs in the Department of African languages can be formalised, more students would be interested in registering for cultural music. In this way, more lecturers who have experience in the economic empowerment of traditional songs would be appointed as this has been a neglected area in the African education system.

6.2.3. Lack of vision by the SABC in promoting programmes that focus on the economic empowerment of traditional songs

Some SABC broadcasters lack vision to implement programmes that seek to give platforms to listeners to discuss economic aspects of traditional songs. Participants generally indicated that there is a lack of urgency from the SABC in coming up with programmes that discuss the business of traditional songs. In terms of this view, *Marubini* on Soweto TV plays isiZulu and Xitsonga cultural songs and does not create a platform for viewers to share views related to the economic empowerment of traditional songs. As participants point out, the challenge is the failure by the SABC to give platforms and opportunities to audience to reflect on the economic empowerment of Tshivenḓa and

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other cultures. They go on to state that SABC radio and television audience are heartbroken by the failure by the SABC to give the audience an opportunity to share their views in relation to traditional songs in a business context. In terms of this view, if the SABC can implement cultural programmes that give the audience opportunities to engage, it will promote traditional song performers who lack knowledge in the business context of their musical artistry. Failure by the SABC radio and television to implement programmes that discuss the economic empowerment of traditional songs oppresses the feelings of the audience who are interested in taking part in the business of traditional songs. This assertion is reinforced by Hadland and Thorne (2004:71), who allude that:

> SABC Radio Stations were mandated to reflect, promote and sustain local identities traditions and cultural heritages by focusing on local content that serve the need and interests of local communities but according to SABC broadcasting Act of 1993, SABC broadcasting service is a non-profit making that need support from the audience's participation.

6.2.4. Lack of municipal officials who can establish a unit that deals with economic empowerment of traditional songs in the society

In terms of interpretation of findings, some participants complained about lack of support from local municipality officials who are failing to establish a unit that deals specifically with the economic empowerment of traditional songs. Thus, most performers feel that the municipality has lost focus with regard to economic empowerment of their musical artistry. This viewpoint is reinforced by Tienda and Wilson (2002:251), who argue that:

> There is no accommodation for empowering traditional song performers, for instance within the municipality there were people or officers who were in charge of sporting activities and also trained them but not for traditional song performers

These authors indicate that municipality officials do not show any commitment in relation to the promotion of traditional songs. In terms of this view, a unit that focuses on the economic empowerment of traditional songs should be established. It appears that

municipal officials only engage with the local communities just before local elections are held as their interest lies only in gathering more votes from performers and other sections of the society (Tienda and Wilson, 2002:251). They go on to say that citizens are invited according to different wards of the municipality so that they can be trained about voting and not about discussing the establishment of a unit that deals with the economic empowerment of traditional songs.

6.2.5. Lack of vision by musical artists in conferences that discuss traditional songs and economic empowerment

In terms of findings, traditional song performers say that lack of conferences that discuss traditional songs and economic empowerment weaken the business of the traditional musical artistry. This assertion is affirmed by Blacking (1962:78), who argues that:

> The group of musicians are freely to express themselves in ways that are at variance with their cultural norms and values. It is the trance nature of music performance that form part of concerns because they take their trance mood as a source of spiritual fulfilment. The more people achieve individuality in the habitus uses music to assess the progress of human civilisation, furthermore, Vhavenḓa' s frame of reference allows individuals to collectively make music as one habitus.

Furthermore, participants state that there is a lack of communication and collaboration amongst various groups of traditional musicians. This makes it difficult to organise conferences that discuss cultural songs and economic empowerment. According to participants, the main problem is those traditional musicians who are affiliated to organisations that promote and empower businesses of their musical artistry. They go on to say that the task of the organisations should be to organise traditional songs and dance competitions that reward winners with a lot of money that promotes businesses of their musical artistry.

The audience are believed to be instrumental in promoting businesses of traditional songs by buying their musical products in bulk. According to some participants, lack of vision by various musicians makes communication and collaboration difficult in terms of sharing ideas regarding economic empowerment. Mashianoke (2013:11) affirms that there is a

lack of vision amongst traditional musicians in organising conferences that discuss culture and economic empowerment. This is counter-productive to their musical artistry.

According to some participants, the main problem is to build unity and collaboration amongst various groups of traditional musicians and players of traditional games such as *ndode, khadi*, *muravharavha*, *tshiswaṱhe* and so on. Participants are surprised by the fact that traditional performers do not use the internet as a business tool to market and globalise their musical products. According to participants, the use of the internet is cost-effective as compared to organising conferences. Furthermore, they assert that lack of conferences weakens businesses of their musical artistry.

6.2.6. Lack of vision by human rights groups when performers perform for entertainment without receiving payment

According to research findings, some participants pointed out that traditional dancing ceremonies that are held in royal residences, weddings and stadia have business benefit, but are not rewarded. In explaining traditional dances, Blacking (1962:56) says that *tshikona* and *tshigombela* traditional dances are for traditional leaders and strengthen the relationship between royal princes and commoners. Concerning traditional dances, Blacking (1962:56) says that "It is demonstrated in a popular way, such as, "*Tshigombela ndi tsha mahosi, musiwana u tshi wanafhi.*"? This phrase is loosely translated as "*Tshigombela* belongs to the chiefs, where would a commoner get it?" This viewpoint is reinforced by Ramaite (2015:7), who upholds that traditional songs have a link with traditional leaders as the nature of some of these songs is to build unity amongst royal families and members of the society. In her words, she points out that "Some of traditional songs were used as the royal court, such as, *tshigombela* and *tshikona* traditional songs." This sentiment suggests that traditional dances such as *tshikona* and *tshigombela* have a strong link with traditional leaders.

This demonstrates the origin of traditional songs to entertain cultural leaders as they have power to rule and control the local society. Furthermore, Ramaite (2015:75) re-affirms that the only person who has powers to invite *tshigombela* dances is the local chief.

According to her, performers of *tshigombela* traditional dance do not receive any payment and only entertain people at the royal residence.

As participants argue, traditional song performers have, in recent times, forsaken their origin and culture in order to earn a living. In terms of this view, some cultural leaders are no longer organising traditional ceremonies like before because they are expected to pay performers. As participants argue, the main problem is traditional leaders who expect great singers and itinerant musicians to perform for their guests without being paid. Participants assert that cultural leaders take the business for traditional songs for granted, forgetting that performers would need a token of appreciation in the form of money after the ceremonies.

Furthermore, participants explain that the other problem is relatives, friends and neighbours of traditional song performers who invited them to their ceremonies. This makes the performers to be paid little money due to close relationships between them. These participants say that "*mutsinda ndi khwine, shaka hu bulayo*", which is loosely translated as "a non-relative is better than a relative who is a murderer", which is in reference to the relatives who demand lower prices for the musical performance while non-relatives pay competitive prices.

6.2.7. Lack of sharing of ideas amongst universities, SABC, Departments of Arts and Culture, labour and education in relation to unemployment

The research findings reveal that some participants such as scholars and lecturers state that unemployment is caused by failure to share ideas amongst the SABC, Department of Arts and Culture, Department of Labour and Department of Education. According to participants, there is currently lack of collaboration amongst the above mentioned stakeholders to find solutions to the high rate of unemployment.

In terms of this view, managers of universities and various departments are not concerned about the high rate of unemployment for people such as school leavers, graduates from universities, colleges and so on. This is supported by Leibbrandt, Woodlard, Mc Ewen and Koep (2010:33), who explain the various pieces of labour legislations in this way:

Basic Conditions of Employment Act, The Labour Relations Act and the Employment Equity Acts are far too strict for a country with the current prevailing unemployment conditions. These regulations impose costs on to employees, costs are involved in complying with wage and benefit standards, legal requirements with regard to firing practices, the extension of contracts, agreements and number of trade unions.

In terms of this view, graduates from universities who are in possession of undergraduate, honours, masters and PhD degrees are currently unemployed. This assertion is supported by Van der Rheede (2012:67), who explains that "Graduate unemployment in high education becomes an investment in which students are expecting to find jobs. Participants state that one of the problems contributing to the unemployment rate is lack of specified age for retirement for lecturers, professors, and so on. In terms of this view, if more old people can retire, opportunities will open up for unemployed graduates. This is supported by Van der Rheede (2012:67), who states that the majority of graduates are unemployed as most job opportunities require people who have studied scientific courses.

Participants argue that lack of sharing of ideas between the SABC and the Department of Arts and Culture is a major problem because it hinders efforts to create employment. According to participants, lack of sharing ideas between various institutions is attributed to the fact that each has its own constitution that guides it in terms of requirements for job opportunities. This is reinforced by Hadlord and Thorne (2004:71), who have explained the financial position of the SABC. In terms of this view, the SABC experienced financial hurdles to appoint people to occupy positions in remote and marginalised place in which they operate.

This is a clear indication that there is lack of sharing of ideas amongst the SABC and the above-mentioned Departments in terms of job creation. According to participants, the SABC seems to be struggling financially. It is for this reason that it is unable to create job opportunities. Of great concern is the failure by the Department of Arts and Culture to fund traditional ceremonies and to empower traditional song performers. In terms of this view, the Department of Arts and Culture is failing to train traditional songs dancers. This

statement is supported by Hodland and Thorne (2010:34), who explain that the Department of Arts and Culture's mandate is to promote, support, develop and protect arts, culture and heritage of South Africa. Furthermore, these authors spell out that the Department has, for two decades, failed dismally to create employment opportunities. This illustrates that the Department does not share ideas with other Departments and institutions in relation to the creation of job opportunities. According to participants, it appears that the Department of Arts and Culture has a major problem regarding its finances and the empowerment for traditional ceremonies. It is believed that if these institutions can share ideas, more job opportunities can be created. According to participants, job creation programmes are based on the budget allocated to specific departments. Leibbrandt, Woodlard, Ewen and Koep (2010:33) support this assertion by stating that:

> The Department of Works was ignored by the Department of Education, Department of Arts and Culture etc. When it came to programmes for creating jobs of which the Department of Education does not consult them when they design the curriculum.

This sentiment is a clear indicator that Departments are working in silos. It appears that there is no communication and collaboration in as far as job creation is concerned.

Participants believe that the Department of Education seems to be failing to create employment as there are qualified teachers from abandoned colleagues and universities who are still unemployed. This demonstrates that the Department does not share ideas with other Departments in an attempt to create jobs so that the unemployment rate can go down. Participants believe that if ideas on the empowerment of traditional songs are shared between departments, more jobs would be created.

6.2.8. Collaboration between Radzambo Cultural Foundation and SABC Phalaphala FM to empower traditional songs in terms of economy

As a group of SABC radio participants explain, traditional songs are currently not being empowered in terms of the economy. In terms of this view, half a bread is better than no bread because SABC radio organises competitions annually. The sources of funding of these events are donors such as leaders of non-governmental organisations and so on. These participants state that a joint venture between Radzambo Cultural Foundation and SABC Phalaphala FM focuses on the economic empowerment of traditional songs but also undertake other projects besides entertainment. The above-mentioned organisations started the school shoes campaign where they collect shoes for poor people. In addition, SABC radio organises annual overseas tours. This is supported by Zounet in Limpopo Province at a musical expedition at Makhuvha stadium on the 19th of May 2019 where it stated that "Radzambo annual dance competition aims to promote social cohesion and preserve cultural for traditional dancing groups." Zounet further emphasises that Radzambo Cultural Foundation organises competitions for traditional dancing groups from various cultures such as Balobedu, Bapedi, Xitsonga and Vhavenḓa. Balobedu and Bapedi traditional dances are *makgakgasi, kosa, dinaka, kiba* and *sekgapa,* whereas Vhavenḓa traditional dances include *malende, tshikona, malende, tshifasi* and *tshigombela.* In addition, Xitsonga traditional dances include *xibelani, mikhinyavelo, xincayincayi, muchongolo* and *choza, xifasi, kuthawuza, makhwaya* and others. This illustrates that Radzambo Cultural Foundation and SABC Phalaphala FM do not have programmes aimed at empowering traditional dancing groups in terms of the economy.

Radzambo Cultural Foundation and SABC Phalaphala FM are unable to empower traditional song performers with the aim of competing overseas as little makes more. Participants state that Radzambo Cultural Foundation and SABC Phalaphala FM request donations from business organisations and people who are interested in the economic empowerment of traditional dances. This explains that Radzambo Cultural Foundation and SABC Phalaphala FM have a vision in terms of the economic empowerment of traditional songs but are unable to accomplish it. This is emphasised by Chief Matsila, who explains that:

> They have been able to achieve their objectives which is the promotion and the preservation development of Arts and Culture especially the agenda on social

cohesion and nation building, uniting people in the region and Province, (Mr Tsedu, a broadcaster for Zwamaramani program of Phalaphala FM, 22 November 2019).

According to participants, it is a problem for traditional song performers to do business of their musical artistry in public places. To them, lack of business organisations has dire consequences in the globalisation of traditional musical artistry. They go on to say that nowadays the business of traditional musical artistry is done through the internet because business organisations for traditional musical artistry are limited. Participants indicate that business organisations are challenged by the use of the internet as an effective way of doing business. This is supported by Limpopo Mirror published on the 20th of March 2013, which states that "Most of Tshivenḓa traditional music composers are making illegal copies of Vhavenḓa traditional songs from artists as this practice is destroying the industry." As mentioned above, the practice of producing illegal copies of Vhavenḓa traditional songs from artists is destroying the music industry.

As participants further explain, there is a shortage of venues where traditional song performers can be trained on the ways of doing business for their musical artistry. In terms of this view, performers should pay a fee to use venues on a temporary basis. To them, government must play a role in terms empowering traditional music by way of securing venues where traditional song performers can sing and dance. Most traditional song performers are still struggling to make ends meet as they are unable to pay debts for the venues they used for performances.

6.2.9. Lack of visibility of business organisations for traditional musical artistry

Most participants complain about cultural practices that have vastly hindered the business development of traditional songs. As they argue, the influence of history too has contributed immensely in the relationship between business organisations and traditional songs. In terms of this view, lack of business organisations for traditional songs results in traditional song performers selling their musical artistry in public places. It is for this reason that some participants pointed out that the lack of business organisations for traditional songs has dire consequences in the musical industry as most traditional

musicians are not empowered and only perform during weddings and at bus stops, where there are many people. In terms of this view, the problem is lack of business organisations that make profit by means of African traditional musical artistry. As these participants argue, business organisations for traditional songs are destroyed by the internet. This is supported by a reporter of Limpopo Mirror (2013:4) newspaper, who explains that "Tshivenḓa traditional music composer was making illegal copies of Vhavenḓa traditional songs from artists as this practice is destroying the industry." In terms of this view, these days most traditional song performers prefer to do their business in the streets. Limpopo Zoutnet cited in the Limpopo Mirror (2013:4) states that "If you want to start a business about traditional music, you can start your own blog and run it as a business".

According to Limpopo mirror of 28 June (2020:151), Mukwevho reported explanations from one of the traditional song performers, Mandiza, who said "Music industry was full of scams and thievery and he was happy that he had his father who had knowledge about the operations of the industry." Lack of venues is one of the barriers that results in managers of traditional music groups not inviting trainers with knowledge of the business of traditional musical artistry as they need to pay a fee to hire a venue. Participants say that the Department of Education refuses managers of traditional songs to use their venues for training and competitions without a pay. In terms of this view, payments received from the audience of traditional songs only covers for the hiring of the venue where performance takes place. Participants blame government for its reluctance to allow traditional song performers to use old school buildings which are no longer in use. They go on to say that if government can intervene to provide venues, it will ease pressure on traditional song performers who would then reduce their loan credits.

6.2.10. Lack of action regarding training for traditional song performers on business of their musical artistry

With respect to findings from some traditional song performers, cultural leaders, elders, scholars and SABC radio and television broadcasters, participants agree that traditional song performers should be trained on singing, playing of traditional musical instruments,

dancing movements and backing lead vocalists in relation to traditional songs. In terms of this view, failure to train traditional song performers in relation to business has dire consequences, especially during competitions as they may not be awarded for outstanding performance. This statement is supported by Hadland and Thorne (2004:72), who say that:

> The difficult of securing financial support from the government as a whole because it is an obstacle to the implementation of a programme to train traditional song performers.

According to participants, technology is an effective way of promoting business of the traditional musical artistry. They indicate that failure to train groups of traditional song performers is attributed to lack of money to pay trainers who have knowledge. In terms of this view, some traditional song performers train one another and forget the saying that goes: "*mudengu ha ḓi denguli*", which loosely translates to "a medical specialist does not examine himself or herself". They are making a plea to traditional song performers that trainers should have knowledge and experience of training performers in relation to business of the traditional musical artistry.

6.2.11. Lack of vision by traditional song performers who do not have interest to participate in traditional song competitions organised by organisations that promote traditional musical artistry

According to the explanations provided by participants, some traditional song performers are against ways in which some organisations empower traditional musical artistry. Participants state that some of the musical organisations that can promote the business of traditional songs include Indoni Non-Organisation Arts and Culture Project, South African Music Performance Rights Association (SAPASSO), Tshivenḓa Music Awards (TSHIMA), South African Music Rights Organisation (SAMRO) and so on. In terms of this view, the above-mentioned musical organisations have experienced in terms of empowering traditional song performers. This is substantiated by Hadland and Thorne (2004:72), who posit that "Traditional songs performer cannot start a business without

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empowerment from organisations as they need the platform and resources to allow them to do so." These authors are making a plea to traditional song performers to take into consideration competitions organised by musical organisations mentioned earlier because it is not too late for them to participate.

In terms of this view, some traditional song performers are still reluctant while other traditional music composers have realised the benefits of business of traditional music in terms of the economy. Participants feel that there is a change on traditional song performers who are affiliated to business organisations that empower businesses of their musical artistry such as Makhadzi, Irene Mawela and others.

6.2.12. Lack of vision by traditional song performers in relation to distrust or skepticism with their musical artistry

Most participants are concerned about Vhavenḓa traditional performers who are great singers, and itinerant musicians who are joining other cultural groups in pursuit of better life. They attribute this to the slow pace of business development of Tshivenḓa musical artistry. These participants argue that traditional performers do not have to forsake their culture in favour of other cultures due to lack of business. This is supported by Tienda and Wilson (2002:238), who say that:

> Most of traditional performers joined other performers whereby they think there are better businesses than what they had hoped for, this is done in hope of bettering their lives.

Participants are comforting traditional song performers as the Venda saying goes "*i rema nga luṅwe mbevhana mulindi wa vhuya wa ḓala*", which loosely translates to "little makes more". In terms of this view, the use of the internet as a business tool by traditional song performers musical artistry will help them succeed by gaining more income. These participants are surprised by traditional song performers who do not focus on the business profit of their songs, which might lead to the disappearance of Tshivenḓa traditional songs. Participants say that a Heritage Day for those traditional song performers who are skeptical is just like any other day for them.

As participants say, it is problematic for those traditional song performers who sing their Tshivenḓa songs mixed with English. According to these participants, these performers think that composing songs in their mother language will limit business opportunities. Participants further explain that the use of other languages is attributed to a lack of appropriate Venda words. Some of the songs that combine Tshivenḓa and English languages are "*Tshila ṅwana cherry yanga ndi Takalani*, and *ndo mu wana ha Tshivhasa*". The word 'cherry' is not a Venda word but a slang word but the audience from other cultures are able to understand it. Furthermore, participants are surprised that no European songs are sung in Tshivenḓa language. In terms of this view, this is an illustration of the undermining of Tshivenḓa cultural language rights.

Objective 2: To determine the business impact of Tshivenḓa cultural songs. This objective was achieved as indicated in the themes below: (6.2.13, 6.2.14 and 6.2.15),

6.2.13. Vision for distinguishing categories of traditional song performers

The explanations provided by participants is that the involvement of youth as traditional song performers promotes the history of their culture. In terms of this view, some youth are interested in the business of traditional songs. This is supported by Khosa (2014:46), who says that traditional dances for children are performed by learners at school. Participants explain that these songs teach children singing, dance movements and knowledge of traditional songs. This demonstrates that the Department of Education had a vision when they introduced the Learning area of Arts and Culture which is taught in the lower grades, namely, grade R until grade 9. Khosa (2014:46) supports this viewpoint by stating that "Some of traditional song performers are teenage girls and young boys who require much energy, hence they are meant for the youth rather than the elderly".

Participants showed appreciation for traditional songs which are composed by self-taught people with inborn skills but who can neither write nor read. These people inspire the youth who in the end learn how to compose traditional songs. This is supported by Khosa (Ibid: 44), who asserts that "In the olden days these cultural practices were not performed

by married men and women because they were art forms for youth." This illustrates that the involvement of youth as traditional performers comes a long way.

According to participants, most traditional song youth performers will learn about the use of the internet as a business tool when they have completed their secondary education. They are of the view that the youth will, in the long run, earn a living through their traditional musical artistry. This opinion is supported by Khosa (Ibid:45), who emphasises that "Some participative audience would sometimes approach the stage where a performance is taking place and give performers money in order to motivate them." Traditional songs sung by the youth attract the audience who buy products in bulk. Participants are making a call to all parents to motivate their children who are interested in traditional musical artistry to keep on practising.

6.2.14. Vision for leaders of organisations that promote business of traditional songs

Participants indicate that support by organisations contributed immensely to making traditional song performers aware in terms of the business influence. Participants state that some of the musical organisations that can promote the business development of traditional songs include Tshivenḓa Music Awards (TSHIMA), South African Music Rights Organisation (SAMRO), South African Music Performance Rights Association (SAPASSO), Radzambo Cultural Foundation, Phalaphala FM and so on. According to participants, the above-mentioned organisations have brought benefits to traditional song performers in terms of business success. To them, traditional song performers who participate in competitions organised by these organisations are beginning to earn a living. For example, Makhadzi, Khakhathi, Adziambei Band and Mandoza are doing well in the music industry. This statement is supported by Mashianoke (2013:64), who in his words affirms that:

> The traditional performers prefer payments in the form of money. This shows that the monetary economic practice has interpenetrated the economic social practice of bartering

Participants indicate that some traditional song performers are successful and are earning a living through the business of their musical artistry. In terms of this view, TSHIMA has immensely contributed towards the promotion of business of traditional songs. This demonstrates that the business of traditional songs is benefiting business people. This is supported by Daily Sun (2019:8) newspaper which states that:

> The Tshivenḓa Music Awards is designed to promote and reward local artists who pride themselves by singing in Tshivenda indigenous language while preserving in rich cultural diversity of Vhavenḓa people.

Participants indicate that there are some traditional song performers who are successful in terms of the economy such as Mandoza, Makhadzi and other celebrities who earn a living through Tshivenḓa musical artistry.

6.2.15. Vision by scholars in relation to the promotion of business of traditional literature of universities and other institutions

Participants are impressed with university scholars who promote businesses of traditional literature. In terms of this view, the business of literature of traditional songs empowers the economy as some scholars earn a living through writing, for example, Ṋenzhelele, Phophi, Mafela and others. These scholars are still writing Tshivenḓa literature of traditional songs. In addition, participants explain that these scholars make an immense contribution because they preserve Tshivenḓa history through traditional songs. According to participants, the benefit of writing literature of traditional songs is to promote writers to earn a living. Some of the popular Tshivenḓa writers include: Ṋenzhelele, P. H.1990. *Ngano.* Educum Publishers, Phophi, M. R. D. 1990. *Ngano dza vhana vha Vhambedzi.* Centaur Publishers. Mafela, M. J. 1991. *Marubini.* CTP Printers. Participants explain that the importance of the abovementioned writers is not only about money but to gain experience in terms of writing style, narrating style and the revelation of messages that advise and guide the youth on a daily basis.

Objective 3: This objective was achieved as shown in the discussion below: 6.2.16, 6.2.17, 6.2.18, 6.2.19, 6.2.20, and 6.2.21. To establish why people reject Tshivenḓa traditional songs.

6.2.16. Promotion of traditional songs of amateurs so as to empower economy amongst traditional leaders

Some participants are concerned about the economic empowerment of the veneration of ancestral spirits through traditional songs. To them, the veneration of ancestral spirits through Tshivenḓa traditional songs should be economically empowered. In terms of this view, singers and dancers of these traditional songs perform at chiefs' residences before the initiation rites are over and should therefore be paid by traditional leaders. These participants are making a call for traditional diviners who beat drums with sticks, and for players of traditional song musical instruments played during the ancestral ceremony (*thevhula*) to be paid for what they do. According to participants, traditional diviners and musical instrument players should be paid money not just food and drinks. This is supported by Mashianoke (2013:137), who says that "People ask for blessing from their seniors through social rituals." As Mashianoke (2013:137) further explains, there are traditional leaders who still rely on the veneration of ancestral spirits as traditional songs associated with this give them more power. Participants state that traditional leaders use the veneration of ancestral spirits traditional songs to communicate with the ancestors to ask for jobs, wealth and more harvest. On the subject of the veneration of ancestral spirits, Mashianoke (Ibid: 137) explains that "People believe that their cultural interpenetration and intervening necessarily refers to ancestors because they are creators and preserves *malombo* traditional songs." According to participants, traditional diviners who earn a living by communicating with the ancestral spirits and use *malombo* traditional songs appear to be facing a challenge with singers and backers of these songs who are no longer interested in participating. The problem seems to be *malombo* traditional song performers who are no longer interested in singing the veneration of ancestral spirits traditional songs when the ceremonies are conducted.

6.2.17. Deficiencies in research conducted by universities pertaining to economic empowerment of traditional songs

Scholar participants who specialize in research at the different university departments give insight on the understanding of research. In terms of this view, there is no research that must be repeated the way it was done before. To them, a research that focuses on economic empowerment of traditional songs is considered standalone. Several white scholars such as Forley (1986), Graham (1988), Swanwick (1988), Bruner (1998), Mckenny (2000) and Gordon (2002) have conducted their studies on traditional songs. According to participants, although the above-mentioned scholars conducted their studies pertaining to English traditional songs, they failed to focus on the economic empowerment of African traditional songs. Similarly, some African scholars such as Mamba (2008), Dlamini (2009), Mdluli (2007, 2009), Ntshinga (2009), Vambe (2009) and Manthosi (2011) have written about traditional songs related to abuse of women. They too failed to focus on the economic empowerment of traditional songs.

Some of the prominent Vhavenḓa scholars who have written about traditional songs include Rabothata (2005), Milubi (1997), Raṅanga (2009), Mafenya (2002), Mugovhani (2008) and Nemapate (2010) and so on. They too failed to focus on the business of Tshivenḓa traditional songs. Rabothata (1987:74) explains that "Traditional songs are sung for emotional expression, they sing songs like *mafhuwe, davha* and lullabies, while they are busy doing. Some colonial authors such as Stayt (1931), Kirby (1993), Blacking (1967) and Kruger (1993) have written about Tshivenḓa traditional songs. Kirby (1933:67) talks about *tshigombela* traditional songs and others. All authors have written about Tshivenḓa traditional songs but failed to focus on the economic empowerment of these songs.

6.2.18. Lack of business and marketing for groups of traditional song performers to perform overseas to follow on the footsteps of Umoja and Soweto Gospel Choir

Some cultural leaders and elders are concerned about lack of vision by groups of human rights for Vhavenḓa traditional song performers to perform in European countries. In

terms of Vhaveṋda history, traditional musical artistry is not for business as great and itinerant artistry is an inborn gift. According to participants, some traditional song performers still follow Vhaveṋda cultural practices by performing without any payment. To them, lack of success for business of traditional songs is attributed to lack of knowledge on the globalisation and distribution of traditional musical artistry. It is heartbreaking for participants to see great traditional singers and itinerant musicians who are struggling to make ends meet and to sell their musical artistry at lower prices while other cultures have knowledge of promoting businesses of their musical artistry. This is attributed to lack of knowledge of the business of their musical artistry.

This is supported by Mashianoke (2013:64), who says that lack of business and marketing of musical artistry was caused by Vhaveṋda cultural practices. In the olden days, paying traditional song performers was considered taboo (Mashianoke, 2013:64). Mashianoke (2013:64) goes on to explain that:

> The high number of traditional performers know about the offers of food and drink, such as, meat and traditional beer but not business. Nevertheless, nowadays people may need to be motivated by more than food and drink in order to attend a traditional dance.

Lack of knowledge by traditional song performers in relation to business is evident when they do not save money received from their artistry. Some performers who perform in public places such as playgrounds, shebeens and other places are generally not successful in the business of their musical artistry. In terms of this view, traditional song performers should be trained so that they can start generating income for their business. To them, improving the economic situation of traditional song performers will solve the problem of those performers who are struggling to make ends meet. These participants state that there are no Vhaveṋda traditional song performers who perform overseas to generate an income. To solve this problem, participants think that universities and the Department of Arts and Culture should join hands with the SABC and invite different embassies where Vhaveṋda traditional song performers can showcase their talents and skills in relation to traditional songs and dances. This can promote workshops for the business of traditional songs.

6.2.19. Lack of vision by traditional song performers who are unable to reach the requirement for their musical artistry

Some participants are complaining about lack of resources used when traditional songs are sung such as venues where they sing, dance and practise, modern traditional musical instruments, sound of traditional musical instruments such as microphones, traditional attire for competitions and so on. According to participants, most traditional song performers are unable to afford the above mentioned resources as they are expensive. This assertion is supported by Hadland and Thorne (2004:72), who explain that "Most of African performers do not have enough resources to start a business which it becomes risky to take on such a venture without sufficient resources." Traditional song performers indicate that traditional musical instruments do not produce a cheerful sound that attracts the audience. Lack of resources by performers enormously contributes to inability for the economic empowerment of traditional songs.

According to participants, lack of resources contributes to the inability of traditional song performers to be awarded during competitions. To them, traditional musical instruments are supposed to be helped by modern ones during traditional song competitions, which attracts the audience by their heavy sound.

6.2.20. Lack of vision in relation to promotion of *davhani*, *malisoni* (herd), *musangweni* (battlefield), *khube* soloist and folktales with special reference to business

Some elderly and cultural leaders expressed their concern regarding lack of business profit for traditional songs such as *davhani*, *malisoni* (herd), *musangweni* (battlefield), *khube* soloist, folktales and so on. In terms of this view, traditional song performers of *khube* soloists and folktales should be empowered so that the youth will be able to recognise the sound of traditional songs. As Raṅanga (2001:23) explains, traditional songs, such as, *khube* soloists, folktales and riddles are regarded as traditional games or

plays which are narrated by children and grandparents while they are staying late. According to participants, most traditional song performers prefer to sing entertainment songs sung in *malende, tshifasi, tshigombela* and *matangwa* with the hope that someone would identify them and introduce them to the musical industry.

Participants are putting up a challenge to traditional music organisations to contribute towards the promotion of the business of traditional songs such as *khube* soloists, folktales (herding songs), *maliso*ni and so on. This is supported by Raṅanga (2001:23), who talks about *davhani* traditional songs which are sung by the community while working, although they also convey messages of protest. Furthermore, Rabothata (1987:33) maintains that *davha* workers sing traditional songs as a way of protesting against the ill treatment that they receive from traditional leaders. Nowadays, it appears that these songs are disappearing as songs for entertaining people. According to participants, the *malisoni* songs (herd songs) are also disappearing as most of the herd boys focus on furthering their education. To them, herd boys should be always awake as some people steal livestock. *Musangwe* songs, according to them, are sung when people are fighting with the intention of cheering and encouraging fighters. In terms of this view, the fighters do not listen to the sound of the songs as they would concentrate on fighting. The main problem for *musangwe* is that most of the fighters give up before they could earn an income through boxing.

Participants indicate that *khube* soloists and folktales are disappearing. In terms of this view, the disappearance of these songs is attributed to the influence of the media and television as the youth are no longer listening to these songs. Furthermore, participants say that traditional song performers of *khube* soloists, folktales and riddles were not paid for their performances as women were the ones who performed them late in the evening. Moreover, participants state that the disappearance of traditional songs is caused by the influence of the media and television because the youth prefer to listen to Western music as opposed to traditional music which they consider backward.

6.2.21. Lack of vision by cultural leaders in relation to promoting business of Tshivenḓa traditional initiation practices

As some participants argue, the phasing out of traditional initiation songs has dire consequences for Vhavenḓa culture. These participants are of the view that Tshivenḓa traditional initiation songs are getting lost or disappearing. In terms of this view, female traditional initiation songs appear to have been replaced by Christian songs as most women no longer follow traditional initiation practices. Participants complain about the abuse of initiates by elder initiates when they sing songs while they are feeling physical pain. This is supported by Rabothata (2005:88), who emphasises that:

> The initiates sung while they are instructed to perform painful exercises as a way of reminding them to their disobedience before they were admitted to the initiation. They do the lunya dancing in a squatting position for considerable length of time without resting, if one of them falls to the side or stops she will be beaten by the elder initiates.

According to her, one of the traditional songs sung at the initiation schools is "*Lunya ndi mavhulaise*", which loosely translates to "if you are disobedient, you will be punished". This song is sung by female initiates with elder initiates while others observe (Rabothata, 2005:88). Participants indicate that nowadays traditional initiation songs are disappearing as people have human rights that protect them against all forms of abuse which include being beaten, insulted and so forth. There is no vision to upgrade these into the business world.

In terms of this view, singers of traditional *murundu* initiation songs do not get paid while cultural leaders and selected traditional diviners receive payments. Participants indicate that it is for this reason that traditional leaders and traditional diviners start initiation schools without informing other people. To them, most initiates are not conversant with the singing style of traditional songs sung at *muḽani.* Participants say that the rules that initiates learn are in vain as most of them would not remember them after the school has closed. Nowadays traditional medical specialists work together with medical doctors to

offer medical treatment to initiates who have not been circumcised. This is a clear demonstration of the loss of traditional initiation practices as doctors are able to listen to songs sung at the schools. These people inspire the youth who in the end learn how to compose traditional songs using vulgar words that insult women. Most of them make reference to women's private parts. This assertion is supported by Rabothata (2005:88), who alludes that most of the male traditional initiation songs use vulgar language and refer to women's private parts. According to her, "Men's initiate songs teach the initiates to disregard women and also encourage them to sing songs which verbally abuse women." Participants are making a call to all cultural leaders and traditional medical specialists to refrain from using vulgar language that refers to women's private parts. Furthermore, participants are of the opinion that when initiates and elder initiates sing traditional songs that make reference to women's private parts, it is seen as some form of vengeance to mothers who had seen their private parts when they were still young.

Objective 4: To suggest strategies that can be used to improve the business prospects of Tshivenḓa cultural songs. This is addressed by themes 6.2.22, 6.2.23 and 6.2.24.

6.2.22. Dance movements of both male and female traditional dancers promote business

According to research findings, some participants indicate that the dance movements of both male and women traditional dancers attract the audience to buy their musical artistry in bulk. To them, the dance movements differ according to their age. This is supported by Mapaya (2004:43), who affirms that:

> When elderly women dance, it should be clear in their dance movement that they are mature, therefore an elderly woman who dance like a young youth is

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reprimanded, young girls are more energetic and also vigorously to use their body parts, such as the hips, hands, feet and facial expressions.

According to participants, male and female traditional dancers have energy to jump up with the intention of encouraging those who do not like the sound of traditional songs. This is substantiated by Blacking (1962:32), who affirms that "When Vhavenḓa women dance *malende*, they use to jump but in some kind of lightness in their bodies." Participants state that *tshifasi* traditional dances are performed by both men and women. In terms of this view, men are energetic and show vigour when they dance than their counterparts. Both men and women dance by jumping up to attract the audience although men do it more than women. These styles promote business as they are unique.

6.2.23. Vision by traditional song performers in relation to empowerment of traditional musical instruments

Most participants are concerned about failure to empower traditional musical instruments such as *ngube, mbila, zwipoṱolio, gwengwe* and *zwihwilili* as players of these instruments are running short of the sound that is noted in modern ones. This is emphasised by Mashianoke (2013:137), who states that "an introduction of new traditional instruments in a culture degrades the old ones because people are not using other instruments, such as, *mbila, mbila dza madeze, ngube, zwipoṱolio, gwengwe, zwihwilili,* etc". This is a clear illustration that players of these instruments are struggling as they are supposed to be empowered by their helpers and so on. The problem is the youth who lack knowledge of designs of traditional musical instruments, sound and what is used during the playing of instruments. Participants are making a plea to musical organisations with knowledge of musical instruments to display them during competitions. In addition, cultural leaders are expected to organise venues where performers would be trained and display instruments without any form of payment.

6.2.24. Vision by managers of traditional song performers in relation to organising competitions that promote business

Some participants are impressed with traditional song performers who sell their musical products in places where there are a lot of listeners. This is an opportunity for them to market their products and to collect money. According to participants, some traditional song performers participate in competitions that award prizes in the form of money which they can use to purchase musical equipment. In addition, participants indicate that some traditional song performers prefer to work in groups so that they can share business ideas. This is supported by Tienda and Wilson (2002:238), who explain the benefits of traditional songs by arguing that "Traditional songs business brings multiple dividends such as cultural songs growth, strengthens a community social fabric and also creates employments and quality of life." According to Tienda and Wilson (2002:238), most traditional song performers are moving towards microbusinesses where they save money in banks. To them, good relations and humanity amongst traditional song performers have yielded benefits for their musical artistry businesses. The booming of traditional song business has contributed to the creation of employment, particularly for tailors of traditional attires as their attire should attract foreigners. Foreigners buy *miṅwenda, vhulungu, mikhasi, vhukunda* and *mitsheli* at high prices.

- **Objective 5: To locate the market of traditional songs. This is addressed by themes 6.2.25 and 6.2.26**

6.2.25. Vision by traditional song performers regarding marketing of their music artistry

According to participants, Tshivenḓa business of traditional songs is conducted in public places such as stadia, weddings and other places where DVDs and CDs showing pictures of artists are marketed. This is supported by Tienda and Wilson (2002:238), who are of the view that "Traditional song performers use traditional marketing methods such as the banners, posters, T-shirt especially for family community events". Furthermore, participants say that traditional song performers prefer to market their musical artistry

during traditional dance competitions because these are attended by many people. In terms of this view, some audience prefer to engage with the artists before they can buy their musical products.

6.2.26. Vision for traditional song performers in relation to ways of marketing business of Tshivenḓa traditional musical artistry

Participants point out various ways of marketing the business of traditional songs. In terms of this view, media programmes are a great way of marketing business for Tshivenḓa traditional musical artistry. Media programmes offer immense opportunities for business growth for musical artistry that generates income. The general feeling among participants is that the use of media programmes in promoting business has drastically changed the lives of traditional song performers as they earn a living through singing and dancing. As participants argue, traditional performers have a vision in terms of business and marketing of their musical products in various platforms. According to participants, business of some traditional dances such as *tshigombela, matangwa, malende* and *tshikona* which are performed in festivals is growing and gaining popularity in other countries. This opinion is substantiated by Tienda and Wilson (2002:238), who argue that:

> Social media is at the modern-day marketing tool that has to be used well for maximum results by spreading traditional songs via Facebook, Twitter, Pinterest, Snapchat, Instagram, You Tube etc.

These participants show that the business of the traditional musical artistry of the above-mentioned social media platforms boosts the economy. In other words, the promotion of business for Tshivenḓa traditional songs using social media has a positive contribution as traditional song performers can now earn a living through their musical artistry comparable to other cultures such as isiZulu, isiXhosa, Xitsonga and so on. It appears that most traditional song performers earn a living through business of their musical artistry.

6.4. CONCLUSION

This chapter focused on the interpretation of findings pertaining to the economic emancipation of Vhavenḓa traditional song performers. The findings of this study answered the research questions, and accomplished the research aim and objectives. The focus by many African scholars on traditional songs has been on social interaction, women abuse, personal issues and children's songs. It appears that the economic empowerment of traditional songs particularly of Vhavenḓa has been overlooked for many years. This was evident when participants noted with great concern the lack of economic emancipation of Vhavenḓa traditional song performers. This can be attributed to, amongst other things, the influence by the mass media on the rejection of programmes that consider Tshivenḓa traditional songs as art like all other arts and the requirement for non-discriminatory participation with other African songs. *Marubini,* which is flighted on Soweto TV shows isiZulu and Xitsonga cultural songs and ignores Tshivenḓa songs. Similarly, European cultural song performers earn their living by singing and dancing and are globalising their music businesses all over the world. The next chapter focuses on conclusions and recommendations.

CHAPTER 7: OVERVIEW, RECOMMEDATIONS AND CONCLUSION

7.1. INTRODUCTION

The previous chapter focused on the interpretation of research findings and solutions to the research problem to achieve economic emancipation of Tshivenḓa traditional songs. Thus, the interpretation of findings enabled the researcher to answer the research questions because it looked at the research questions and objectives. Research findings and interpretation were based on the research questions and objectives which were answered by collecting data from various groups of participants such as cultural leaders, members of traditional song performers, elders, listeners/audience, scholars and SABC and television broadcasters. The researcher explained obstacles, benefits, causes of

lack of interest, ways of promoting business as well as sites where business of traditional songs can be conducted. Furthermore, the researcher unpacked the main themes which emanated from the data analysis process.

This chapter presents the overview, recommendations and conclusions.

7.2. OVERVIEW OF THE STUDY

7.2.1. Background to the study

The purpose of this chapter is to set the scene by explaining the relevance of the research topic, the research gap and research questions. This study investigates traditional songs and economic empowerment from a critical language awareness perspective with special reference to Tshivenḓa speech community. The researcher contextualised this study and explained how it is relevant in the academic body of knowledge or studies. The first chapter served as a foundation of the research which uncovered the research problem which relates to failure by business of Vhavenḓa cultural songs, composers of traditional songs, future generation, traditional song performers and the country's economy. This research problem exacerbated the unemployment rate and violates Vhavenḓa traditional song performers' rights. The problem of lack of business for traditional songs and economic emancipation should be solved by training performers about empowerment, globalisation and marketing of the business of traditional songs by means of technology.

Since the olden times, traditional songs have been sung to entertain people at ceremonies, motivate workers at *davhani*, show case of great singers and itinerant musicians at musical expeditions, praise warriors at wars, praise animals by their names and teach initiates Tshivenḓa cultural initiation rules at *muḽani, dombani, khombani, musevhethoni* and so on. It is noteworthy to mention that the performers were not paid. This illustrates that traditional songs of the past did not make profit whereas songs nowadays are sung to generate income and to promote performers in terms of money.

Traditional songs were sung when people were doing a variety of work such as to divert the attention of a bachelor to make him forget about his bachelorhood, comfort a divorcee

to forget about the situation she has come across in her marriage and divert the attention of disabled people to make them forget about their disability. Tshivenḓa traditional songs were performed by women more than men as they have more problems which make them sing songs which carry messages of their plight.

It is understood that women used traditional songs as a shield against co-wives, their husbands, sisters-in-law and mothers-in-law as they were unable to fight their tormentors. They used to sing traditional songs although there was no payment. In short, Tshivenḓa traditional songs and dances of the past did not make profit whereas songs nowadays are sung to generate income, to promote performers in terms of money and to change the lives of performers. Nowadays Tshivenḓa traditional songs have business implications that change the lives of performers who earn a living through pure singing and dancing. In this study, the researcher attempted to find ways to correct skewed views regarding traditional songs as they have been seen as songs for entertainment only. Thus, she has shown how Vhavenḓa cultural performers meet functions of economic empowerment and how to globalise traditional songs, particularly in a marketing context. The researcher motivates the young generation to sing traditional songs which may lead them to economic prosperity. This study sought to address the following research questions:

- What is the economic impact of Tshivenḓa traditional songs?
- What is the business impact of Tshivenḓa traditional songs?
- Why do other people reject Tshivenḓa cultural songs?
- What strategies can be used to empower Tshivenḓa traditional songs in terms of business?
- What is the market of Tshivenḓa traditional songs?

The study sets out to achieve the following objectives:

- To determine the economic impact of Tshivenḓa traditional songs.
- To determine the business impact of Tshivenḓa cultural songs.
- To establish why people reject Tshivenḓa traditional songs.

- To suggest strategies that can be used to improve the business prospects of Tshivenḓa cultural songs.
- To locate the market of traditional songs.

This study focused on Tshivenḓa traditional songs and economic empowerment. Therefore, the study does not only focus on improving the economic prospects of performers, but also focuses on a critical language awareness. The researcher has, for years, noticed thatmusicians from other ethinic groups were empowered, while very little has been done on Tshivenḓa ethnic group. Thus, the empowerment of musicians from other ethnic groups has created economic opportunities for these groups. It is a fact that if Vhavenḓa musians can be empowered, the younger generation will be motivated to create their own job opportunities through singing. The study makes a contribution to research in the area of traditional songs. The findings of the study inform readers about Tshivenḓa songs and economic empowerment. The research acts as a mechanism in the preservation of songs that will be gathered. The various functions of songs were revealed and explored. This study examined how Vhavenḓa cultural performers will improve in their performance for a better living. Furthermore,it acts as a key in the empowerment of traditional songs and businesses due to the important functions of songs in everyday life.Moreover, the study sheds light on how to improve Vhavenḓa traditional songs economically. It shows the importance of cultural songs through the globalisation and economic empowerment theories.

7.2.2. Literature review

The researcher read literature from different scholars such as Western, African, colonial and Vhavenḓa who have written about African traditional songs. The researcher analysed or examined viewpoints of various scholars who have made an immense contribution to traditional songs and made a comparison analysis to determine similarities and differences.

Western scholars such as Allstrom (1952), Mitchel (1956), Andreson and Krathwohl (2001), Healey and Sybertz (2004) and Sheldo and DeNardo (2005) have articulated their perspectives on traditional songs. Amongst them, Finnegan (1970:242) explains that the

importance of traditional songs is to comfort and entertain even when working and during the initiation of babies. Despite studying traditional songs, these scholars failed to explain and relate the business impact of traditional songs in communities in which they conducted their studies.

African female scholars such as Dladla (1994), Nfah-Abbenyi (1997), Gundani (1998), Tamara (1998), Mkhonza (2003), Zigira (2003) and Gqola (2005) have written about traditional songs which are related to the research questions of the study. These scholars mostly wrote about traditional songs that oppress women. They too like those mentioned earlier have not delved into the economic empowerment aspect.

Few colonial scholars such Kirby (1933), Stayt (1931), Van Warmelo (1960) and Blacking (1967) have written about Tshivenḓa traditional songs. Most of their studies share similar views although there are some differences. Kirby (1933:113) focused on traditional musical instruments used during dances such as *ngoma, mirumba, thongwa* and so on. In short, colonial scholars focused on traditional songs that are sung at initiation schools, social gatherings, songs of sorrow, identity and poetry. They too like those mentioned earlier have not delved into the economic empowerment aspect.

Some Vhavenḓa scholars such as Rabothata (1987,1991,2005), Mathivha (1985), Milubi (1997, 2000, 2004), Raṅanga (2001, 2009), Mugovhani (2008), Nemapate (2010) and Sengani (2011) have written about different Tshivenḓa traditional songs. Rabothata (1987), Mafela and Raselekoane (1990) and Raṅanga (2001) have spoken about the importance of Tshivenḓa traditional songs. As with other scholars, they too failed to delve into the economic empowerment aspect.

In all the discussions above, missionary, colonial and Vhavenḓa scholars focus on traditional songs that deal with social interaction, initiation and ritual rites, entertainment, community disputes and children's songs. To them these are pure traditional songs that express their culture but failed to see the economic empowerment aspect that can create

jobs and alleviate poverty. This study intends to focus on the economic empowerment aspect which is missing in the literature review.

7.2.3. Theoretical framework

Theoretical framework was used with the intention of accomplishing the aim and objectives of the study. Two theories which formed the basis of this study, namely, economic empowerment and the theory of globalisation have been used to explain the research questions. The economic empowerment theory was used to promote business of Tshivenḓa traditional songs and to solve the problem of failure of traditional song performers to gain profit. This theory also focused on the use of business discourse which is crucial for the marketing and selling of traditional songs. It has been indicated that this study focused on the aspect of critical language awareness with regard to both the marketing and selling of traditional songs. From the questionnaires and interviews, it became clear that participants think that the language used in the songs hinders their market development. *Malende* songs focus on community and family disputes. Participants do not see the marketability of the songs because of the language used. Male initiation songs tend to use insulting words with regard to women. Participants feel that there will not be any market for them. In the same vein, female initiation songs focus on female private parts and abuse. Even in this case, participants shudder to see any market for them. There seems to be fear to sell traditional music that talks about ancestral issues and rituals as participants think that traditional leaders feel that they are in a no-go area. The economic empowerment theory has proved that music in any language and culture uses the same language. Vhavenḓa people should not fear anything but avail themselves on the platform to bolster the economic empowerment among themselves.

The theory of globalisation was used to understand the business of traditional songs with the aid of communication and technology. It is understood that traditional song performers should be trained on the application of loan from government and non-governmental organisations. Furthermore, this theory encouraged traditional song singers and dancers to market themselves and their musical artistry overseas as this boosts the economy of

the country. This is where the researcher identified a research gap which needed to be addressed.

7.2.4. Research Methodology

This study uses the qualitative research methodology. The qualitative research inquiry was used to understand meanings and interpretations of Vhavenḓa traditional songs and performers in terms of economic empowerment. In contrast, the quantitative research technique was not used. The design of this study was ethnographic. Research design encompasses all aspects of a study such as population, sampling, size of the data and research sites, data collection as well as data analysis.

In this study, the population included participants or people from whom the researcher drew information pertaining to Tshivenḓa traditional songs through data collection tools such as questionnaires, interviews and observations. These groups of participants included traditional song performers, cultural leaders, elders, scholars and SABC radio and television broadcasters that the researcher interviewed on Tshivenḓa traditional songs.

Sampling of the population was very crucial in this study. Sampling technique is referred to as a process of selecting a sample that will be investigated. Two major types of sampling techniques are identified as probability and non-probability. The researcher chose non-probability sampling which was found to be most appropriate. Different kinds of non-probability sampling are quota sampling, purposive or judgmental, accidental, and snowballing. Non-probability sampling was used to gather data related to traditional songs. With this type of sampling, the researcher relied on her judgement to select participants such as traditional song performers, cultural leaders, elders, scholars, and SABC radio and television broadcasters that the researcher interviewed on Tshivenḓa traditional songs.

In terms of purposive sampling, the researcher selected members of population with experience related to Tshivenḓa traditional songs in terms of economic emancipation. Purposive sampling is based on the judgement and aim of the researcher. For quota sampling, the researcher selected Tshivenḓa traditional songs with business implications in different groups. This gave her an opportunity to increase the number of traditional songs. In addition, quota sampling was used as the majority of Tshivenḓa traditional songs are sung by groups of people with experience. With snowball sampling, participants were requested to recruit or refer the researcher to other potential candidates who might have the required information. In this sampling technique, leaders were chosen to manage participants. For accidental sampling, the researcher managed to get participants with experience in relation to traditional songs.

In this study, the research site happened to be Vhembe district area, Venda, Limpopo Province, where traditional songs are sung in public places, churches, schools, festivals, stadia, halls, shopping centres, weddings and so on. The study used a variety of data collection methods such as questionnaires, interviews and observations. The researcher and her assistants distributed questionnaires in participants' places. Participants completed the questionnaires on their own. However, the researcher read out the questions for illiterate participants and wrote down their answers. For face to face interviews, participants responded to questions while the researcher was writing down answers.

From a pool of participants who were given questionnaires, the researcher selected some participants to solicit information through face-to-face and telephonic interviews. For telephonic interviews, the researcher called participants and read out questionnaires to them while writing down their answers. The researcher visited different events where traditional dances were performed and observed.

7.2.5. Data analysis process
The data analysis process was used to generate themes of the study. The interviews enabled the researcher to solicit various participants 'views in relation to the research

problem. Analytical comparison was used which comprises two main methods, namely, method of agreement and method of difference. With the method of agreement, the researcher looked at common outcomes of participants. In contrast, the method of difference examined the areas which are different amongst participants. The researcher solicited information from cultural leaders, elders, performers of traditional songs, scholars and SABC media broadcasters.

The researcher compared responses of participants in terms of similarities and differences. With method of agreement, the researcher analysed the same perspectives of responses while the method of difference enabled the analysis of different perspectives of responses from participants in relation to Tshivenḓa traditional songs and economic emancipation.

7.2.6. Interpretation of findings

Interpretation of findings for this study provided a solution to the research problem in order to accomplish the research objectives in their order. For example, objective one looked at obstacles, objective two focused on benefits, objective 3 examined the causes, objective four looked at the ways of promoting business of traditional song performers and objective five looked at places where businesses of traditional songs can be done. The interpretation of findings was informed by the research objectives. Information was solicited from traditional song performers, cultural leaders, elders, scholars and SABC media broadcasters.

7.3. IMPLICATIONS OF THIS RESEARCH

This study aims to preserve Vhavenḓa cultural practices in terms of traditional songs and economic emancipation. This will have a positive impact on future research and policy directions. Thus, this study is expected to advise readers of literature on traditional songs and performers about the globalisation of Tshivenḓa musical artistry which has business, teach spoken and written business discourse which promotes business, instill the spirit of helping one another, make people forget about their troubles, make people gain

knowledge on the use of business money, sell musical artistry that entertains audience, and create employment.

7.4. IMPLICATION FOR FUTURE RESEARCH

Despite studying traditional songs, scholars failed to delve into the business of these songs that empower the economy. This means future research is still needed to delve into the business of traditional songs. The research did not focus on everything that relates to the business of traditional songs and economic emancipation.

7.5. CONTRIBUTION OF THE STUDY TO THE BODY OF KNOWLEDGE

The involvement of leaders of government and non-governmental organisations, citizens, cultural leaders and political leaders who have knowledge about the promotion of business of traditional songs will benefit the economy. The collaboration of these groups will make it easy for traditional song performers to get a venue for practice, training and competitions.

It is believed that leaders of musical organisations have experience relating to organising competitions for traditional songs that promote musical artistry. Some of these musical organisations include TSHIMA, Indoni Non Organisation Arts and Culture Project, SAMRO and CAPASSO which market musical artistry so that it can prosper in terms of economy. These leaders of organisations have knowledge of economic empowerment and the globalisation of traditional songs.

7.6. LIMITATIONS OF RESEARCH STUDY

The research team encountered a number of limitations throughout the study although the majority of the limitations were encountered during the data collection process. During the data collection process, some participants did not honour interview schedules

as agreed. This prompted the researcher to make follow ups to establish reasons for their absence. Some participants demanded payment before they could give out information. Similarly, some royal families demanded a gift for the chief which is referred to as *nduvho.* The general impression from participants was that the research was funded, and they were entitled to a fair share of money. This matter was explicitly clarified by the researcher, who explained that the study was not funded and was part of her studies towards obtaining a Doctor of Philosophy qualification. According to some participants, some of the researchers gave participants money for participating in the study. They thought it was a norm for everyone to be paid. In some cases, participants were at work during the data collection process. In this case, the research team had to reschedule another time when participants would be available. Time management was a problem as some participants did not show up on time and the research team addressed this challenge by waiting for more hours. A few participants were not willing to give detailed information citing personal reasons.

Although some participants withdrew their participation, the majority of them provided useful information. Some participants withdrew from participating out of fear that the information will be published in the media.

7.7. RECOMMENDATIONS

- Leaders of Vhavenḓa traditional dances and traditional song performers should be trained on economic empowerment and business that promotes the use of technology for commercialisation of their traditional songs in a quick manner.
- Performersshouldbetrained ineconomic empowerment
- Performersshouldmarketthemselvesbothlocallyandinternationally
- Performersshouldbeencouragedtousetechnologyasabusinesstoolfortheir musicalartistry
- Radiostationsshouldplaymore traditionalsongs

- Leaders of musical organisations such as Radzambo Cultural Foundation and SABC Phalaphala FM that empower traditional songs in terms of the economy should visit communities with the purpose of attracting those citizens with interest in composing songs and those lacking knowledge of promoting their business.

- Cultural leaders, royal families and traditional leaders should be aware that *nduvho* (money as a gift for the chief) should not be imposed but negotiable so that people can contribute wholeheartedly.

- Traditional song performers must be paid when they perform at chiefs' residences so that traditional songs do not disappear.

- Traditional song performers should learn good etiquette rules and good behaviour that promotes their dignity within communities. They should behave in a way that is acceptable to the younger generation.

- Traditional dancers and singers should know that hard work pays. This viewpoint is illustrated by the Vhavenḓa proverb that says" *tshakule tshi wanwa nga muhovhi*", which loosely translates to "that which is harvested from afar is easy for whoever reaches the goal".

- Performers should market themselves even overseas so that they will be able to earn a living through their musical artistry.

- Traditional song performers should be trained on economic empowerment and the globalisation of their businesses by using spoken and written business discourse.

- They should be encouraged to work in groups and start their own competitions for traditional songs and dances. Those who have demonstrated outstanding performance should be awarded higher prices so that they can start microbusinesses which will escalate into macrobusinesses.

- *Musevhetho* initiation traditional songs are sung when body parts of initiates are cut using a sharp knife.

- There should be traditional specialists who have skills of empowering traditional songs in terms of business. Composers with musical artistry of singing traditional songs should be recruited.

- Traditional song composers should compose songs that talk about current circumstances such as the coronavirus and HIV/AIDS pandemics. This would be a way of creating awareness of these deadly diseases while people will buy more of these musical products.

- Traditional song performers should be trained by leaders of organisations that empower the business of musical artistry. In addition, performers should register with musical organisations to access resources. Such organisations include SAMRO, which advises performers on how to succeed in the musical industry and how to sell their CDs and DVDs so that they can make profit.

- Musical organisations that promote traditional musical artistry in terms of business such as TSHIMA, Indoni Non-Organisation Arts and Culture Project, SAMRO, CAPASSO and SAMPRA should strengthen the promotion of the economic empowerment of Vhavenḓa traditional song performers

- Traditional performers, writers of traditional literature and players of musical instruments should be advised on the importance of musical organisations that empower traditional songs in terms of the economy.

- Leaders of traditional dances should participate in local committees and chiefs 'courtyard meetings so that they are able to market their musical artistry which is charged for. Furthermore, these leaders should be given an opportunity to pass oral traditional knowledge to the younger generation by teaching school learners singing styles, dance movements and backing soloists of Tshivenḓa traditional songs.

- Stakeholders of traditional music should come up with ways of marketing traditional musical artistry at various places such as shebeens, churches and public sites. One of the ways is putting up advertisements on walls of the above-mentioned places.

- Traditional song performers should be encouraged to use technology as a business tool for their musical artistry.

- Local broadcasting stations such as the SABC, Phalaphala FM, Munghanalonene FM and Sekgosese Community Radio Stations should globalise Tshivenḓa traditional songs and give them more play in their programmes. The play time of

Tshivenḓa traditional songs on these stations should be equal to other cultural groups such as Europeans, amaXhosa, Northern Sotho, amaZulu, Vatsonga and so on. However, Phalaphala Radio should do the same.

- Programmes on radio stations such as Hlanganani Community, Giyani Community and Malamulele Community (MALA FM) should globalise and market Tshivenḓa traditional songs.

7.8. CONCLUSION

This study focused on the overview, conclusion and recommendations which recommend ways that can be used to solve the research problem. The investigation was conducted to establish the origin of the problem and to discuss scholars that are earning a living by writing traditional literature. All scholars that have extensively written about traditional songs failed to delve on the economic empowerment aspect. This is the gap that the researcher identified. Economic empowerment and globalisation theories were used in this study. Economic empowerment looked at the empowerment of traditional songs within the business context while the globalisation theory focused on the globalisation of traditional songs.

It was recommended that the internet be used as a business tool to promote Tshivenḓa traditional songs. This improves the slow pace of business of traditional songs as the internet is fast. Most participants complained about the unwillingness by some traditional song performers to affiliate to musical organisations such as TSHIMA, Indoni Non-Organisation Arts and Culture Project, SAMRO, CAPASSO and SAMPRA. Out of all these musical organisations, SAMRO is the only organisation that helps traditional performers who are unable to write and correct those who are able to write their own songs so that their songs can be recorded and played on SABC radio.

SAMRO empowers the business of traditional songs by collecting money for the traditional musical industry from SABC radio and television. Although SAMRO helps

traditional song performers, the gap remains the globalisation of traditional musical artistry through the internet.

Tshivenḓa traditional songs are ignored particularly on SABC radio and television. Other cultural song performers such as Europeans, Vatsonga, amaZulu, amaXhosa and Pedis are earning a living through singing and dancing, and they are globalising their music businesses all over the world. This problem can be resolved by bringing all stakeholders such as leaders of government and non-governmental organisations, business people, political leaders, cultural leaders, traditional leaders and citizens to participate in promoting business of Tshivenḓa traditional songs.

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9. ANNEXURES

9.1. ANNEXURE A: APPROACH LETTER FOR INFORMANTS

To....................

I, Ms Murembiwa Julia Mphaphuli, am a registered University of South Africa student. I am currently studying towards a PhD degree in the Department of African languages. The title of this study is: **Traditional songs and economic empowerment: A Critical language awareness perspective with special reference to Tshivenḓa.** This study focuses on the economic empowerment of traditional songs and their performers. In addition, this study investigates ways or strategies that can be used to empower traditional songs in terms of business. Data was collected in order to find a solution to the research problem under investigation. The findings of this study are of crucial importance in accomplishing the aim of this study.

Participants were asked to participate voluntarily as no payment was arranged for them. The main aim is to help one another with ideas on Tshivenḓa cultural songs which will be a foundation for future generation. The rights of participants will be respected at all times. It is noteworthy mentioning that the names of participants will be withheld but instead code labels were used to identify them. Participants are allowed to withdraw from participating on the study at any given time should they wish so. Participants are supposed to be free when answering the research questions for this study.
For any question, you have the right to contact the researcher on 072 766 7362/ 072 622 8284.

I humbly request you to read this letter and thereafter sign and email it to me on: murembiwajulia@gmail.com. This is to confirm that you agree to participate in this study.

I thank you

Signature of participant...........   Date:

Name of researcher.........   signature   Date

9.2. ANNEXUREB: ACKNOWLEDGEMENT FORM

To..........

I, Ms Mphaphuli Murembiwa Julia, am a University of South Africa student who is conducting a research. The title of this study is: **Traditional songs and economic empowerment: A Critical language awareness perspective with special reference to Tshivenḓa.**

This study will look at the benefits/advantages and obstacles of cultural song performers and their musical artistry in accomplishing economic empowerment. You have been selected to participate in this study as you have experience related to the research problem. The main aim is to discover ways of empowering Vhavenḓa traditional song performers in relation to economy. Furthermore, this study will investigate ways of promoting business of Tshivenḓa traditional songs.

The rights of participants will be highly taken into consideration. Information solicited from participants will be confidential and the names will be withheld and not shared with anyone. You will not be compelled to answer questions of this study. Your responses will not be corrected as there is no wrong answer.

The time spent of answering questionnaire and interviews will depend on how participants answer questions and it will be not less than forty (40) minutes. If you have a question, you are allowed to ask. Every participant is asked to write their names as confirmation that they have not been coerced to participate in the study.

I (name of participant) .... agree to participate in this study and would like to confirm that I was not forced to be part of this study.
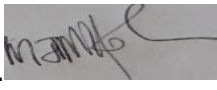
Signature of participant......................... 		Date..............

Evidence of the researcher

I as a researcher confirm that information pertaining to this study was provided to participants orally and through writing. I promised participants to answer any question that relates to this study. I am eager to comply with the human rights and considering code of conduct letter during data collection process.

Name of researcher. Murembiwa Julia Mphaphuli

Signature. Date: 10 May 2021

9.3. ANNEXURE C: THANK YOU LETTER FOR THOSE PEOPLE PARTICIPATED IN THE STUDY

To..........
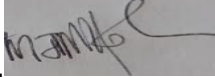
I would like to express my words of gratitude to all those people who participated in this study: **Traditional songs and economic empowerment: A Critical language awareness perspective with special reference to Tshivenḓa.**

I thank you

Yours faithfully

Name of researcher. Murembiwa Julia Mphaphuli

Signature.   Date: 10 May 2021

9.4. ANNEXURE D: THANK YOU LETTER FOR THOSE PARTICIPANTS WHO WERE UNABLE TO PARTICIPATE IN THE STUDY

To..........
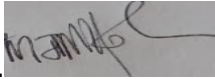
I would like to express my words of gratitude to all those people who were unable to participate in this study: **Traditional songs and economic empowerment: A Critical language awareness perspective with special reference to Tshivenḓa.**

Your failure to take part in this study is worth of gratitude.

I thank you

Yours faithfully

Name of researcher. Murembiwa Julia Mphaphuli

Signature.   Date: 10 May 2021

9.5. ANNEXURE E: QUESTIONNAIRE FOR MEMBERS OF TRADITIONAL SONG PERFORMERS

1. Indicate your gender

Male	Female

2. Indicate your age.

21 – 31	34 – 42	49 – 62	65 – 73	74 and above

3. From which institution /group do you come from?

Performers	Musical instrument players	Vocal backers	Traditional dancers	*Malogwane* (a leader of Tshikona)

4. Which strategies can be used to empower Tshivenḓa traditional song performance in forms of business?

5. Which groups of traditional songs qualify to participate in the musical artistic competitions organised by TSHIMA?

6. It appears that Vhavenḓa traditional song performers are not popular as compared to European, amaZulu, amaXhosa, Pedis and Vatsonga cultural song performers. What can be done to ensure that Vhavenḓa cultural song performers become popular?

7. If Vhavenḓa cultural song performers could participate in the artistic competitions organised by Indoni Arts and Culture Project, can Vhavenḓa cultural song performers be promoted in such a way that performers earn their living through songs and dancing just like other cultural song performers such as Xitsonga and others? Mention the functions of Indoni Arts and Culture Project.

8. Which Tshivenḓa traditional songs can promote business? May you please mention their names?

9. Do you think the above-mentioned cultural songs can change the current situation of traditional song performers in terms of business?

10. Please mention the language that is used when Tshivenḓa cultural songs are sung.

11. Nowadays, traditional song performers perform in different languages. Why is that so?

12. As traditional song performers, *vhoMalogwane* (leaders of *tshikona*), and Tshivenḓa traditional musical instrument players, do you agree with the above statement?

13. Do you think that Tshivenḓa traditional songs can change the current situation with regard to the musical artistry in terms of business?

14. Do you think TSHIMA organisation can improve business of Tshivenḓa traditional songs?

15. Why are groups of Tshivenḓa performers interested in participating in the competitions organised by TSHIMA?

16. It looks like Tshivenḓa traditional songs can be promoted in terms of business. What are the benefits of this?

17. What strategy can be used to change the current situation in relation to business of Tshivenḓa traditional songs?

18. It appears that there are obstacles that hinder the business profit of Tshivenḓa traditional songs. Why is that so?

19. Who pays a registration fee for traditional song performers to participate in the traditional musical competitions?

20. Do you think that TSHIMA organisation can promote business of Tshivenḓa traditional songs?

21. If Vhavenḓa cultural song performers can participate in the musical competitions with other cultural song performers, would this benefit the? Please explain the benefits.

22. It appears that a number of interventions can be made to attract most of the citizens to like Tshivenḓa traditional songs. Please indicate below.

23. Please indicate the place where business of Tshivenḓa traditional songs can be conducted.

24. If Vhavenḓa cultural song performers can participate in the traditional music competitions hosted by TSHIMA, do you think they can compete with other cultural songs formers such as Xitsonga and others? Please mention the functions of this organisation.

End

9.6. ANNEXURE F: RESPONSES FROM THE QUESTIONNAIRE FOR MEMEBRS OF THE TRADTIONAL SONG PERFORMERS

1. Indicate your gender

Male	Female x

2. Indicate your age.

21 – 31	34 – 42	49 – 62 x	65 – 73	75 and above

3. From which institution /group do you come from?

Traditional song performer x	Traditional musical instrument player	Vocal backer	Dancer	Malogwane (leader of *tshikona*)

4. Which strategy can be used to empower Tshivenḓa traditional song performance in terms of business?

Participant AA.2:

Groups of cultural performers should affiliate to organisations such as TSHIMA, South African Music Rights Organisation (SAMRO), The Composers Authors and Publishers Association Organisation (CAPASSO and South African Music Performers Rights Associated (SAMPRA) which empowers traditional songs in terms of economy.

The above mentioned organisations have well established connections with broadcasters of SABC media which plays Tshivenḓa cultural songs.

5. Which groups of traditional songs qualify to participate in the musical artistic competitions organised by TSHIMA?

Participant AA.3:

It is the groups of performers for gigs, musical festivals, rumba and rap lyrics which are sung by the new generation and Tshivenḓa cultural songs and so on.

6. It appears that Vhavenḓa traditional song performers are not popular as compared to European, amaZulu, amaXhosa, Pedis and Vatsonga cultural song performers. What can be done to empower Vhavenḓa cultural song performers to become popular?

Participant AA.4: and Participant AA.6:

Cultural song performers should be encouraged to affiliate with musical organisations that empower groups of cultural song performers such as Indoni Arts and Culture Project, TSHIMA, SAMRO and so on. These organisations globalise business of cultural songs through technology. The dress code of cultural song performers should be attractive to the audience and listeners including foreign travelers so that they would buy Vhavenḓa traditional attire.

7. If Vhavenḓa cultural song performers could participate in the artistic competitions organised by Indoni Arts and Culture Project, can Vhavenḓa cultural song performers be promoted in such a way that performers earn their living through songs and dancing just like other cultural song performers such as Xitsonga and others? Mention the functions of Indoni Arts and Culture Project.

Participant AA.8:

It is empowering African cultural musical artistry and teaching youth the ways of singing, dancing, playing musical instruments and dressing traditional attire. The above mentioned organisation organises practice of traditional music and dances. Different leaders of groups of youth watch competitions for those who participating and competing including good singer and heroic figure from various cultures. Girls and boys who take first position in the musical competitions are rewarded with substantial money that promotes business of cultural songs in terms of economy. The above mentioned organisation publicises cultural songs, dances and others through technological platforms such as Facebook, Google, SABC media and so on.

8. Which Tshivenḓa traditional songs can promote business? May you please mention their names.

Participant AA. 9:

Tshivenḓa traditional songs which promote business are entertainment songs sung during *tshigombela*, *malende*, *tshikona*, *tshifasi,matangwa* and so on.

9. Do you think the above-mentioned cultural songs can change the current situation of traditional song performers in terms of business?

Participant AA. 4: and Participant AA. 5

Yes! If performers can be empowered in a way of capacitating by experienced business trainers, the condition of the performers can drastically change. This change can make Vhavenḓa cultural songs performer to earn payment.

10. Please mention the language that is used when Tshivenḓa cultural songs are sung.

Participant AA.7:

The language used to sing Tshivenḓa traditional songs is Tshivenḓa.

11. Nowadays, traditional song performers perform in different languages. Why is that so?

Participant AA.8:

Vhavenḓa cultural song performers use Tshivenḓa language while singing songs but also add other languages of other cultures. They regard this as a way of promoting business of their musical artistry.

12. As traditional song performers, *vhoMalogwane* (leaders of *tshikona*), and Tshivenḓa traditional musical instrument players, do you agree with the above statement?

Participant AA.9:

I agree with the viewpoint expressed above because Tshivenḓa traditional song performers are poor and they think that composing cultural songs in Tshivenḓa lacks business opportunities.

13. Do you think that Tshivenḓa cultural songs are popular in terms of business for performers?

Participant AA.10:

Tshivenḓa cultural songs may become popular if their performers could affiliate and participate in TSHIMA musical organisation which empowers Tshivenḓa cultural songs in terms of business. Since the inception of this organisation, Vhavenḓa cultural song performers have already started benefiting and they earn a living through their musical artistry.

14. Do you think that TSHIMA organisation can promote business of Tshivenḓa traditional songs?

Participant AA.11, AA. 12 and AA. 13:

Yes! As leaders of this organisation have a vision in relation to use of technology in business and publicising traditional musical artistry globally. They organise competitions for groups of cultural dances such as *tshigombela, matangwa, malende*, *tshikona* and others so that they can compete on their musical artistry and heroic figure.

15. Why do groups of Vhavenḓa cultural performers interested in participating in TSHIMA competitions?

Participant AA.14: and Participant AA. 15:

It is because most traditional song performers like to showcase their musical artistry and they qualify to participate in the competitions. The musical organisation as mentioned above promotes Tshivenḓa musical artistry with the intention of improving business of cultural songs and training groups of cultural performers in relation to commercialisation of songs using technology. Cultural performers use technology to globalise business of traditional songs.

16. It looks like Tshivenḓa cultural songs can be empowered in terms of business. What are the benefits of this kind of business?

Participant AA.16:

The benefit of business of Tshivenḓa traditional songs is earning money through the sales of DVDs and CDs. In addition, the use of media programmes to globalise business of

cultural songs is vital. The business of cultural songs is also accessible through the internet which promotes business of cultural performers.

17. What strategy can be used to change the business stance or position of Tshivenḓa traditional songs?

Participant AA.17:

Performers should be capacitated on ways of doing business, marketing strategy using internet, earning money through participating in the competitions which rewards winners with money, working in groups so that they can share business ideas and starting local competitions for groups so that they can earn money to move to microbusiness.

18. It appears that there are obstacles that hinder the business of Tshivenḓa traditional songs. Why is that so??

Participant AA.18:

Lack of success of Tshivenḓa cultural songs in terms of business is attributed to lack of money, and failure to buy musical instruments which have sound that attracts listeners or audience. In addition, most Vhavenḓa cultural song performers are unemployed and lack of donors who support them with money.

19. Who pays a registration fee for traditional song performers to participate in the traditional musical competitions?

Participant AA.19:

The registration fees are organised by TSHIMA musical organisation.

20. Do you think TSHIMA organisation can promote business of Tshivenḓa traditional songs?

Participant AA.20:

Yes! Most of the traditional song performers are successful in terms of economy.

21. If Vhavenḓa cultural song performers could participate in the musical competitions organised with song performers of other cultures, would that bring benefits to them? Please mention the benefits.

Participant AA.21

It is seeking for advice from the cultural performers who participate in the TSHIMA music awards competitions who happen to have knowledge on business of traditional songs. The advantage of participating in the musical competitions is that performers who are winners are rewarded with money. This changes the situation of traditional song performers who end up earning payment. In this way, poverty can be reduced.

22. It appears there are things which can be done to attract most of members of the society to develop interest in Tshivenḓa traditional songs. What is your view on this?

Participant AA.22:

Cultural song performers should be empowered in terms of ways of singing, dress code and dancing so that audience will be able to buy their musical products in bulk. Furthermore, cultural song performers should show humanity towards citizens by abstaining from consuming alcohol products such as traditional beer and others of lower quality.

23. Please indicate the places where business of Tshivenḓa traditional songs can be conducted.

Participant AA.23: Business of Tshivenḓa traditional songs is conducted at the public places.

24. If Vhavenḓa cultural song performers could participate in the musical competitions organised by TSHIMA, can Vhavenḓa cultural song performers be promoted in such a way that performers earn their living through songs and dancing just like other cultural song performers such as Xitsonga and others? Mention the functions of the above mentioned organisation.

Participant AA: 25:

This is to show changes in our culture which is rich in musical art of traditional songs and empowerment of Tshivenḓa musical artistry in terms of technological business by ways of using platforms such as Google, ABC media and so on.

The end

9.7. ANNEXURE G: INTERVIEW QUESTIONS WITH MEMEBRS OF CULTURAL SONG PERFORMERS

1 Indicate your gender

Male	Female x

2. Indicate your age.

21 – 31	34 – 42	49 – 62	65 – 73	42 and above

3. From which institution /group do you come from?

performers	Musical instrument players	Vocal backers	Traditional dancers	*Malogwane* (a leader of *tshikona*)

4. TSHIMA organisation organises Tshivenḓa traditional songs which have business benefits. Please mention their names.

5. What can be done to change the current stance of traditional songs in terms of business?

6. What are the hindrances for the business of Tshivenḓa cultural songs?

7. If Vhavenḓa cultural song performers could participate in the musical competitions organised with song performers of other cultures, would that bring benefits to them? Please mention the benefits.

8. Which Tshivenḓa cultural songs make business profit for performers?

9. Why are groups of Tshivenḓa performers interested in participating in the competitions organised by TSHIMA?

10. What do you think should be done for groups of cultural song performers who are poor but fail to participate in the musical organisations that organise business of cultural songs?

11. Where can business Tshivenḓa cultural songs be conducted?

12. Which way or strategy can be used to empower business of Tshivenḓa cultural songs?

13. Which cultural songs should be included in the musical competitions organised by TSHIMA?

14. Vhavenḓa cultural song performers are not as famous as other cultural performers such as European, amaZulu, amaXhosa, Pedis and Vatsonga. What can be done to make Vhavenḓa cultural song performers famous?

15. If Vhavenḓa cultural song performers can participate in the traditional music competitions organised by TSHIMA, do you think they can compete with other cultural song performers such as Xitsonga and others? Please mention the functions of this organisation.

- **Interview with some members of Vhavenḓa traditional song performers**

Interview with a male traditional musical instrument player

Question: It appears that most of the groups of Tshivenḓa cultural song performers lack capital which illustrates that their business is lost in terms of economy. What do you think is the cause of this?

Response/answer:

Interview with a female leader (*malogwane*) of cultural songs

Question: Do you think TSHIMA organisation can improve the current state of business of Tshivenḓa traditional songs?

Response/answer:

End

ANNEXURE H: INTERVIEW RESPONSES WITH MEMBERS OF TRADTIONAL SONG PERFORMERS

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1Indicate your gender

Male	Female x

2. Indicate your age.

21 – 31	34 – 42x	49 – 62	65 – 73	43 and above

3. From which institution /group do you come from?

Performer	Musical instrument player	Backing vocalist	Dancer	Leader of *tshikona* (*Malogwane*) x

4. TSHIMA organisation organises Tshivenḓa traditional songs with business benefit. Please mention their names.

Participant AB.1and Participant AB.2

TSHIMA organisation organises empowerment of Vhavenḓa cultural song performers in general and not entertainment cultural songs sung when dancing *tshigombela, tshifasi, malende, matangwa, tshikona* and so on.

5. What can be done to change the current situation of the cultural song performers in terms of business?

Participant AB.3:

Yes! Tshivenḓa cultural songs particularly for entertainment can change the current situation of their performers provided that media platforms such as Twitter, WhatsApp, Google, YouTube, Facebook and others can be used to globalise business of traditional songs worldwide.

Participant AB.5:

The obstacles of business of Tshivenḓa cultural songs are lack of interest in some traditional songs from some audience or listeners, lack of support from Vhavenḓa society,

lack of knowledge for the business of cultural songs, lack of for buying traditional attire to be worn when performing, lack of registration fee for participating in the musical competitions with other cultures and lack of musical instruments that have good sound.

7. If Vhavenḓa cultural song performers can participate in the musical competitions with other cultural song performers, would this benefit them? Please explain these benefits.

Participant AB.6:

Yes! Because the involvement of cultural song performers in the arts and culture organisations such as TSHIMA which organises competitions which award money for the outstanding performance empowers the performers. This organisation organises various types of music such as gigs, gospel music festivals, rumba, male and female traditional songs. The groups mentioned above are awarded according to the album of the year.

8. Which Tshivenḓa cultural songs make business profit for performers?

Participant AB.7: and Participant AB.8:

It is cultural songs for entertaining people such as those sung in malende*, tshigombela, tshifasi, tshikona, matangwa* and *givha*.

9. Why are groups of Tshivenḓa performers interested in participating in the competitions organised by TSHIMA?

Participant AB.9:

The groups of Tshivenḓa cultural song performers are interested to participate in the competitions organised by TSHIMA because it promotes Tshivenḓa cultural songs in the wider business platforms such as Facebook, SABC web, Twitter, Google, WhatsApp, News and others so that business of cultural songs could generate more money. Vhavenḓa cultural song performers like to be promoted in terms of economy by participating in the competitions which award substantial money.

10. What can be done for those cultural song performers who are financially struggling but still do not participate and affiliate in the organisations that organise business of traditional songs? How can they benefit?

Participant AB.11:

The cultural song performers who do not participate and affiliate to the musical organisations lack awareness of the functions of these organisations. Performers should be advised on the benefits of affiliating with musical organisations which helps them to come out of poverty. They should know that this organisation changes.

11. Where can business of Tshivenḓa cultural songs be conducted?

Participant AB.12:

Business of Tshivenḓa cultural songs can be advertised on SABC media. It can also be done at places like stadia where musical competitions are held, weddings and on the internet where pictures of groups of cultural performers in the DVDs and CDs are advertised.

12. How can business of Tshivenḓa cultural songs be empowered?

Participant AB.13:

There are a number of musical organisations that empower Tshivenḓa musical artistry by recruiting cultural songs to affiliate with SAMRO, CAPASSO and SAMPRO so that they can promote cultural performers in terms of economy. These organisations make arrangements for cultural songs to be publicized on SABC radio.

13. Which traditional songs qualify to participate in the musical artistic competitions organised by TSHIMA?

Participant AB.14:

TSHIMA as a musical organisation helps Tshivenḓa cultural song performers in promoting the business of their musical artistry regardless of the music genre such as *maḓikiṱa* (music festivals), *zwingodo* (rumba), and modern poetry and Tshivenḓa cultural songs.

14. Vhavenḓa cultural song performers are not as famous as in other cultural performers such as European, amaZulu, amaXhosa, Pedis and Vatsonga. What can be done to make Vhavenḓa cultural song performers famous?

Participant AB.15: and Participant AB.16:

Cultural song performers should register their musical artistry with organisations that empower groups of cultural performers by organising competitions that award winners

with substantial money. Cultural song performers compete with crowd pulling performers. Furthermore, cultural song performers must be capacitated, work in groups.

15. If Vhavenḓa cultural song performers can participate in the traditional music competitions hosted by TSHIMA, do you think they can compete with other cultural song performers such as Vatsonga and others? Please mention the functions of this organisation.

Participant AB. 18:

The functions of this organisation are to empower Tshivenḓa musical artistry in terms of business by using technological media platforms such as Facebook, Google, SABC media and so on.

- **Interview question with some members of Vhavenḓa cultural song performers.**
- **Interview with a female traditional musical instrument player**

Question: It appears that most of the groups of Tshivenḓa cultural song performers lack capital which illustrates that their business is lost in terms of economy. What do you think is the cause of this?

Response/answer:

Participant 01:

It is lack of money as they are unemployed and lack of support from governmental and nongovernmental organisations. They also do not find venue where they can practice and train as well as lack of money for buying technological equipment.

Interview with a female *malogwane* of cultural songs

Question: Do you think TSHIMA organisation can change the current situation of cultural songs in terms of business?

Response/answer:

Participant 02:

Yes! The above-mentioned organisation is empowering Tshivenḓa musical artistry of different groups. Although the early traditional song performers generally regarded as the main function of traditional songs as that of entertainment only and did not see it as a means of earning one's living, TSHIMA is changing the business situation of cultural songs. Cultural song performers are empowered by qualified trainers who have and experience in business of cultural songs.

This means TSHIMA is changing lives of Vhavenḓa cultural song performers who depend on the business of singing and dancing artistry. The findings of this study will open doors for Vhavenḓa cultural song performers in terms of business.

THE END

9.8. ANNEXURE I: QUESTIONNAIRE QUESTIONS FOR CULTURAL LEADER

1. Indicate your gender

Male	Female

2. Indicate your age

21 – 31	34 – 42 x	49 – 62	65 – 73	42 and above

3 Indicate your social position or standing

Vhamusanda (Chief)	Vhakoma (Headman)	Chief's younger brother (Vhavenḓa)	Gota (sub-headman)	Aunt (Makhadzi)

4. It appears that nowadays Tshivenḓa traditional songs are being highly preferred by listeners or audience? Why is that so?

5. Do you think Vhavenḓa cultural song performers are earning a living like other African cultural performers such as European, amaZulu, amaXhosa, Pedis, Vatsonga and others? If the answer is yes or no, why do you say so?

6. It appears that some Vhavenḓa traditional song performers lack money to buy musical products for their artistry. How can this problem be resolved?

7. How can business of Tshivenḓa cultural songs be empowered?

8. Which Tshivenḓa cultural songs make business profit for performers?

9. According to your knowledge, who plays a role in the failure of business of the initiation rites songs such as those sung in:

Murundu:

Vhusha:

Musevhetho:

Domba initiation:

10. Vhavenḓa cultural song performers who are not registered with musical organisations that empower Tshivenḓa cultural songs lack money to enable them to succeed in their careers. What is the problem?

11. Do *davhan i*cultural songs have business?

12. Do *davhani* and (riddles) *zwidade*song performers earn a living through their performance?

13. Is the business of traditional songs such as those sung in *tshigombela, tshifasi, malende, matangwa* and *tshikona* prospering or dying out?

14. It is believed that *malombo (Venda possession cults)* initiation rites, lullabies, herd boys, *Musangweni* (Venda traditional fight club) *and* Tshivenda initiation cultural songs have no business as their performers do not get payment. Who gets payment?

Malombo (Venda possession cults):

Vhusha:

Lullaby:

Musangweni (Venda traditional fight club):

Musevhetho:

Domba initiation:

15. Why do some Vhavenḓa cultural song performers not interested in the competitions hosted by TSHIMA?

16. Do you think the business of cultural dances and songs such as those sung in

tshigombela, tshifasi, malende, matangwa and *tshikona* is prospering or dying out?

THE END.

9.9. ANNEXURE J: RESPONSES FROM QUESTIONNAIRE OF CULTURAL LEADERS

1. Indicate your gender

Male	Female x

2 Indicate you age

21-31	34-42	49-62 x	65-73	74 and above

3 indicate you social standing or position

Vhamusanda (Chief) x	Vhakoma (Headman)	Chief's younger brother (Vhavenḓa)	Gota (sub-headman)	Aunt (Makhadzi)

4. It appears that nowadays Tshivenḓa traditional songs are being highly preferred by listeners or audience? Why is that so?

Participant BB.4:

It is because Vhavenḓa cultural song performers participate in the SAMRO organisation which helps performers to develop their musical artistry and it shows them ways of empowering their business.

5. Do you think Vhavenḓa cultural song performers are earning a living like other African cultural performers such as European, amaZulu, amaXhosa, Pedis, Vatsonga and others? If the answer is yes or no, why do you say so?

Participant BB.6:

Yes! Let us forget about the past situation where cultural songs were sung for entertainment only. Things have changed because most of cultural song performers are earning a living through business of their musical artistry. Cultural songs organisations are promoting Vhavenḓa cultural songs just like other cultures which generate income through singing and dancing.

6. The most notable problem that Vhavenḓa cultural performers have is lack of money to purchase musical and technological equipment. How can this problem be resolved?

Participant BB.7:

This problem can be resolved if cultural song performers can register with an organisation for performers called SAMRO so that they can register their songs and giving permission for the songs that have been composed.

7. How can business of Tshivenḓa cultural songs be empowered?

Participant BB.9:

Business of Tshivenḓa cultural songs can be empowered by teaching performers ways of doing business using technological platforms such as E-mail, media, newspaper, Google, Twitter, WhatsApp, YouTube and so on. Musical organisations assist cultural performers by organising competitions as a way of publicising their musical artistry.

8. Which Tshivenḓa cultural songs make business profit for performers?

Participant BB.10:

Cultural songs that do not make business profit are those songs sung in *malombo (Venda possession cults)* initiation rites, lullabies, *maliso* (herding of animals)*, Musangweni* songs (Venda traditional fight club) and initiation songs. The performers of these songs do not receive payment but only leaders of the songs receive payment.

9. In your own view, who have contributed to failure of business for Vhavenḓa cultural initiation songs such as those sung at *murundu, vhusha, musevhetho* and *domba.*

Participant BB. 11: andParticipant.BB.12:

It is the cultural practices, traditional and cultural leaders who have contributed immensely for failure of cultural songs such as

Vhusha: Headman and roy*al* elderly women have contributed to the current situation where these songs do not make business profit.

Musevhetho: Headman and traditional healer who are in charge of this initiation school.

Domba initiation: Headman, traditional healer and royal elderly women contributed to lack of success for the business of *domba* cultural songs.

10. Tshivenḓa cultural song performers who are not affiliated to the musical organisations lack money to develop their musical artistry. According to your understanding, what is the main problem?

Participant BB. 13:

The problem is that most of cultural songs composers and performers do not have knowledge pertaining to business using technological platforms. They are not in favour of business of cultural songs organised by musical organisations which promotes Tshivenḓa songs.

11. Do davhani cultural songs have business?

Participant BB. 14:

No, *davhani* cultural songs lack business profits as the performers of these traditional songs are sung to entertain who are working to encourage them to work harder.

12. Do *davhani* and riddles cultural song performers receive payment for their performance?

Participant BB. 15:

No, *davhani* and riddles cultural song performers do not receive any form of payment as they sing with the intention of assisting one another and to strengthen social cohesion amongst members of society. The female riddles song performers receive payment as there are now crèche organisations.

13. Is the business of cultural songs sung in *tshigombela, tshifasi, malende, matangwa* and *tshikona* developing or fruitless?

Participant BB.16:

The business of *tshigombela, tshifasi, malende,matangwa* and *tshikona* cultural songs is successful in terms of microbusiness where cultural song performers earn a living.

14. It is believed that *malombo (Venda possession cults)* initiation rites, lullabies, herd boys, *Musangweni* (Venda traditional fight club) and Tshivenda initiation cultural songs have no business as their performers do not get payment. Who gets payment?

Participant BB.17:

For *malombo (Venda possession cults)* initiation songs, traditional healers are the ones who get payment although *vhomatsige* (people who beat drums) also receive little payment.

Vhusha: Headman and royal elderly women played a part in the failure of business of *vhushani* initiation songs.

Musevhetho: It is Headman and traditional healer

Domba initiation: Headman, traditional healer and royal elderly women contributed to the failure of business of *domba* initiation cultural songs.

15. Why do some Tshivenḓa cultural song performers not interested in the competitions hosted by TSHIMA?

Participant BB.20 and Participant BB.21: They did not answer the question.

16. 16. Do you think that the business of cultural songs such as those sung in *tshigombela, tshifasi, malende,matangwa* and *tshikona* is successful or fruitless?

The business of cultural songs mentioned above is developing at a fast pace as cultural song performers, dancers and players of musical instruments earn a living through their musical artistry.

THE END.

9.10. ANNEXURE K: INTERVIEW QUESTIONS WITH CULTURAL LEADERS

1. Indicate your gender

Male	Female

2. Indicate your age

21-31	34-42	49-62	65-72	73 and above

3. Indicate your social position or standing

Vhamusanda (Chief)	Vhakoma (Headman	Chief's younger brother (Vhavenḓa)	Gota (sub-headman)	Aunt (Makhadzi)

4. Nowadays it appears that Tshivenḓa cultural songs are regarded highly by listeners or audience. Why is that so?

5. There are ways in which Vhavenḓa cultural song performers may earn a living like other cultural groups. Please indicate ways in which Vhavenḓa cultural song performers can earn a living.

6. How can business of Tshivenḓa cultural songs be empowered?

7. What are Tshivenḓa cultural songs that lack business implications?

8. Who contributed to the failure of business for the following Vhavenḓa cultural initiation songs?

Musevhetho:

Vhusha:

Domba:

Musevhetho:

Murundu:

9. Vhavenḓa cultural song performers who are not affiliated to musical organisations lack money to develop their musical artistry. What is the problem?

10. Do *davhani* cultural songs have business implications?

11. Do *davhani* and (riddles) *zwidade* song performers receive payment that may empower economy?

12. Do you think that the business of *tshigombela, tshifasi, malende,matangwa* and *tshikona* cultural songs is successful or fruitless?

13. It is believed that *malombo (Venda possession cults)* initiation rites, lullabies, herd boys, *Musangweni* (Venda traditional fight club) and Tshivenḓa initiation cultural songs have no business profit as their performers do not get payment. Who gets payment?

Malombo (Venda possession cults):

Lullaby:

Vhalisa:

Muasangweni:

- Tshivenḓacultural initiation songs:

Vhusha:

Musevhetho:

Domba:

Murundu:

14. It seems that youth do not listen to Tshivenḓa cultural songs. This shows that Tshivenḓa cultural songs are dying out. Is it true or not, please indicate the cause?

Interview with some cultural leaders

- **Interview with Vhavenḓa public meeting place (*khoroni musanda*).**

Question: What can be done to revitalise Tshivenḓa cultural songs so that they can have pounding sound at *musanda* public meeting place, weddings, schools and drinking places?

Response/answer:

Interview with one of headmen at *musanda* public meeting place

Question: What do you think can be done to address the problem of ineffectiveness of Tshivenḓa cultural songs, why do you say so?

Response/answer:

THE END.

9.11. ANNEXURE L: RESPONSES FROM INTERVIEWS WITH CULTURAL LEADERS

1. Indicate your gender

Male	Female x

2 Indicate your age

21-31	34-42	49-62	65-72 x	73 and above

3 Indicate your social position or standing

Vhamusanda (Khosi)	Vhakoma (Headman)	Chief's younger brother (Vhavenḓa)	Gota (sub-headman) x	Aunt (Makhadzi)

4. Nowadays it appears that Tshivenḓa cultural songs are regarded highly by listeners or audience. Why is that so?

Participant BC.2:

It is because nowadays internet is used to publicise cultural songs on cell phones where listeners listen to cultural musical artistry as opposed to radio. The majority of youth prefer to use cell phones to listen to cultural songs as some youth participate in composing rap songs which promote musical artistry in terms of business. It is understood that most of youth have knowledge pertaining to publicising their musical artistry using media platforms which publicises business at a fast pace. Listeners or audience are impressed with the involvement of musical organisations such as SAMPRA, SAMRO and others which assist cultural performers to develop their musical artistry and showing them ways of empowering their business.

5. There are ways in which Vhavenḓa cultural song performers may earn a living just like other cultural groups. Please indicate ways in which Vhavenḓa cultural song performers can earn a living.

Participant BC.4:

The payment for inviting cultural song performers at the weddings should be substantial so that they would be able to buy their equipment. When they perform at the events organised by the chief, they should earn money not just for entertainment only.

6. How can Tshivenḓa cultural songs be empowered?

Participant BC.5:

Business of Tshivenḓa cultural songs can be empowered by considering musical organisations which have leaders with skills for training cultural song performers on ways of publicising their business by means of internet platforms such as Google, Twitter, WhatsApp, YouTube and so on. Tshivenda cultural song performers should be empowered on ways of writing advertisements which invite listeners, publicising their musical artistry and prices for their products.

7. What are Tshivenḓa cultural songs which do not make business profit?

Participant BC.8:

The performers of Tshivenḓa cultural songs such as those of *malombo (Venda possession cults)* initiation, *mafhuwe*, lullabies, *khube* and initiation songs do not receive payment. Those who sing and dance do not receive payment but traditional leaders gets payment. The traditional leader buys drums players alcohol and food so that they may not think of going home. *Mafhuwe* cultural songs do not make business profit because they are sung by women while they are busy doing house chores. In the olden days, lullaby songs did not make business profit as they were sung by grandparents with the intention of rocking children to sleep. Tshivenḓa initiation songs which are sung by both females and males do not make business profit because they are not sung by all people. These songs are not sung anywhere because they have dire consequences to the initiates.

8. Who contributed towards the failure of Vhavenḓa initiation songs to make business profit?

Participant BC. 9:

Murundu initiation:

Cultural practices, traditional and cultural leaders played a part in the failure of the Vhavenḓa initiation songs to make profit as *murundu* initiation school is organised by the Headman and his or her leaders. The payments made by the parents of initiates is exclusively for traditional healer and Headman.

Vhusha:

Headman and royal elderly women contributed to the current situation in terms of the failure of business of *vhushani* cultural songs. Parents inform the royal family of the intention to take their young girls to the initiation school. The parents usually pay money to inform the royal family. Performers of *Vhushani* cultural songs do not get payment.

Musevhetho:

Headman and traditional healer are the ones who receive payment.

Domba initiation:

Headman, traditional healer and royal elderly women contributed to the failure of business for *domba* initiation cultural songs. The *tshiṱanze* fee (money paid by initiates) is paid at the 's kraal although singers and dancers do not receive payment.

9. Vhavenḓa Cultural song performers who do not participate in Tshivenḓa musical organisations lack money to help them develop their musical artistry. What is the problem associated with this?

 Participant BC. 10:

The problem is lack of participation in the musical organisations that help to develop musical artistry and shortage of money to take part in the musical competitions. Based on these reasons, performers eventually fail to make it in the industry and finally give up.

10. Do *davha* cultural songs make business profit?

Participant BC. 11:

No, *davhani* cultural songs do not make business profit as their performers do not earn payment. In the past, Venḓa people used to help one another in different work activities such as cultivating land, weeding, roofing and separating corn kernels. These types of activities are carried out while workers are singing *davhani* cultural songs such as *"kuḽa*

kudimana ro bvuledza, kha vha ri fhe ri ḽe", which loosely translates to workers have completed their work in the cultivated land, provide us with food. This illustrates that singers and backers of *davhani (mifaelo)* cultural songs use songs to convey messages to the owner of the land. In the above-mentioned song, they remind the owner of the cultivated land that they should be provided with something to eat in return. An example of the above-mentioned songs indicates that workers are reminding the owner of the land to provide food and drinks as it is a norm in Vhavenḓa culture.

11. Do *davhani* and riddles cultural song performers earn payment which can empower economy?

Participant BC. 12:

No! *davhani* cultural song performers do not earn payment as they sing as a way of helping one another to demonstrate social cohesion. Riddles cultural song performers do not get payment as it is the responsibility of women to sing lullabies to children although people who have accompanied (*vhomphelekedzeni*) used to sing together. Lullabies were sung to teach children how to talk, read and to keep one another occupied. Some cultural song performers have composed children songs which have become successful in terms of business such as "*Potilo; Hangala; Hangala; Ndatema; Temiso; Tshinoni; Tshangala; Mutanda; Mandule; Guniwee*! " This song teaches children on how to count by touching the fingers and thumb while counting out numbers. Riddle cultural songs make business profit to female nurse maids who teach children to speak English language and singing cultural songs that teach children to count numbers by using fingers and thumb.

12. Is the business of traditional songs such as those sung during *tshigombela, tshifasi, malende, matangwa* and *tshikona* prospering or dying out?

Participant BC.13:

Business of traditional songs such as *tshigombela, tshifasi, malende, matangwa* and *tshikona* is still failing as most of dancers pay a fee to participate in cultural song competitions with other groups. struggling. In other words, these cultural songs consume a lot of money as most of groups of performers enjoy business of their musical artistry.

CDs and DVDs for cultural song performers who are affiliated to musical organisations are publicised by means of internet which reaches out to wider areas.

13. It is believed that *malombo (Venda possession cults)* initiation rites, lullabies, herd boys, *Musangweni* (Venda traditional fight club) and Tshivenḓa initiation cultural songs do not make business profit as their performers do not get payment. Who gets payment?

Participant BC. 15:

Malombo (Venda possession cults) initiation rites songs:

Traditional healer is the one who earns payment.

Lullabies and children songs: In the past, these songs did not make business profit but nowadays female nurse maids of children earn payment be it at the crèche or home.

Herd boys songs: No one gets payment

*Musangweni (*Venda traditional fight club*)* songs:

Their performers do not earn payment.

Vhusha initiation school:

Headman and royal elderly women.

Musevhetho initiation school:

Headman and traditional healer get a paid.

Domba initiation school:

Headman, traditional healer and royal elderly women receive payment.

14. It seems that youth do not listen to the pound sound of Tshivenḓa cultural songs. This shows that Tshivenḓa cultural songs are dying out. Is it true or not, please indicate the cause?

Participant BC.16:
It is not true because some youth like the sound of Tshivenḓa cultural songs. Most of young cultural song performers sing poetry which known as Hip Hop and rumba *music* genre.

- **Interview questions with some cultural leaders**

- **Interview with the Chief's brother Musanda public meeting place**

Question: What can be done to revitalise Tshivenḓa cultural songs so that they can have pounding sound at *musanda* public meeting place, weddings, schools and drinking places?

Response/answer:

Participant 03: Participant 04:

Members of cultural song performers should participate in the meetings at *musanda* public meeting place, and headmen meetings to advertise and publicise their musical artistry. Furthermore, they should advertise and publicise their musical artistry at weddings and informing society members to invite them during ceremonies such as welcoming event for initiates, traditional weddings, installation of the Paramount s and Headman. Traditional leaders. Members of cultural song performers should visit schools to train learners' cultural songs and so on.

- **Interview with a headman at *musanda* public meeting place**

Question: What do you think can be done to address the problem of ineffectiveness of Tshivenḓa cultural songs, why do you say so?

Response/answer:

Participant 04:

This problem can be solved if members of cultural song performers can help one another to organise musical competitions where groups compete in singing and dancing Tshivenḓa songs. The groups that have demonstrated outstanding performance should be rewarded with money. Cultural song performers should be invited to different ceremonies by members of society to entertain people and earn payment. In addition,

cultural song performers should be trained on how to publicise their business in various places.

THE END.

9.12. ANNEXURE M: QUESTIONNAIRE QUESTIONS FOR ELDERLY PEOPLE

1Indicate your gender

Male	Female

2. Indicate your age.

21—30	34 – 42	49 – 62	65 – 73	74 and above

3. Indicate your social position or standing

Disabled	Elderly woman	Citizen	Elderly men	Ordinary person

4. It appears that Tshivenḓa traditional song performers perform without earning a living, why is that so?

5. Please indicate Tshivenḓa cultural song performers below:

5.1 *Malende:*

5.2 *Tshikona:*

5.3 *Matangwa:*

5.4 *Tshifasi:*

5.5 *Mafhuwe:*

5.6 *Zwidade:*

5.7 *Malisoni (herding domestic animals):*

5.8 Malombo (Venda possession cults) initiation rites*:*

5.9 Boxing songs *Musangweni* (Venda traditional fight club):

5.10 *Tshigombela:*

5.11. Riddles:

5.12. Lullabies:

6. Which cultural songs make business profit?

7. There is a variety of Tshivenḓa traditional musical instruments, please mention their names.

8. Who play Tshivenḓa musical instruments for traditional songs such as *mirumba, thungwa, zwihwana, mbilamutondo, gwengwe, mbila dza madedze, zwihwilili, khombole, ndwevha* and n*gube*.

9. It appears that nowadays most of the members of society do not like Tshivenḓa cultural songs, what do you think is the cause?

10. What must be done as a way of encouraging members of society to value Tshivenḓa cultural songs?

11. It appears that the business of cultural songs is developing economically, why is that so?

12. It seems as if business of Tshivenḓa cultural songs is not highly regarded like European cultural songs. Please indicate the causes thereof.

13. Business of Tshivenḓa cultural songs can bring benefits to cultural song performers. Please indicate the benefits of business of cultural songs.

14. Do you think *malombo (Venda possession cults)* initiation rites songs can empower business of cultural musical artistry?

15. The past traditional songs were not seen as a means of earning one's living. Why did the performers not complain about it?

16. How can Tshivenḓa traditional songs be promoted in terms of business?

THE END

9.13. ANNEXURE N: QUESTIONNAIRE RESPONSES FROM ELDERS

1. Indicate your gender

Male	Female x

2. Indicate your age.

21—30	34 – 42	49 – 62	65 – 73 x	74 and above

3. Indicate your social position or standing

Elderly man	Ngwaniwapo (the one who was found in a particular place)	Elderly woman x	Traditional healer	Diviner

4. It looks like Tshivenḓa cultural song performers perform without earning any payment, is it true or not, please support your answer in detail.

Participant CC.2:

It is not true; some performers earn little payment which does not make good business profit.

5. Please explain Tshivenḓa cultural songs for various occasions.

Participant CC.3:

5.1 *Malende:*

*Malende*cultural songs are sung by people who are dancing.

5.2 *Tshikona:*

Tshikona cultural song performers are men and some women.

5.3*Matangwa*:

Elderly and young women are the ones who sing *matangwa* cultural songs.

5.4 *Tshifasi:*

Girls and boys sing *tshifasi* cultural songs.

5.5 Mafhuwe:

Women sing *mafhuwe* cultural songs while they are working particularly when they are doing house chores.

5.6 *Zwidade:*

Riddles and children song performers are children and their mothers.

5.7 Herd songs:

Herd songs are sung by herd boys.

5.8 *Malombo (Venda possession cults)* initiation rites:

Malombo (Venda possession cults) cultural songs are sung by people who believe in the ancestral spirits. Such people include traditional healer, listeners and players of drums and *mirumba.*

5.9 Musangweni (Venda traditional fight club):

Musangwe cultural songs ate sung by people spectators at the traditional fighting area. These groups of people include boys, young men, men and elderly men.

5.10 *Tshigombela*:

Tshigombela cultural songs are sung by female singers such as listeners, backers and players of drums.

5.11. Folktales:

These songs are sung by women such as elderly women.

5. 12: Lullaby:

These songs are sung by mothers of children and grandmothers to soothe children.

6. Which cultural songs make business profit which generates capital?

Participant CC.4:

Riddles, *tshigombela,matangwa, tshifasi* and *tshikona* cultural songs.

7. There are a variety of musical instruments for Tshivenḓa cultural dances and songs. Please mention their names.

Participant CC.6:

Tshivenḓa musical instruments are drums, *thungwa, zwihwana, mbilamutondo, gwengwe, mbila dza madeze, khombole, matshwayo and ndwevha*.

8. Who plays Tshivenda musical instruments for cultural songs? This includes drums,*mirumba, thungwa, zwihwana, mbilamutondo, gwengwe, mbila dza madedze, zwihwilili, khombole, ndwevha* and *ngube.*

Participant CC.7:

Players of drums for cultural songs are people of both genders. Players of *mirumba* are largely females. *Thungwa* musical instruments are played by females. Players of *zwihwana, mbilamutoto, gwengwe* and *zwihwilili* musical instruments are males. Players of *khombole* are males. *Ndwevha* musical instruments are played by females. *Ngube* musical instruments are played by females although they are now lost.

9. Nowadays it appears most of members of society do not like the sound of traditional musical instruments, what is the cause for this?

Participant CC.9:

The problem nowadays is that members of society listen to the sound of gigs music and sound of cultural songs for other cultural groups which gives a pounding sound.

10. What can be done as a way of encouraging members of society to prefer Tshivenḓa traditional songs?

Participant CC.11:

Traditional leaders should unite to revive the past cultural practices which make business profit such as those sung in traditional weddings. Members of society should be invited to come and watch cultural songs performances.

11. It seems as if the business of cultural songs is booming or developing well, why is it like that?

12. It turns out that business of Tshivenḓa cultural songs is not regarded highly compared to European culture. Please explain the causes for this.

Participant CC.15:

Business of Tshivenḓa cultural songs has lost path and performers are joining other cultural performers. Vhavenḓa cultural song performers lack money to buy musical equipment and so on. These performers lack knowledge in terms of modern business such as using media platforms. Most of Vhavenḓa cultural performers repeat songs that have been composed by other performers.

13Business of Tshivenḓa cultural songs can yield benefits to the cultural song performers, please explain the benefits.

Participant CC.16.

If cultural song performers can be empowered so that they are able to compose songs with business profit, this will improve their situation.

14. Do you think that *malombo (Venda possession cults)* initiation songs can empower business of traditional musical artistry?

Participant CC.18:

No, *malombo (Venda possession cults)* initiation songs can empower business of traditional musical artistry because they are not sung in public places and are exclusively sung during initiation rites where people worship ancestral spirits. However, there are situations in that particular society such as sickness which must be reported to the ancestors.

15. Cultural songs of the past did not make business profit. Why did their performers not complain about it?

Participant CC.20:

The early Vhavenḓa cultural song performers did not use money the same way the modern times performers do. The performers of the past used to sing cultural songs at drinking places, musanda ceremonies and *davhani* exclusively for entertainment and did not see it as a means of earning one's living or for a person to start a business.

16. How can Tshivenḓa cultural songs be promoted in relation to business?

Participant CC.25:

Cultural song performers should be encouraged to participate in the meetings where they are taught ways of sales of their musical artistry. Furthermore, they need to be empowered on working in groups and ways of saving money through starting microbusinesses as the Venda proverb says "*i rema nga luṅwe mbevhana mulindiwa vhuya wa ḓala*", which loosely translates into bit by bit makes more.

THE END

9.14. ANNEXURE O: INTERVIEW QUESTIONS WITH THE ELDERLY PEOPLE

1Indicate your gender

Male	Female x

2. Indicate your age.

21—30	34 – 42	49 – 62	65 – 73 x	75 and above

3. Indicate your social position or standing

Elderly man	Elderly woman	Members of society	Traditional healer	Physically challenged x

4. Please mention the great singers who sing and dance Tshivenḓa cultural songs for:

4.1 Matangwa:

4.2 Riddles:

4.3 Tshifasi:

4.4 Malombo (Venda possession cults) initiation:

4.5 Tshigombela:

4.6 Tshikona:

4.7 Malende:

4.8Folktales:

4.9 Musangweni (Venda traditional fight club):

4.10*Malisoni (*Herding domestic animals):

4.11 Lullaby:

4.12 *Mafhuwe*:

5. From the above-mentioned cultural songs, which ones have business that can enhance economy?

6. Which Tshivenḓa cultural musical instruments are played during singing and dancing?

7. Mention the players of Tshivenḓa cultural musical instruments as explained above.

8. Do you think that *malombo (Venda possession cults)* initiation rites songs can empower business of the traditional musical artistry?

9. It appears that most of the people do not have interest for listening to Tshivenḓa cultural songs. Please explain the causes.

10. What can be to make Tshivenḓa cultural songs generate business profit?

11. Cultural songs of the past did not make business profit. Why did the past performers not complain about lack of business?

12. Vhavenḓa cultural song performers are poor. What is the cause of this?

13. What strategies can be used to empower Tshivenḓa traditional songs in terms of business??

- **Interview questions with some of the elderly people**

Interview with an elderly man

Question: What can be done to ensure that Tshivenḓa cultural songs become popular in terms of business?

Response/answer:

Interview with an elderly woman

Question: Which strategy can be used to encourage community members to develop interest in the sound of Tshivenḓa cultural songs?

Response/answer:

THE END

9.15. ANNEXURE P: INTERVIEW RESPONSES WITH ELDERS

1. Indicate your gender

Male	Female x

2. Indicate your age.

21—30	34 – 42	49 – 62	65 – 73 x	76 and above

3. Indicate your social position or standing

Elderly man	Elderly woman x	Members of society	Traditional healer	Physically challenged

4. Kindly mention great singers and *zwilombe* (heroic figures) who sing and dance Tshivenḓa cultural songs for:

Participant CD.2:

4.1 *Matangwa*:

Matangwa cultural songs are sung by girls, teenagers, young and elderly women.

4.2 Riddles:

Riddles cultural songs are sung by grandmothers, mothers and children.

4.3 *Tshifasi*:

Tshifasi cultural songs are sung by girls and boys.

4.4 *Malombo* (Venda possession cults):

Venda possession cults are sung by traditional healer, elders, drums players and so on.

4.5 *Tshigombela:*

Singers for *Tshigombela* songs are largely females although there are a few males.

4.6 *Tshikona:*

Tshikona cultural songs are sung by boys, young and elderly men.

4.7 *Malende*:

Singers for *malende* cultural songs are girls, teenagers, young and elderly women.

4.8 Folktales:

These songs are song by females and backers.

4.9*Musangweni* (Venda traditional fight club):

Venda traditional fight club cultural songs are sung males.

 4.10 *Malisoni* (herding domestic animals):

Malisoni cultural songs are sung by boys and girls.

4.11: Lullaby:

These songs are sung by mothers and grandmothers of children to soothe children with the intention of stopping them to cry.

4.12*Mafhuwe*:

Mafhuwe cultural songs are sung by females.

5. Which cultural songs from the above-mentioned have business that can enhance the economy?

Participant CD.3:

Tshifasi, malende, tshikona, tshigombela and *matangwa* cultural songs have business that can enhance the economy.

6. What are traditional musical instruments played when Tshivenḓa cultural songs are sung?

Participant CD. 4:

Musical instruments for Tshivenḓa cultural songs are *zwihwana, ngube, mirumba, zwiṱiringo* (flutes), *gwengwe, mbila, ngoma, ndwevha, matswayo, ṋanga, kaṱara*and *tshele*.

7. Kindly mention the players of musical instruments when Tshivenḓa cultural songs are being sung.

Participant CD.5:

There are different players for Tshivenḓa musical instruments such as *ngube* musical instruments are played by teenagers and women, *magwengwe* by herd boys, *mbila* by males, drums by both females and males, musical instruments for enhancing the

pounding sound such as *ndwevha* is played by dancers and backers, *matswayo* by males, *nanga* by men and some women, guitar by men and few women and *dzitshele* by females.

8. Do you think *malombo* (Venda possession cults) songs can empower business of cultural musical artistry?

Participant CD.7:

No, *malombo* cultural songs cannot empower business of cultural musical artistry because they are sung in public places and are sung exclusively in special occasions such as when people are worshiping ancestral spirits, when there is sickness in the society and when people communicate with ancestral spirits to report their problems.

9. It looks like most of the people do not have interest in listening to Tshivenḓa cultural songs. Please indicate the causes.

Participant CD.8:

Lack of musical instruments with pounding sound is attributed to lack of money because these instruments are expensive. The cultural song performers lack support from musical organisations such as SAMRO, Department of Arts and Culture, Non-governmental organisations. South African Broadcasting radio station and television fail to publicise business of musical artistry of traditional songs.

10. What can be done to encourage listeners and audience to develop interest in Tshivenḓa cultural songs?

Participant CD.9:

Department of Arts and Culture should recommend cultural songs subjects to be introduced at schools like drama, short stories and poetry.

11. The early traditional song performers generally regarded as the main function of traditional songs as that of entertainment only and did not see it as a means of earning one's living. Why did the performers of these songs not complain?

Participant CD.11:

The time at which they performed songs contributed to them not complaining. Female cultural song performers and did not see it as a means of earning one's living and what

was important for them was cultivating land and harvesting maize. Performers showcased their musical artistry at drinking places, places where they were herding domestic animals, *davhani* and *ngoshani* where they would sing songs such as *"Tsho be shango ndi matakadza",* which is loosely translated as land of happiness. The focus of singing cultural songs was generally on entertainment and not on the business profit.

12. Tshivenḓa cultural song performers of the past were poor. What was the cause of this?

Participant CD.13:

Most of Vhavenḓa cultural song performers were poor because they did not have knowledge of the business of their musical artistry. They lacked responsibility as most of them were women and men were few.

13. What strategy can be used to empower groups of cultural song performers within the business context?

Participant CD.14:

Cultural song performers should be trained so that they do not spend money carelessly and will be in a position to collect revenue for their musical artistry. In addition, cultural song performers should develop interests to participate in meetings with other performers so that they can share ideas pertaining to the business of their CDs and DVDs. They should participate in the musical organisations such as SAMRO which helps cultural song performers develop their music and shows them different ways of economic empowerment.

- **Interview questions with some elders**

Interview with an elderly man

Question: What can be done to make Tshivenḓa cultural songs more popular in terms of business?

Response/answer:

Participant 5:

Leaders of the Department of Arts and Culture must promote business of the cultural song performers by assisting them with some useful resources which they are unable to obtain. In this way, there could be changes to Tshivenḓa cultural song performers who are poor. Furthermore, the Department should assist them with money to register with musical organisations such as SAMRO. Cultural song performers should be trained on how to compose songs and business of Tshivenḓa cultural songs in terms of economy.

- **Interview with an elderly woman**

Question: What strategy can be used to encourage members of society to develop interest in listening to the sound of Tshivenḓa cultural songs?

Response/answer:

Participant. 6:

Cultural leaders, male and female elders should unite with the intention of reviving and restoring the culture of the past such as organising Tshivenḓa traditional weddings where cultural songs are sung, inviting members of society as spectators where artists showcase their traditional dances and listening to elders playing traditional musical instruments like *ngube, gwengwe, mbila,zwiṱiringo* and others so that youth can be able to see dancing and playing styles. Tshivenḓa cultural song competitions should be advertised at Musanda public meetings, churches and schools so that people will be able to know about cultural songs. Leaders of societal organisations should invite managers of organisations that organise business of Tshivenḓa cultural songs so that they can teach people about business of Tshivenḓa cultural songs and showing ways on how cultural songs can be empowered in terms of business with capital.

9.16. ANNEXURE Q: QUESTIONNAIRE QUESTIONS FOR SCHOLARS

1. Indicate your gender

Male	Female

2. Indicate your age

21 – 31	34 – 42	49 – 62	65 – 73	74 and above

3. Indicate your social position or standing

Lecturer	Author	Student	Teacher	Professor

4. Which organisations or institutions can empower Tshivenḓa cultural song performers in terms of business of their musical artistry?

5. Which strategy does CAPASSO use to empower business of cultural songs?

6. It appears that writers of Tshivenḓa literature of cultural songs are getting fewer. Please indicate the causes.

7. Which organisations or institutions should teach learners about Tshivenḓa cultural songs so that they would know their roots and heritage?

8. Some scholars see business of Tshivenḓa literature of cultural songs as not having business. Do you agree or disagree with the view expressed above?

9. What can be done to encourage youth to develop interest in reading Tshivenḓa literature of cultural songs?

10. Can business of Tshivenḓa literature of cultural songs enhance the economy of the country?

11. Who are the scholars who earned a living through Tshivenḓa literature of cultural songs? Please mention them.

12. Which Tshivenḓa literature of cultural songs did they write that generate revenue?

13. How can Tshivenḓa cultural songs scholars encourage future writers of Tshivenḓa cultural songs?

14. Please mention places where business of literature of cultural songs can be conducted.

15. Scholars who are experts in writing cultural songs. Who supports scholars who are writers of literature of traditional songs? Indicate organisations that help writers.

THE END

1. Indicate your gender

Male	Female x

2. Indicate your age

21 – 31	34 – 42 x	49 – 62	65 – 73	74 and above

3. Indicate your social position or standing

Lecturer	Author x	Student	Departmental official	Professor

4. Which organisations can empower Tshivenḓa cultural song performers in terms of business of their musical artistry?

Participant DD. 1:

There are organisations that promote traditional musical artistry in terms of business such as Tshivenḓa Music Award abbreviated TSHIMA, Indoni Non-Organisation Arts and Culture Project, South African Music Rights Organisation abbreviated SAMRO, The Composers Authors and Publishers Association abbreviated CAPASSO and South African Music Performance Rights Associated abbreviated SAMPRA.

5. Which way does CAPASSO use to empower business of cultural songs?

Participant DD.2 and Participant DD.3:

It is to empower composers, writers and people who publicise cultural songs, giving cultural song performers knowledge on how to publicise their musical artistry and business abroad. This is the organisation which collects money from institutions that use the musical artistry of the performers such as SANC radio.

6. It looks like Tshivenḓa cultural songs writers are getting fewer. Please indicate the causes for this.

Participant DD. 3:

Scholars of the modern times do not like writing literature in our language as they claim it is difficult. They regard highly literature of cultural songs of other cultures while undermining literature of our own culture.

7. Which organisations or institutions should teach learners about Tshivenḓa cultural songs so that they would know their roots and heritage?

Participant DD. 4.

It is the Department of Education where learners should be taught Tshivenḓa cultural songs. This can be taught from Foundation phase grade R until grade 3, Intermediate phase Grade 4 until Grade 6, GET grade 7 until grade 9, Secondary, colleges and universities.

8. Some scholars see business of Tshivenḓa literature of cultural songs as having no business profit. Do you agree or disagree with this opinion?

Participant DD.6:

I do not agree with this opinion because Tshivenḓa literature of cultural songs writers earn a living as some of the books they write are selected to be studied at schools and universities.

9. What can be done to encourage youth to develop interest in reading Tshivenḓa literature of cultural songs?

Participant DD.7:

Youth should be encouraged to study Tshivenḓa language at schools, colleges and universities so that Tshivenḓa cultural songs do not disappear.

10. Can business of Tshivenḓa literature of cultural songs enhance the economy of the country?

Participant: DD.8

Yes, business of Tshivenḓa literature of cultural songs enhances the economy of the country as some of the literature is studied at schools, colleges and universities. Government buys literature of cultural songs for schools in different grades. Students who study at the colleges and universities buy literature of cultural songs with NSFSAS bursary. This illustrates that business of literature of cultural songs generates capital.

11. Who are the scholars who earned a living through Tshivenḓa literature e of cultural songs? Please mention them.

Participant DD.10:

Maumela, Mafela and Raselekoane, Mafela, Khuba and Thagwane and others are the writers who have taken the lead in Tshivenḓa literature of cultural songs.

10. Which Tshivenḓa literature of cultural songs did they write that generated revenue?

Participant DD.11

Maumela, B. H. 1990. *Kha ripfe ngano, thai na zwidade.* Fulani Press cc.

Mafela and Raselekoane, N. R. 1990. *Dza vhomakhulukuku.* Nam Publishers.

Mafela, M. J. 1991. Marubini. CTP Printers.

Khuba, A. E. 1994*. Zwa ṅwaha wa mmbo na tsikidzi.* Travis Publishers.

Thagwane, E. M. 1995.

13. How can Tshivenḓa cultural songs scholars encourage future writers of Tshivenḓa cultural songs?

ParticipantDD.13:

The encouragement directed to writers as explained above is that they should read literature of cultural songs so that they can have experience on the writing style and narration of information. Perseverance in education brings happiness in life because when they are called scholars of literature of cultural songs means to earn a living through business of Tshivenḓa literature of cultural songs. It is believed that perhaps you may also write cultural European literature of cultural songs.

14. Please mention places where business of literature of cultural songs can be conducted?

Participant DD.14:

In the educational institutions such as schools, universities and colleges where Tshivenḓa language is taught although some teachers colleges have been abolished.

15. Who supports scholars who have expertise in writing literature of cultural songs?

Participant DD.17:

Scholars are given bursaries available from educational institutions such colleges and universities. Furthermore, they are advised on how to apply for bursaries so that they can realise their dreams.

THE END

9.18. ANNEXURE S: INTERVIEW QUESTIONS WITH SCHOLARS

1. Indicate your gender

Male	Female

2. Indicate your age

21 – 31	34 – 42	49 – 62 x	65 – 73	75 and above

3. Indicate your social position or standing

Lecturer	Author	Teacher	Department of African languages	Professor

4. It appears that writers of Tshivenḓa literature of cultural songs are taking business of our cultural songs for granted. Why is that so?

5. Which organisations or institutions can empower Tshivenḓa cultural song performers in terms of business of their musical artistry?

6. It appears that Vhavenḓa traditional song performers are not highly regarded as compared to European, amaZulu, amaXhosa, Pedis and Vatsonga cultural song performers. Please mention the causes.

7. Which strategy or way can be used to promote business of Tshivenḓa traditional songs just like business of cultural songs of other cultures?

8. What can be done to encourage members of society to develop interest in Tshivenḓa cultural songs?

9. Can business of Tshivenḓa cultural songs promote and enhance economy of the country? Is it true or false?

10. Where does the business of Tshivenḓa literature of cultural songs get publicised?

11. How can Tshivenḓa literature of cultural songs scholars encourage future cultural songs future writers?

Interview questions with members of scholars, teachers, lecturers and university students

- **Interview with a teacher at school**

Question: If Tshivenḓa cultural songs can be empowered in terms of business, this can help many Tshivenḓa cultural song performers. Please mention the benefits or advantages of business of Tshivenḓa cultural songs.

Response/answer:

- **Interview with a male Muvenḓa scholar**

Question: Is there a possibility for the business of Tshivenḓa literature of cultural songs to promote or enhance the economy of the country?

Response/answer:

Interview with a female Muvenḓa scholar

Question: It seems that Tshivenḓa cultural songs are generally heard at the events organised by SABC radio and television than at musanda public meeting place and schools.

Response/answer:

- **Interview with female lecturer in her office**

Question: If Tshivenḓa cultural song performers could participate in the competitions organised by Indoni Arts and Culture Project, would they belong to business of other cultures such as Xitsonga cultural songs and others?

Response/answer:

- **Interview with a male University student**

Question: It seems that nowadays Tshivenḓa cultural songs are being high regarded by listeners. Why is that so?

Response/answer:

- **Interview with a female University student**

Question: Do *davhani* and lullaby song performers earn payment that can empower economy?

Response/answer:

- **Interview with a male University student**

Question: Which way can be used to train or capacitate cultural song performers in terms of business?

Response/answer:

THE END

9.19. ANNEXURE T: INTERVIEW RESPONSES WITH SOME OF SCHOLARS

1. Indicate your gender

Male x	Female

2. Indicate your age

21 – 31	34 – 42	49 – 62 x	65 – 73	76 and above

3. Indicate your social position or standing

Lecturer x	Author	Student	Teacher	Professor

4. It appears that business of our literature of cultural songs is receiving attention from writers of Tshivenḓa literature of cultural songs, why is that so?

Participant DE.2:

It is because writers of Tshivenḓa literature of cultural songs lack bursaries support because the resources are expensive.

5. What are the institutions which can empower Vhavenḓa cultural song performers for them to achieve business of their musical artistry?

Participant DE. 3:

There are musical organisations that promote musical artistry of cultural songs in terms of business such as TSHIMA, Indoni Non-Organisation Arts and Culture Project, SAMRO, CAPASSO and SAMPRA.

6. It seems that Tshivenḓa cultural songs are neglected while songs of other cultures such as European are highly regarded. Please mention the causes.

Participant DE.5:

It is true because their musical artistry does not make business profit as they lack money and that is why they use olden musical instruments which do not have a pounding sound.

7. Which way can be used to promote business of Tshivenḓa cultural songs and of other cultures?

Participant DE.9:

SABC radio and television media programmes and social media such as Twitter, Google, Facebook, WhatsApp, YouTube and others promote Tshivenḓa cultural songs.

8. What can be done as a way of encouraging members of society to develop interest in Tshivenḓa cultural songs?

Participant DE.10:

Traditional songs musical organisations should organise places where Tshivenḓa cultural song performers can be capacitated or trained on singing style, backing and dancing so that many members of society would be able to watch and listen.

9. Can business of Tshivenḓa cultural songs promote economy of the country? Is it true or false?

Participant DE.11:

It is true provided that performers consider using internet for business of their musical artistry which internet which reaches out to wider areas at a fast pace.

10. Where can business of Tshivenḓa literature of cultural songs be publicised and globalised?

ParticipantDE.14:

Business of literature of cultural songs can be publicised and globalised on the institutions of the Department of Education, ordinary people and university students.

11. How can scholars of Tshivenḓa literature of cultural songs encourage future inspiring writers?

Participant DE.15:

Future inspiring writers should be awarded bursaries such as NSFAS which award money which will encourage them to study subjects related to business at the colleges and universities so that they can know more about use of technology in business.

- **Interview with male and female scholars**

Interview with a teacher at school

Question: If Tshivenḓa cultural songs can be empowered in terms of business, this can help most of Tshivenḓa cultural song performers. Mention the benefits of business of Tshivenḓa cultural songs.

Response/answer:

Participant DE7:

If members of society can develop interest in Tshivenḓa musical artistry, the business situation can improve as CDs and DVDs would be bought in bulk. Groups of cultural song performers should affiliate to musical organisations that empower business of songs such as TSHIMA, Indoni and Arts and Culture Project, CAPASSO, TSHIMA, SAMRO and so on.

These organisations change the situation of the performers and their musical artistry by organising events, registering them as members of the organisations, getting opportunity to participate in the singing and dancing competitions which award money for outstanding performance which can be used to buy equipment.

- **Interview with a Muvenḓa male scholar**

Question: Does business of Tshivenḓa literature of cultural songs have the potential to enhance the economy of the country?

Response/answer:

Participant: DE8:

Yes! Business of Tshivenḓa literature of cultural songs can put the economy on a higher position as education is continuous and children learn mother tongue at schools. Government assists the society by buying literature of cultural songs for schools in different grades. Literature of cultural songs has business profit as students who are studying teaching and others who register Tshivenḓa as an additional module or subject use literature of cultural songs available at the nearest libraries and students buy literature in bulk.

- **Interview with a female Muvenḓa scholar**

Question: It seems that Tshivenḓa cultural songs are mainly heard at the events organised by SABC radio and television than at Musanda public meeting places and schools. What is your view on this?

Response/answer:

Participant .DE12:

Leaders of civic organisations, headmen (*magota*)*, ndumi* (sub-headmen) and members of society should visit places where performers are practicing with the purpose of encouraging them by speaking with them and buying their musical artistry. Musanda leaders should participate in the institutions that promote business of cultural songs and putting cultural musical artistry in the microbusiness that generates capital. During public meetings, all people should put more emphasis on the support to the performers by inviting them in traditional weddings, installation of *magota* and so on.

Interview with a female lecturer in the office

Question: If Tshivenḓa cultural song performers participate in the competitions organised by Indoni Arts and Culture Project musical organisation, can they belong to business of cultural songs of other cultures such as Xitsonga and others? Please state the function of Indoni Arts and Culture Project.

Participant DE 10:

It is to empower African cultural musical artistry and teaching youth about singing, dancing and playing of musical instruments of traditional songs and dress code of traditional attire. This musical organisation organises practices for dances for traditional songs. Leaders of various youth groups should watch competitions for those who have been selected to participate. Boys and girls who take first position in the competitions are awarded substantial money which promotes business of cultural songs within economic context.

- **Interview with a male University student**

Question: It appears that nowadays Tshivenḓa cultural songs are highly regarded by listeners and audience. Why is that so?

Response/answer:

Participant DE11:

It is because Vhavenḓa cultural song performers participate in SAMRO musical organisation which helps performers to develop their musical artistry and show them ways of empowering business of their musical artistry.

Interview with a female university student

Question: Do *davhani* and lullaby cultural song performers earn payment which can empower economy?

Response/answer:

Participant DE15:

No! *davhani* cultural songs are sung by people who are doing communal work regardless of musical artistry and heroism but they are exclusively for entertainment. Some of *davhani* cultural songs include "*Kula kudimana kwo vuledzwa kha vharifheri̦e, kwo vuledzwa*", which loosely translates into workers have accomplished their work in the cultivated land, provide us with food. This is a call to the owner of the work to provide food and drinks to the communal workers. *Davhani* cultural song performers do not earn payment as they sing for entertaining one another while they are doing communal work. Lullaby cultural song performers of the past did not earn payment as it was the responsibility of women to sing children songs to soothe children or rock them to sleep. Lullaby cultural songs teach children how to speak.

- **Interview with a male university student**

Question: What way can be used to capacitate and train cultural song performers on business?

Re**sponse/answer:**

Participant 13:

Cultural song performers can be trained and capacitated by trainers on spoken and written business discourse so that business of their musical artistry can prosper. Spoken business discourse is used as a communication tool between trainers, groups of performers, *vhoMalogwane* (leaders of *zwikona*), dancers and players of cultural songs musical instruments. Trainers capacitate cultural songs groups of performers on singing, dancing, playing instruments, backing and business of CDs and DVDs by means of speaking so that business of cultural songs can be drastically promoted. Written business discourse is based on the profit from albums. Performers are trained on the ways of the

use of technology in business such as globalising musical artistry through Google, Twitter, Facebook, WhatsApp, YouTube and so on. They are taught the use of business discourse such as using email and use of advertisements for competitions for groups of cultural song performers which promote business such as *malende, matangwa, zwikona, zwifasi, tshigombela* and *givha*. This also helps them to advertise and market the prices of their cultural songs albums using a computer.

THE END

9.20. ANNEXURE U: QUESTIONNAIRE FOR SABC RADIO BROADCASTERS

1 Indicate your gender

Male	Female

2. Indicate your age.

21 – 31	34 – 42	49 – 62	65 – 73	74 and above

3. Indicate your social position or standing

Manager	Organiser	Recorder	Broadcaster

4. Which radio channels broadcast Tshivenḓa cultural songs for a short time?

5. Why are people not interested in listening to channels that globalises Tshivenḓa cultural songs?

6. It is famous that SABC radio listeners claim that broadcasters are contributing towards the disappearance of Tshivenḓa cultural songs. Is it true or false? Please motivate your answer.

7. It seems that there are some factors that are hindering business of Tshivenḓa cultural songs. Please mention these hindrances below.

8. SABC programmes broadcast cultural songs of different cultures to the listeners. It appears that Tshivenḓa cultural songs are given little airplay. Why is that so?

9. If Tshivenḓa cultural songs can be empowered in terms of business, it can help the majority of Tshivenḓa traditional song performers. Please discuss the benefits of business of Tshivenḓa traditional songs.

10. What are the functions of Tshivenḓa Music Award (TSHIMA) musical organisation in terms of Tshivenḓa cultural songs?

11. Where can business of Tshivenḓa cultural songs be conducted?

12. How can business of cultural songs be encouraged at the South African Broadcasting radio station?

13. As a National Broadcasting radio stations broadcaster, do you think that the stations are promoting or neglecting Tshivenḓa traditional songs? Please support your answer.

14. Which are the institutions where cultural song performers can be empowered to achieve the business of their musical artistry?

15. What way can CAPASSO musical organisation use to empower business of cultural songs?

THE END

1. Indicate your gender

Male x	Female

2. Indicate your age.

21 – 31	34 – 42	49 – 62 x	65 – 73	74 and above

3. Indicate your social position or standing

Manager	Organiser	Recorder	Broadcaster x

4. Which radio channels broadcast Tshivenḓa cultural songs for a short time?

Participant EE.2:

The radio channels that broadcast Tshivenḓa cultural songs for a short time are SABC radio channels Phalaphala and Munghana Lonene (SABC radio channels) and Sekgosese Community radio station.

5. Why are people not interested in listening to channels that broadcast Tshivenḓa cultural songs?

Participant EE.3: Participant EE.4:

He/she did not answer the question.

6. It is famous that SABC radio listeners claim that broadcasters are contributing towards the disappearance of Tshivenḓa cultural songs. Is it true or false? Please motivate your answer.

Participant EE.5:

I disagree with this statement because this problem has been ignored for too long. Nowadays SABC media are the ones that promote business of traditional musical artistry. Most of advertisements about cultural musical artistry competitions are globalised and marketed by SABC.

7. It seems that there are some factors that are hindering business of Tshivenḓa cultural songs. Please mention these hindrances below.

Participant EE.6:

The hindrances in terms of business empowerment of cultural songs is rooted in the musical artistry of the past, neglecting of cultural songs by members of society, globalisation of cultural songs for other cultures such as European songs which are given more airplay than Tshivenḓa songs and violation of Tshivenḓa language rights. Failure of groups of cultural song performers to associate themselves with musical organisations

which promote business of traditional musical artistry is an obstacle to business of cultural songs. Cultural songs which are not registered with musical organisations such as SAMRO lack business and their performers are poor.

8. SABC programmes broadcast cultural songs of different cultures to the listeners. It appears that Tshivenḓa cultural songs are given little airplay. Why is that so?

Participant EE.7:

It is not true because every institution has a constitution which guides it as to how traditional musical artistry is globalised on radios. Before cultural songs are played on radios, they need to meet certain requirements.

9. If Tshivenḓa cultural songs can be empowered in terms of business, it can help the majority of Tshivenḓa traditional song performers. Please discuss the benefits of business of Tshivenḓa traditional songs.

Participant EE.8:

If member of society would develop interest in Tshivenḓa traditional musical artistry, the business situation may be enhanced as CDs and DVDs would be bought in bulk. This will make cultural song performers to earn a living through dancing as their musical artistry. The findings of this study will promote business of cultural songs as indicated above, performers will be capacitated on singing and dancing which will promote business of Tshivenḓa traditional songs. It is recommended that groups of cultural song performers affiliate to musical organisation such as TSHIMA, Indoni and Arts and Culture Project, CAPASSO, TSHIMA, SAMRO and so on. The above-mentioned musical organisations change the situation of traditional song performers and their musical artistry by organising events, registering them as members, getting an opportunity to participate in the competitions for singing and dancing and the winners are awarded substantial money which they can use to buy musical resources.

10. What are the functions of Tshivenḓa Music Award (TSHIMA) musical organisation in terms of Tshivenḓa cultural songs?

Participant EE.10:

Participant did not answer the research question.

11. Where can business of Tshivenḓa cultural songs be conducted?

Participant EE.12:

Business of Tshivenḓa cultural songs can be advertised on SABC, Communities radio stations, National broadcasting radio stations. Traditional musical artistry can be publicised in the social media programmes and by taking pictures and videos of cultural song performers.

12. How can business of traditional songs be encouraged in the South African Broadcasting radio stations?

Participant EE.13

SABC radio stations should ensure that both African and European cultural songs get equal airplay. Leaders of SAMRO should visit SABC radio stations so that they can work together to empower Tshivenḓa traditional musical artistry and that of other cultures.

13. As a National Broadcasting radio stations broadcaster, do you think that the stations are promoting or neglecting Tshivenḓa traditional songs? Please support your answer.

Participant EE.14:

Various SABC radios promote business Tshivenḓa traditional songs. SABC media listeners listen to advertisements for competitions for cultural songs which indicate the venue where the event will take place, time and price for those who are interested to listen and watch musical artistry and heroism for traditional musical artistry.

14. Which are the institutions where cultural song performers can be empowered to achieve the business of their musical artistry?

Participant EE. 15:

There are musical organisations that promote traditional musical artistry in terms of business. Such musical organisations include Tshivenḓa Music Award (TSHIMA), Indoni Non-Organisation Arts and Culture Project, South African Music Rights Organisation (SAMRO), The Composers Authors and Publishers Association (CAPASSO) and South African Music Performance Rights Associated (SAMPRA).

15. What way can CAPASSO musical organisation use to empower business of traditional songs?

Participant EE.16: and Participant DD.18:

It is to empower qualification of the composers, writers and publicisers of traditional songs so that traditional song performers would sing cultural songs in different places. It is one of the organisations that collects money and royalties from institutions that use traditional musical artistry such as SABC radio, advertisements, recorders, copiers of traditional songs in the CDs and DVDs and taking of pictures of performers and putting it on CDs and DVDs so that they could attract listeners who would be able to read names of cultural songs. CAPASSO collects money and royalties and distribute it to its members.

THE END

9.22. ANNEXURE W: INTERVIEW QUESTIONS WITH MEMBERS OF SABC RADIOBROACASTERS

1. Indicate your gender

Male	Female

2. Indicate your age.

21 – 31	34 – 42	49 – 62	65 – 73	75 and above

3. Indicate your social position and standing

Manager	Organiser	Recorder	Broadcaster

4. Why do majority of traditional songs not publicised most of the times on the SABC radio?

5. Which radio stations play Tshivenḓa cultural songs for a prolonged time?

6. Before songs could be played in the radios, there are steps which must be followed to ensure that only good songs are broadcasted. Kindly explain the recording process for Tshivenḓa traditional songs.

7. It appears that there are hindrances pertaining to business of Tshivenḓa traditional songs, mention them below.

8. What do South African Broadcasting Corporation radio stations do as a way of encouraging members of society to develop interest on Tshivenḓa cultural songs?

9. Why is the government failing to invite cultural song performers to sing in the important events?

10. The empowerment of business of traditional songs enhances the economy of the country. Please mention the places where business of Tshivenḓa traditional songs can be conducted?

11. Is it possible for traditional song performers to compose Tshivenḓa cultural songs if they are unable to draw letters and read? What can be done to help them?

- **Interview with members of SABC and Community Radio Stations**

Interview with a male Community Radio Station broadcaster

Question: Why do Tshivenḓa traditional songs not given enough play on the radios just like other African cultures? What do you think is the cause?

Response/answer:

- **Interview with a female Community Radio Station broadcaster**

Question: It appears that there are hindrances in terms of business for Tshivenḓa cultural songs particularly to those performers who do not participate in the musical organisations. What is your view on this?

Response/answer:

The end

1. Indicate your gender

Male x	Female

2. Indicate your age

21-31	34-42	49-62 x	65-73	74 and above

3. Indicate your social standing.

Manager	Producer x	Broadcaster

4. Why do majority of traditional songs not publicised for a prolonged period in the SABC radios?

Participant EF.1:

It is because the program that publish traditional songs is allocated time according to the program of that particular day. Traditional songs that are played on SABC radios belong to artists who are affiliated to musical organisations such as SAMRO. When the song is played on the radio, performers receive payment.

5. Which radio stations play Tshivenḓa cultural songs for a prolonged time?

Participant EF.3:

Hlanganani Community Radio Station, Giyani Community Radio Station and Malamulele Community Radio Station play Tshivenḓa cultural songs and of other cultures for a prolonged time.

6. Before cultural songs are played on air, there are steps that must be followed to prevent broadcasting worst songs. Indicate the recording process of Tshivenḓa cultural songs.

Participant EF. 4:

Composers of cultural songs start by writing words and submit it to the organisers who inspect whether appropriate language has been used. Organisers further explain if there is a need to correct the language. All traditional songs which are being recorded are inspected and this is the reason why it takes a long time to record and play songs on radios.

7. It appears that there are hindrances in terms of business for Tshivenḓa cultural songs, mention them below.

Participant EF.6:

This dates back from the olden days where our ancestors considered musical artistry for singing and dancing as a gift for entertainment and not for earning money. Tshivenḓa entertainment and *ngoma* traditional songs and others were sung mainly by women who were solely responsible for house chores and cultivating land as they were responsible for all household affairs.

8. What do South African Broadcasting Corporation radio stations do as a way of encouraging members of society to develop interest in Tshivenḓa cultural songs?

Participant EF.6:

Some SABC programmes oppress Tshivenḓa cultural song performers in relation to business because they are only played on limited times.

9. Why is the government failing to invite cultural song performers to sing in the important events?

Participant EF. 8:

The government does not allocate funds to cultural song performers just like children and elders who receive monthly social grants. There are musical organisations that organise traditional song competitions such as Indoni Arts and Culture Project, CAPASSO, SAMRO and others which help performers when necessary. Performers should be advised on ways of requesting for donations from people, business people, government and non-governmental institutions.

10. The empowerment of business of traditional songs enhances the economy of the country. Please mention the places where business of Tshivenḓa traditional songs can be conducted.

Participant EF. 9:

Business of cultural songs can be publicised at public places such as weddings, funerals, SABC web and so on.

11. Is it possible for cultural song performers who are unable to draw letters and read to compose Tshivenḓa traditional songs? Please explain the steps that must be done to help them.

Participant EF.14:

Yes! It is possible as songs are composed by spoken words and someone could be asked to transcribe spoken words into written discourse. Organiser is experienced in terms of composition and written business discourse for songs. The organiser is the one who helps composers and writers as explained above. It is important to ensure that songs which are publicised have a pounding sound that attracts so that they can buy the musical artistry.

- **Interviews with some SABC and Community Radio Stations broadcasters**

Interview with Community Radio Station male broadcaster

Question: Why do Tshivenḓa traditional songs not given enough play on the radios just like other African cultures? What do you think is the cause?

Response/answer:

Participant EF15:

I disagree with this notion because I believe that we as listeners just take it that way. People forget that at work programmes have limited time frame. When the songs are played on SABC radios, song performers receive money. African performers are allocated equal play time on SABC radios. It is not all songs that must be played on SABC radios as they start by being played on Community Radio stations where traditional song competitions for that particular culture are organised and winners are awarded with money.

- **Interview with a Community Radio Station female broadcaster**

Question: It appears that there are hindrances or obstacles for business Tshivenḓa cultural songs for the groups of song performers who are not affiliated to musical organisations that help traditional musical artistry in terms of economy. What is your view on this?

Response/answer:

Participant EF16:

Obstacles pertaining to business empowerment of traditional songs is generally associated with independent performers who lack support from the musical organisations. Females and some males sing and dance cultural songs for entertainment at drinking places, funerals, *davhani,* weddings, *misangwen*i, praising of s, lullabying of children and for herding domestic animals and the performers of these songs do not earn payment. They are only given little money for food. Obstacles pertaining to business empowerment of traditional songs are associated with dislike of cultural songs by some listeners, neglecting of Tshivenḓa traditional songs by members of society and lack of knowledge in terms of business, praising of s events at musanda. When the Chief has passed away, the funeral procession is accompanied by groups of male *Zwikona* cultural songs dancers who remain at musanda kraal because as commoners they are not allowed at the grave site.

Groups of cultural songs singers and dancers for male royal children accompany the corpse to *zwiendulu* (grave site for royal families) while singing and dancing *tshikona* songs and they do not receive payment as this is part of cultural practices for the royal families. The royal burial cultural practices ignore the human rights and cultural songs for those with musical artistry for singing and dancing cultural songs.

Nowadays it appears that members of society dislike and discard Tshivenḓa cultural songs. Some cultural sings performers are not associated with musical organisations that promote business cultural artistry. This leaves the groups of cultural song performers not registered with the musical organisations such as SAMRO.

I thank you

The end

9.24. ANNEXURE Y: ETHICAL CONSIDERATION CERTIFICATE

UNISA DEPT. AFRICAN LANGUAGES RESEARCH ETHICS REVIEW COMMITTEE

Date 10 April 2019

Dear Ms Murembiwa Julia Mphaphuli,

Decision: Ethics Approval from 01 February 2019 to 31 January 2024.	NHREC Registration # : REC-240816-052 CREC Reference #: 2019-CHS-Department-36494968 Name : Murembiwa Julia Mphaphuli (Ms) Student #: 36494968

Researcher(s): Name: Murembiwa Julia Mphaphuli (Ms)
Address: PO Box 66, Masakona 0941
E-mail address, telephone #: murembiwajulia@gmail.com/
364949682@mylife.unisa.ca.za

0727667673/ 0726228284

Supervisor (s): Name: Prof. TM Sengani
Address: Dept. African Languages, PO Box 392, Unisa 0003
E-mail address, telephone #: senganitom@gmail.com
083 264 6218

Traditional songs and economic empowerment: a critical language awareness perspective with special reference to Tshivenda

---

Qualifications Applied: PhD

Thank you for the application for research ethics clearance by the Unisa DAL Ethics Review Committee for the above mentioned research. Ethics approval is granted for 01 February 2019 to 31 January 2024.

*The **low risk application** was **reviewed** by a Sub-committee of URERC on 14 November 2018 in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment. The decision was approved on 31 January 2019.*

The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the CHS Research Ethics Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
6. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
7. No field work activities may continue after the expiry date (31 January 2024). Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Note:

The reference number 2019-CHS-Department -36494968 should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.

Yours sincerely,

Signature

Chair of DAL RERC: Dr TMSMA Monyakane

E-mail: monyatm@unisa.ac.za

Tel: (012) 429-3935

URERC 25.04.17 - Decision template (V2) - Approve

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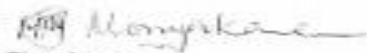www.unisa.ac.za

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The proposed research may now commence with the provisions that:

1. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
2. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the CHS Research Ethics Committee.
3. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
4. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
5. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
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Note:

The reference number **2019-CHS-Department** –36494968 should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.

Yours sincerely,

Signature

Chair of DAL RERC: Dr TMSMA Monyakane

E-mail: monyatm@unisa.ac.za

Tel: (012) 429-3935

URERC 25.04.17 - Decision template (V2) - Approve

9.25. ANNEXURE Z: TURNITIN CERTIFICATE

Turnitin Originality Report

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9.26. ANNEXURE AA: EDITOR'S CERTIFICATE

University of Limpopo
Department of Linguistics, Translation and Interpreting
School of Languages and Communication Studies
Private Bag x1106, Sovenga, 0727, South Africa
Tel: (015) 268 3707, Fax: (015) 268 2868, email kubayij@yahoo.com

19 January 2021

Dear Sir/Madam

SUBJECT: EDITING OF THESIS

This is to certify that the doctoral thesis entitled 'Traditional songs and economic empowerment: A critical language awareness perspective with special reference to Tshivenda' by Murembiwa Julia Mphaphuli has been copy-edited, and that unless further tampered with, I am content with the quality of the thesis in terms of its adherence to editorial principles of consistency, cohesion, clarity of thought and precision.

Kind regards

Prof. SJ Kubayi [DLitt et Phil – Unisa]
Associate Professor
SATI Membership No. 1002800

University of Limpopo
School of Languages and Communication Studies
Department of Linguistics, Translation and Interpreting
Private Bag x1106, Sovenga, 0727, South Africa
Tel: (015) 268 3707, Fax: (015) 268 2868, email:kubayij@yahoo.com

05 May 2021

Dear Sir/Madam

SUBJECT: EDITING OF THESIS

This is to certify that the doctoral thesis entitled 'Traditional songs and economic empowerment: A critical language awareness perspective with special reference to Tshivenda' by Murembiwa Julia Mphaphuli been copy-edited, and that unless further tampered with, I am content with the quality of the thesis in terms of its adherence to editorial principles of consistency, cohesion, clarity of thought and precision.

Kind regards

Prof. SJ Kubayi (DLitt et Phil – Unisa)
Associate Professor
SATI Membership No. 1002606